

CAMBRIDGE LIBRARY COLLECTION

SOPHOCLES: THE PLAYS AND FRAGMENTS

WITH CRITICAL NOTES,
COMMENTARY AND TRANSLATION
IN ENGLISH PROSE

VOLUME 6: THE ELECTRA

SOPHOCLES
EDITED BY RICHARD
CLAVERHOUSE JEBB



CAMBRIDGE

CAMBRIDGE LIBRARY COLLECTION

Books of enduring scholarly value

Classics

From the Renaissance to the nineteenth century, Latin and Greek were compulsory subjects in almost all European universities, and most early modern scholars published their research and conducted international correspondence in Latin. Latin had continued in use in Western Europe long after the fall of the Roman empire as the lingua franca of the educated classes and of law, diplomacy, religion and university teaching. The flight of Greek scholars to the West after the fall of Constantinople in 1453 gave impetus to the study of ancient Greek literature and the Greek New Testament. Eventually, just as nineteenth-century reforms of university curricula were beginning to erode this ascendancy, developments in textual criticism and linguistic analysis, and new ways of studying ancient societies, especially archaeology, led to renewed enthusiasm for the Classics. This collection offers works of criticism, interpretation and synthesis by the outstanding scholars of the nineteenth century.

Sophocles: The Plays and Fragments

Sir Richard Jebb's seven-volume edition of the works of Sophocles, published between 1883 and 1896, remains a landmark in Greek scholarship. Jebb (1841–1905) was the most distinguished classicist of his generation, a Fellow of Trinity College, Cambridge, and University Orator, subsequently Professor of Greek at Glasgow University and finally Regius Professor of Greek at Cambridge, and a Member of Parliament for the University. Each volume of the edition contains an introductory essay, a metrical analysis, an indication of the sources used to establish the text, and the ancient summaries ('arguments') of the play. The text itself is given with a parallel English translation, textual collation and explanatory notes, and an appendix consisting of expanded notes on some of the textual issues. The quality of Jebb's work means that his editions are still widely consulted today. This volume contains *Electra*.

Cambridge University Press has long been a pioneer in the reissuing of out-of-print titles from its own backlist, producing digital reprints of books that are still sought after by scholars and students but could not be reprinted economically using traditional technology. The Cambridge Library Collection extends this activity to a wider range of books which are still of importance to researchers and professionals, either for the source material they contain, or as landmarks in the history of their academic discipline.

Drawing from the world-renowned collections in the Cambridge University Library, and guided by the advice of experts in each subject area, Cambridge University Press is using state-of-the-art scanning machines in its own Printing House to capture the content of each book selected for inclusion. The files are processed to give a consistently clear, crisp image, and the books finished to the high quality standard for which the Press is recognised around the world. The latest print-on-demand technology ensures that the books will remain available indefinitely, and that orders for single or multiple copies can quickly be supplied.

The Cambridge Library Collection will bring back to life books of enduring scholarly value (including out-of-copyright works originally issued by other publishers) across a wide range of disciplines in the humanities and social sciences and in science and technology.

Sophocles: The Plays and Fragments

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

VOLUME 6: THE ELECTRA

EDITED BY RICHARD CLAVERHOUSE JEBB



CAMBRIDGE
UNIVERSITY PRESS

CAMBRIDGE UNIVERSITY PRESS

Cambridge, New York, Melbourne, Madrid, Cape Town, Singapore,
São Paolo, Delhi, Dubai, Tokyo

Published in the United States of America by Cambridge University Press, New York

www.cambridge.org

Information on this title: www.cambridge.org/9781108008433

© in this compilation Cambridge University Press 2010

This edition first published 1894

This digitally printed version 2010

ISBN 978-1-108-00843-3 Paperback

This book reproduces the text of the original edition. The content and language reflect
the beliefs, practices and terminology of their time, and have not been updated.

Cambridge University Press wishes to make clear that the book, unless originally published
by Cambridge, is not being republished by, in association or collaboration with, or
with the endorsement or approval of, the original publisher or its successors in title.

SOPHOCLES

THE PLAYS AND FRAGMENTS.

PART VI.

THE ELECTRA.

London: C. J. CLAY AND SONS,
CAMBRIDGE UNIVERSITY PRESS WAREHOUSE,
AVE MARIA LANE.
Glasgow: 263, ARGYLE STREET.



Cambridge: DEIGHTON, BELL AND CO.

Leipzig: F. A. BROCKHAUS.

New York: MACMILLAN AND CO.

SOPHOCLES

THE PLAYS AND FRAGMENTS

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

BY

R. C. JEBB, LITT. D.,

REGIUS PROFESSOR OF GREEK AND FELLOW OF TRINITY COLLEGE,
CAMBRIDGE, AND M.P. FOR THE UNIVERSITY:

HON. D.C.L. OXON.: HON. LL.D. EDINBURGH, HARVARD, DUBLIN, AND GLASGOW:
HON. DOCT. PHILOS., BOLOGNA.

PART VI.

THE ELECTRA.

EDITED FOR THE SYNDICS OF THE UNIVERSITY PRESS.

CAMBRIDGE:
AT THE UNIVERSITY PRESS.

1894

[*All Rights reserved.*]

Cambridge:

**PRINTED BY C. J. CLAY, M.A. AND SONS,
AT THE UNIVERSITY PRESS.**

PREFATORY NOTE.

A commentary on this play, intended chiefly for young students, was contributed by me in 1867 to the series entitled *Catena Classicorum*. After a second edition of it had appeared in 1870, it was stereotyped, and since that date I have had no opportunity of further revision. The present work is not an enlargement of that book, but, as the different plan and scope required, a new one throughout.

R. C. J.

CAMBRIDGE,
March, 1894.

CORRIGENDA.

In the Greek text.

Page 96, verse 681. For *κοιων* read *κλεινόν*.
„ 142, v. 1045. For *ποιήσω* read *ποήσω*.

In the translation.

„ 159, line 5. For ‘wert’ read ‘wast.’

In the notes.

„ 25, critical n. on v. 128, line 3. For 1813 read 1814.
„ 79, commentary, column 1, last line. For 530 read 537.
„ 98 „ col. 2, l. 6 from bottom. For 833 D read 833 A.
„ 111 „ col. 1, l. 5 from bottom. For ‘Sparta’ read ‘Tegea’.

CONTENTS.

INTRODUCTION	page ix
§ 1. The legend in Homer. § 2. Cyclic epics. § 3. Influence of Delphi. Purification from blood-guilt. § 4. The <i>Oresteia</i> of Stesichorus. Its probable outline. § 5. Evidence from art. § 6. Literary evidence. First mention of Electra. Xanthus. § 7. Summary. Influence of Stesichorus on the dramatists. § 8. Pindar.	
§ 9. Aeschylus. Analysis of the <i>Choephoroi</i> . § 10. The supernatural agency. Clytaemnestra. Orestes. Electra. Minor persons. The Chorus. The title ' <i>Choephoroi</i> '.	
§ 11. The <i>Electra</i> of Sophocles. Analysis of the play. § 12. General comparison with the <i>Choephoroi</i> . § 13. The stain of matricide is ignored. Question thus raised. § 14. Character of Electra. § 15. Clytaemnestra. The Chorus. § 16. Supernatural agency.	
§ 17. The <i>Electra</i> of Euripides. Analysis. § 18. Drift of Euripides—adverse to Apollo. His Orestes and Electra. General estimate of the play. § 19. Did it precede and influence the <i>Electra</i> of Sophocles? The openings of the two plays compared. Relation of Electra to Clytaemnestra. Argument from general probability. Conclusion.	
§ 20. The <i>Electra</i> of Sophocles is one of his later plays. Internal evidence. Conclusion.	
§ 21. Ancient repute of the play. Translation by Atilius.	
§ 22. The <i>Oreste</i> of Voltaire. § 23. The <i>Oreste</i> of Alfieri.	
§ 24. Traces in art of the Aeschylean and Sophoclean plays.	
MANUSCRIPTS, EDITIONS, ETC.	lxvii
§§ 1, 2. MSS. § 3. Scholia. § 4. The state of the text. Lacunae. Proposed transpositions. Interpolations. § 5. Editions.	
METRICAL ANALYSIS	lxxii
ANCIENT ARGUMENTS TO THE PLAY; DRAMATIS PERSONAE;	
STRUCTURE	3
TEXT	6
APPENDIX	205
INDICES	227

INTRODUCTION.

§ I. THE story of Orestes the avenger was complete in every essential particular before it came to the earliest of those three Attic dramatists, each of whom has stamped it so strongly with the impress of his own mind.

In the *Iliad* there is no hint that the house of Pelops lay under a curse which entailed a series of crimes. The sceptre made by Hephaestus for Zeus, and brought by Hermes to Pelops, is peacefully inherited by Atreus, Thyestes and Agamemnon¹. Yet the *Iliad* makes at least one contribution to the material which Aeschylus found ready to his hand. It is the figure of Agamemnon himself, with eyes and head like those of Zeus, in girth like Ares, in breast like Poseidon²; ‘clad in flashing bronze, all glorious, and pre-eminent amid all’³. As Helen stands with Priam on the walls of Troy, and watches the Achaean warriors moving on the battle-field, she asks who this one may be:—‘There are others even taller by a head, but never did I behold a man so comely or so majestic (*γεραπόν*) ; he is like unto one that is a king’⁴. This is the royal Agamemnon, ὁ *παντόσεμνος*⁵, who lives in the Aeschylean drama, and whose image reappears in later poetry. For the rest, the *Iliad* gives us just one far-off glimpse of the king’s home beyond the Aegaean, where Orestes is a child in the fortress-palace at Mycenae, with three sisters, Chrysothemis, Laodicè, and Iphianassa⁶; children of that Clytaemnestra to whom, in the opinion of her lord at Troy, the damsel Chryseis was ‘in no wise inferior, in beauty or in stature, in wit or in skill’⁷.

¹ *Il.* 2. 100 ff.

² *ib.* 478 f.

³ *ib.* 578 f.

⁴ *Il.* 3. 168 ff.

⁵ Aesch. *Eum.* 637.

⁶ *Il.* 9. 142 ff.

⁷ *Il.* 1. 113 ff.

The *Odyssey* tells the story as follows. Agamemnon, before going to Troy, charged a certain minstrel (*ἀοιδός*) to watch over¹ Clytaemnestra at Mycenae. The precaution implies a sense of possible danger, but not necessarily distrust of Clytaemnestra. Presently a tempter came to the lonely wife in the person of her husband's first-cousin, Aegisthus, son of Thyestes, who, while his kinsmen were fighting at Troy, dwelt 'at peace, in the heart of Argos'.² For some time Clytaemnestra 'refused the shameful deed; for she had a good understanding'.³ Meanwhile the gods themselves, by their messenger Hermes, warned Aegisthus against the course of crime upon which he was entering. But Hermes spoke in vain.⁴ Aegisthus removed the minstrel to a desert island, and there left him, a prey to dogs and birds. He then took the 'willing' Clytaemnestra to his home; while he sought to propitiate the gods by burnt-offerings on their altars, and by hanging up in their temples 'many gifts of embroidery and gold'.⁵

Agamemnon, after a stormy voyage from Troy, landed on the coast of Argolis at a point not far from the dwelling of Aegisthus; who, apprised by a watcher, came in his chariot, and invited the king to a banquet; after which he slew him, 'as a man slays an ox at the manger'.⁶

In this narrative (given by Menelaüs to Telemachus) Clytaemnestra is not even named; though Menelaüs had previously spoken of her 'guile' as aiding the crime.⁷ It is only in a part of the *Odyssey* which is of later origin than the 'Telemachy' in books I—IV,—viz., the *Nέκυια* in the eleventh book,—that Clytaem-

¹ εἵρυσθαι ἀκούτων, *Od.* 3. 268. Nothing could better illustrate the social consideration enjoyed by the Homeric *ἀοιδός*, or the reverence felt for his office. Athenaeus (p. 14 B) conceives this guardian minstrel of Clytaemnestra as a sort of cultivated domestic chaplain, whose function was not merely to keep her mind agreeably occupied, but also to edify her with examples of female excellence (*ἀρετὰς γυναικῶν διερχόμενος*).

² *Od.* 3. 263.

³ *ib.* 265 f. ή δ' ἦ τοι τὸ πρὸν μὲν ἀναντεροῦ ἔργον ἀεικές, | δῖα Κλυταιμνήστρη· φρεσὶ γάρ κέχρητ' ἄγαθῆσι.

⁴ *Od.* 1. 35—43.

⁵ *Od.* 3. 269 ff.

⁶ *Od.* 4. 514—535.

⁷ *Od.* 4. 92 (Aegisthus slays Agamemnon) λάθρη, ἀνωιστί, δόλῳ οὐλομένης ἀλόχουο.

nestra appears as actively sharing in the horrors of the banquet, where she slays Cassandra with her own hand. And, even there, it is by the sword of Aegisthus alone that Agamemnon is slain¹.

The young Orestes fled, or was conveyed, to Athens. For seven years Aegisthus and Clytaemnestra reigned at Mycenae. In the eighth, Orestes returned, and slew Aegisthus². Clytaemnestra died at the same time, but how, we are not told; and Orestes ‘made a funeral feast,’ for both of them, ‘to the Argives’³.

Two points distinguish this Homeric legend from later versions. First, Aegisthus is the principal criminal⁴. Clytaemnestra’s part is altogether subordinate to that of her paramour. Secondly, the vengeance of Orestes is regarded as a simple act of retributive justice. It is not said that he slew his mother; the conjecture is left open that she may have died by her own hand. Nothing comes into the Epic view which can throw a shadow upon the merit of the avenger. The goddess Athena herself exhorts Telemachus to emulate the example and the renown of Orestes⁵.

§ 2. In the interval between the *Odyssey* and the Lyric age, Cyclic epics.

¹ *Od.* 11. 404—434 (the shade of Agamemnon tells the story to Odysseus).

² *Od.* 3. 304—308. Orestes returns ἀψ ἀπ' Ἀθηνάων (v. 307). Zenodotus wished to reconcile the *Odyssey* with the later account by writing ἀψ ἀπὸ Φωκῆων.

³ *ib.* 309 f. ή τοι δὲ τὸν κτείνας δαίνυν τάφον Ἀργείουσι | μητρός τε στυγερῆς καὶ ἀν-
άλκιδος Αἴγισθοιο. According to the scholia in several MSS. (M, Q, R, T) these two
verses were absent from some of the ancient ἔκδόσεις. But Aristarchus, at any rate,
must have thought them genuine, since he remarked (as we learn from the same
source) δτι διὰ τούτων παρυποφαίνεται δτι συναπώλετο Αἴγισθῳ ή Κλυνταιμήστρᾳ, τὸ δὲ
εἰ καὶ ὑπὸ Ὁρέστου, ἀδηλον εἶναι.

The fact that the funeral feast was given ‘to the Argives’ implies that they welcomed Orestes as a deliverer, and also that (whatever had been the manner of his mother’s death) they did *not* regard him as resting under any defilement which incapacitated him for religious acts.

⁴ The conception of the murder (no less than the execution) is always attributed to him in the *Odyssey* (3. 194 Αἴγισθος ἐμήσατο: 4. 529 Αἴγ. δολίην ἐφράσσατο τέχνην: 11. 409 Αἴγ. τεῦξας θάνατόν τε μόρον τε).

⁵ *Od.* 1. 298 ff. Cp. Nestor’s comments on the good deed of Orestes, in his speech to Telemachus, *Od.* 3. 196 f. ὡς ἀγαθὸν καὶ παιδα καταφθιμένοι λιπέσσαι | ἀνδρός, κ.τ.λ.

developed in some of the Cyclic epics¹. The *Cypria*², ascribed to Stasīnus of Cyprus (*circ. 776 B.C.*), related the immolation of Iphigeneia at Aulis,—a story unknown to Homer,—and distinguished her from the Iphianassa of the *Iliad* (9. 145). A new source of poetical interest was thus created, since it could now be asked (as Pindar asks³) how far Clytaemnestra was actuated by resentment for the sacrifice of her daughter. In another epic, the *Nostoi*⁴ (by Agias of Troezen, *circ. 750 B.C.*), Clytaemnestra aided Aegisthus in the murder, though probably in a subordinate capacity. Further, Pylades was associated with Orestes. And the name of Pylades at once points to Delphi⁵,—the agency by which the primitive legend of Orestes was ultimately transformed.

Influence
of Delphi.

§ 3. The influence of the Delphic priesthood rose and spread with the power of the Dorians. It did so, not merely because that power was an apt instrument for its propagation, but also because in Hellas at large the time was favourable. The religion of Apollo, as his Pythian interpreters set it forth, was suited to an age which had begun to reflect, but which retained a vivid faith in the older mythology. Here we are concerned with only one aspect of the Apolline cult, that which relates to blood-guiltiness. The Homeric man who has killed another

¹ The Epic Cycle ('Επικὸς κύκλος) was a body of epic poems by various hands, arranged in the chronological order of the subjects, so as to form a continuous history of the mythical world. One part of this Cycle consisted of poems concerning the Trojan War. A grammarian named Proclus (*circ. 140 A.D.?*), in his *Χρηστοράθεα*, or 'Manual of Literature,' gave short prose summaries of the poems in the Trojan part of the Cycle. The Manual itself is lost, but fragments have been preserved by the patriarch Photius (9th century) in his *Bibliotheca*.

² The *Cypria* related the origin of the Trojan war, and its progress down to the point at which the *Iliad* begins. (Cp. my *Introduction to Homer*, p. 153.)

³ *Pyth.* 11. 22. See below, § 8.

⁴ The *Nostoi* described the adventures of some Greek heroes on their return from Troy,—especially those of Menelaüs, who visited Egypt, and of Agamemnon, who was slain by Aegisthus and Clytaemnestra. (*Introd. to Homer*, p. 154.)

⁵ There happens to be an independent proof (if any were needed) that the religion of Delphi animated the *Nostoi*. The poem related how Calchas committed suicide, because Mopsus, whom he met at Colophon, proved to be a greater seer than himself. Mopsus belongs to the traditions of the Apolline μαντική: he is sometimes called the son of Apollo by Manto, a daughter of Teiresias.

may either pay a fine to the kinsfolk, or go into exile¹; but in Homer there is no idea that he can be purified by a ritual. In other words, there is the notion of a debt in this respect, but hardly of a sin; of quittance, but not of absolution. It was a somewhat later stage when men began more distinctly to recognise that in cases of homicide there are kinds and degrees of moral guilt which cannot be expressed in the terms of human debtor and creditor. Clearly a man ought to do what the gods command. But what if a god tells a man to do something which most men think wrong? If the man obeys, and if his conduct is to be judged aright, the tribunal, like the instigation, must be divine. Nor is this so only when the opinion offended is that of men. A god may command a mortal to do an act by which some other god, or supernatural being, will be incensed. Suppose, for instance, that a man receives a divine mandate to slay a guilty kinsman; if he obeys, nothing can save him from angering the Erinyes, who resent every injury to kinsfolk.

For questions such as these the Pythian creed provided an answer, or at least a mystic compromise. Apollo, the god of light, is the all-seeing arbiter of purity. A man who commits homicide displeases Apollo, who abhors every stain of blood. But Apollo can estimate the degree of guilt. And he has empowered his servants to administer rites by which, under certain conditions, a defiled person may be freed from the stain. In later days the critics of Apollo could object that he had encouraged crime by thus far alleviating its consequences. But in the age when the doctrine was first put forth, it must have been, on the whole, beneficent. It tempered the fear of capricious or vindictive deities by trust in a god who, as his priests taught, never swerved from equity, and who was always capable of clemency. At the same time it laid the unabsolved offender under a ban worse than mere out-

Purification from
blood-guilt.

¹ In *Illiad* 9. 632—636 the payment of the fine is indicated as the ordinary course, though *Illiad* 24. 480 f. suffices to show that cases of exile were also frequent. In Homeric society the blood-feud is in process of being extirpated by these compromises; and, further, there is already a moral pressure of public opinion on the kinsmen of the slain man to accept the payment of the fine when tendered. See Mr Leaf's paper in the *Journal of Hellenic Studies*, vol. viii. pp. 122—132.

lawry, for it cut him off from the worship of the temple and of the hearth, and, indeed, from all intercourse with god-fearing men. It made his hope depend on submission to a religion representing the highest spiritual influence which ever became widely operative among the people of pagan Hellas.

The ritual of Apollo the Purifier had already a place in the Cyclic epic called the *Aethiopis*¹, said to have been composed by Arctinus of Miletus, about 776 B.C. More than a century elapsed after that date before Lyric poetry was matured; and meanwhile the worship of the Pythian Apollo, with its ritual of purification from blood, was diffused throughout the Greek world. It was to be expected, therefore, that, when the story of Orestes began to receive lyric treatment, the influence of Delphi should be apparent. If, in avenging his father, Orestes killed Clytaemnestra as well as Aegisthus, the Pythian priesthood had a text than which they could desire none more impressive. For, according to the immemorial and general belief of Hellenes, Orestes did well to avenge Agamemnon. If, however, he slew his mother, the Erinyes were necessarily called into activity. Who, then, was to vindicate the avenger? Who was to assert, even against the Erinyes, that his deed was righteous? Who but Apollo, the supreme judge of purity? And then it was only another step to represent Apollo himself as having prescribed the vengeance. A Greek vase-painting² portrays him in the act of doing so. The scene is in the temple at Delphi. Apollo, laurel-crowned, is sitting on the omphalos; in his left hand is a lyre; with the stem of a laurel-branch, held in his right, he is touching the sheathed sword of Orestes, who stands in a reverent attitude before him; he thus consecrates it to the work of retribution. Behind Apollo, the Pythia sits upon the tripod, holding a diadem for the brows of Orestes, when he shall have done the deed³; and near her is Pylades.

¹ The *Aethiopis* took up the war of Troy where the *Iliad* left off. It included the death of Achilles; also the contest for his arms between Ajax and Odysseus.

² On an amphora found in South Italy (Lucania), and now in the Naples Museum. It is reproduced by Baumeister, p. 1110 (from Rochette, *Mon. inéd.*, pl. 37), and by Michaelis in Jahn's *Electra*, p. 37 (cp. *ib.* p. vii).

³ Cp. Eur. *El.* 872, where Electra greets Orestes after his slaying of Aegisthus:—
στέψω τ' ἀδελφοῦ κράτα τοῦ νικηφόρου.

§ 4. Stesichorus, of Himera in Sicily, flourished towards the close of the seventh, and in the earlier part of the sixth, century B.C.¹. The Choral Lyric, which Alcman had already cultivated under the Dorian inspirations of Sparta, received a new development from Stesichorus. He applied it to those heroic legends which had hitherto been the peculiar domain of Epos. In style and in dialect, no less than in choice of themes, he was here essentially an epic poet employing the lyric form². This character, and the popularity which he won by it, are significantly attested in the words of Simonides³,—‘Thus Homer and Stesichorus sang to the people.’ One of his most celebrated poems was that in which he told the story of Orestes (*Ὀρέστεια*). It was of large compass, being divided into at least two books or cantos⁴. The direct sources of information concerning it are meagre, consisting only of a few small fragments (less than twelve lines altogether), gleaned from the passing allusions of later writers. But archaeology comes to the aid of literature. The supplementary evidence of Greek art makes it possible to reconstruct, if not with certainty, at least with high probability, a partial outline of the once famous poem. This has been done by Carl Robert, in an essay on ‘The death of Aegisthus,’—one of the series of essays, entitled *Bild und Lied*, in which he brings archaeological illustration to bear upon the heroic myths⁵. The substance of his results may be briefly given as follows.

§ 5. A red-figured Attic vase⁶, belonging to the first half of the fifth century B.C., depicts a scene which does not come from any extant literary source. Orestes, wearing a cuirass, has

¹ Apollodorus (*ap.* Hesychius) places his birth in Ol. 37 (630 B.C.) and his death in Ol. 56 (556 B.C.). Cp. Prof. Hans Flach, *Geschichte der griechischen Lyrik* (1884), p. 316.

² Quintilian (10. i. 62) describes him as *epici carminis onera lyra sustinentem*.

³ Frag. 53. 4 οὐτω γάρ “Ομηρος ἡδὲ Στησίχορος δεισε λαοῖς.

⁴ Gramm. *ap.* Bekker *Anecd.* II. p. 783, 14 Στησίχορος δὲ ἐν δευτέρῳ ‘Ορεστελας κ.τ.λ.

⁵ *Bild und Lied: Archaeologische Beiträge zur Geschichte der griechischen Heldenage* (Berlin, 1881). The fifth essay is ‘Der Tod des Aigisthos,’ pp. 149—191.

⁶ Found at Cervetri (Caere), and now in the Museum at Vienna: published in *Monumenti dell' Inst.*, vol. VIII. pl. xv, and described by Benndorf, *Annal. dell' Inst.* (1865) pp. 212—216. Reproduced in O. Jahn's *Electra*, p. 175 (cp. the note by Michaelis, *ib.* p. vii). The vase has been designated as a *πελίκη*.

plunged his sword into the breast of Aegisthus, who is falling from his seat,—the throne that once was Agamemnon's. Meanwhile, something has startled Orestes; his face is turned away from Aegisthus; he glances over his right shoulder at a woman who hurries up behind him. This is Clytaemnestra, as an inscription certifies. She grasps the handle of an axe with both hands; she is coming to the rescue of Aegisthus. But an old man, wearing the conical hat of a herald, has overtaken her; his left hand grasps her right arm, his right, the axe; her purpose is baffled. Between her and Orestes stands a maiden whose uplifted hands express horror; this (as the artist informs us) is Chrysothemis. Vase A (as we shall call this one) must next be compared with vase B,—another red-figured Attic vase¹ of the fifth century, but of later date than the other. The subject on B is fundamentally the same as on A, but it is curiously abridged, or rather mutilated. Orestes—who here is in full armour, with helmet and greaves as well as cuirass—has dealt the mortal wound to Aegisthus, and is looking straight at him. Clytaemnestra, furiously brandishing her axe, is close behind Orestes,—so close, that nothing can now save him from her blow. Electra (the name is inscribed) stands behind the dying Aegisthus; her out-stretched right hand points at Clytaemnestra, her left is raised to the back of her head with a gesture of bewilderment and terror; evidently she is uttering a cry of warning to Orestes. The painter of B was led by considerations of style or convenience to omit a vital feature of A,—viz., the old man who stops Clytaemnestra at the critical moment.

Now A and B belong, as Robert shows, to a small group of vases which must have had a common archetype; and while A has preserved the meaning of the whole scene more truly than B, the latter has preserved some details which A has lost. The scene represented by the archetype was probably as follows:—Orestes, in full armour, slays Aegisthus, who falls from his throne; Clytaemnestra rushes up behind Orestes, with an axe; Electra, standing at the back of Aegisthus, cries out

¹ A stamnos found on the site of Volci in Etruria, and now in the Berlin Museum (no. 1007). Published by Gerhard, *Etrusk. und Campanische Vasenbilder*, pl. xxiv. It may be seen in Baumeister's *Denkmäler*, p. 1113; and in Jahn's *Electra*, p. 148.

to warn her brother; but already the aged herald has seized Clytaemnestra, and defeated her intent. Who is this old man, the herald, who interposes so opportunely? He appears along with Orestes in another work of art, earlier than these vases,—viz., a marble relief, in the developed archaic style, found at Melos¹. The scene there is as follows:—Electra sits in deep dejection at her father's tomb; the aged Nurse stands behind her. Three travellers have just arrived together; the foremost is the old man with the herald's hat and stave, who is accosting the Nurse; behind him a youth of noble mien (Orestes) stands beside a horse, his left hand resting on its back; a third person (Pylades, or a servant?) follows. The question is answered when it is observed that, according to a widely-spread legend, the person who saved Orestes from the murderers, by carrying him away from Mycenae, was Talthybius, the faithful herald of Agamemnon². Talthybius is here returning to Mycenae with the rightful heir, and preparing the way for the recognition by speaking to the old Nurse, who will remember him. He is the original of the Paedagogus in the *Electra* of Sophocles, and of the Old Man (*πρέσβυς*) in the *Electra* of Euripides; he also accounts for the prominence given to the herald in the *Agamemnon* of Aeschylus.

§ 6. The scene described above, in which Talthybius once more saves Orestes by foiling the armed Clytaemnestra, must have been taken from some familiar literary source. It was essential for a vase-painter's purpose that his version of a story should be popularly known. What, then, was this source? Certainly not Aeschylus. Vase A is assigned on grounds of style to an earlier date than 458 B.C., the year of the Aeschylean *Oresteia*³. But,

¹ Published by Conze in *Monum. dell' Instit.* vol. vi. pl. 57. Reproduced in Roscher's *Lexikon der gr. und rom. Mythologie*, art. Elektra, p. 1238.

² Nicolaüs Damascenus (*flor. circ. 20 B.C.*) fr. 34 (Müller, *Frag. Hist.* vol. III. p. 374) τοῦτον δὲ (Orestes) ἐρρύσατο Ταλθύβιος ἔξαρπδας, καὶ ἐκθέμενος εἰς τὴν Φωκίδα παρὰ Στρόφιον. The legend appears also in the so-called 'Dictys Cretensis,' bk. 6, c. 2, *Talthybius Oresten Agamenononis filium manibus Aegisthi eruptum Idomeneo, qui apud Corinthum agebat, tradidit*. This work, written probably in the fourth cent. A.D. by one Septimius, purports to be translated from a history of the Trojan war by a Cretan contemporary with that war, named Dictys. See Teuffel, *Hist. Rom. Lit.*, vol. II. § 416.

³ Robert, *Bild und Lied*, p. 160.

even apart from this fact, it is evident that the scene has not been suggested by anything in the *Choephoroi*. Clytaemnestra there calls, indeed, for an axe, when she hears that Orestes has slain Aegisthus (v. 889):

δούῃ τις ἀνδροκυῆτα πέλεκυν ως τάχος·
εἰδῶμεν ή νικῶμεν ή νικώμεθα.

But there is no time for her to obtain the weapon; at that moment Orestes confronts her. Her futile cry rather indicates that Aeschylus had in mind some earlier version which actually armed her with an axe at a similar crisis. And in Sophocles, too, we find that the axe is prominent. The murder of Agamemnon by the guilty pair is thus described (v. 99): *σχίζουσι κάρα φονίφ πελέκει*. Still more significant is the passage in which Sophocles describes the axe itself as resenting the deed of which it was made the instrument (482 ff.):—

οὐ γάρ ποτ' ἀμναστεῖ γ' ὁ φύσας σ' Ἑλλάνων ἄναξ,
οὐδὲ ἀ παλαιὰ χαλκόπλακτος ἀμφάκης γένυς,
ἀ νιν κατέπεφνει αἰσχίσταις ἐν αἰκίαις.

Some Roman sarcophagi¹, on which the story of Orestes is treated, show three Erinyes sleeping at the tomb of Agamemnon. Among them lies the axe of Clytaemnestra,—a symbol, as with Sophocles, of the crime which calls for vengeance.

The *Oresteia* of Stesichorus was popular at Athens in the fifth century B.C. There is a striking proof of this. Aristophanes, in the *Peace* (775 ff.), has adopted some verses from the beginning of that *Oresteia*², without naming Stesichorus. He could reckon on his playful allusion to so famous a poem being at once recognised by an Athenian audience. Between the *Odyssey* and Aeschylus, no other handling of the subject seems to have rivalled the work of Stesichorus in celebrity. In the epic

¹ Robert, *Bild und Lied*, p. 177, n. 23. One of these sarcophagi, that in the Museo Pio-Clementino in the Vatican, is reproduced (from Visconti, Mus. Pio-Clem. v. 22) in Baumeister's *Denkmäler*, p. 1115. The three sleeping Erinyes, with the axe, occupy the left part of a relief of which the centre represents the slaying of Clytaemnestra and Aegisthus. Michaelis (*Arch. Zeit.* 1875, p. 107) was the first to point out that these Erinyes form a separate scene.

² The scholiast on Ar. *Pax* 775 and 800 informs us that the quotations are from Stesichorus, and in 797 refers to the 'Ορέστεια. They are fragments 31—34 in Bergk.

Nostoi, where the deed of Orestes was only one of many episodes, it would be treated, one may suppose, on a relatively small scale.

Now it is known that Stesichorus made Clytaemnestra kill her husband by wounds on the head,—probably, therefore, with the axe, as Sophocles describes in the passages quoted above. This appears from the nature of the dream which terrified the Clytaemnestra of Stesichorus just before the retribution. A serpent approached her with gore upon its head, and then changed into Agamemnon:—

τῷ δὲ δράκων ἐδόκησε μολεῖν κάρα βεβρωμένος ἄκρον·
ἐκ δ' ἄρα τοῦ βασιλεὺς Πλευσθενίδας ἐφάνη¹.

Such a dream would necessarily (according to Greek ideas) act upon her mind in the manner described by the Attic dramatists. In the *Oresteia* of Stesichorus, just as in the *Choephoroi* and in the Sophoclean *Electra*, the guilty and terrified woman must have sent propitiatory offerings to the grave of her murdered husband. But, like the dramatists again, the lyric poet would make her send them by the hands of some one else; even her hardihood could not dispense with an intermediary in this case. Whom did Stesichorus choose as her emissary? It is a notable fact that Electra, who is unknown to Homer, First men-
appears in the fifth century B.C. as a central personage of tion of
the story. And it seems that Aeschylus was not the first poet who had spoken of her. The earliest writer recorded as mentioning her is a lyric poet named Xanthus, who said that her original name was Laodicè, and that she was called Electra because she was so long unmarried (*ἄλεκτρος*); an

¹ Frag. 42 (ed. Bergk), preserved by Plut. *De sera Numinis vindicta*, c. 10.

Robert (*Bild u. Lied*, p. 171) thinks that these two verses give only the first part of the dream as imagined by Stesichorus, and that the rest may be inferred from Aeschylus. When the serpent changed into Agamemnon, the offspring of his renewed union with Clytaemnestra was the serpent who, as she dreams in the *Choephoroi*, drew blood in sucking her breast.

It has struck me that the missing link between the Stesichorean and the Aeschylean dream—viz., the renewed conjugal union—may be traced, as a reminiscence, in the language of Sophocles, where Chrysothemis describes her mother's vision (417 f.):—
λόγος τις αὐτήν ἔστιν εἰσιδεύν πατρὸς | τοῦ σοῦ τε κάμοῦ δευτέραν ὁμιλίαν | ἐλθόντος φῶς.

Xanthus. etymology which points to a Dorian source (*Αλέκτρα*)¹. Stesichorus, we are told, mentioned Xanthus as a lyric predecessor, and adapted much from him. The *Oresteia* is especially named as a work in which Stesichorus was thus indebted to Xanthus². How far, and in what sense, that statement is true, cannot now be known ; but it is at least certain that Xanthus remained wholly obscure, while Stesichorus was widely popular. The introduction of Electra may be one of the points in which the Stesichorean *Oresteia* was indebted to Xanthus : and the fact of her figuring in that poem would fully explain her later prominence. Let us suppose, then, that Stesichorus, like Aeschylus, sent Electra with Clytaemnestra's offerings to Agamemnon's tomb. Orestes, on his return, would hasten to make his offerings there—as is assumed by all the three Attic dramatists. At the tomb the brother and sister would meet and recognise each other, as they do in Aeschylus. We know that Stesichorus brought in the nurse, whom he called Laodameia³. Pindar makes a nurse save Orestes from the hands of Clytaemnestra, but he does not say that she carried him out of Argolis⁴. The Laodameia of Stesichorus may have done likewise—giving Orestes to the trusty Talthybius, who carried him forth, and

¹ Aelian *Var. Hist.* 4. 26 Ξάνθος δὲ ποιητὴς τῶν μελῶν, ἐγένετο γὰρ οὗτος πρεσβύτερος Στησίχρου τοῦ Ἰμεραίου, λέγει τὴν Ἡλέκτραν τοῦ Ἀγαμέμνονος οὐ τοῦτο ἔχειν τούτον πρώτον, ἀλλὰ Λαοδίκην. ἐπει γὰρ Ἀγαμέμνων ἀνηρέθη, τὴν γὰρ Κλυταμνήστραν δὲ Αἴγισθος ἔγημε καὶ ἐβασίλευσεν, ἀλεκτρὸν οὖσαν καὶ καταγγρώσαν παρθένον Ἀργεῖοι Ἡλέκτραν ἐκάλεσαν διὰ τὸ ἀμοιρεῖν ἀνδρὸς καὶ μὴ πεπειρᾶσθαι λέκτρου.

² Athen. 12. p. 513 A (quoting from Megacleides, who wrote περὶ Ὄμηρου, and was, as some think, a peripatetic): καὶ Ξάνθος δὲ δὲ μελοπούς, πρεσβύτερος ὁν Στησίχρου, ως καὶ αὐτὸς δὲ Στησίχορος μαρτυρεῖ, ως φησιν δὲ Μεγαλειδῆς, οὐ ταῦτην αὐτῷ (Heracles) περιτίθησι τὴν στολήν, ἀλλὰ τὴν Ὄμηρικήν, πολλὰ δὲ τῶν Ξάνθου παραπεποιηκεν δὲ Στησίχορος, ώστερ καὶ τὴν Ὁρεστείαν καλούμενην.

The meaning of παραπεποιηκεν seems to be ‘adapted.’ It certainly need not mean ‘spoiled in copying,’ as Schweighäuser takes it (‘dum mutuatus est, mutavit et corruptit’).

Robert, *Bild und Lied*, p. 174 f. thinks that Megacleides was the source of Aelian also (see last note), and thus is our sole authority for the existence of this Xanthus. That Stesichorus mentioned some one named Xanthus cannot be doubted; but whether his debt to an earlier lyric poet of that name was such as Megacleides affirms, is (the critic thinks) very questionable. It is certainly strange that, if Xanthus was so important a source to Stesichorus, absolutely nothing should have come down to us concerning him, beyond the two meagre notices above quoted.

³ Schol. on Aesch. *Cho.* 733.

⁴ *Pyth.* II. 17.

in due time came back with him¹. After the recognition of Orestes by Electra at the tomb, Stesichorus may have related the vengeance in the manner depicted on the Attic vases above mentioned. We know that Euripides was following Stesichorus in representing Orestes as defending himself against the Erinyes with the bow and arrows given by Apollo². And the fact that the Stesichorean Orestes was pursued by the Erinyes shows that he slew Clytaemnestra as well as Aegisthus.

§ 7. A combination of literary with artistic evidence leads, *Summary*, then, to the hypothesis that the *Oresteia* of Stesichorus was planned somewhat as follows. Clytaemnestra slew her husband by striking him on the head with an axe. The nurse Laodameia saved the young Orestes, and entrusted him to his father's faithful herald Talthybius, who carried him away,—probably to Phocis³. After some years, Clytaemnestra has the alarming dream, and sends Electra (accompanied by the nurse) with gifts to Agamemnon's tomb. Orestes arrives there with Talthybius, and is recognised by his sister. He then enters the house, while Talthybius keeps watch near the doors⁴. Clytaemnestra, hearing the shriek of the dying Aegisthus, rushes to his aid with an axe; a cry from Electra warns Orestes of the peril; but Talthybius has already seized Clytaemnestra; who is presently slain by her son. The Erinyes then appear to Orestes, who defends himself with the bow and arrows given by Apollo⁵.

¹ The relief from Melos has already been noticed, in which Talthybius and Orestes find Electra and the nurse at the tomb (p. xvii). The period indicated by the style of that work is the latter part of the sixth century B.C., when the *Oresteia* of Stesichorus was already well-known; and nothing is more likely than that the artist of the relief was indebted to that source.

² Schol. on Eur. *Or.* 268 δὸς τέξα μοι κεροντκά, δῶρα Λοξίου.

³ The influence of Delphi on the poem of Stesichorus appears in the fact that Apollo provides Orestes with the means of defence against the Erinyes; and it is therefore not unlikely that the refuge of Orestes was with Strophius at Crisa. Whether Stesichorus brought in Pylades, there is nothing to show.

⁴ As the Paedagogus does in Sophocles (*EI.* 1331 f.).

⁵ There is no clue to the manner in which Stesichorus managed the sequel. He may have followed the local Peloponnesian legend, which assigned a refuge to Orestes at the Arcadian town of Orestheion (Thuc. 5. 64) in Parrhasia, the primitive home of the Orestes-myth. Robert (*Bild und Lied*, p. 181, n. 30) finds a possible trace of this in Eur. *Or.* 1643 ff.

Influence
of Stesi-
chorus
on the
dramatists.

If this hypothesis be even approximately correct,—and I, at least, am persuaded that it is so,—the result is of considerable interest, not merely in relation to Stesichorus, but also in its bearing on the Attic dramatists. It would appear that Aeschylus followed the general outlines of Stesichorus pretty closely; while Sophocles, who did not do so, has retained at least one Stesichorean trait, the part of the old man. Aeschylus did not need him, since *his* Clytaemnestra herself sent Orestes to Strophius; on the other hand, he retains the part of the nurse, which for Sophocles was superfluous. But even if the hypothesis be rejected, there remains that fragment of the Stesichorean poem which describes Clytaemnestra's dream. This proves that Stesichorus conceived her in a manner which was much nearer to the Aeschylean than to the Homeric. And this change—whether first made by him or not—was connected with another of still larger scope. Stesichorus related in the *Oresteia* that Tyndareus had incurred the anger of Aphrodite, who doomed his daughters, Helen and Clytaemnestra, to evil careers¹. Here is the tendency—wholly absent from the *Iliad*—to bring crimes into the house of Pelops. The Dorian conquerors of Peloponnesus envied the renown which the old local lore, worked up by Ionian art in the *Iliad*, had shed around their Achaeans predecessors, the ancient masters of Mycenae and Sparta. Under Dorian influences, the story of the Pelopidae was interwoven with those dark threads which appear in Attic Tragedy, while brighter traits were given to the legends of Heracles and the Heracleidae.

Pindar.

§ 8. Between Stesichorus and Aeschylus, the only poet who illustrates the story of Orestes is Pindar. In the eleventh Pythian ode (478 B.C.), he describes a victory in the Pythian games as won 'in the rich corn-lands of Pylades, host of Laconian Orestes; whom, when his sire was murdered, the nurse Arsinoë rescued from the violent hands of Clytaemnestra and from her deadly guile.' That 'pitiless woman' slew Aga-

¹ Frag. 35. It was from Hesiod that Stesichorus derived this story. It is probable that the *Kardaloyos* of Hesiod contained references to the crimes in the house of Pelops: see Robert, *Bild u. Lied*, p. 189.

memnon and Cassandra. What, asks Pindar, was her motive? Was it 'the slaying of Iphigeneia at the Euripus'? Or was it an adulterous passion? 'Meanwhile, Orestes, a young child, became the guest of the aged Strophius, who dwelt at the foot of Parnassus. But in time, with the help of Ares, he slew his mother, and laid Aegisthus in blood¹'.

Three points in this sketch are noteworthy. (1) Pindar makes Orestes 'a Laconian'; following the tradition, adopted also by Stesichorus and Simonides², that Amyclae in Lacedaemon was the place where Agamemnon was slain³. (2) The house of Strophius, 'at the foot of Parnassus,' is the refuge of Orestes; and Pylades is his friend. Probably the *Nostoi* (*circ.* 750 B.C.), in which Pylades figured, gave this account; but Pindar is the earliest extant source of it⁴. (3) Clytaem-

¹ Pind. *Pyth.* II. 15—37.

² Schol. on Eur. *Or.* 46.

³ *Pyth.* II. 31 θάνει μὲν αὐτὸς ἦρως Ἀτρεῖδας | ἵκων χρόνῳ κλυταῖς ἐν Ἀμύκλαις. Pausanias (3. 19. 5) saw at Amyclae memorials of Agamemnon, Clytaemnestra and Cassandra.

The dominant influence of Sparta on the early development of the Dorian Choral Lyric may possibly help to explain how, in the lyric age, the local tradition of Lacedaemon could prevail over the Homeric version on a point of such importance. It is certainly a curious illustration of Dorian influence in modifying the Achaean legends of the Peloponnesus—though, in this case, the influence was not permanent, as it was in blackening the family history of the Pelopidae.

⁴ In his brilliant and suggestive Introduction to the *Choephoroi*, Mr Verrall holds (p. xix, note 1) that Pindar gives no countenance to the legend followed by Euripides, that Pylades was the son of Strophius. Pindar, he thinks, suggests no connection between them. "The home of Pylades in the 'rich fields' of Cirrha is distinguished clearly from that of Strophius on 'the foot (spur) of Parnassus,' that is to say at Crisa."

Is this so? Pindar first designates the Pythian festival by the words ἀγῶν... *Kίρρας* (*Pyth.* II. 12), and presently adds that the victory of which he sings was won ἐν ἀφρεάτῃ ἀρούραισι Πυλάδᾳ (*ib.* 15). In *Pyth.* 10. 15 f. the Pythian festival is similarly designated as βαθυλεμών ὑπὸ *Kίρρας* ἀγῶν | πέτραν: where *Kίρρας...* πέτραν is clearly equivalent to the *Κρισαῖον λόφον* of *Pyth.* 5. 35, and the *Κρισαῖος* ἐν πτυχαῖς of *Pyth.* 6. 18. It is the spur of Parnassus under which Crisa was situated: there was no such *πέτρα* or *λόφος* near the site of Cirrha on the gulf. And, by adding βαθυλεμών, Pindar interprets this large sense of *Kírras*. In his time the town of Cirrha no longer existed (see n. on Soph. *El.* 180). The plain in which the Pythian games were held extended from the site of Cirrha on the south to that of Crisa (the seat of Strophius) on the north. It was called 'Cirraean' as well as 'Crisaeans.' Hence the festival could be called 'the contest of Cirrha,' and its scene could also be identified with 'the cornlands of Pylades.'

Was Euripides (in *I. T.* 917 f.) the first poet, as Mr Verrall suggests, who made Strophius a brother-in-law, and Pylades a nephew, of Agamemnon? It seems hardly

nestra, not Aegisthus, is in the foreground ; and the speculations as to her *motive* reminds us that the myth had now grown into a shape which was ready for dramatic handling. Twenty years after this ode was written, Aeschylus produced his *Oresteia*.

Aeschy-
lus.

§ 9. A poet imbued with the ideas of Aeschylus could never have accepted the view presented in the *Odyssey*, that the vengeance of Orestes was a simply righteous retribution, by which the troubles of the house were closed. To the mind of Aeschylus the version which Stesichorus had followed would naturally commend itself: Orestes, the slayer of a mother, could be saved from the Erinyes only by divine aid. And the trilogy, the distinctively Aeschylean form of work, was a framework perfectly suited to such a conception. Clytaemnestra's crime is the subject of the *Agamemnon*; the vengeance of Orestes fills the *Choephoroi*; and the judgment upon him is given in the *Eumenides*.

The *Agamemnon* is pervaded from first to last by the thought of the hereditary curse upon the house : Clytaemnestra, indeed, identifies herself with this 'ancient, bitter Alastor'; and the Argive Elders recognise that this dread power, though it does not excuse her, has presumably helped her¹. She is the principal agent in the crime. Her dominant motive is not love of her paramour, but hatred of the husband who slew Iphigeneia². Aegisthus is a dastard, 'the wolf mated with the lioness'³; at the close he blusters, and threatens the Elders, while the strong woman treats them with a cold scorn. The shadow of the vengeance is cast before. Cassandra predicts the return of the exiled heir; 'for the gods have sworn a great oath'⁴. And the Chorus reply to the menaces of Aegisthus by reminding him that Orestes lives⁵.

probable. Anaxibia, daughter of Pleisthenes by Aëropè, and sister of Agamemnon, was mentioned by Hesiod (*Tzetzes, Exeg. in Iliad.*, p. 68, 20); and as her only mythological function was to be the wife of Strophius and the mother of Pylades, it may be supposed that Hesiod knew those relationships. As we have seen, the association of Pylades with Orestes dates at least from the *Nostoi* (*circ. 750 B.C.*).

¹ *Agam.* 1500—1508.

² *ib.* 1415 ff.: 1431—1447: 1526: 1555.

³ *ib.* 1258.

⁴ *ib.* 1280 ff.

⁵ *ib.* 1646, 1667.

The *Choephoroi* begins with a scene at Agamemnon's grave, Analysis of the *Choephoroi*.
near the palace¹. Orestes, who has just arrived from Phocis, enters with Pylades, and lays a lock of his own hair on the tomb. A train of women, dressed in mourning, approaches. These are fifteen Trojan captives, now domestics of the palace, who form the Chorus. They escort Electra. Orestes thinks that he recognises his sister, and draws aside, with Pylades, to observe the procession.

The Chorus chant the parodos, and we learn that they have Parodos: come with libations to the tomb. ‘The impious woman’ has been alarmed by a dream; and the sooth-sayers declare that the dead king is wroth. But such offerings, the Chorus add, cannot atone for her deed. Agamemnon inspired reverence by his majesty; the usurpers rule by fear alone. How long will justice tarry?

Electra asks the Chorus what prayer she is to utter in pouring II. First episode: the libations². Can she ask the dead to receive these gifts from the murderer? Or shall she present them in silence? Guided by the counsel of her attendants, she prays to Hermes, and to her father's spirit,—with a special petition that Orestes may return.

In pouring the drink-offerings on the tomb, she finds the lock of hair, and turns in excitement to the Chorus. It resembles her own, and she surmises that it is the hair of Orestes,—not brought by him, of course, but sent. Presently she notices footmarks, which have a resemblance to her own. Orestes now steps forward, and, after a short dialogue, reveals himself. She at first fears an imposture, but is convinced by his appeal to the signs which she had already seen, and also to a third,—a piece of work embroidered by her own hand.

¹ Mycenae is not named by Aeschylus, but is not excluded by his mention of ‘Argos’ (*Ag.* 24, etc.), where it may mean the land, as in Soph. *El.* 4 (n.). See on this point W. G. Clark, *Peloponnesus*, pp. 70 ff. (1858).

² Electra enters with the Chorus at v. 22, but it is not till v. 84 that she speaks. Aeschylus knew the dramatic effectiveness of such silence. In the *Persae*, when the Messenger first announces the disaster at Salamis, he is interrupted by the Chorus, but Atossa is mute till v. 290 (*σιγῶ πάλαι*). In the *Prometheus Vinctus* it is only at v. 88 that the sufferer's voice is heard. Cassandra is long dumb before Clytaenestra (*Ag.* 1035—1071). The Aristophanic Euripides criticises this device, but the god Dionysus reproves him:—ἐγὼ δ' ἔχαιρον τῇ σιωπῇ (*Ran.* 911 ff.).

She welcomes him as ‘the hope awaited with tears, the heir and the deliverer¹; to her, at once father, mother, sister², and brother. Orestes responds with a prayer to Zeus for Electra and himself. He then declares the oracle of Apollo, commanding him, under terrible penalties, to avenge his father. ‘Must not such oracles be trusted? In any case, the deed must be done³.’

Kommos: Then comes one of the most characteristic and magnificent '306—478. passages of the play,—a prolonged lyric chant or dirge (*kommos*), in which the Chorus, Orestes, and Electra take part by turns. It is a solemn litany, addressed to the divine powers who are to aid the vengeance, and to the spirit of the dead.

After the lyric chant, Orestes and Electra continue in iambic verse the same strain of supplication. Then Orestes asks why his mother had sent gifts to the tomb? She dreamed—the Chorus reply—that she gave birth to a serpent, and was suckling it, when it drew blood from her breast. Orestes accepts the omen: the part of the serpent shall be his own.

He announces his plan. Electra is to enter the house. He and Pylades will arrive at the outer gate⁴, wearing the garb of travellers, and imitating the Phocian accent⁵. Electra now goes within, while Orestes and Pylades withdraw to prepare for their enterprise.

First stasi- The Chorus, left alone, comment on the power of passion mon: over women; Althaea wrought the death of Meleager, and 585—652. Scylla, of Nisus; the Lemmian women slew their lords. And this house, too, has known such a deed. But now ‘the anvil of Justice is firmly set, and Fate is forging the sword.’

Here ends the first of the three main chapters or ‘acts’ into which the drama falls.

Orestes and Pylades are courteously received by Clytaemnestra. He describes himself as a Phocian from Daulis. With III. his companion, he was on his way to Argos, when a Phocian Second episode: 653—718.

¹ *Cho.* 236 δακρυτὸς ἐλπὶς σπέρματος σωτηρίου.

² In the *Choephoroi* no living sister of Electra is mentioned.

³ *Cho.* 297 f. τοιοῦσδε χρησμοῖς ὅρα χρὴ πεποιθέναι; | κεὶ μὴ πέποιθα, τοῦργον ἔστ' ἐργαστέον.

⁴ *Cho.* 561 ἑρκείους πύλας, as distinguished from those of the women’s apartments mentioned in 878 (*γυναικείους πύλας*).

⁵ *Cho.* 563 ἀμφῶ δὲ φωνὴν ἥσομεν Παρησίδα, | γλώσσης ἀιτὴν Φωκίδος μιμουμένω.

named Strophius—a stranger—asked him to carry the news that Orestes was dead, in case the youth's friends should wish to fetch the ashes home.—Clytaemnestra speaks, or rather declaims, as the afflicted mother, and then has the two visitors ushered into the guest-chambers, saying that she will break the sad news to 'the master of the house.'

A short choral ode follows. It is time that deceiving Persuasion should help the avenger, and that Hermes of the shades should be his guide.

An old slave-woman, who had been the nurse of Orestes, then comes forth, having been sent by Clytaemnestra to summon Aegisthus. She mourns for Orestes,—recalling, with quaint pathos, all the trouble that the child had given her.—It seems that the queen has ordered Aegisthus to come *with armed attendants*¹. The Chorus prevail on the nurse not to give this part of the message, but to summon Aegisthus alone. At the same time they give her a hint that Orestes still lives, and that all may yet be well.

In the second stasimon the Chorus invoke Zeus, Apollo and Hermes. Next, apostrophising Orestes as though he were present, they exhort him to answer his mother's cry, 'my son,' with the name of 'father,' and to bear a heart like that of Perseus when he slew the Gorgon Medusa².

Aegisthus enters. The report that Orestes is dead seems to him doubtful. Women are credulous. He must see the messenger, who will not impose on *him*. And so he enters the house.

A moment of suspense is marked by the short third stasimon. Now is the struggle that must bring ruin or freedom. May Orestes succeed !

The shriek of the dying Aegisthus is heard within. A slave runs out, crying that his master is slain ; and, knocking at the door of the women's apartments, summons Clytaemnestra. She knows that she is lost ; but her spirit never quails ; she calls for a battle-axe—'let us see if we are to conquer or to fall.' But, before she can obtain a weapon, Orestes comes forth :—'Tis for thee that I am looking ;—with *him*, 'tis well enough.'

¹ Cho. 769 ἀγειν κελεύει δορυφόρους δπάονας.

² Cho. 827 ff.

Choral
song :

719—733.

IV. Third
episode:
734—782.

Second
stasimon :
783—837.

V. Fourth
episode:
838—854.

855—868.

Third
stasimon:

875—934.

VI. Fifth
episode:
935—994.

She appeals to her son by the breasts that suckled him. For one instant he falters, and asks Pylades what to do. Pylades (who speaks only here) briefly reminds him of Apollo's command, and adds; 'better the enmity of all men than of heaven.' Orestes wavers no more. In vain Clytaemnestra pleads that Fate shares the blame for her deeds; in vain she speaks of Agamemnon's sins, and threatens her son with the avengers of a mother. How, he retorts, can he escape a father's, if he spare her? She cries that her dream has come true; this is the serpent that she suckled. He drives her into the house, to slay her where Aegisthus fell¹.

The Chorus exult in the retribution and the deliverance. Here ends the second 'act' of the play.

Then the spectators are shown the corpses of Clytaemnestra and Agamemnon, with Orestes standing beside them. He is prepared to seek the protection of Apollo, and bears in his hand the emblem of supplication, an olive-bough twined with wool². He denounces the crime of the murderers who have been slain, and displays the robe which Clytaemnestra cast over Agamemnon, 'like a net,' when she slew him in the bath. Let the Sun-god behold it, that he may bear witness for the avenger in the day of trial. But, as he proceeds, a strange vehemence and a strange anguish begin to trouble his speech; 'woe is me for my deeds, and for my doom, and for all our house; woe is me for my victory—and my defilement³.' He is going mad, and in terrible words he says that he knows it; he feels like a driver whose horses are running away. But, before his mind fails, he will protest that his deed was just, and was commanded by Apollo...Now he cries out that he sees forms clad in dusky robes, with snaky locks,—the avengers of his mother. 'Ye cannot see them,' he exclaims to the Chorus, 'but I see them...They drive me forth':—and so he rushes from the scene. The Chorus pray that Apollo may protect him. 'What shall be the

Fourth
stasimon:
935—972.
VII.
Exodos:
973—
1076.

¹ *Cho.* 904 ἔπου, πρὸς αὐτὸν τόνδε σὲ σφάξαι θέλω. The short dialogue follows, and v. 930 marks the moment when she is slain: ἔκαves ὁν οὐ χρῆν, καὶ τὸ μὴ χρεών πάθε.

² *ib.* 1035 ἐν τῷδε θαλλῷ καὶ στέφει.

³ *ib.* 1016 f. ἀλγῶ μὲν ἔργα καὶ πάθος γένος τε πᾶν, | ἀγηλα νίκης τῆσδ' ἔχων μιάσματα.

consummation? Whither shall the fury of disaster go, ere it finish its course, and be laid to rest?’

§ 10. The leading characteristic of the *Choephoroi* is the tremendous importance of those invisible and supernatural allies who assist the vengeance. Zeus, Apollo, Hermes, Hades, the spirit of Agamemnon, are felt throughout as if they were present with the human agents. This is the significance of the prolonged scene at the tomb, which forms more than one half of the play. It is not properly a suspension of action, but rather a dramatic prelude, emphasising the greatness of the issues involved in the action to come. It brings out the heinousness of the crime which calls for retribution, the appalling nature of the divine mandate to Orestes, and the supreme need of arousing and marshalling those superhuman forces which alone can secure the victory. The human strategy, as subsequently developed, is not especially skilful. The story told to Clytaemnestra by the pretended Phocian, who mentions the death of Orestes as a bare fact casually learned from a stranger, was not well fitted to find ready credence with the astute woman whose fears had just been quickened, as the conspirators knew, by a warning dream,—even if they assumed that she had missed the meaning which her dream at once conveyed to Orestes. And that Clytaemnestra did, in fact, suspect the ‘Phocian’s’ story appears from her wish that Aegisthus should bring his body-guards. But then again the old nurse of Orestes was hardly the safest person to whom a message of such critical moment could be entrusted. The gods indeed justify the maxim of Pylades; they are the worst enemies of the guilty.

From the moment when the two ‘Phocians’ enter the house, the swiftness of the concentrated action is unchecked, save by that brief pause in which the tragic interest culminates,—the dialogue between Clytaemnestra and her son. She holds the same place in the retribution which she held in the crime. Her death is the climax; it is by her Erinyes that Orestes is driven forth to seek refuge with Apollo. The fate of Aegisthus is a subordinate incident¹. Though Clytaemnestra’s longest

¹ In *Cho.* 989 f. Orestes says:—Αἴγισθον γὰρ οὐ λέγω μόρον· | ἔχει γὰρ αἰσχυντῆρος,
ώς νόμος, δίκην.

speech is limited to twelve lines, and her whole part to forty-six, Aeschylus has been marvellously successful in continuing that sense of horror, hard to describe or to define, which she produces in the *Agamemnon*. When she welcomes the strangers, there is in her language a ghastly reminiscence of another welcome which she had given beneath that roof; they will find, she tells them, ‘warm baths, a couch to give rest from toil, and the presence of just eyes’; this is a house in which travellers arriving from a long journey find—‘what is fitting’¹.

Orestes. The attitude of the Aeschylean Orestes is illustrated by the nature of the command which he obeys. In the play of Sophocles the oracle briefly directs that he shall take the just vengeance without the aid of an armed force. But in the *Choephoroi* he speaks of reiterated admonitions from the god, full of explicit threats as to the penalties which await him if he *refuses* to act. Spectral terrors shall haunt him in the night; leprous ulcers shall rise upon his flesh; his whole body shall be shrivelled and blasted with torturing disease; he shall be an outcast, under a ban cutting him off from human fellowship and from the altars of the gods. Oracles of such a tenor plainly intimate that the task prescribed was one from which even a brave man might recoil. Apollo’s purpose is to make Orestes feel that disobedience is the greater of two evils. It is dreadful to shed a mother’s blood, but worse to leave a father unavenged. In the *Choephoroi* Orestes is indeed resolute; not, however, because the duty before him is simple, but because the god’s messages have braced him to perform it. Once—at the moment when a mother’s claim to pity is presented in the most pathetic form—he does hesitate;—Πυλάδη, τί δράσω; μητέρ’ αἰδεσθῶ κτανεῖν²; But Pylades reminds him of the god’s word. It will presently be seen how marked is the contrast here between Aeschylus and Sophocles.

Electra. The Electra of Aeschylus appears to have no sister living. She performs the errand which Sophocles assigns to Chrysosthemis, by carrying her mother’s gifts to the tomb; she could not refuse, for she is virtually a slave³. Turning to the real

¹ *Cho.* 668—671: 710 f.

² *Cho.* 899.

³ *Cho.* 135 ἀντίδονλος.

slaves, her companions, she appeals to the common hatred which unites them¹, and asks what prayer she is to make. The Sophoclean Electra would hardly have sought advice on that point; yet the question is in place here, since her action, if contrary to the queen's orders, might compromise her unhappy escort. The heroic fortitude and bold initiative of the Sophoclean Electra are qualities which Aeschylus, with his different plan, has not desired to portray; but he has done full justice to her steadfast and affectionate loyalty. And with regard to the actual mechanism of the plot, she is, in one sense, even more important with Aeschylus than with Sophocles. It rests with her alone to decide whether the young stranger is her brother, and, if she is convinced, to aid his plan within the house. The latter service is assigned by Sophocles to the old man, who could also have established the identity of Orestes, if there had been need. When the 'recognition' has been effected, and the prayers at the tomb are over, the Aeschylean Electra can be dismissed from the scene. Orestes directs her to go in, and watch events in the house. She does not speak after verse 509, and is not seen after verse 584; that is, she appears only in the first of the three 'acts' into which the play may be divided.

The part of Aegisthus is notably brief, even allowing for the Minor indifference with which his fate is treated. He merely passes persons. across the scene; fourteen verses are all that he has to speak. The part of the Nurse is a masterpiece in its kind. And we note the happy inspiration by which Pylades is made to break silence once—at the supreme moment—as the voice of Apollo.

Nearly a third of the play is lyric. The Chorus have their share in the action; at the outset they are the counsellors of Electra; they persuade the Nurse to help the plan; and they send Aegisthus forward to his doom. But their function is, above all, to interpret the sense of reliance upon divine aid. 'Justice may delay, but it will come,' is the burden of the choral song; 'the sinner shall suffer' (*δράσαντι παθεῖν*); 'even now, Destiny is preparing the sword.' And when, at the close, a dark cloud gathers over Orestes, it is with unwavering faith that

¹ *Cho.* ιοι κοινὸν γὰρ ἔχθος ἐν δόμοις νομίζομεν.

the Chorus commend him to Apollo, though no human eye can pierce the gloom which rests upon the future.

The title
'*Choephoroi*.'

No one of the three Greek plays on this subject takes its name from Orestes, though his deed forms the central interest. Aeschylus calls his play the *Choephoroi*, because that title suggests the claim of the murdered father—as *Eumenides* expresses that of the mother slain by a son—and therefore suits the link in the trilogy. On the other hand, if the story was to be treated in a single play, the *antecedents* of the vengeance became especially important. Electra, the daughter who, remaining at home, had been faithful to her father's memory throughout the interval between the flight and the return of Orestes, was the character best fitted to supply the needful background. Thus far, Sophocles and Euripides had the same motive for describing their subject by her name.

The
Electra of
Sophocles.

§ II. In the case of Sophocles there was a further reason. He reverts to the epic view that the deed of Orestes is simply laudable, and therefore final. It suited this aim to concentrate the sympathies of the spectators against Clytaemnestra as well as Aegisthus. And nothing could be more effective for that purpose than to show how their long oppression had failed to break down the heroic constancy of Electra. We will now trace the plot of Sophocles.

Analysis of
the play.
I. Pro-
logue:
1—120.

The scene is laid before the palace of the Pelopidae at Mycenae. Three persons enter,—on the left of the spectator, for they are travellers from a distant place. These are, Orestes, who is about twenty years of age; his Phocian friend Pylades (son of Strophius, king of Crisa near Delphi—from whose home they come); and an old man, a faithful retainer of Agamemnon, who had been the paedagogus of Orestes, and had secretly carried him, as a child, away from Mycenae to Crisa, at the time when Agamemnon was slain.

The old man points out to Orestes the chief features in the landscape before them, and then exhorts the two youths to concert their plan of action without delay; already it is the hour of dawn, and the morning-song of the birds is beginning.

Orestes, in reply, states the purport of the oracle given to

him at Delphi. Apollo commanded him to ‘snatch his righteous vengeance by stealth,’ without the aid of an armed force. He then sets forth his plan. The old man is to enter the palace in the guise of a messenger sent by Phanoteus, a Phocian prince friendly to Clytaemnestra and Aegisthus. He is to announce that Orestes has been killed in a chariot-race at the Pythian games. Meanwhile Orestes and Pylades will make offerings at the tomb of Agamemnon near the palace. They will then present themselves in the house, bearing a funeral urn. They, like the old man, will pretend to be Phocians, who have brought the ashes of Orestes to Mycenae.

A female voice of lament is now heard in the house (v. 77). Orestes asks if it can be Electra’s, and proposes to wait and listen; but the old man dissuades him. All three now leave the scene (v. 85).

Electra comes out of the house; she is alone, for the Chorus (*θρῆνος ἀπόσκηνῆς*: 86—120.) have not yet appeared. Greeting the ‘pure sunlight and the air,’ to which her sorrow has so often been uttered at dawn, she speaks of the grief which ceases not, day or night, for her father, whom the wicked pair struck down, ‘as woodmen fell an oak.’ She invokes the Powers of the nether world to avenge him,—and to send her brother; for her own strength is well-nigh spent.

The Chorus, composed of fifteen Mycenaean women, had Parodos: entered as Electra’s lament was closing. They sympathise with her; and they do not conceal their abhorrence of the deed which she mourns. But they remind her that grief cannot restore the dead to life: they urge her to be calm, trusting in the gods, and hoping for the return of Orestes. She must not aggravate her lot by waging a fruitless strife with the rulers. 121—250.

Electra replies that to abandon her grief would be disloyalty. If her father is not to be avenged, there will be an end to reverence for gods or men.

The Chorus say that they spoke only for her good; she II. First knows best, and she shall be their guide. Electra then justifies episode: 251—471. her conduct by describing what she has to see and suffer daily in the house;—Aegisthus in her father’s place; her mother living with Aegisthus, and keeping the death-day of Agamem-

non as a festival. Hardship and insult are her own portion continually. The Chorus cautiously inquire if Aegisthus is at home; and, on learning that he is absent in the country, ask Electra whether she thinks that Orestes will return. ‘He promises,’ she answers, ‘but does not keep his promise.’ ‘Courage,’ they reply: ‘he is too noble to fail his friends.’

At this moment Chrysothemis approaches, bearing funeral offerings. She begins by sharply chiding her sister for this ‘vain indulgence of idle wrath,’—in public, too, at the palace-gates. But she admits that she herself feels anger against the tyrants; were she strong enough, she would let them know it. Electra has right upon her side: only, if one is to live in freedom, one must yield to the stronger.

Electra tells her that the choice is between loyalty to the dead and worldly prudence. ‘Canst thou, the daughter of Agamemnon, wish to be only the daughter of Clytaemnestra?’ The Chorus timidly deprecate a quarrel. Chrysothemis says that she is used to Electra’s vehemence. She would not have spoken, but that she had to convey a warning. As soon as Aegisthus returns, Electra is to be imprisoned in a dungeon, at a distance from Mycenae—unless she becomes more docile. Electra declares that she would welcome such a doom;—‘that I may escape,’ she says, ‘far from *you*,’—thus identifying her sister with the oppressors.

Chrysothemis, finding her counsels repelled, is about to proceed on her errand, when Electra asks her whither she is taking those offerings. ‘Our mother sends me,’ is the answer, ‘with libations to our father’s grave.’ It then appears that Clytaemnestra has been terrified by a dream. Agamemnon returned to life; he planted his sceptre at the hearth; a branch blossomed from it, and overshadowed the land.

Electra feels a sudden joy. This dream, she believes, has been sent by the gods below, and by the spirit of the dead. ‘Dear sister,’ she cries, ‘cast those impious offerings away; take, instead of them, such gifts as *we* can give,—and pray at the tomb that our father’s spirit may come to help us, and that Orestes may live to conquer.’

Chrysothemis is touched and subdued. She agrees to

do as her sister bids ; only Electra and the Chorus must keep the secret ; she dreads her mother's anger.

The Chorus, encouraged by Clytaemnestra's dream, predict First stasimon: the vengeance. Agamemnon's spirit is not forgetful. The ^{472—515.} Erinys, now lurking in ambush, will come. The curse upon the house of Pelops claims yet more victims.

Clytaemnestra enters, followed by a handmaid bearing III. offerings of various fruits for Apollo Lykeios, whose altar Second episode: stands in front of the house. 'At large once more, it seems !' ^{516—1057.} is her greeting to Electra ;—'since Aegisthus is not here to restrain thee.' She defends her murder of Agamemnon. ^{(1) 1st scene:} 'Justice slew him, and not I alone.' Had he not slain her daughter, Iphigeneia, in the cause of his brother Menelaüs ? ^{516—659.}

Electra replies that her father acted therein under constraint from the goddess Artemis ; but that, even if he had been a free agent, Clytaemnestra's plea would not avail. Then, passing from argument to reproach and defiance, Electra avows her wish that Orestes might come as an avenger ; though she also shows the anguish which she feels at the attitude towards a mother which is forced upon her.

An angry dialogue ends by Clytaemnestra enjoining silence, in order that she may make her offerings to Apollo. She prays that the god will rule the issues of the vision for her good, and for the discomfiture of her foes. Other wishes, too, she has, but will not utter them ; the god can divine them...

Here the Paedagogus enters, disguised as a Phocian messenger from Phanoteus. He relates how the young Orestes, ^{(2) 2nd scene:} ^{660—803.} after wonderful feats at the Pythian games, was killed in the chariot-race. Other Phocians are on their way to Mycenae with his ashes.

Clytaemnestra hears the news with feelings in which joy is crossed by at least a touch of natural grief ; but the joy quickly prevails, and she openly recognises that the news is good. At last she will be safe from Orestes—and from Electra, who has been even a worse foe.

Electra invokes Nemesis to avenge her brother ; while Clytaemnestra cruelly taunts her, and then conducts the Phocian messenger into the house.

(3) 3rd
scene :
804—870.

Left alone with the Chorus, Electra gives free vent to her anguish and despair. She will enter that house no more, but cast herself down at the gates, and await death—which cannot come too soon.

Kommos:
823—870.

In the lyric dialogue which follows, the women of Mycenae gently endeavour to suggest comfort. Was not the seer Amphiaraüs betrayed to death by a false wife? And is not his spirit now great beneath the earth? Alas, Electra answers, there was a son to avenge him, and to slay the murderer; but Agamemnon can have no such avenger. Orestes has perished, in a foreign land, without receiving the last offices of sisterly love.

(4) 4th
scene :
871—
1057.

Chrysothemis enters hurriedly, in a flutter of joyful excitement. On reaching the tomb, with her sister's gifts and her own, she found that unknown hands had just been honouring it. Libations of milk had been poured there; the mound was wreathed with flowers; and on the edge of it lay a lock of hair. These gifts can be from no one but Orestes!

With pitying sorrow, Electra breaks to her the news which has come from Phocis. Probably the gifts at the tomb were brought by some one in memory of the dead youth. And now, as the delusive hope vanishes from her sister's mind, Electra seeks to replace it by a heroic resolve. Will Chrysothemis aid her in the purpose which she has formed—to slay the two murderers with her own hand? Electra reminds her of the joyless lot which otherwise awaits both Chrysothemis and herself; and pictures the noble renown which such a deed would achieve.

To Chrysothemis this is sheer madness. She foresees only certain failure and a terrible death. In vain she seeks to dissuade Electra, who declares that she will make the attempt unaided. With a parting word of compassionate warning, Chrysothemis enters the house. Electra remains outside.

Second
stasimon :
1058—
1097.

The Chorus lament the weaker sister's failure in that natural piety which the very birds of the air teach us. A sorrowful message for Agamemnon in the shades will be this quarrel between his daughters. How noble is Electra,—all alone, yet unshaken, in her loyalty! May she yet win the reward which she has deserved!

Orestes enters, with Pylades, followed by two attendants, one IV. Third of whom carries the funeral urn (v. 1123). He asks for the house of Aegisthus, and, on learning that he has reached it, requests that their arrival may be announced. The Chorus suggest that Electra should do this. A dialogue ensues between Electra and the disguised Orestes. She learns that the strangers come from Strophius, king of Crisa, with her brother's ashes; and she is allowed to take the urn into her hands¹. She then utters a most touching lament, recalling the memories of her brother's childhood,—the close affection which bound them to each other,—her care for him, and her bright hopes, which have thus ended. ‘Therefore take me to this thy home, me, who am as nothing, to thy nothingness... When thou wast on earth, we shared alike; and now I fain would die, that I may not be parted from thee in the grave.’

The disguised Orestes finds it hard to restrain himself. In the dialogue which follows, he gradually prepares her mind for the discovery,—leading her through surprise, conjecture, and hope, to conviction. The scene is one of exquisite art and beauty (vv. 1176—1226).

In lyrics, Electra now utters her joy,—which reaches the height, when Orestes tells her that he has been sent by Apollo. He endeavours to check her transports (though he is loth to do so), lest she should be overheard.

At length he succeeds in recalling her to their scheme of action, and warns her against allowing Clytaemnestra to perceive her happiness. She promises obedience in all things. The old Paedagogus now comes out, and scolds them both for their imprudence. When Electra learns that the faithful servant is before her, she greets him warmly, as the preserver of their house. Then, by his advice, Orestes and Pylades enter the palace, after saluting the ancestral gods in the porch; and the old man follows them. Electra addresses a brief prayer to Apollo Lykeios, and then she also enters.

¹ This was the scene in which the famous actor Polus, when playing the part of Electra, used an urn which contained the ashes of a son whom he had recently lost (Aulus Gellius 7. 5). See *O. T.*, Introd., p. xxxi (3rd ed.).

Third
stasimon : The Chorus, now alone, sing a short ode. The Erinyes have
1384— passed beneath the roof; the Avenger is being led by Hermes,
1397. in secrecy, to his goal.

V.
Exodos : Electra rushes forth to tell the Chorus that Orestes and
1398— Pylades are about to do the deed. Clytaemnestra is dressing
1510. the funeral urn for burial, while the two youths stand beside her.
Kommos : In another moment her dying shrieks are heard. Orestes, with
1398— Pylades, then comes out; and, in answer to his sister's question,
1441. says: '*All is well in the house, if Apollo's oracle spake well.*'

Aegisthus is seen approaching, and the youths quickly re-enter the house. He is exultant, for he has heard the report that Orestes is dead. Electra confirms it, adding that the body has been brought to Mycenae; Aegisthus can satisfy his own eyes. The tyrant orders the palace-doors to be thrown wide, in order that his subjects may see the corpse, and know that all hope from that quarter is over.

The doors are opened; a corpse, hidden by a veil, lies on a bier; close to it stand the two Phocians who are supposed to have brought it. Aegisthus lifts the veil—and sees the dead Clytaemnestra. He knows that he is doomed, and that Orestes stands before him. Nor is he suffered to plead at length: though some bitter words pass his lips, before Orestes drives him in, to slay him in the hall where Agamemnon was slain. The Chorus rejoice that the house of Atreus has at last found peace.

General
com-
parison
with the
Choephoroi. § 12. When this play is compared with the *Choephoroi*, the first difference which appears is broader than any that could arise from divergent views of the particular story. It concerns the whole stamp of the drama, and illustrates the difference, in bent of genius, between the two poets. Aeschylus exhibits in grand outline the working of an eternal law, full of mystery and terror. Justice, Destiny, the Erinyes, are the paramount agencies. The human agents are drawn, indeed, with a master's hand, but by a few powerful strokes rather than with subtle touches or fine shading. Nor is much care shown for probability in minor details of the plot. With Sophocles the interest depends primarily on the portraiture of human character. The opportunities for this are contrived by a series of ingenious situations,

fruitful in contrasts and dramatic effects. We have seen that the Greek art of the sixth century B.C. knew a version of this legend in which Talthybius, the herald of Agamemnon, saved the young Orestes from murder,—receiving him, doubtless, from the hands of the nurse—and in due time conducted the heir home again; a version which Stesichorus had probably popularised. It suited Aeschylus to leave out Talthybius, while keeping the part of the nurse. Sophocles revives the old herald in the person of the trusty Paedagogus, who received the child, not from a nurse, but from Electra herself, and carried him to Crisa. This change is a source of large advantage to the plot. It is a weak point in the *Choephoroi* that the story told by Orestes was not likely to impose upon Clytaemnestra, and does not, in fact, disarm her suspicion. The Sophoclean stratagem is of a different order. When the old man, as an envoy from Phanoteus, gives Clytaemnestra his circumstantial account of her son's death, he plays his part to perfection. He evinces some natural feeling for the tragic death of a brilliant youth, but at the same time shows that he is disappointed when the queen hesitates whether to rejoice or to mourn. 'Then it seems that I have come in vain,' he says, half aggrieved; and she hastens to re-assure him. A little later the two 'Phocians' arrive with the urn, as envoys from Strophius, the old ally of Agamemnon. This device of two independent missions, each from an appropriate quarter, was really fitted to win belief. It also provides a keen interest for the spectator, who is in the secret. The Aeschylean Electra is from the outset the accomplice of the avengers. But here she is herself deceived by them. And from the belief that her brother is dead springs the resolve which shows her spirit at the highest—to execute the vengeance without aid. In the *Choephoroi*, again, Electra is still trembling between hope and doubt, when Orestes steps forward, and almost at once reveals himself. Here, she is convinced that his ashes are in the urn which the young Phocian permits her to handle; the irresistible pathos of her lament over it compels him to shorten her probation; and then comes the dialogue, so characteristic of Sophocles, which gently leads up to the recognition.

Like the poet of the *Odyssey*, Sophocles regards the venge-

ance as a deed of unalloyed merit, which brings the troubles of the house to an end. Clytaemnestra's part is much larger than in the *Choephoroi*; but it is the death of Aegisthus which forms the climax. Sophocles reverses the Aeschylean plan. Here it is Clytaemnestra whose dying shriek is heard; it is Aegisthus whose doom is preceded by a dialogue with Orestes.

The stain
of matri-
cide is
ignored.

Question
thus
raised.

§ 13. Throughout the play, there is not a hint that a son who slays his mother is liable to the Erinyes. This silence cannot be explained by the plea that Sophocles was concerned only with the vengeance itself. For, although the pursuit of Orestes by the Erinyes was not to be included in the plot, still the play shows him both when he was meditating the deed, and after he has done it. Yet he neither shrinks from it in prospect, nor feels the slightest uneasiness when it has been accomplished. From first to last, his confidence is as cheerful as the morning sunshine in which the action commences. When he comes forth with dripping sword, this is his comment; 'All is well in the house, if Apollo's oracle spake well.' How could an Athenian poet of the fifth century B.C. venture thus to treat the subject before an Athenian audience, whose general sentiment would assuredly be that of the *Choephoroi*, and in the forefront of which sat priestly exponents¹ of the religious view which was so signally ignored? Euripides is here, at least, at one with Aeschylus. True, Sophocles has been careful to remind us, again and again, how completely Clytaemnestra had forfeited all *moral* claim to a son's loyalty. The question here is, however, not moral but religious; a matter, not of conduct, but of kinship. It may also be granted that the Sophoclean oracle of Apollo

¹ The *θρόνοι* of Pentelic marble which form the lowest row of seats in the Dionysiac theatre are generally referred to the Roman age, and no view has made them older than the time of Lycurgus (c. 330 B.C.). The inscriptions upon them are unquestionably of the Roman age. We cannot appeal to them, then, as certain evidence for details of arrangement in the time of Sophocles. But they must embody, in the main, an old tradition: and they show a large representation of the Apolline cult. The priest of Dionysus Eleuthereus has (as in the fifth century B.C.) the central place of honour. The *θρόνος* on his right is inscribed Πυθοχρήστου ἔξηγητοῦ,—the interpreter of the sacred law, appointed by the Delphic oracle. Other seats are those 'Απόλλωνος Πατρών, 'Απόλλωνος Δυκήν, 'Απόλλωνος Δηλίου. Cp. A. Müller, *Lehrbuch der Griech. Bühnenalterthümer*, p. 93 (1886).

differs from that in the *Choephoroi*. It is a brief command to do a righteous deed ; it threatens no penalties, and so implies no reason for reluctance. Still, that does not alter the fact of the matricidal stain upon Orestes. I do not know any adequate solution of this difficulty, which seems greater than has generally been recognised : I can only suggest one consideration which may help to explain it. The Homeric colouring in the *Electra* is strongly marked ; thus the *Odyssey* is followed in the version of Agamemnon's murder as perpetrated at the banquet,—there are even verbal echoes of it¹ ; the chariot-race in the *Iliad* (book xxiii) has furnished several traits to the narrative of the disaster at the Pythian games². Sophocles seems to say to his audience, 'I give you, modified for drama, the story that Homer tells ; put yourselves at the Homeric stand-point ; regard the act of Orestes under the light in which the *Odyssey* presents it.' The Homeric Athena declares that Orestes has won universal praise by slaying the villainous Aegisthus. The final scene of Sophocles is designed to leave a similar impression ; the tyrant is exhibited in all his baseness,—insolent and heartless ; he is driven in to meet his just doom ; Orestes points the moral ; and the Chorus welcome the retribution. Having resolved to limit his view by the epic horizon, Sophocles has executed the plan with great skill. But his plot labours under a disadvantage which no skill could quite overcome. He could not, like his Homeric original, dispense with Apollo : the Apolline thread had long ago become so essential a part of the texture that he could not get rid of it. But, the moment that Apollo is introduced, the thought of the stain upon Orestes becomes importunate, since the very purpose for which Apollo first came into the story was that of showing how the supreme arbiter of purity could defend his emissary against the claim of the Erinyes. Stesichorus and Aeschylus had deeply impressed this on the Greek mind ; and it would have been hard for Athenians, familiar with the lyric and the dramatic *Oresteia*, to feel that the story, as told by Sophocles, reached a true conclusion. His Chorus might, indeed, close the play by describing the house of

¹ See commentary on v. 95, and on vv. 193—196.

² See on vv. 712, 721 f., 748.

Atreus as

τῇ νῦν δρμῇ τελεωθέν.

But would not many spectators have ringing in their ears the last words of the *Choephoroi*?

*ποὶ δῆτα κρανῖ, ποὶ καταλήξαι
μετακομισθὲν μένος ἄτης;*

Character of Electra. § 14. The Sophoclean Electra resembles Antigone in heroism and in loyalty to the dead, but the modes in which their characters are manifested differ as widely as the situations. Antigone is suddenly required to choose between omitting a sacred duty and incurring death; within a day she has chosen, and died. The ordeal of Electra is that of maintaining a solitary protest through years of suffering. Her timid sister's sympathy is only secret; the tyrants ill-treat her, and she witnesses their insults to her father's memory. Meanwhile there is only one feeble ray of light for her, the hope that Orestes may return; but it becomes fainter as time goes on. One of the finest traits in the delineation of Electra by Sophocles is the manner in which he suggests that inward life of the imagination into which she has shrunk back from the world around her. To her, the dead father is an ally ever watchful to aid the retribution; when she hears of Clytaemnestra's dream, it at once occurs to her that *he* has helped to send it¹. The youthful Orestes, as her brooding fancy pictures him, is already invested with the heroic might of an avenger². There are moments when she can almost forget her misery in visions of his triumph³. Like Antigone, she is contrasted with a weaker, though amiable, sister. Chrysothemis is of the same type as Ismene; her instincts are right, and respond to the appeal of Electra, whom she loves; only she is not heroic. The stronger nature, when brought into conflict with the feebler, almost inevitably assumes, at certain moments, an aspect of harshness⁴: yet the union in Electra of tenderness with strength can be felt throughout, and finds expression in more than one

¹ Vv. 459, 460.

² Vv. 1220 f. Electra (to the disguised Orestes), *πῶς εἴπας, ω παῖ;* OP. *ψεῦδος οὐδὲν ω λέγω.* | ΗΛ. ὦ ξὺ γάρ ἀνήρ;

³ See on v. 814.

⁴ Vv. 391; 1027 ff. Cp. Introduction to the *Antigone*, p. xxix.

passage of exquisite beauty¹. When she believes that Orestes is dead, and that it rests with her alone to avenge Agamemnon, she calls upon Chrysothemis to co-operate, who reproves her as forgetting that she is a woman². But when Orestes is restored to her, she submits herself in all things to his wishes³. Hers is the part which Aeschylus gives to the Chorus, of speaking with Aegisthus on his way to the house. She is present almost from the beginning to the end of the play, and the series of her emotions is the thread which gives unity to the whole⁴.

§ 15. The cause which she holds sacred is elaborately arraigned and defended in the scene with Clytaemnestra. Sophocles portrays the queen in a manner very distinct from that of Aeschylus; a difference due not merely to the general tendencies of the poets, but also to the dramatic setting. Aeschylus created his Clytaemnestra in the *Agamemnon*, where she is seen just before and just after the murder. There is a fascination in her dreadful presence of mind; what an adamantine purpose can be felt under the fluent eloquence with which she welcomes her husband⁵! How fearful, again, is her exultation in the deed, when she tells the Argive elders that she rejoices in the blood upon her robe 'as a cornfield in the dews of spring'⁶; or when she imagines Iphigeneia advancing to greet Agamemnon in the shades, and kissing him⁷! Sophocles had to show Clytaemnestra, not at a crisis of action, but as she lived and felt in the

¹ See especially the kommos, 823—870; and her lament, 1126—1170.

² 997 γυνὴ μὲν οὐδὲ ἀνὴρ ἔφει.

³ 1301 ff.

⁴ Electra played the chief part in another play also of Sophocles,—the 'Αλήτης, to which Attius was probably indebted in his *Agamemonidae* and *Erigona*. A sketch of the plot is conjecturally recognised in Hyginus *Fab.* 122. Aletes, son of Aegisthus, sends Electra a false message to the effect that Orestes (who is in exile) is dead, and that Aletes therefore accedes to the throne at Mycenae. Electra goes to consult the oracle at Delphi. She there meets a woman who (she is told) has slain Orestes; and is about to blind her with a brand snatched from the altar, when Orestes rushes between them—reveals himself—and tells her that the woman is her sister Iphigeneia. Orestes slays Aletes, whose daughter Erigona goes to Attica; and Pylades marries Electra. (Cp. Roscher, *Lex.* p. 1238.)

The time supposed in the 'Αλήτης was apparently just after the year of exile (*ἀπειλαντισμός*) imposed upon Orestes by the slaying of his mother. Here, then (as in the presence of Iphigeneia), would be proof that in his *Aletes* the poet followed a different conception of the story from that which he adopts in his *Electra*.

⁵ *Ag.* 855—913.

⁶ *ib.* 1390 ff.

⁷ *ib.* 1555 ff.

years which followed her crime. Electra's fortitude was to be illustrated by withstanding and denouncing her. The Clytaemnestra of Aeschylus was ill-suited to such a situation. If she had been confronted with a daughter who impugned her deed, scorn and hatred would have flashed from her; but she would not have argued her case in detail, and then listened to a reply. The almost superhuman force of that dark soul would have been fatal to the dramatic effect of any woman opposed to her. In the *Choephoroi* Aeschylus has taken care that Electra shall have no dialogue with Clytaemnestra. Sophocles clearly felt this. The Clytaemnestra whom he draws is strong and wicked, but her temperament is not one which separates her from ordinary humanity. She feels at least a pang of maternal grief when she first hears that Orestes is dead¹, even though a little later she can address heartless taunts to Electra. She has not the Aeschylean queen's cynical contempt for public opinion; thus she complains that Electra misrepresents her, and seeks to justify herself². When she meets her daughter in argument, she is forcible, but the better cause has the advantage which it deserves³. A desire to avenge Iphigeneia is the plea which she puts forward, and which Electra refutes; but the women of Mycenae had already given voice to the popular belief that guilty love was the true motive of the crime⁴. Sophocles has thus avoided investing Clytaemnestra with a tragic interest which would have required that her punishment, rather than her paramour's, should form the climax.

The function of the Chorus is naturally to some extent the same as in the *Choephoroi*,—viz., to sympathise with Electra and to assert the moral law: but there is a difference. The Trojan slave-women of the Aeschylean Chorus hate the tyrants and are friendly to Electra's cause, but have no further interest in the vengeance. The Sophoclean Chorus consists of freeborn women, belonging to Mycenae, but external to the palace. They represent a patriotic sentiment in the realm at large, favourable to

¹ *El.* 766 ff. Contrast her hypocritical rhetoric at the corresponding moment in Aesch. *Cho.* 691 ff.

² *El.* 520 ff.

³ *ib.* 516—609.

⁴ *ib.* 197 δόλος ήν δ φράσας, έπος δ κτείνας.

the son of Agamemnon, and hostile to the usurper. The city is sympathetic with the family¹.

§ 16. While the strictly human interest predominates in the *Super-Electra*, we must not undervalue the dramatic importance which Sophocles has given to the supernatural agency, or the skill with which it is carried through the texture of the play. In the opening scene we hear the oracle which Apollo has given to Orestes. The enterprise is presently placed under the protection of the Chthonian powers by those ceremonies at the tomb which, as the old man urges, must precede everything else. Then Electra comes forth, and invokes the deities of the underworld. A little later it appears that Clytaemnestra has had an ominous dream; Electra sees in it an answer to her prayer, and the Chorus express the same conviction. Next, the queen makes her offerings and half-secret prayers to Apollo; the very god, though she knows it not, who has already sent Orestes home. With a similar unconsciousness, in her joy at the news from Phocis, she declares that Nemesis has heard those who deserved to be heard, and has ordained aright. The last act of Orestes and Pylades before entering the house is to salute the images of the gods; while Electra makes a short prayer to Apollo. Lastly, in the moments of suspense before the deed, the choral song reminds that the Erinyes have passed beneath the roof, and that Hermes is guiding the avenger to the goal.

Thus the whole drama is pervaded by an under-current of divine co-operation; the gods are silently at work; step by step the irresistible allies advance; the very effort of Clytaemnestra to bespeak Apollo's favour is a new impiety, which only makes his wrath more certain. In the *Choephoroi* darkness broods over all; the shadow of the curse rests upon the murderers, and then the menace of the Erinyes comes upon the avenger. In the *Electra* of Sophocles it is the bright influence of Apollo that prevails from the first. Those sights and sounds of early morning with which the play opens are fit symbols of his presence;

¹ Cp. the words of the Chorus in v. 1413, $\omega\pi\delta\lambda\iota\sigma$, $\omega\gamma\epsilon\nu\epsilon\lambda\kappa.\tau.\lambda.$ In v. 1227 Electra addresses them as $\pi\omega\lambda\tau\iota\delta\epsilon\varsigma$. Their feeling towards Orestes as the heir is seen in 160 ff.: cp. too 251 ff. (n.).

the powers of the nether world are also, indeed, active, but here they are making common cause with the Pythian god of light and purity.

The
Electra of
Euripides. § 17. Let us now see how the subject is treated by Euripides.

The scene is laid before the cottage of a husbandman, or small farmer (*aὐτούργος*), who lives in Argolis, but near the borders (v. 96), and far from the city of Argos (v. 246). The time is dawn.

Analysis.
I. Prologue: 1—
166.
(1) 1st
scene, 1—
53—
The play is opened by a speech of the farmer. Aegisthus and Clytaemnestra have given him Electra in marriage; fearing that, if she wedded a richer¹ spouse, he or his offspring might avenge Agamemnon. The worthy man adds that respect for the family has forbidden him to regard the union as more than formal².

(2) 2nd
scene, 54
—81.
Electra comes out of the cottage, poorly clad, with her hair cut short (in sign of mourning), and bearing a water-jar upon her head. She is not forced, she says, to do these menial tasks, but she wishes to show the insolence of Aegisthus to the gods (v. 58). The farmer deprecates such work for her, and she expresses her grateful esteem for him. Then she goes on her way to the spring, and he to his plough.

(3) 3rd
scene, 82
—166.
Orestes enters, with Pylades³ (who is a mute person throughout). An oracle of Apollo (he says) has sent him. He does not dare to go within the walls of the city. But in the night he has secretly sacrificed at Agamemnon's tomb, and has placed a lock of hair upon it. He has now come to find Electra,

¹ Euripides seeks to soften the strangeness of the alliance by vv. 37 f., where the *aὐτούργος* says that his 'Mycenaean fathers,' though poor, were *λαμπροὶ εἵγεος*.

No doubt the invention of the *aὐτούργος* was primarily suggested to the poet's mind by his feeling that Aeschylus had violated probability when he made Orestes adventure himself in the lion's (or wolf's) den, by going to the palace. But, if Orestes was not to do that, his meeting with Electra could be managed only by fixing her abode somewhere else, at a safe distance from the palace; and how was this to be done?

² Vv. 43 ff.: ὦ οὐρανὸς ἀνὴρ δόδε, σύνοιδέ μοι Κύπριος, | ἥσχυνε εἰνῆς παρθένος δ' ἔτ' ἐστι δῆ. | αἰσχύνομαι γὰρ δλβίων ἀνδρῶν τέκνα | λαβὼν ἵβριζειν, οὐ κατάξιος γεγώς.

³ Though Pylades is with him, Orestes is not supposed to come, directly at least, from Crisa; he is a wandering exile (233 f.), on whose head Aegisthus has set a price (v. 33).

of whose marriage he has heard, and to seek her co-operation.—He now sees a woman, apparently a slave, approaching, and proposes to seek information from her. This is Electra, returning with her water-jar from the spring. In a lyric lament she speaks of Agamemnon's fate and her brother's exile. Orestes, listening, soon learns who she is, for she introduces her own name.

The Chorus enters. It consists of fifteen maidens from Parodos: the neighbourhood, who hold a lyric dialogue with Electra.^{167—212.} They invite her to a festival of the Argive Hera, but she excuses herself, on the ground of her sorrow, and also of her poor attire. They offer to lend her better clothes, but she replies by reminding them of the unavenged wrongs which she is mourning^{1.}

Electra now perceives that two armed strangers are near her II. First episode:
cottage, and is disquieted. Orestes does not reveal himself, but
^{213—431.} says that he has come to bring her news of her brother. Having
^{(1) 1st scene, 213} heard his tidings, she speaks of her own fortunes. If Orestes
^{—340.} returned, she would help him to slay their mother (vv. 278 f.). She describes how Aegisthus insults Agamemnon's tomb, and mocks at Orestes.

The farmer now reappears, and is somewhat disconcerted (2) 2nd scene, 341 at first, but quickly recovers himself, and gracefully offers hospitality to the strangers. Orestes accepts the invitation, after moralising on the nobility of nature which may lurk under a rustic exterior. The two guests having gone in, Electra reproves her husband for having invited them, when he knew the poverty of the household. He must now go, she says, and look for a certain old man in the neighbourhood, who is capable of bringing some better fare for the visitors. This old man, it seems, had been an attendant of Agamemnon when the latter was a boy (v. 409). The farmer obeys, and goes forth—to be seen no more.

¹ This Parodos has been made famous by the story in Plut. *Lysander* 15. After the surrender of Athens in the spring of 404 B.C., the Peloponnesian leaders were deliberating on its fate, when they chanced to hear this ode sung, and were softened towards the city which had produced such a poet. (*παρὰ πέτρον τυδὸς Φωκέως ἄστατος ἐκ τῆς Εὐριπίδου Ἡλέκτρας τὴν πάροδον, ἃς ἡ ἀρχὴ Ἀγαμέμνονος ὡς κέρα..., πάντας ἐπικλασθῆναι κ.τ.λ.*)

First stasi-
mon: 43²
—486. The Chorus sing of the voyage of the Greek heroes to Troy, and the shield of Achilles. They end with imprecations upon Clytaemnestra, who slew the leader of such a host.

III.
Second
episode:
487—698. The old retainer of Agamemnon, for whom the farmer went, now arrives, bringing lamb, cheeses, and some good wine for the guests; but, though he can provide these comforts, he is clad, (1) 1st scene, 487 after Euripidean fashion, in rags (v. 501). —552.

On his way he has visited Agamemnon's tomb, and has been surprised by finding recent offerings there. One of these, a lock of hair, he brings with him, and suggests that, since it is like Electra's, it may be from the head of Orestes. She ridicules his surmise; and here follows the well-known satire on the other signs used by Aeschylus for the 'recognition'¹.

(2) 2nd
scene, 553
—595. Orestes and Pylades come out of the cottage. Electra introduces the old man to the strangers as one who formerly saved her brother's life. The old man recognises Orestes by a scar over one eyebrow (v. 573), caused by a fall in childhood, when he and Electra were chasing a fawn. The joy of the recognition is compressed into very narrow limits; but the Chorus sings a short ode (vv. 585—595).

(3) 3rd
scene, 596
—698. Orestes now consults the old man as to a scheme of vengeance. It would be impossible (says the old man) for Orestes to enter the guarded stronghold of the usurpers (645 ff.). But Aegisthus is now in the country, about to sacrifice to the

¹ Eur. *El.* 524—544. The fact that two locks of hair are *δρόπτεροι*—by which she means, 'of the same colour'—is, she reminds him, no proof of kinship. When he suggests that she should go and see whether the *footprints* tally with her own, she observes that (1) the soil is too hard to receive a footprint, and (2) a brother's foot is likely to be larger than his sister's. When he lastly suggests that Orestes may have a garment woven for him long ago by his sister, she replies that by this time it must be much too small for him.

Mr Verrall (*Choephoroi*, pp. xxxv ff.) thinks that the meaning of Aeschylus was subtler than that fixed upon him by Euripides. (1) The resemblance between the hair of Orestes and that of Electra was not in *colour* merely, but in some Asiatic quality by which the foreign race of Pelops could be distinguished from Achaeans. (2) So as to the footprints: the resemblance meant was not in *size*, but in the character of the outline. (3) The *ὑφασμά* was not a *garment*, but a small specimen of Electra's work which the brother had with him.

Euripides himself seems to make a slip here. Electra reproves the old man for suggesting that Orestes would have deigned, through fear of Aegisthus, to *conceal* his visit to the tomb (524—526). That, however, is what Orestes had done (90).

Nymphs. He has no guards with him,—only servants. Orestes must present himself at the sacrifice, and take his chance of being asked to assist. Clytaemnestra is at Argos. But Electra undertakes to send her a message which will bring her to the cottage (v. 652). It was customary that, ten days after the birth of a child, offerings should be made to Eileithyia. The old man must tell Clytaemnestra that her daughter entreats this pious office at her hands, as she herself is unacquainted with the ritual (v. 1125).

The old man promises to take this message. He will also guide Orestes to Aegisthus. The brother and sister pray to the gods. Electra then enters the house, while Orestes sets forth with his guide.

The Chorus recite the legend of the golden lamb, the cause of the quarrel between Atreus and Thyestes. Second stasimon: 699—746.

A messenger tells Electra how Orestes has slain Aegisthus. IV. Third episode: The tyrant welcomed the youth and his comrade (*Pylades*), 747— who described themselves as Thessalians going to Olympia. 1146. Orestes was asked to assist in dismembering a bull; and, while (1) 1st scene, 747— Aegisthus was stooping to scan the omens, felled him from —958. behind. The slaves, on hearing the name of Orestes, acclaimed him as their rightful king.

The Chorus and Electra express their joy. Orestes enters (v. 880) with a ghastly trophy—the body¹ of Aegisthus, carried by attendants. Electra expresses her hatred in a long speech over the corpse (vv. 907—956).

Clytaemnestra now approaches from Mycenae (v. 963), in a (2) 2nd chariot, with a retinue. Orestes is seized with shuddering at the scene, 959—1146. thought of slaying his mother. Electra nerves him; reminds him of his duty to his father, and of Apollo's oracle. He enters the cottage—resolved to do the deed, and yet shrinking from it.

The Chorus briefly greet Clytaemnestra with pretended reverence. She bids her Trojan handmaids assist her to alight, but Electra claims the office, remarking that she herself is virtually a slave. Then follows a dispute between

¹ M. Patin doubts this, *Sophocle*, p. 355. But it is proved by v. 959 (*τοῦδε σῶμα'*), and by 1178 ff. *ἴδετε...δίγονα σώματα*.

mother and daughter as to the fate of Iphigeneia and of Agamemnon (1011—1099). But the queen is presently touched by Electra's misery, and expresses regret for the past. Electra, however, is not softened. Then Clytaemnestra enters the house, to perform the rite on behalf of the (supposed) child. Electra bids her be careful that in the smoky cottage her robes are not soiled—and presently follows her in (v. 1146).

Kommos:
1147—
1237.

The Chorus recall the death of Agamemnon, and foretell the vengeance. In the midst of their chant, Clytaemnestra's dying shriek is heard from within.

Orestes and Electra are now shown (by the eccyclema) standing by the corpse of Clytaemnestra; that of Aegisthus lies near.

Orestes is full of anguish and despair. He describes how he drew his cloak over his eyes as he slew his mother. Electra, on the contrary, is in this scene almost a Lady Macbeth. She tells how she urged her brother on, and even guided his sword when he covered his eyes¹. Then she throws a covering over her mother's body.

Exodos:
1238—
1359.

At this moment the Chorus greet the apparition of two bright forms in the air. These are the Dioscuri. Clytaemnestra, they say, has been justly slain, and yet Orestes is defiled. Apollo gave him *an unwise oracle*; though, as that god is their superior, they will say no more². Electra is to marry Pylades, and go to Phocis—taking with her the good farmer, who is to receive a large estate (v. 1287). Orestes is to go to Athens, where, under the presidency of Pallas, he will be tried and acquitted; he will then settle in Arcadia³. Aegisthus will be buried by the Argives; Clytaemnestra, by Menelaüs and Helen, who have just arrived at Nauplia from Egypt.

1292—
1359.

The play ends with a most curious dialogue in anapaests between the Dioscuri and the other persons. The Chorus bluntly ask the demigods why they did not avert murder from their sister Clytaemnestra? Well, they reply, the blame rests

¹ 1224 f. Ηλ. ἐγάδε γ' ἐπεκέλευσά σοι, | ξίφους τ' ἐφηψάμην ἄμα.

² 1245 δαλλ' ἀναξ γάρ ἐστ' ἔμος, | σιγῶ· σοφὸς δ' ὁν οὐκ ἔχρησέ σοι σοφό.

³ 1273 f. σὲ δ' Ἀρκάδων χρὴ πόλιν ἐπ' Ἀλφειοῦ βοᾶς | οἰκεῖν Δυκαλού πλησίον σηκώματος. The city meant is Tegea, where there was a temple of Zeus Δυκαλού, and where the supposed relics of Orestes were found (Her. 1. 68).

on Fate, and on *the unwise utterances of Phoebus*¹. Electra then asks why she—to whom no oracle had been given—was involved in the guilt of matricide? The only answer which occurs to them is that she suffers through the hereditary curse upon the whole house of Pelops². Orestes changes the awkward subject by taking leave of Electra, whom he is not to see again. The Dioscuri have words of comfort for each. And then they warn Orestes to hasten away; already dark forms can be seen approaching, with snaky arms³. The Dioscuri themselves ‘will go with speed to the Sicilian sea, to save the ships’⁴.

§ 18. It is in this closing scene, where the Dioscuri are cross-examined, that the drift of Euripides is most patent. The dialogue is equivalent to an epilogue by the dramatist, who, in effect, addresses the audience as follows:—‘I have now told you this story in my own way—adhering to the main lines of the tradition, but reconciling it, as far as possible, with reason. And now, having done my best with it, I feel bound to add that it remains a damning indictment against Apollo, and a scandal to the moral sense of mankind.’

Euripides could not relieve Orestes from the guilt of matricide; tradition forbade; but he has sought to modify that guilt. His Orestes and Electra. He has divided the responsibility between Orestes and Electra in such a manner as to make the sister appear the more cold-blooded of the two. It is she who plans the snare into which her mother falls. While Orestes wavers and falters, Electra never hesitates for a moment. She unflinchingly bears her part in the murder, when her brother is fain to cover his eyes while he strikes. Yet (as is brought out in the dialogue with the Dioscuri) she had not his excuse. No oracle had been given to *her*. Her ruling motive appears as an inflexible hatred of her mother. The Electra of the two other dramatists has in-

¹ 1302 Φοίβου τ' ἀσοφοι γλώσσης ἐνοπαι.

² 1305 ff. κοιναὶ πράξεις, κοινοὶ δὲ πότμοι· | μία δ' ἀμφοτέρους | ἄτη πατέρων διέκναισεν.

³ 1345 χειροδράκοντες, χρῶτα κελαιναῖ. This description of the Erinyes is exactly illustrated by a vase-painting given in Baumeister's *Denkmäler* p. 1116. They grasp the snakes, which are coiled round their arms, near the head, so that snake and arm are, as it were, one.

⁴ 1347 ff. The play was probably produced at the great Dionysia of March, 413 B.C.

deed that feeling, but the noble and gentle side of her character is far more prominent¹. The general result, then, is this:— Euripides gives up Apollo, who told Orestes to commit matricide, as indefensible; while, by a skilful contrast with a more odious person, he contrives to increase our commiseration for Orestes, the hapless instrument of the god.

General estimate of the play. The play was unduly depreciated by Schlegel, and a reaction has long since made itself felt². Yet a critic who is second to none, either in appreciation for the genius of Euripides or in power of interpreting it,—Professor von Wilamowitz-Möllendorff,—has said that, when one passes from Aeschylus to the Euripidean *Electra*, it is like turning from Goethe to Heine, —not merely to a less elevated strain, but rather to a wholly different tone,—sordid, trivial, and (from a Greek point of view) blasphemous³. We may recognise to the utmost the bold originality of Euripides, the inventive power, and the skilful execution; but his *Electra*, viewed as a Greek tragedy, cannot be pronounced a success.

Did it precede and influence the *Electra* of Sophocles?

§ 19. It has hitherto been generally held that the *Electra* of Sophocles belongs to an earlier date than its Euripidean namesake. A contrary view is however maintained by v. Wilamowitz, who further thinks that the *Electra* of Euripides was the stimulus which moved Sophocles to treat the subject⁴. Certain relations (the able critic contends) exist between the two plays which show that one of them was influenced by the other, and a closer scrutiny proves that the play of Euripides was the original. I propose to examine this view.

¹ The Electra of Sophocles, standing outside of the house, hears the shriek of Clytaemnestra, whom Orestes is at that moment slaying within; and exclaims, *παῖσσον, εἰ σθένεις, διπλῆν* (v. 1415). That is, to modern feeling, the most repellent trait which Sophocles has given to her. But it is as nothing in comparison with the part which the Euripidean Electra bears in the actual deed; and it is also an isolated utterance at a moment of extreme tension.

² Among the earlier exponents of this reaction may be mentioned Hartung (*Euripides restitutus*, vol. II. pp. 305 ff.), and Halévy (*Grèce Tragique*, vol. I. pp. 90 ff.). See also Patin, *Sophocle*, p. 340.

³ *Hermes*, vol. XVIII. p. 233. Es ist als käme man von Goethe zu Heine, als läse man nicht sowohl eine geringere Poesie, als eine Umsetzung ins Meskine Frivole Blasphemische.

⁴ *Hermes*, vol. XVIII. pp. 214—263: *Die beiden Elektronen*.

The first resemblance to which the critic points is between the openings of the two dramas. In the Euripidean prologue Orestes appears and speaks (vv. 82—111). Then Electra sings a monody (112—166); and she is presently joined by the Chorus (167). In the Sophoclean prologue also Orestes appears; then there is a monody for Electra (86—120); and she is joined by the Chorus (121). Such a coincidence, it is argued, cannot be accidental. And there is internal evidence that Euripides was the model. For, with him, the appearance of Orestes at that early moment is necessary; while, with Sophocles, there is no reason why Orestes should be seen until he is ready to enter the house. Again, the Chorus of Euripides have a motive for their visit; they invite Electra to a festival. But the Sophoclean Chorus come without any special cause. Nor has Sophocles the reason of Euripides for composing his Chorus of persons external to the palace; indeed, it is hard to see how such persons could have established such intimacy with Electra, who was almost a prisoner.

In reply to this argument I wish to point out, first, that the likeness between the two openings, in the particular points just noticed, is immeasurably less striking than the general contrast. The play of Sophocles begins with a dialogue between the old man and Orestes, after which they and Pylades leave the scene. Electra then comes forth and sings her monody. Euripides opens with a speech by the farmer, who next has a dialogue with Electra. They depart. Orestes enters with Pylades, to whom he makes a speech. Presently he sees a slave, as he thinks—*i.e.* Electra—approaching. He and Pylades draw aside; and Electra then sings her monody. Is it not manifest that, so far, the openings are fundamentally different? But, it will be said, the Parodos, at least, is, in each play, shared between Electra and the Chorus; is not this suspicious? Even here the contrast is stronger than the likeness. The Sophoclean Parodos is a long ode of 129 verses, containing a discussion of Electra's wrongs and hopes, and of the course which she ought to pursue. The Euripidean Parodos consists of only 35 verses. The maidens briefly invite Electra, and she declines.

It seems to me, then, that the openings of the two plays

entirely fail to support the critic's major premiss, viz., that one of them must have been imitated from the other. But let us assume, for the sake of argument, that such imitation could be proved. Is it true that internal evidence points to Sophocles as the imitator? His *Orestes*, we are told, has no reason for appearing at the house before he is prepared to enter it. In defending a dramatist on such a point, it suffices, I suppose, to show that the action is natural and probable; we are not required to prove that it is necessary. Orestes and his companions have just arrived, and have hidden the urn somewhere near the house: the time is day-break. Is it strange that they should reconnoitre the ground on which they will soon have to act, or that the old man should point out the chief features of the scene? As to the poet's motive, that is evident. His invention of the double embassy from Phocis was a novelty, and he wished to give a clue to it at the outset, since the spectator, who is thus in the secret, will enjoy the play more. Again, it is said that Sophocles bewrays his model when he composes his Chorus of persons external to the house. A desire to vary from Aeschylus would account for this as easily as a desire to copy Euripides; but why should not the poet's motive have been independent of both? The free-born women of Mycenae are exponents of the public goodwill towards the rightful heir. But how, we are asked, had they become friends of Electra? Chrysothemis and Clytaemnestra tell us, it may be answered, that Electra frequently passed beyond the doors. Lastly, it is objected that the Chorus come to Electra without a definite reason. Is there not reason enough in their purpose of consoling and counselling her,—the purpose which she gratefully acknowledges?

Thus, even if the openings of the two plays could justly be regarded as showing a debt of either to the other, still there would be no presumption that Sophocles was the debtor.

Relation of
Electra to
Clytaem-
nestra. A further argument is, however, adduced in support of the view which we are discussing. Both Sophocles and Euripides bring Electra into controversy with Clytaemnestra. In the play of Euripides, the tenor of this controversy is such as to mitigate the odiousness of Clytaemnestra, and to emphasise the hardness of Electra. This was what Euripides meant to do. The aim of

Sophocles was the opposite, to concentrate our sympathy upon Electra. But, says Prof. v. Wilamowitz, Sophocles has involuntarily given the advantage in dignity and self-command to Clytaemnestra ; and this shows that he has (unskilfully) imitated Euripides. Is it true that the Clytaemnestra of Sophocles appears to more advantage than his Electra ? Every reader must judge for himself; I should not have said so, nor, indeed, do I find it easy to understand how any one could receive that impression. But, even if this were granted, the inference of an imitation would still be unwarranted, since the controversies in the two plays respectively differ both in topics and in style.

Finally, let us consider the more general ground upon which it is argued that Sophocles was stimulated to write his *Electra* by the work of Euripides. The Euripidean *Electra* is certainly a play which Sophocles would have viewed with repugnance. He would have thought that both the divine and the human persons were degraded. The earlier scenes, with their homely realism, approximate, in fact, to the stamp of the Middle Comedy. The whole treatment is a negation of that ideal art to which Sophocles had devoted his life. It is perfectly conceivable that such a piece should have roused him to make a protest,—to show how the theme could once more be nobly treated, as Aeschylus long ago had treated it, and yet without raising the moral and religious problem of the *Choephoroi*. But is such a hypothesis *more* probable than the converse? Suppose that the Sophoclean *Electra* was the earlier of the two. Is it not equally conceivable that Euripides should have been stirred to protest against the calm condonation of matricide? Might he not have wished to show how the subject could be handled without ignoring, as Sophocles does, this aspect of the vengeance, and also without refraining from criticism on the solution propounded by Aeschylus? This, in my belief, is what Euripides actually did wish to do. But assume for a moment that the other theory is right, and that the Euripidean *Electra* was the earlier. Then, surely, when Euripides had just been renewing the impression left by Aeschylus,—that matricide, though enjoined by a god, brings a fearful stain,—Sophocles would have

Argument
from
general
probabi-
lity.

chosen a peculiarly unfortunate moment for inviting Athenians to admire the unruffled equanimity of his *Orestes*.

I cannot, then, see any valid reason for supposing that Euripides preceded Sophocles in treating this subject. On the other hand, the new line taken by Euripides is the more intelligible if he had before him the pieces of both the elder dramatists.

Conclusion.

The
Electra of
Sophocles
is one
of his
later plays.Internal
evidence.

§ 20. There are, however, strong grounds of internal coincidence for believing that the *Electra* is among the later plays of Sophocles. It cannot, on any view, be placed more than a few years before the Euripidean *Electra*, of which the probable date is 413 B.C. The traits which warrant this conclusion are the following. (1) The frequency of *ἀντιλαβή*, i.e. the partition of an iambic trimeter between two speakers. The ordinary form of such partition is when each person speaks once, so that the trimeter falls into two parts (*a, b*). Taking the two latest plays, we find 22 such examples in the *Philoctetes*, and 52 in the *Oedipus Coloneus*. The *Electra* ranks between them, with 25. Next comes the *Oedipus Tyrannus*, with only 10. Further, verse 1502 of *Electra* is so divided between two persons that it falls into three parts (*a, b, a*). The other Sophoclean instances of this are confined to the *Philoctetes* (810, 814) and the *Oedipus Coloneus* (832).

(2) Anapaestic verses (1160—1162) are inserted in a series of iambic trimeters. The only parallel for this occurs in the *Trachiniai* (v. 1081, vv. 1085 f.), a piece which may be placed somewhere between 420 and 410 B.C. (Introd. to *Trach.*, p. xxiii). It was an innovation due to the melodramatic tendency which marked the last two decades of the century. In the earlier practice, a series of iambic trimeters could be broken only by shorter iambic measures, or by mere interjections.

(3) The ‘free’ or ‘melic’ anapaests in *El.* 86—120 are of a type which can be strictly matched only in plays of a date later than *circ.* 420 B.C., such as the *Troades*, the *Ion*, and the *Iphigeneia in Tauris*.

(4) The actors have a notably large share in the lyric element of the play. (a) Thus the anapaests just mentioned

are delivered by Electra as a *μονῳδία*. Such a monody can be paralleled only from the later plays of Euripides. It is characteristic of the new music—satirised by Aristophanes in the *Frogs*—which came into vogue *circ.* 420 B.C. (b) Again, the Parodos of the *Electra* is in the form of a lyric dialogue (*κομπός*) between the heroine and the Chorus. Here, too, it is only in the latest plays that we find parallels. A ‘kommatic’ parodos occurs also in the *Oedipus Coloneus*. That of the *Philoctetes* has something of the same general character, although there Neoptolemus replies to the Chorus only in anapaests. (c) Another illustration of the same tendency is the lyric duet between Electra and the coryphaeus in vv. 823—870, which may be compared with similar duets in the *Philoctetes* (e.g. 1170 ff.), and the *Oedipus Coloneus* (178 ff., 1677 ff.). (d) In the *μέλος ἀπὸ σκηνῆς* between Electra and Orestes (1232—1287), the Chorus take no part. On the other hand, the songs given to the Chorus alone are of relatively small compass (472—515; 1058—1097; 1384—1397).

(5) The Parodos shows different classes of metre (the *γένος λοσον* and the *γένος διπλάσιον*) combined within the same strophe; and, at the close, the epode re-echoes them all. This *πολυμετρία* is a further sign of a late period¹.

When all these indications are considered, there seems to be Conclusion. at least a very strong probability that the *Electra* was written not earlier than 420 B.C. There is only one point that might seem to favour an earlier date. The long syllables of the trimeter are here resolved more rarely than in any other of the seven extant plays². But, though a very great frequency of such

¹ See *Metrical Analysis*, p. lxxiii. These lyric criteria for the date are searchingly examined by Prof. v. Wilamowitz in *Hermes*, vol. xviii. pp. 242 ff.

² The statistics are given in G. Wolff's *Elektra* (3rd ed., revised by L. Bellermann), p. 123, n. 1. The ratio of the number of resolved feet to the whole number of trimeters in each play is stated as follows:—

1. <i>Electra</i> ,	1 to 30½.
2. <i>Antigone</i> ,	1,, 26.
3. <i>Trachiniae</i> ,	1,, 18½.
4. <i>Ajax</i> ,	1,, 18.
5. <i>Oedipus Coloneus</i> ,	1,, 18.
6. <i>Oedipus Tyrannus</i> ,	1,, 14½.
7. <i>Philoctetes</i> ,	1,, 9½.

The extraordinarily high proportion in the *Philoctetes* (409 B.C.) must be considered

resolution (as in the *Philoctetes*) has a clear significance, a negative application of the test would be, as the statistics show, most unsafe; and, in this instance, all the other internal evidence is on the opposite side. Those, then, who hold (as I do) that the play was produced before the *Electra* of Euripides (413 B.C.), will conclude that the years 420 and 414 B.C. mark the limits of the period to which it may be referred.

Ancient
repute of
the play.
Trans-
lation by
Atilius.

§ 21. The *Electra* of Sophocles was a favourite with Greek and Roman readers, as traces in literature indicate¹. It was translated into Latin by a poet named Atilius, who lived probably in the early part of the second century B.C.² This version, though it is unfavourably judged by Cicero³, seems to have acquired some popularity, since, according to Suetonius, it was one of two pieces from which the verses sung at the funeral of Julius Caesar were adapted,—the other being the *Armorum Iudicium* of Pacuvius⁴.

as indicative of the poet's latest period, and showing the influence of Euripides. But the danger of inference from a comparison of lower ratios is evident. The ratio in the *Oedipus Coloneus* is lower than in the earlier *Tyrannus*, and only the same as in the *Ajax*, which is the oldest play after the *Antigone*.

¹ Cephisodorus (*circ.* 340 B.C.), the pupil of Isocrates, alludes to verse 61 of the *Electra* (Athen. p. 122 c). Machon of Corinth (*circ.* 270 B.C.), who became eminent at Alexandria as a comic poet, tells a story of which the point turns on the first two verses of the play (Athen. p. 579 B). Dioscorides (*circ.* 230 B.C.), in a well-known epigram (*Anthol. Pal.* 7. 37), imagines the tomb of Sophocles surmounted by the figure of an actor, holding in his hand a tragic mask of the type called ἡ κούριμος τραφέρος (Pollux IV. § 139), i.e., with the hair clipped in sign of mourning. Of this mask, the actor says:—

εἴτε σοι 'Αντιγόνην εἰπεῖν φίλον, οὐκ ἀν ἀμάρτωις,
εἴτε καὶ 'Ηλέκτραν· ἀμφότεραι γάρ ἀκρον.

Cicero's judgment (*De Fin.* 1. 2) is cited below.

The *Electra* of Propertius (3. 6. 5 f.) is the Sophoclean:—*Electra, salvum cum aspergit Oresten, cuius falsa tenens fleverat ossa soror* (Soph. *El.* 1126 ff.).

² Teuffel, *Hist. Rom. Lit.* vol. I. § 96, identifies this Atilius with the writer of *palliatae* in the time of Caecilius.

³ Cic. *De Fin.* 1. 2 *A quibus* (viz., the depreciators of Latin literature) *tantum dissentio ut, cum Sophocles vel optime scripserit Electram, tamen male conversam Atilii mihi legendam putem*. In the same passage Atilius is described (by a critic whom Cicero quotes) as a 'ferreus scriptor,' and in *Epp. ad Att.* 14. 20, § 3, as 'poeta durissimus.'

Cicero's brother Quintus wrote an *Electra*—one of four tragedies which he finished in sixteen days (*Ad Qu. Fr.* 3. 5, § 7).

⁴ Suet. *Iul. Caes.* 84.

§ 22. Two modern plays on the subject,—the *Oreste* of ^{The} Voltaire and the *Oreste* of Alfieri,—so directly invite a comparison with the Greek dramatists, and especially with Sophocles, that they claim a brief notice here. Each is, in its own way, the work of one who has endeavoured to seize the spirit of antiquity; who appreciates the charms of the Greek treatment; and who wishes to preserve the beauty of Greek outline, while telling the story in a new manner, such as he deems more effective for the modern theatre. Each play thus becomes a suggestive criticism on the antique.

Voltaire was not the first French dramatist who had handled this theme. Crébillon, whose *Électre* appeared in 1708, had followed the precedent set in the *Œdipe* of Corneille (1657), by interweaving love-affairs with the tragic action: the son of Aegisthus has won the heart of Electra, and his daughter is beloved by Orestes. Longepierre, whose *Électre* was acted in 1719, failed for a different reason; he preserved the classical simplicity, but lacked knowledge of the stage and charm of style. Voltaire's *Oreste* was produced in 1750. In the letter of dedication prefixed to it, he says that his aim is to restore a purer taste; and he thus describes the relation of his work to the Sophoclean. 'I have not copied the *Electra* of Sophocles,—far from it; but I have reproduced, as well as I could, its spirit and its substance¹.' This is true; it is only in general outline that his plot resembles the other; the details are his own. The scene is laid near the tomb of Agamemnon, on the shore of the Argolic Gulf. Thither, from Argos, come Aegisthus and Clytaemnestra, to hold a festival²; bringing with them Electra, their slave, with fetters on her wrists. On the same day, Orestes and Pylades are driven ashore at a neighbouring spot, and fall in with Pammène³, a faithful old retainer of the house, who becomes their accomplice. The disguised Orestes, with Pylades,

¹ 'Je n'ai point copié l'*Électre* de Sophocle, il s'en faut beaucoup; j'en ai pris, autant que j'ai pu, tout l'esprit et toute la substance.' *Épître à la Duchesse du Maine*, in Beuchot's *Œuvres de Voltaire*, vol. vi. p. 157.

² A touch borrowed from Soph. *El.* 278 ff.

³ As Pammène answers to the Sophoclean Paedagogus, the Sophoclean Chrysothemis has a counterpart in Iphise, who has been allowed to dwell apart, in an old palace near the tomb.

presents himself to Aegisthus, bearing a funeral urn. It contains, he says, the ashes of Orestes, whom he has slain at Epidaurus. There are, in fact, human ashes in the urn; but they are those of Plistène, the son of Aegisthus, whom his father had sent to kill Orestes. Presently Aegisthus learns by a message that his son is dead. He promptly arrests the two young strangers, and Pammène also. Meanwhile Orestes has met Electra at the tomb, and, overcome by affection and pity, has made himself known to her; though the oracle of Delphi had strictly forbidden him to do so. Electra now appeals to Clytaemnestra—tells her the secret—and persuades her to intercede with Aegisthus, but without divulging her son's identity. Clytaemnestra complies. Aegisthus—now certain that Orestes is in his hands—spurns her prayer, and sends the two youths to instant death. They are saved by a popular rising at Argos. The people acclaim Orestes as their king. He then takes vengeance. Electra hears Clytaemnestra's cry of supplication (behind the scenes), and, believing that her mother is pleading for Aegisthus, cries to her brother, 'Strike!' The next moment Clytaemnestra is heard crying, 'My son, I die by thy hand!' Electra is overwhelmed with horror; and the play ends with the anguish of Orestes, who prepares to go forth into exile.

The feature which Voltaire himself regarded as most distinctive of his work is the character of Clytaemnestra. He has caught up the hint given by Sophocles (vv. 766 ff.), and carried further by Euripides, that the murderer of Agamemnon may remain capable of tenderness for Orestes and Electra. The Clytaemnestra of Voltaire can be touched by the entreaties of her children, though she replies to their taunts with anger and scorn². 'The germ of this personage,' he says, 'was in Sophocles and Euripides, and I have developed it.' In doing so, he has

¹ Act v, Sc. 8. The trait is borrowed from Soph. *El.* 1415, ΚΑ. ὡμοι πέπληγμα. ΗΛ. παισον, ει σθένεις, διπλήν: but the new setting given to it by the French dramatist is admirably ingenious.

² *Épître* (prefixed to the *Oreste*), p. 157. 'Rien n'est en effet plus dans la nature qu'une femme criminelle envers son époux, et qui se laisse attendrir par ses enfants, qui reçoit la pitié dans son cœur altier et farouche, qui s'irrite, qui reprend la dureté de son caractère quand on lui fait des reproches trop violents, et qui s'apaise ensuite par les soumissions et par les larmes.'

gone a little too far ; the ‘cri du sang’ is somewhat too obtrusive and theatrical. Greek Tragedy, with its severe sanity, would have felt that there was extravagance in making Clytaemnestra intercede with Aegisthus for the life of one who could return only as an avenger. Nevertheless, the French dramatist has derived many touches of real beauty and pathos from this motive¹. His other chief innovation consists in rendering the course of the stratagem less smooth. Orestes and Pylades are placed in deadly peril. Our hopes and fears alternate almost to the end. The demand for this kind of interest is modern. An old Greek audience, familiar beforehand with the main lines of the story, could feel no anxiety for the safety of the hero. Voltaire's treatment of the urn-scene is noteworthy. He saw that here it was impossible to reproduce the Sophoclean pathos ; that was only for people who had this custom in respect to the relics of the dead,—a custom surrounded with sacred and tender associations. Voltaire substituted an interest of a different kind, —the thrill felt by the spectators who know that the urn presented to Aegisthus contains the ashes of his son². The device is ingenious, but reduces the incident to a lower level ; it is no longer a dramatic beauty, but rather a stroke of theatrical effect. A more serious departure from the ancient model is involved in his attempt to vindicate the gods. He refuses to conceive that they could have commanded an *innocent* man to slay his mother, however guilty she might be. In his version, they ultimately doom Orestes to do so ; but only as a punishment. And for what ? For having failed, through love and pity, to persevere in obedience to their arbitrary command against revealing him-

¹ As in the scene between Clytaemnestra, Electra, and Iphise (the Chrysothemis of the play), Act i, Sc. 3 ; and in the scenes where Clytaemnestra pleads with Aegisthus for Orestes (Act i, Sc. 5 ; Act v, Sc. 3).

² ‘Il a fallu suppléer au pathétique qu'ils [i.e. les anciens] y trouvaient par la terreur que doit inspirer la vue des cendres de Plistène, première victime de la vengeance d'Oreste.’ This remark occurs in an essay published in the same year as Voltaire's play (1750),—*Dissertation sur les principales Tragédies anciennes et modernes, qui ont paru sur le sujet d'Électre, et en particulier sur celle de Sophocle*. It appeared under the name of M. Dumolard, a critic of the day ; but it clearly reveals the mind, if not the pen, of Voltaire, among whose works it has long been included : see Beuchot, *Œuvres de Voltaire*, vol. vi. p. 255. The words quoted above are on p. 279.

self to his sister¹. This surely does not exhibit their justice in a more favourable light. So perilous is it to tamper with Greek Tragedy on this side,—as Euripides, indeed, was the first to show. The inscrutable destiny interwoven with the legend is a thread which cannot be removed without marring the whole texture.

The
Oreste of
Alfieri.

§ 23. A lesson of a different kind is taught by the *Oreste* of Alfieri². More rigorous than the ancients themselves in limiting the number of the characters, he employs only five persons,—Aegisthus, Orestes, Pylades, Clytaemnestra, and Electra. Sophocles is the classical poet who has chiefly influenced him in detail; but he owes still more to Voltaire. His Clytaemnestra is a woman broken down by misery and remorse; despised by Aegisthus; upbraided by Electra; vacillating between hysterical tenderness for her children and returns of the old passion for her paramour. Orestes arrives, with Pylades, and is recognised by Electra merely through the emotions which he manifests at the tomb of Agamemnon. The youths then announce, first to Clytaemnestra and afterwards to Aegisthus, the news that Orestes has been killed in a Cretan chariot-race. Aegisthus detects the fiction owing to the folly of Orestes, who, throughout the play, is incapable of self-control; he is perpetually reproved, or helped out of difficulties, by the more prudent Pylades. Aegisthus orders the young men to be executed, and dooms Electra to the same fate. They are saved, as with Voltaire, by an insurrection of the Argives. Orestes then takes the righteous vengeance. He slays Aegisthus, and at the same moment, in his blind fury, unconsciously deals a death-wound to Clytaemnestra, who is endeavouring to protect the tyrant. The play closes with his incipient madness, when he learns from Electra and Pylades that he has shed a mother's blood.

Alfieri has a genuine, though limited, sympathy with the classical spirit, and, unlike most of his modern predecessors in the treatment of such themes, avoids everything that is positively incongruous with that spirit. It is the more instructive

¹ *Dissertation*, etc. p. 281: ‘Oreste est certainement plus à plaindre dans l'auteur français que dans l'athénien, et la divinité y est plus ménagée.’ The Orestes of Voltaire is indeed to be pitied; but precisely because the divine caprice is so frightful.

² It was published in 1783, when the poet was thirty-four years of age.

to observe the reason why he fails, in this *Oreste*, to be truly classical. An Attic tragedy, though severely simple in outline, owes much of its artistic charm to those minor incidents which diversify the plot, and to those secondary persons who serve as foils or contrasts to the chief actors. The part of the Nurse in the *Choephoroi* is a small one, and yet how much the play would lose if it were omitted! In the *Electra* of Sophocles, the Old Man is not merely a link in a chain of agency, but a source of dramatic interest: and the portraiture of the heroine herself is the more vivid because Chrysothemis is placed at her side. It is this variety and relief, this skilful use of undertones, that we miss in the work of the Italian dramatist. He has cut out everything that is not indispensable. Without deviation or pause, the action pursues its direct, but somewhat monotonous course¹. There are occasional beauties², but the general effect is not that of a Greek drama ; it

¹ Charles Lloyd, in the preface to his English translation of Alfieri's Tragedies (vol. I. p. xxvii, Lond. 1815), quotes some remarks of Madame de Staél (in *Corinne*) : — 'Alfieri, par un hasard singulier, était, pour ainsi dire, transplanté de l'antiquité dans les temps modernes ; il était né pour agir, et il n'a pu qu'écrire... Il a voulu donner à ses tragédies le caractère le plus austère. Il en a retranché les confidens, les coups de théâtre, tout, hors l'intérêt du dialogue.'

'Austerity' is indeed the word which best describes the general stamp of his tragedies. He represents a reaction from the extravagance of Italian drama in the seventeenth century; but his endeavour after classical form is that of a mind which had more force and passion than sensibility or imagination.

² Conspicuous among these is the scene at the tomb, where Electra divines the identity of Orestes by overhearing his outburst of grief and vows of vengeance, while Pylades (fearing a recognition) pretends to her that his friend is of unsound mind (Act II, Sc. 2). A few verses, which immediately precede the discovery, will serve to give some idea of the style :—

ELETTRA.

Gli sguardi

Fissi ei tien sulla tomba, immoti, ardenti ;
È terribile in atto...—O tu, chi sei,
Che generoso ardisci ?...

ORESTE.

A me la cura

Lasciane, a me.

PILADE.

Già più non t'ode. O donna,
Scusa i trasporti insani: ai detti suoi
Non badar punto: è fuor di se.—Scoprirti
Vuoi dunque a forza ?

is rather that of an abridgement from such a work. Thus both Voltaire and Alfieri—the two moderns who, in treating the story of Electra, have been most closely studious of the classical models—have, in their different ways, something to teach us with regard to those qualities which distinguish the Greek masterpieces¹.

Traces in
art of the
Aeschylean and
Sophoclean
plays.

§ 24. We have already seen how the lyric *Oresteia* of Stesichorus is related to certain works of Greek art. It may be interesting, in conclusion, to observe how far the dramatic versions of the story can be traced in that province. As might have been expected, the Aeschylean trilogy has been the most influential.

ORESTE.

Immergerò il mio brando

Nel traditor tante fiate e tante,
Quante versasti dalla orribil piaga
Stille di sangue.

ELETTRA.

Ei non vaneggia. Un padre...

ORESTE.

Sì, mi fu tolto un padre. Oh rabbia! E insulto
Rimane ancora?

ELETTRA.

E chi sarai tu dunque,
Se Oreste non sei tu?

PILADE.

Che ascolto?

ORESTE.

Oreste!

Chi, chi mi appella?

PILADE.

Or sei perduto.

ELETTRA.

Elettra

Ti appella; Elettra io son, che al sen ti stringo
Fra le mie braccia.

¹ M. Patin (*Études sur les Tragiques grecs*, vol. II. pp. 382 ff.) notices, among other plays on this subject, two which present certain points of interest. One is the *Clytemnestre* of Alex. Soumet, produced in 1822, when the part of Orestes was acted by Talma. The influence of the Greek dramatists is mingled with that of Alfieri. Unlike his modern predecessors, the author makes use of Clytaemnestra's dream, to which he gives a new and striking form. From the *Orestie* of Alex. Dumas (produced in 1856) is cited a beautiful lament of Electra (Act II, Sc. 6), an echo of several passages in Sophocles.

Thus the *Choephoroi* has helped to inspire a vase-painting¹ in which Electra, Orestes and Pylades, with some other figures, are seen at the grave of Agamemnon,—the god Hermes (whom Orestes invokes at the beginning of that play) being also present. The passage of the *Eumenides* which alludes to the purification of Orestes by the blood of swine (*καθαρμοὶ χοιροκτόνοι*, v. 283) is illustrated by another vase²; Apollo, at Delphi, is holding a slain sucking-pig over the head of Orestes, while the ghost of Clytaemnestra seeks to arouse the slumbering Furies. In a third vase-picture³, also indebted to the *Eumenides* (187—223), we see the Furies now awake, and about to resume their chase of Orestes; Apollo, at his side, sternly reproves them; while the benign figure of Athena, to whom Orestes looks up, typifies his approaching acquittal at Athens. Lastly, the crisis in the trial on the hill of Ares, when the goddess places her pebble in the urn, is depicted on a vase⁴ of the later Roman age. The *Electra* of Sophocles has suggested the subject represented on an Apulian vase⁵; Orestes, wearing a chlamys, and carrying a spear in his left hand, shows a funeral urn to Electra; Pylades, also with chlamys and spear, follows him. The moment is that at which the two youths, disguised as Phocian messengers from Strophius, arrive before the gates of the palace, and inform Electra of their errand (1113 f.):—

φέροντες αὐτοῦ σμικρὰ λείψαν' ἐν βραχεῖ
τεύχει θαυόντος, ὡς ὄρφες, κομιζομέν.

A marble group⁶, now in the Museum at Naples, represents a youth standing at the right side of a maiden whose outstretched

¹ The vase is from Lower Italy, and is now at Naples: Rochette, *Mon. inédit.* pl. 34. It is reproduced in Baumeister's *Denkmäler*, p. 1111, with Overbeck's interpretation of it.

² From Apulia, published in *Mon. Inst.* iv. 48: Baumeister, *Denkm.* p. 1117.

³ Millin, *Peintures de Vases*, II. 68: Baumeister, *Denkm.* p. 1118.

⁴ Found at Kertsch: Baumeister, *Denkm.* p. 1119, where Stephan's explanation of it is given.

⁵ Reproduced by Prof. A. Michaelis at the head of the Preface to his revision of Otto Jahn's *Sophoclis Electra* (3rd ed., p. iii, Bonn, 1892). He refers (p. vii) to the publications and interpretations of the vase by Laborde (*Vases Lamberg* I, pl. 8), J. de Witte and C. Lenormant (*Élise céramogr.* II. pl. 79), and Overbeck (*Bildwerke* pl. 29, 61).

⁶ Reproduced in Baumeister's *Denkm.* p. 1192; and by Michaelis in Jahn's *Electra*, p. 31.

right arm encircles his neck, the hand resting on his right shoulder. This work, remarkable for a grave and chastened beauty, is suggestive of an elder sister with her brother; and, according to a probable interpretation¹, the persons are Electra and Orestes. We are reminded of the sequel to the recognition in the play of Sophocles, where the sister says, *ἔχω σε χερσίν*; and Orestes answers, *ώς τὰ λοιπά' ἔχους ἀεί* (v. 1226); though the moment imagined by the sculptor is one when the first transport of joy has subsided into a calmer happiness. It remains to notice a slight but significant testimony to Sophoclean influence on the treatment of this subject in the art of the Imperial age. Lucian describes a picture in which Orestes and Pylades are slaying Aegisthus, while Clytaemnestra, already slain, is seen on a couch². He commends the skill which fixes attention on the doom of a wicked man, but leaves in the background the vengeance taken on a mother by a son³. Now, among the extant literary sources for the story, the *Electra* of Sophocles is the only one in which the death of Clytaemnestra precedes that of Aegisthus⁴; and the effect for which Lucian gives credit to the painter is the same which is obtained, in a subtler form, by the dramatic perspective of the poet.

¹ This view is accepted by Prof. Michaelis (*op. cit.* p. vii). According to others, the persons are Merope and her son Cresphontes (from the *Cresphontes* of Euripides); or Deianeira exhorting her son Hyllus to go in search of Heracles (Soph. *Tr.* 82 ff.); or Penelope and Telemachus.

The group is the work of Stephanus, a pupil of Menelaüs, himself the pupil of Pasiteles, a sculptor and versatile artist of Lower Italy, who lived in the earlier half of the first century B.C. See Dr C. Waldstein's article on Pasiteles in Baumeister's *Denkmäler*, p. 1190.

² Lucian Περὶ τῶν οἰκουν, § 23.

³ *Ib. σεμνὸν δέ τι ὁ γραφεὺς ἐπενθησεν, τὸ μὲν ὀσεβὲς τῆς ἐπιχειρήσεως δεῖξας μόνον καὶ ὡς ἥδη πεπραγμένον παραδραμών, ἐμβραδύνοντας δὲ τοὺς νεανίσκους ἐργασάμενος τῷ τοῦ μοιχοῦ φόνῳ.*

⁴ With regard to the authority followed by the painter, Lucian remarks, *τὸ ἀρχέτυπον ὁ γραφεὺς παρ' Εὐριπίδους ή Σοφοκλέους δοκεῖ μοι λαβεῖν*, forgetting that no situation even distantly similar occurs in the play of the younger dramatist. Indeed, so far as I can discover, the Euripidean *Electra* is nowhere traceable in ancient art, to which it offered no specially suitable material. It will be observed that the picture described above does not agree in detail with the closing scene in the play of Sophocles; it is the order of the retributive acts, and the prominence given to them respectively, which unmistakably shows his influence.

MANUSCRIPTS, EDITIONS, ETC.

§ 1. THE *Electra* was one of the most popular plays in Byzantine MSS. as in older times, and ranks second only to the *Ajax* in respect to number of MSS. This popularity bears upon another fact which is illustrated by the scholia (see below, § 3),—viz., the frequency of variants indicating a text, or texts, inferior to that represented by the better codices. On the other hand, though the great mass of the later MSS. are of no independent value, and teem with errors due to carelessness or to feeble conjecture, yet it happens now and again that some one among them preserves or confirms a true reading, offers a noteworthy variant, or presents some other point of interest. A few examples may be given:—Verse 187. Vindobonensis: ε written over the ο of τοκέων.—305. Δ: μοι for μου.—445. Vat. a: κάρα (vulg. κάρα).—485. Ienensis and Vat. 45: χαλκόπλακτος (vulg. χαλκόπληκτος).—495. Aug. c adds θάρσος after ἔχει (with Γ and Pal.).—534. Aug. b: τίνων (vulg. τίνος).—581. D: τιθῆς.—941. Ambros. G. 56 sup.: ἐς τόδ' for ἐσθ' ὁ γ'.—950. Monacensis: λελείμμεθα.—1251. Aug. c: παρρησία (vulg. παρουσία).—1275. Ienensis: πολύπονον (vulg. πολύστονον).—1403. Ienensis has ήμâς superscript (while the word has disappeared from the other MSS.).—1458. Ienensis: πύλαις (vulg. πύλας).

Among the aids to the textual criticism of the *Electra* which have appeared within the last quarter of a century, none is more valuable than the Jahn-Michaelis edition. Subsequently to the publication of his *Electra* in 1861, Otto Jahn saw more and more reason to doubt whether the Laurentian MS. (L) was the source of all the others now extant, and took steps to procure further materials for a judgment on the question. At his request Dr H. Hinck made a complete collation of two Florentine MSS.; viz., Laur. xxxi. 10, commonly denoted as L^b, by Michaelis as l, by Campbell as L^s; and Laur. 2725 (formerly Abbat. 152), commonly denoted as Γ, by Michaelis as G. Hinck

also collated L, where he saw reason to question former reports, or where the original reading had been changed by correctors. From another friend, Dr E. Hiller, Jahn obtained a collation of the Vienna ms. of the *Electra*, Vindobonensis (phil. graec. 281, of the 14th or 15th century). The collations of the Paris mss. A and E made by Dr R. Prinz were also placed at his disposal. Shortly before his death, Jahn entrusted the task of re-editing his *Electra* to Prof. Michaelis, desiring that the critical apparatus should be much enlarged, and in particular should exhibit all the discrepancies from L of the Florentine mss. Lb and Γ, and of the Parisian mss. A and E. The second edition of Jahn's work, thus amplified, was published by Prof. Michaelis in 1872. The third edition, with further improvements of detail, appeared in 1882.

Besides giving a full report of the four mss. above-mentioned (Lb, Γ, A, and E), Prof. Michaelis has used the collation of the Vindobonensis largely enough to show the character of that ms., which, though abounding in errors and interpolations, contains a few ingenious corrections. A point which is placed in a clear light is the relation of Lb to L, of which Dr Hinck contributes a discussion. Lb is the nearest of all the known mss. to L, yet is not a transcript from it, as is proved by the number and nature of the discrepancies; as also by the fact that Lb has the list of the *Dramatis Personae*, which is wanting (for the *Electra*) in L. The archetype of Lb must have been a ms. copied from L at a time when the latter was either wholly or generally free from the corrections or conjectures made by later hands. Lb, again, contains some readings different from any, of any date, which occur in L. But, as a rule, Lb agrees with the text of L in its original form, and is thus occasionally a help to determining that text where the later correctors of L have altered or obscured it. With regard to the general relationship of the mss., Prof. Michaelis recognises that the collations used by him fully bear out the distinction between two principal groups, of which L and Paris A are respectively the types. As Lb is akin to L, so is E to A, while Γ holds an intermediate position.

The Laurentian MS. § 2. In common with the later mss., L exhibits the interpolation *αὐδῆς δὲ ποῖον* (856), first deleted by Triclinius. It shares also the interpolation *πατέρων* after *γενναίων* (128), first removed by Monk (*Mus. Crit.* i. p. 69, ann. 1814). But the general superiority of L is not less apparent in this play than in the rest. Thus in v. 174, where, like the other mss., it now has the corrupt *ἴστι*, it originally had the genuine reading, *ἴτι*. In 192 most mss. have lost *ἀμφίσταμαι*, but L has

at least ἀφίσταμαι, while the majority have ἐφίσταμαι. Some points of interest as to the readings of L may be seen in my critical notes on 783, 1275, 1298, 1396. Details characteristic of the ms. as such, and especially of processes traceable in the corrections, will be found at 164, 234, 363, 443, 852, 1368, 1378, 1449.

Verses 584—586, accidentally omitted from the text of L, have been supplied in the margin by the first hand. It is the first hand also which has inserted verse 993 in the text. But the addition of verse 1007 in the margin is due to the first corrector (S). A comparison of v. 993 with 1007 is instructive in regard to the difference between the two handwritings, which is often less clear than in this example. The addition of verses 1485—6 in the margin may also be attributed to the first corrector.

§ 3. The scholium in L on v. 272 preserves αὐτοέντην, changed in Scholia. the mss. to αὐτοφόνην. The scholium on 446 confirms (by the words τῇ ἑαυτῶν κεφαλῇ) the true reading κάρα in 445, lost in almost all mss. At v. 1281 the lemma of the scholium in L preserves ἄν, corrupted in the text of L, as in most mss., to ἄν. Several of the variants recorded in the scholia are curious for the free indulgence in feeble guess-work which they suggest. A typical example occurs in the schol. on 1019, where οὐδὲν ἡσσον figures as a v. l. for αὐτόχειρι. Similarly the schol. on 303 records προσμένοντ' ἀεὶ ποτε as a v. l. for τῶνδε προσμένοντ' ἀεὶ. In 232 a v. l. for ἀνάριθμος seems to have been δεῖνομος (corrupted in the scholium to ἀνάνομος). At 591 the scholiast mentions ἐπαινέσωμεν as a v. l. (a very bad one) for ἐπαινέσαι' ἄν. Occasionally variants of this class have made their way into the text. Thus in 592 the miserably weak τυγχάνει (obviously generated by τυγχάνεις in 586) was the original reading in L, where, however, it has been corrected to the genuine λαμβάνεις. In 676 the choice between νῦν τε καὶ πάλαι λέγω (L), and νῦν τε καὶ τότ' ἐννέπω (A), is more evenly balanced; though few critics, I think, will refuse preference to the former.

The ὑπόμνημα mentioned by the schol. on 451 and 488 is doubtless the commentary of Didymus (*circ. 30 B.C.*) on Sophocles,—one of the principal sources of our older scholia. (*Introd. to the Facsimile of the Laur. MS. of Sophocles, p. 21: Lond. 1885.*) The name of Didymus is supposed to be indicated by the letters Δι in the schol. on 28 (where see note).

§ 4. There are some gaps in the text. A trimeter has certainly been lost after v. 1264. In 1283 something has fallen out before ἔσχον. In 1432 the latter part of the trimeter is wanting. Hermann assumes Lacunae.

also the following losses:—after 1427, an iambic tripody, and two trimeters: after 1429, a trimeter. On slighter grounds, lacunae are supposed by Leutsch after 344, 346, 351; by Morstadt after 35 and 530, and after the words *Ἐλθόντος εἰς φῶς* in 419; by Jahn, after 316.

Proposed transpositions.

Many transpositions of single verses, or groups of verses, have been proposed. Thus:—Verse 68 to be placed after 70 (Morstadt). 651 after 652 (Nauck). 686 f. after 695 (Nauck). 720—722 after 733 (Burges), or after 740 (E. Piccolomini). 956 after 957 (Bergk). 1007 f. after 822 (G. Wolff), or after 1170 (Pflügel). 1049, 1048, 1047 to be read in that order (F. W. Schmidt). 1050—1057 to be rearranged (Bergk: see cr. n. there). Bergk's view of vv. 1178—1184 (see commentary) supposes, besides a derangement of the order, a mixture of different recensions. In no one of these instances does there seem to be any justification for dislocating the traditional text.

Interpolations.

The interpolations which have been supposed in the *Electra* are very numerous, though less numerous than in the *Trachiniae*. At least 110 verses have been suspected or condemned by various critics. I subjoin a list as complete as I have been able to make it:—

15 f. Nauck would reduce these two vv. to one, by omitting the words 'Ὀρέστα,
καὶ σὺ φίλτατε ξένων | Πυλάδη. 20 f. Nauck and F. A. Paley. 21 f. Schwerdt would
reduce these two vv. to one, by omitting ἐνταῦθο...ἀλλ'. 59—66 A. Schöll and
Leutsch. 61 Steinhart. 61—66 Morstadt. 62—66 Wecklein. 71 f. Herwerden
and Schenkel. 72 Morstadt. 72—76 A. Schöll. 75 f. B. Todt and Nauck. 100 f.
(the words ἀπ' ἀλλῆς | η' μοῦ) Nauck and Wecklein. 113 f. Dindorf. 114 Porson.
274 f. Nauck would reduce these two vv. to one, by omitting τῷδε...ὦστε, and sub-
stituting η' γε for ὦστε. 345 f. O. Jahn. 345—351 A. Schöll. 398 f., 402 f., 414 f.
Morstadt. 415—425 A. Schöll. 418 Nauck. 428 Morstadt and others. 439—
441 A. Schöll. 451 f. F. A. Paley. 527 Nauck. 527 f. Schenkel. 533 Kolster
and others. 536 Morstadt. 538 Nauck. 541 Nauck. 565 Jahn. 565—567 Nauck
would reduce these three vv. to two. 573 f. Mekler. 588 Wunder. 621 Morstadt
and Blaydes. 621—625 A. Schöll. 659 Jahn. 691 Lachmann, Hermann and others.
691 f. (the words διαλών...τούτων) Nauck. 758 Deventer, Kvičala, F. A. Paley.
761—763 Morstadt. 768 Jahn. 804 f. Nauck would reduce these two vv. to one.
816 Morstadt and others. 939—941 Schenkel. 940 f. Morstadt and A. Schöll.
941 Nauck (placing 940 before 939). 947 f. Nauck would reduce these two vv. to
one. 957 Wunder and others. 1001 f. Morstadt. 1005 f. Ahrens and others.
1052—1057 Morstadt. 1112—1114 A. Schöll. 1125 Jahn. 1129 f. Nauck. 1146 f.
Nauck would reduce these two vv. to one. 1148 Herwerden. 1170 A. Zippmann.
1173 Bergk and others. 1181 f. A. Schöll. 1209 f. (partly) Nauck. 1210 Auten-
rieth. 1289—1292 Arndt and Ahrens. 1329 f. Nauck would reduce these two vv.
to one. 1334 Ahrens and Morstadt. 1339—1345 A. Schöll. 1340—1344 Ahrens.
1345 Deventer (with τὰ for δὲ in 1344). 1355 Nauck. 1359 Nauck (adding μ'

after λόγοις in 1360). 1459 Herwerden and Nauck. 1485 f. Dindorf and others. 1505—1507 Dindorf. 1508—1510 F. Ritter.

In a vast majority of these instances, the suspicion or rejection appears wholly unwarrantable, being due to one or more of the following causes: (1) imperfect appreciation of the censured passage in its relation to the whole context; (2) intolerance of commonplaces,—such as 1170 and 1173; or (3) more generally, a disposition to restrict the artistic freedom of poetical and dramatic expression, by demanding that it should invariably conform (*a*) to rigid logic, and (*b*) to the verbal usages of prose. It is surely a singular example of (1) and (3) in combination that Nauck should think fit to reject these beautiful verses (1129 f.), and thereby to impair also the beauty of their neighbours:—

νῦν μὲν γὰρ οὐδὲν ὄντα βαστάζω χεροῖν·
δόμων δέ σ', ω̄ παῖ, λαμπρὸν ἔξέπεμψ' ἐγώ.

I confess that, so far as I am able to see, verse 691 is the only one in this play which affords reasonable ground for strong suspicion; and I can only hope that any students of the *Electra* who may consult this edition will examine each of the supposed interpolations on its own merits. Conjectural emendation (as the notes will show) has not left much to glean,—for those, at any rate, who conceive that the proper use of that resource is restorative, not creative; but, to mention two examples of small points, no one seems to have suggested that in 1380 προπίττω ought to be προπίπτω, or that the halting verse, 1264, τότ' εἰδὲς ὅτε θεοί μ' ἐπώτρυναν μολεῖν, might be healed by the mere change of ὅτε to εὗτε.

§ 5. Besides the various complete editions of Sophocles (*O. T.*, 3rd Editions. ed., p. lxi), I have consulted F. A. Paley's commentary, in his volume containing the *Philoctetes*, *Electra*, *Trachiniae* (London, 1880); the 3rd edition of G. Wolff's *Electra*, revised by L. Bellermann (1880); and, above all, the 3rd edition of Otto Jahn's *Electra*, as revised and enlarged by Professor Michaelis, a work of which the value for textual criticism has already been indicated, and which contains also a well-digested selection both of the ancient materials for interpretation of the play, and of modern conjectures.

METRICAL ANALYSIS.

THE lyric metres of the *Electra* are the following. (1) Logaoedic, based on the choree (or ‘trochee’), $\sim \sim$, and the cyclic dactyl $\sim \sim$, which is metrically equivalent to the choree. A logaoedic verse of 4 feet (or ‘tetrapody’), composed of one cyclic dactyl and three chorees, is called Glyconic; of the ‘first,’ ‘second,’ or ‘third’ order, according to the place of the dactyl. Glyconics occur in the first strophe of the second Stasimon. The ‘Pherecratic,’ a logaoedic verse of 3 feet, occurs in the third strophe of the Parodos, per. iv., v. 3. A more detailed account of logaoedic verse will be found in *O. C.* p. lviii.

(2) Choreic, based on the choree (trochee). This occurs chiefly in verses of 4 or of 6 feet, and is often used to vary logaoedics.

(3) Dactylic, esp. in the form of the rapid tetrapody (acatalectic), as used in the Parodos (first Strophe, periods i. and iv.; second str., per. ii.; and Epode, per. iv.).

(4) Dochmiac, $\sim : \sim \sim | - \wedge$. Dochmiac dimeters occur in the earlier part of the $\mu\acute{\epsilon}\lambda\sigma\delta\pi\circ\sigma\kappa\eta\eta\varsigma$ (1232 ff.), and in the third Stasimon. See *O. C.* p. lix.

(5) Anapaestic dimeters, with anacrusis, are used in the Parodos (third Strophe, and Epode); and without anacrusis, in the first Kommos, second Strophe, 850 ff. Like the anapaests of Electra’s $\theta\rho\hat{\eta}\nu\sigma$ preceding the Parodos (vv. 86—120), these belong to the class which may be described as ‘free’ or ‘melic’ anapaests, in contradistinction to the march-anapaest; see W. Christ, *Metrik*, 2nd ed., § 287, p. 247. They are especially characterised by the frequency of spondees, which give a slow and solemn movement, suited to laments (whence the name ‘Klaganapäste’ has sometimes been applied to them); while they also admit the converse licence of resolving long syllables (cp. commentary on 88 f.).

(6) The ‘paeon quartus,’ $\sim \sim \sim -$, is appropriately introduced in the first verse of the third Stasimon—that short ode which marks the moment of suspense, just after the avengers have entered the house. The paeon is suited to express agitation or excitement, especially in earnest entreaty; thus the Danaïdes use it (in its ‘cretic’ form, $- \sim -$) in Aesch. *Suppl.* 418 ff., *φρόντισον, καὶ γενοῦ πανδίκως εὐσεβῆς πρόξενος κ.τ.λ.* In v. 1388, the paeon is replaced, and as it were balanced, by a kindred measure, the bacchius, $-- \sim$, often employed to denote perplexity or surprise; as in Aesch. *P. V.* 115 *τίς ἀχώ, τίς οδμὰ προσέπτα μ' ἀφεγγής; $\sim : -- \sim | -- , \sim || -- \sim | -- \wedge ||$.* (See J. H. H. Schmidt, *Rhythmic and Metric*, § 11, p. 34.) Such interchange of the paeon and the bacchius is not infrequent; it is employed with beautiful effect in the strophes of Pindar’s second Olympian.

The lyrics of the *Electra* have a special interest in regard to the question concerning the period to which the play belongs. Down to about 420 B.C. it is somewhat rare in tragic lyrics to find different classes of metre combined within the same strophe. One class is the *γένος ἵστον*, in which the time-value of the thesis is equal to that of the arsis, as it is in the dactyl, the spondee, and the anapaest. The other class, the *γένος διπλάσιον* or *ἄνιστον*, includes the trochee and iambus, with the measures based upon them. In plays of the earlier period, the same strophe seldom represents both these classes. But in the Parodos of the *Electra* a single strophe combines dactyls or anapaests with choreic or logaoedic verses; and the Epode unites all four kinds. Such *πολυμετρία* was associated with the new tendencies in music which began to prevail shortly before the Sicilian Expedition.

In the third Stasimon (1384—1397) we have an example, which W. Christ cites as typical (*Metrik*, § 520), of dochmias in combination with other elements, the paeon, bacchius, and iambic. Another feature worthy of notice is presented by the *μέλος ἀπὸ σκηνῆς* in 1232—1287, viz., the use made of the iambic trimeter in connection with dochmias. The combination occurs elsewhere, as in Aesch. *Ag.* 1136 ff., and Ar. *Ach.* 490 ff. But here the four successive couples of trimeters, inserted at intervals, clearly mark a purpose of contrasting the more animated or impassioned lyrics with this calmer measure. Iambic trimeters, when thus interposed in a melic passage, were not spoken, as in ordinary dialogue, but given in recitative with musical accompaniment (*παρακαταλογή*). (Cp. Albert Müller, *Griech. Bühnen-alterthümer*, p. 192, n. 2: W. Christ, *Metrik*, § 376, p. 321.)

In the subjoined metrical schemes, the sign \perp denotes that the

ordinary time-value of a long syllable, commonly marked $-$, is increased by one half, so that it becomes equal to $-\sim$ or $\sim\sim$: the sign \sqcup denotes that such time-value is doubled, and becomes equal to $--$ or $--\sim$. The sign \gtrsim means that an ‘irrational’ long syllable ($\sigma\nu\lambda\lambda\alpha\beta\eta\ \delta\lambda\gamma\omega\sigma$) is substituted for a short. The letter ω , written over two short syllables, indicates that they have the time-value of one short only.

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

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

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

I. Parodos, vv. 121—250.

In point of length, this song of 130 verses stands next to the parodos of the *O. C.*, which contains 136; while that of the *Philoctetes* comes third, with 83. When Electra’s monody (vv. 86—120) and this ode are taken together, they form the longest lyric passage extant in Sophocles (164 vv.).

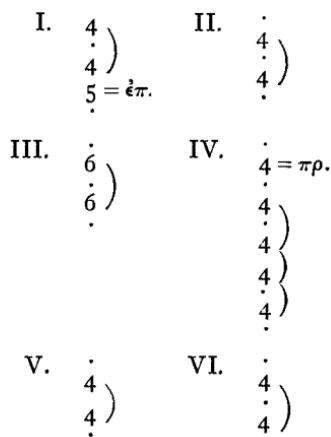
FIRST STROPHE.—The measures of the several periods are as follows :—I. dactylic : II. dactylic : III. choreic (or ‘trochaic’) : IV. dactylic : V. logaoedic : VI. choreic. The dactylic verses, it will be seen, are almost exclusively tetrapodies, such as occur again in the second Strophe, and in the Epode.

I. 1. $\omega\ \pi\tau\iota\ | \pi\tau\iota\ \delta\nu\sigma|\tau\alpha\tau\o\tau\alpha\tau|as\ \overline{\wedge}\ \|$
 $\alpha\lambda\ \nu\ | \tau\iota\ \tau\o\ \gamma\ | \ e\xi\ \alpha\delta\ |a\ \overline{\wedge}\ |$

2. $\eta\lambda\epsilon\kappa\tau\rho|a\ \mu\alpha\tau\rho|os\ \tau\iota\ \alpha|\epsilon\iota\ ||\tau\alpha\kappa\epsilon\iota\ | \omega\delta\ \alpha\kappa\o|\epsilon\sigma\tau\o\ | \omega\mu\omega\gamma\ | \ a\tau\ \overline{\wedge}\ \|$
 $\pi\alpha\gamma\kappa\omega|\nu\ | \lambda\iota\mu\tau|as\ \pi\alpha\tau\epsilon\rho|a\tau\ ||\sigma\tau\alpha\sigma\epsilon\iota\ | \ o\tau\epsilon\ \gamma\o\ | \ o\iota\sigma\omega\ | \ o\tau\epsilon\ \epsilon\upsilon\chi\ | \ a\iota\tau^*\ \overline{\wedge}\ |$

* $\gamma\delta\omega\iota\sigma\omega\ o\theta\tau'$ $\epsilon\upsilon\chi\alpha\iota\varsigma$ is Erfurdt’s conjecture : see on v. 139.

1. *- ˘ ˘ - ˘ ˘ - ˘ ˘ - ˘ ˘*
 Ι. τον παλαι | εκ δολερ|ας αθε|ωτατα || II.
 αλλ απο | των μετρι|ων επ α|μηχανον
2. *- ˘ ˘ - ˘ ˘ - ˘ ˘ - ˘ ˘*
 ΙΙ. ματρος αλ|οντ απατ|αις αγα|μεμνονα
 αλγος α | ει στεναχ|ουσα δι |ολλυσαι]
3. *˘ - ˘ ˘ ˘ ˘ ˘ - ˘ ˘ - ˘ ˘ -*
 ΙΙΙ. κακ | φ τε | χειρι | προδοτον | ως ο | ταδε πορ|ων Λ ||
 εν | οις αν | αλυσις | εστιν | ουδε | μα κακ | ων Λ]
4. *- ˘ ˘ - - ˘ -*
 Ι. ω γενεθλ|α γενν | αι | ων Λ || IV.
 νηπιος | ος των | οικτρ | ως Λ
2. *- ˘ ˘ - ˘ ˘ - ˘ ˘ - ˘ ˘*
 ΙΙ. ηκετ εμ|ων καματ|ων παρα|μυθιον ||
 οιχομεν | ων γονε | ων επι | λαθεται
3. *- ˘ ˘ - ˘ ˘ - ˘ ˘ - ˘ ˘*
 ΙΙΙ. οιδα τε | και ξυνι|ημι ταδ | ου τι με ||
 αλλ εμε γ | α στονο|εσσ αραρ | εν φρενας
4. *- ˘ ˘ - ˘ ˘ - ˘ ˘ - ˘ ˘*
 ΙΙΙΙ. φυγγανει | ουδ εθελ|ω προλιπ|ειν τοδε ||
 α ιτυν | αεν ιτ | νν ολο | φυρεται
5. *- ˘ ˘ - ˘ ˘ - ˘ ˘ - ˘ ˘*
 ΙΙΙΙΙ. μη ου τον ε|μον στεναχ|ειν πατερ | αθλιον
 ορνις α | τυξομεν | α διος | αγγελος
- αλλ : ω | παντ | οι | ασ φιλο || τηγτος α|μειβομεν|αι χαρ | ιν Λ]
 ι : ω | παν | τλαμ | ων νιοβ || ασε δ εγ | ωγε νεμ | ω θε | ον Λ V.
1. *˘ - ˘ - ˘ ˘ -*
 Ι. ε : ατε μ|ωδ αλ | ν | ειν Λ || VI.
 ατ : εν ταφ|φ πετρ | αι | φ Λ
2. *˘ - ˘ - ˘ ˘ -*
 ΙΙ. αι | αι ικν|ουμ|αι Λ]
 αι | ει δακρ| υ | εις Λ



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

SECOND STROPHE.—Choreic in periods I., II., and IV.; dactylic in III.

I. > $\underline{\text{l}}$ $\underline{\text{l}}$ $\underline{\text{l}}\text{l}$ v v v v v v - v -
 ου : τοι | σοι | μουν|α || τεκνον αχ|ος εφαν|η βροτ|ων Λ]
 θαρσ : ει | μοι | θαρσ | ει || τεκνον ετ | ι μεγας | ουραν | φ Λ

II. 1. προς : οτι συ | των | ενδον | ει περ | ωσ|α Λ ||
 ζευς : ος εφορ | α | παντα | και κρατ | υν | ει Λ
 > v v v $\underline{\text{l}}$ - v - v $\underline{\text{l}}$ -

2. οις : ομοθεν | ει | και γον|α ξυν|αιμ|ος Λ ||
 φ : τον υπερ|αλγ | η χολ|ον νεμ|οντ | α Λ

> - $\overset{\text{ω}}{\text{ω}}$ - $\overset{\text{ω}}{\text{ω}}$ - $\overset{\text{ω}}{\text{ω}}$ - -
 3. οια | χρυσοθεμ | ις ξω | ει και | ιφιαν | ασσα ||
 μηθ οις | εχθαιρ | εις υπερ | αχθεο | μητ επι|λαθον

4. κρυπτ : α τ αχ|εων εν|ηβ | α Λ ||
 χρον : ος γαρ|ευμαρ | ης | θεος Λ
 > v v v $\underline{\text{l}}$ $\underline{\text{l}}$ -

5. ολβ : ιος ον | α | κλειν|α Λ ||
 ουτ : ε γαρ ο | ταν | κρισ | αν Λ

> v v v $\underline{\text{l}}\text{l}$ -
 6. γα : ποτε μυκ|ην| αι | ων Λ ||
 βου : νομον εχ | ων | ακτ|αν Λ

- $\overset{\text{ω}}{\text{ω}}$ - $\overset{\text{ω}}{\text{ω}}$ - $\overset{\text{ω}}{\text{ω}}$ -
 7. δεξεται | ευπατριδ|αν διος | ευφρονι ||
 παις αγα | μεμνονιδ | ας απερ|ιτροπος ||

8. > υ υ - | $\text{ώ υ υ - υ ω υ υ - }$
 $\beta\eta$: ματι μολ | οντ α | τανδε | γαν ορ|εστ | αν Λ ||
 ονθ : ο παρα | τον αχερ | οντα | θεος αν|ασσ | ων Λ

9. > υ υ υ υ υ υ - | υ - υ - υ υ -
 ον γ : εγω ακαματα | προσμεν|ουσ α | τεκν|οσ Λ ||
 αλλ : εμε μεν| ο πολυς | απολε | λοιπεν | ηδ |η Λ

10. υ - υ υ - | υ - υ - υ υ -
 $\tau\alpha\lambda$: αιν α | νυμφ | ευτος | αιεν | οιχν | ω Λ ||
 βι : οτος αν | ελπ | ιστος | ουδετ | αρκ | ω Λ

III. I. $\text{- υ υ - υ υ - υ υ - }$
 $\delta\alpha\kappa\rho\nu\sigma\iota$ | μυδαλε|α τον αν | ηνυτον ||
 ατις αν | εν τεκε|ων κατα | τακομαι

2. $\text{- υ υ - υ υ - υ υ - υ υ - }$
 οιτον εχ | ουσα κακ|ων ο δε | λαθεται
 ας φιλος | ουτις αν | ηρ υπερ | ισταται

3. $\text{- υ υ - υ υ - υ υ - υ υ - }$
 ων τ επαθ | ων τ εδα|η τι γαρ | ουκ εμοι
 αλλ απερ | ει τις επ | οικος αν | αξια

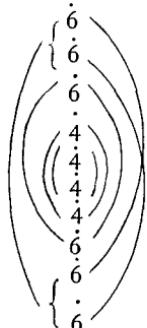
4. $\text{- υ υ - υ υ - υ υ - υ υ - }$
 ερχεται | αγγελι | ας απατ|ωμενον
 οικουομ | ω θαλαμ | ους πατρος | ωδε μεν

IV. I. υ υ - | υ υ - | υ υ -
 α : ει | μεν | γαρ ποθ|ει Λ ||
 α : ει | κει | συν στολ|φ Λ

2. $\text{υ - } > \text{υ - υ - }$
 $\pi\theta$: ων δ ουκ | αξι | οι φαν|ηναι ||
 κεν : αις δ αμφ | ισταμ|αι τραπ|εξαις .

I. .
 4)
 4)
 .

II.



III. .
 4)
 4)
 .
 4)
 4)
 .
 4)

IV. .
 4)
 4)
 .

THIRD STROPHE.—Periods I., II., and III. consist of anapaestic dimeters, with anacrusis. In I., the spondees give a slow and solemn movement, suited to the theme; in II., where the subject changes from the crime to the passion which prompted it, the rhythm is lightened and accelerated by dactyls. Period IV. shows a blending of different measures, characteristic of the *πολυμετρία* to which reference was made above (p. lxxiii). The 1st and 4th verses are still anapaestic dimeters; but v. 3 is a choreic tripody, and v. 3 a logaoedic tripody, of the form known as a ‘first Pherecratic’ (*O. C.* p. lviii). In Per. V. we have choreic hexapodies.

- I. I. $\overline{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—}$ $\boxed{\text{—}}$ —
 οικτρ : α μεν | νοστοις | ανδ | α $\overline{\Lambda}$ ||
 φραξ : ον μη | πορσω | φων | ειν $\overline{\Lambda}$
2. $\overline{\text{—}} \text{—} \text{—} \text{—} \text{—} \text{—}$ $\overline{\text{—}} \text{—} \text{—}$
 οικτρ : α δ εν | κοιταις | πατρω|αις $\overline{\Lambda}$ ||
 ον : γνωμαν | ισχεις | εξ αι|ων $\overline{\Lambda}$
3. $\overset{\circ}{\text{—}} \overset{\circ}{\text{—}}$ $\text{—} \text{—} \text{—} \text{—} \text{—}$ $\text{—} \text{—} \text{—}$
 οτε : οι παγχαλκων | ανται|α $\overline{\Lambda}$ ||
 τα παρ : ορτ οικ | ειας | εις ατ|ας $\overline{\Lambda}$
4. $\overset{\circ}{\text{—}} \overset{\circ}{\text{—}} \text{—} \text{—} \text{—}$ $\boxed{\text{—}}$ —
 γενν : ων ωρμ| αθη | πλαγ|α $\overline{\Lambda}$]]
 εμ : πιπτεις | ουτως | αικ | ως $\overline{\Lambda}$
- II. I. $\overset{\circ}{\text{—}} \overset{\circ}{\text{—}}$ $\text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$
 δολος : ην ο φρασ|ας ερος | ο κτειν|ας $\overline{\Lambda}$ ||
 πολυ : γαρ τι κακ|ων υπερ | εκτησ | ω $\overline{\Lambda}$
2. $\text{—} \text{—} \text{—} \text{—}$ $\overset{\circ}{\text{—}} \overset{\circ}{\text{—}}$ $\text{—} \text{—}$
 δειν : αν δειν|ως προφυτ|ενσαντ|ες $\overline{\Lambda}$ ||
 σφ : δυσθυμ|φ τικτ | ουσ α | ει $\overline{\Lambda}$
3. $\text{—} \text{—} \text{—} \text{—}$ $\overset{\circ}{\text{—}} \overset{\circ}{\text{—}}$ $\text{—} \text{—} \text{—}$
 μορφ : αν ειτ | ουν θεος | ειτε βροτ|ων $\overline{\Lambda}$ ||
 ψυχ : φ πολεμ|ους τα δε | τοις δυνατ|οις $\overline{\Lambda}$
4. $\boxed{\text{—}}$ $\boxed{\text{—}}$ $\boxed{\text{—}}$ —
 ην ο | ταντα | πρασσ|ων $\overline{\Lambda}$]]
 ουκ ερ | ιστα | πλαθ | ειν $\overline{\Lambda}$
- III. I. $\text{—} \text{—} \text{—} \text{—}$ $\overset{\circ}{\text{—}} \overset{\circ}{\text{—}}$ $\overset{\circ}{\text{—}} \overset{\circ}{\text{—}}$
 ω : πασαν | κεινα | πλεον αμ|ερα $\overline{\Lambda}$ ||
 δειν : οις ην | αγκασθ | ην δειν | οις $\overline{\Lambda}$

2. ελθ̄ : ουσ̄ εχθ̄ | ιστα | δη μοι Λ]
 εξ : οιδ̄ ον|λαθει μ| οργ|α Λ

IV. 1. ω : νυξ̄ ω | δειπνων | αρρητ̄ | ων Λ ||
 αλλ̄ : εν γαρ | δεινοις | ον σχησ̄ | ω Λ

2. εκ : παγλ | αχθ̄ | η Λ ||
 ταυτ̄ : ας | ατ̄ | ας Λ

3. τους εμοις | ιδε πατ̄ | ηρ Λ ||
 οφρα με | βιος εχ | η

4. θανατ̄ : ουσ̄ αικ | εις διδυμ|αιν χειρ|οιν Λ
 τινι : γαρ ποταν | ω φιλι | α γενεθλ̄ | α Λ

V. 1. αι : τον εμον | ειλ | ον βιον Λ ||
 προσ̄ : φορον ακ | ουσ̄ αιμ επ|οις Λ

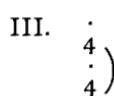
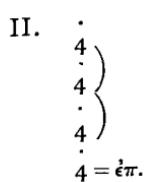
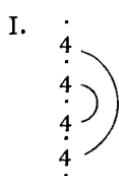
2. προδοτον | αι μ απ̄ | ωλεσ̄ | αν Λ ||
 τινι φρον | ουντι | καιρι|α Λ

3. αις : θεος ο | μεγας ολ | υμπτι|οις Λ ||
 αν : ετε μ αν | ετε παρ | αγορ | οι Λ

4. ποιν : ιμα παθ̄ | εα παθ̄ | ειν πορ | οι Λ ||
 τα : δε γαρ αλ | υτα κε | κλησετ | αι Λ

5. μηδε ποτ̄ | αγλαϊ | ας απο|ναιατο ||
 ουδε ποτ̄ | εκ καματ | ων απο|παυσομαι

6. τοι : αδ ανυσ|αντες | εργ|α Λ]
 αν : αριθμος | ωδε | θρην|ων Λ



IV.
 .
 4
 .
 3)
 .
 3)
 .
 4
 .
 .

V.
 .
 4
 .
 4
 .
 4)
 .
 4
 .
 4
 .
 4
 .
 .

EPODE.—I. Anapaestic dimeters (spondaic, as in per. I. of the third Strophe), with anacrusis. These afford a soothing effect, after the passionate imprecation which closed the third Antistrophe. Then, in II., the dactylic tetrapodies once more express Electra's vehement grief. Period III. consists of anapaestic dimeters, with a logaoedic tripody. In IV., logaoedic and choreic tripodies are combined; and V. is choreic. Thus the measures used in the preceding part of the Parodos are repeated at the close.

— — — — — □ —
 I. 1. αλλ : ουν ευ|νοιᾳ γ | ανδ|ω Λ ||

— — — — — □ —
 2. ματ : ηρ ωσ|ει τις | πιστ|α Λ ||

— — — — — □ —
 3. μη : τικτειν | σ αταν | ατ|αις Λ]

— √ √ — √ √ — √ √ — √ √
 II. 1. και τι μετρ|ον κακοτ|ατος ε|φυ φερε ||

— √ √ — √ √ — √ √ — √ √
 2. πως επι | τοις φθιμεν|οις αμελ|ειν καλον ||

— √ √ — — — — —
 3. εν τινι | τουτ ε|βλαστ ανθρ|ωπων]

— — — — — — —
 III. 1. μητ : ειην | εντιμ|οις τουτ|οις Λ ||

— — — — — — —
 2. μητ : ει τῳ | προσκειμ|αι χρηστ|ῳ Λ ||

3. $\xi\nu\nu : \nu\alpha\iota\omega\mu | \epsilon\nu\kappa\eta\lambda|\oslash \gamma\omega\nu \overline{\wedge} ||$
 4. $\epsilon\kappa : \tau\iota\mu\omega s | \iota\sigma\chi\omega\omega\sigma|\alpha \pi\tau\epsilon\rho\gamma|\alpha s \overline{\wedge} ||$
 5. $\omega\xi\eta\tau\omega\omega\omega\gamma\omega|\omega\omega \wedge []$

IV. 1. $\epsilon i \gamma\alpha\beta \alpha | \mu\epsilon\nu \theta\alpha\beta\omega\omega || \gamma\alpha \tau\epsilon \kappa\alpha | \omega\delta\epsilon\nu | \omega\omega \wedge ||$

2. $\kappa\epsilon\iota\sigma\epsilon\tau|\alpha\tau\alpha\lambda|\alpha s || \omega\delta\epsilon | \mu\eta \pi\alpha\lambda|\iota\omega \wedge []$

V. 1. $\delta\omega\sigma\omega\omega\sigma | \alpha\eta\tau\phi\omega\eta\omega\sigma \delta\iota\kappa|\alpha s \wedge ||$

2. $\epsilon\rho\rho : \omega\tau\alpha\omega | \alpha\delta|\omega\omega\alpha|\pi\alpha\eta\tau\omega\omega\tau || \epsilon\omega\sigma\epsilon\beta|\epsilon i\alpha | \theta\eta\omega\tau|\omega\omega \wedge []$

I. $\begin{array}{c} \cdot \\ 4 \\ \vdots \\ 4 \\ \cdot \end{array}$

II. $\begin{array}{c} \cdot \\ 4 \\ \vdots \\ 4 \\ \cdot \end{array}$

III. $\begin{array}{c} \cdot \\ \left\{ \begin{array}{c} 4 \\ 4 \\ \vdots \\ 4 \\ 4 \end{array} \right\} \\ \left\{ \begin{array}{c} 4 \\ 4 \\ \vdots \\ 4 \\ 4 \end{array} \right\} \end{array}$

IV. $\begin{array}{c} \cdot \\ \left\{ \begin{array}{c} 3 \\ 3 \\ \vdots \\ 3 \\ 3 \end{array} \right\} \end{array}$

V. $\begin{array}{c} \cdot \\ 4 \\ \vdots \\ 4 \\ \cdot \end{array}$

II. First Stasimon, vv. 472—515.

STROPHE.—I. Logaoedic. II., III., and IV., Choreic.

- I. 1. $\epsilon i \mu\eta | \gamma\omega \pi\alpha\phi|\phi\omega\omega | \mu\alpha\eta\tau\iota\epsilon \epsilon|\phi\omega\omega \wedge ||$
 $\eta\xi\epsilon | \kappa\alpha \pi\omega\omega | \pi\omega\omega | \kappa\alpha \pi\omega\omega|\chi\epsilon\epsilon \wedge$
 2. $\kappa\alpha : \gamma\eta\omega\omega\alpha | \lambda\epsilon\pi\omega\omega\alpha \sigma\phi|\alpha s || \epsilon\omega\omega\alpha \pi\omega\omega|\mu\alpha\eta\tau|\alpha s \wedge []$
 $\alpha : \delta\epsilon\iota\omega\omega | \kappa\pi\pi\omega\omega\alpha \lambda\omega\chi|\omega\omega || \chi\alpha\lambda\kappa\omega|\pi\omega\omega \epsilon\pi\omega\omega \wedge$

II. 1. δίκ : α δίκ | αια | φερομεν|α χερ|οιν κρατ|η Λ ||
α ;λεκτρ α| νυμφα | γαρ επε |βα μι | αι φον |ων Λ

2. μετ : εισιν | ω | τεκνον | ον μακρ|ον χρον|ον Λ
γαμ : ων αμ | ιλλ | ημαθ | οισιν | ον θεμ|ις Λ

III. 1. υπ : εστι | μοι θρασος | αδ ||υπνο|ων κλυ|ουσαν ||
προ; τωνδε | τοι μ εχει | θαρσ||ος τι* | μηποθ|ημιν

2. αρτι |ως οι|ειρατ|ων Λ ||
αψεγ|ες πελ|αν τερ|ας Λ

IV. 1. ου : γαρ ποτ | αμναστ|ει γ ο | φυσας | σ ελλ|αν|ων αν|αξ Λ ||
τοις : δρωσι | και συν |δρωσιν | η τοι || μαντ|ει|αι βροτ|ων Λ

2. ουδ : α παλ| αια |χαλκο|πλακτος || αμφ|ακ|ης γεν | υς Λ ||
ουκ : εισιν |εν δειν|οις ον| ειροις || ουδ |εν|θεσφατ | οις Λ

3. α : νιν κατε|πεφνεν | αισχυστ|αις εν| αικι | αις Λ ||
ει : μη τοδε| φασμα | νυκτος |εν κατ|ασχησ| ει Λ

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

$$\text{II. } \begin{array}{c} \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \end{array}$$

$$\text{III. } \begin{array}{c} \cdot \\ 3 \\ \cdot \\ 3 \\ 4 = \dot{\epsilon}\pi. \\ \cdot \end{array}$$

$$\text{IV. } \begin{array}{c} \cdot \\ \left\{ \begin{array}{c} 4 \\ 4 \\ 4 \\ 4 \end{array} \right\} \\ \cdot \\ 6 = \dot{\epsilon}\pi. \\ \cdot \end{array}$$

* Θάρσος τι is a conjectural supplement. See cr. n. and commentary on 495 ff. Another possibility is to write υπεστι μοι θάρσος (instead of θράσος) in the strophe, and πρὸ τῶνδέ τοι <θάρσος ίσχει με> in the antistrophe. In the latter case, the metre would read thus:—υπ ;εστι | μοι | θαρσος | αδ || υπνο | ων κλυ | ουσ | αν Λ ||, and similarly in the antistrophe; the verse consisting of two tetrapodies, instead of two tripodies.

EPODE.—Choreic, in verses of four feet, varied by two hexapodies.

1. > uuu L L - uuu LL
ω : πελοπος | α | προσθεν πολυπονος | ιππεια Λ ||
2. > uuu LL - u -
ως : εμολες | αιανης | ταδε | γα Λ ||
3. > uuu L L - > uuu LL
ευ : τε γαρ ο | ποντισθεις μυρτιλλος εκοιμαθη Λ ||
4. > -uL L - > - > LL
παγ : χρυσεων | διφρων δυστανοις | αικιαις Λ ||
5. > -u LL - u -
προ : ρριζος | εκριφθεις | οντι πω Λ ||
6. u -u L - > - uuu LL
ε : λειπεν | εκτουδ οικου πολυπονος | ιππεια Λ ||

III. Kommos, 823—870.

FIRST STROPHE.—Logaoedic. The general character of this strophe may be compared with that of *O. C.* 510—520, which, like this, is the first strophe of a kommos.

1. I. > uuu L ~uL ~u -
πον : ποτε κερανοι διοση | πον φαεθων Λ ||
οιδ : α γαρ αν ακταμφιαρεων | χρυσοδετοις Λ
2. ~uL ~uL - > ~uL -
αλιος | ει | ταυτ εφορωντιεις κρυπτουσιν εκηλοι Λ ||
ερκεσι | κρυψθειτα γυναικαν νυν υπογαιας Λ
3. —————
*[εε αι αι
εε ι ω]*
3. L ~uL L
ω | παι τι δακρυ | νεις Λ ||
παι ψυχος αν ασσει Λ
4. - > ~ uL ~uL -
φευ μηδεν μεγ αντης απολεις | πως Λ ||
φευ φευ δητολο | αγαρ εδαιη | ναι Λ

* In 844 the coryphaeus says ὄλοὰ γάρ, and Electra interrupts the sentence with ἔδαμη. The pause seems sufficiently to explain how γάρ might stand for a long syllable here. J. H. H. Schmidt prefers the alternative of supposing that in the strophe the final of ἀντης is ‘irrational,’ a long for a short.

- II. I. ει : των φανερ|ως | οιχομεν|ων Λ ||
 οιδ : οιδ εφαν | η | γαρ μελετ|ωρ Λ
2. εις αϊδ | αν | ελπιδ υπ|οισ|εις κατ εμ|ου | τακομεν|ας Λ ||
 αμφι τον | εν | πενθει εμ|οι δ|| ουτις ετ |εσθ| ος γαρ ετ|ην Λ
3. μαλλον επ|εμ|βασ|ει Λ]]
 φρουδος αν|αρπ|ασθ|εις Λ

I. .
 6
 .
 4
 4)
 .
 4
 .
 6
 .

II. .
 4
 .
 4)
 .
 4
 .

SECOND STROPHE.—I. Anapaestic dimeters, with a trochaic pentapody as prelude. II. and III., Logaoedic and Choreic verses. Thus here, again, as in the Parodos, the γένος ἵστον and the γένος διπλάσιον are combined.

- I. I. δειλαι| α | δειλαι|ων κυρ|εις Λ ||
 πασι |θνατ| οις ε|φυ μορ|ος Λ
2. καγ|ω τοιδ|ιστωρ | υπεριστ|ωρ Λ ||
 η |και χαλ|αργοις | εν αμιλλ|αις Λ
3. παν ; συρτω | παμμηη|ψ πολλ|ων Λ ||
 ουτ ; ως ως | κειψ | δυσταν |ψ Λ
4. δειν ; ων στυγη|ων τ αι| ων |ι Λ]]
 τμητ ; οις ολκ | οις εγ |κυρσαι Λ
- II. I. ειδομεν | αθρ|ην |εις Λ ||
 ασκοπος | α | λωβ|α Λ

2. $\begin{array}{c} \sim \\ - \end{array}$ $\begin{array}{c} \sqcup \\ - \end{array}$ $\begin{array}{c} \sim \\ - \end{array}$
 μη με | ννν | μηκετ|ι Λ ||
 πως γαρ | ουκ | ει ξεν ος Λ

3. $\begin{array}{c} \sim \\ \sim \end{array}$ $\begin{array}{c} \sim \\ - \end{array}$ $\begin{array}{c} \sim \\ - \end{array}$ $\begin{array}{c} \sim \\ - \end{array}$
 παραγαγ|ης ιν| ον τι | φης Λ]]
 ατερ εμ|αν χερ|ων παπ|αι Λ

III. 1. $\begin{array}{c} \sim \\ - \end{array}$
 παρ : εισιν | ελπιδ|ων ετ|ι Λ ||
 κε : κενθεν | ουτε | του ταφ|ου Λ

2. $\begin{array}{c} \sim \\ \sim \end{array}$ $\begin{array}{c} \sim \\ - \end{array}$ $\begin{array}{c} \sim \\ - \end{array}$
 κοινοτοκ|ων Λ ||
 αντιασ|ας Λ

3. $\begin{array}{c} \sim \\ \sim \end{array}$ $\begin{array}{c} \sim \\ - \end{array}$ $\begin{array}{c} \sim \\ - \end{array}$ $\begin{array}{c} \sim \\ - \end{array}$
 ευπατριδ|αν αρ|ωγ|αι Λ
 ουτε γο|ων παρ|ημ|ων Λ

I. .
 5 = πρ.
 .
 4
 .
 4
 .
 4
 .

II. .
 4
 .
 4
 .
 4
 .

III. .
 4
 .
 2
 .
 4
 .

IV. Second Stasimon, vv. 1058—1097.

FIRST STROPHE.—Logaoedic. A verse of six feet forms the prelude to a series of tetrapodies, which are chiefly first Glyconics, varied, however, by second Glyconics in I. 5, II. 1, 2, 3.

I. 1. $\begin{array}{c} \sim \\ - \end{array}$
 τι : τους αν|ωθ|εν φρονιμ|ωτατ|ουσ οι|ων- ||
 οτ : ι σφω|ηδ|η τα μεν|εκ δομ|ων νοσ|ει

2. $\begin{array}{c} \sim \\ \sim \end{array}$ $\begin{array}{c} \sim \\ - \end{array}$
 -ους εσορ| αμεν |οι τροφ|ας ||
 δη τα δε | προς τεκν|ων διπλ|η

3. $\begin{array}{c} \sim \\ \sim \end{array}$ $\begin{array}{c} \sim \\ - \end{array}$
 κηδομεν|ους αφ | ων τε|βλαστ- ||
 φυλοπις | ουκετ | εξισ | ου-

4. -ωσιν αφ| ων τ ον|ασι | ευρ- ||
 -ται φιλο| τασι | φδι | αι- ||

5. -ωσι ταδ| ουκ επ ισ|ας τελ|ουμεν ||
 -τα προδοτ|ος δε μον|α σαλ|ενει

II. 1. $\overline{\text{a}} \text{lλ} \text{o} \text{u} \text{n} | \tau \text{a} \text{n} \text{d} \text{i} \text{o} \text{s} | \alpha \text{s} \text{t} \text{r} \text{a} \text{p} | \alpha \text{n} \wedge ||$
 ηλεκτρ| α τον α | ει πατρ|ος

2. και ταν | ουρανι|αν θεμ|ιν Λ ||
 δειλαι | α στεναχ|ουσ οπ|ως

3. δαρον| ουκ απον|ητ|οι Λ ||
 α παν|δυρτος α | ηδ|ων

III. 1. $\omega \chi \theta \text{o} \text{n} \text{i} | \alpha \beta \text{r} \text{o} \text{t} | \text{o} \text{i} \text{s} | \phi \text{a} - ||$
 ουτε τι | τον θαν|ειν προ|μη-

2. -μα κατα | μοι βο | ασον| οικ- ||
 -θης το τε | μη βλεπ|ειν ετ|οι-

3. -τραν οπα | τοις εν|ερθ ατρ|ει- ||
 -μα διδυμ| αν ελ|ουσ ερ|ι

4. -δαις αχορ|εντα φερ|ονσ ον|εδη]]
 -ννυ τις αν| ενπατρις | ωδε | βλαστοι

$$\begin{array}{c} \cdot \\ 6 = \pi\rho. \\ \cdot \\ \left(\begin{array}{c} 4 \\ 4 \\ 4 \\ 4 \end{array} \right) \\ \cdot \end{array}$$

$$\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ 4 = \dot{\epsilon}\pi. \\ \cdot \end{array}$$

$$\begin{array}{c} \cdot \\ \left(\begin{array}{c} 4 \\ 4 \\ 4 \\ 4 \end{array} \right) \\ \cdot \end{array}$$

SECOND STROPHE.—I. Logaoedic. II. Choreic.

I. I. - > ~ ~ ~ L -
 ουδεις | των αγαθων | γαρ Λ ||
 ξψης | μοι καθηπερθ | εν Λ

2. - ~ - > - ~ - > - ~ -
 ζων κακως εν | κλειαν| αυσχυν | αι θελει Λ ||
 χειρι | και πλουτ φ τε | ων εχθρων οσ | ον Λ

3. ~ ~ L L -
 νωνυμος | ω | παι | παι Λ ||
 ννυ νπο | χειρ | ναι | εις Λ

II. I. > - ~ L - ~ L - ~ L - ~ L -
 ως : και συ | παγκλαυτον | αι || ωνα | κοινον | ειλ | ον Λ ||
 επ : ει σεφ | ευρ | ηκα | μοιρα | μεν | ουκ εν | εσθλα | α Λ

2. ~ - ~ ≈ ~ - ~ - ~ ~ ~ - ~ ~ ~ -
 το : μη καλον * καθοπλισ ασα || δυο φερειν εν | ενι λογιω Λ ||
 βε : βωσαν | α δε μεγιστε || νομιμα | τωνδε | φερομεναν Λ

3. ~ - ~ L - ~ - ~ L -
 σοφ : α τ αριστα τε | παις κεκλησθαι Λ ||
 αρ : ιστα | τα | ξηνος | ευσεβ | ει | α

I. .
 4
 .
 6
 .
 4
 .

II.
 .
 { 4
 { 4
 { 4
 { 4
 6 = επ.

V. Lyrics for actors (*μέλος ἀπὸ σκηνῆς*), vv. 1232—1286.

STROPHE.—I. and II., Dochmiac. III. Choreic. IV. Logaoedic. Four pairs of iambic trimeters are interposed among the lyrics; viz., two pairs after period I., one pair after III., and one pair after IV. The words *τι δ' ἔστιν* in 1237 (= *τι δρῶσα* in 1258), which come between the first and second pairs of trimeters, are *extra metrum*.

I. I. . L . -
 ι : ω γον | αι Λ ||
 ο : πας εμ | οι Λ

* For *καθοπλισασα* J. H. H. Schmidt conjectures *ἀπολακτίσασα*: see 1087 n.

2. $\gamma\circ\nu : ai\sigma\omega\mu\alpha\tau | \omega\nu, \epsilon\mu||oi\phi\iota\lambda\tau\alpha\tau | \omega\nu \Lambda \Lambda ||$
 $\circ : \pi\alpha s \alpha\pi \pi\rho\epsilon\pi | oi, \pi\alpha\rho | \omega\nu \epsilon\nu\pi\pi | ei\nu \Lambda$

3. $\epsilon : \mu\delta\lambda\epsilon\tau \alpha\tau i | \omega\alpha \Lambda \Lambda ||$
 $\tau\alpha : \delta\epsilon \delta\kappa \alpha \chi\rho\mu | os \Lambda$

[Here follow two iambic trimeters, vv. 1235, 1236 ($\delta\phi\eta\theta\rho\epsilon\tau' \dots \pi\rho\theta\sigma\mu\epsilon\nu$), corresponding with vv. 1256, 1257 in the antistrophe ($\mu\delta\lambda\mu\gamma\dot{\alpha}\rho \dots \sigma\dot{\phi}\dot{\zeta}\delta\alpha\tau \tau\delta\delta\epsilon$).]

$\tau i \delta : \epsilon\sigma\tau | \nu \Lambda \hat{\beta} \quad (\text{Extra metrum.})$
 $\tau i : \delta\rho\omega\sigma | \alpha \Lambda$

[Here follows a second pair of trimeters, vv. 1238, 1239 ($\sigma\iota\gamma\hat{\alpha}\nu \dots \Delta\rho\tau\epsilon\mu\nu$), corresponding with vv. 1259, 1260 in the antistrophe ($\alpha\delta\mu\gamma' \sigma\tau \dots \pi\epsilon\phi\eta\theta\delta\tau\oslash$).]

II. $\tau o : \delta\epsilon \mu\epsilon\nu \alpha\mu\pi\tau | \alpha\dot{\zeta}\iota | \omega\omega\tau \rho\epsilon\sigma | ai \Lambda \Lambda ||$
 $\mu\epsilon\tau : \alpha \beta\alpha\lambda\alpha\tau \alpha\pi | \omega\delta\epsilon | \sigma\iota\gamma\alpha\lambda\alpha\gamma | \omega\nu \Lambda$

III. 1. $\pi\epsilon\rho : \omega\sigma\alpha\alpha | \alpha\chi\theta\alpha\delta | \epsilon\nu\delta | \alpha\nu \Lambda \Lambda ||$
 $\epsilon\pi : \epsilon\iota \sigma\epsilon | \nu\nu\alpha | \phi\pi\alpha\sigma | \omega\alpha \Lambda$

2. $\gamma\mu\nu : \alpha\kappa | \omega\nu \alpha\nu | \alpha | \epsilon\iota \Lambda \Lambda ||$
 $\alpha : \epsilon\lambda\pi\tau | \omega\tau \epsilon\sigma | \epsilon\delta | \alpha\nu \Lambda$

[Here follows a third pair of trimeters, vv. 1243, 1244 ($\delta\rho\alpha \gamma\epsilon \dots \pi\epsilon\rho\alpha\theta\epsilon\iota\sigma\delta \pi\alpha\nu$), corresponding with v. 1264 in the antistrophe ($\tau\delta\tau' \epsilon\delta\delta\epsilon \dots$), after which a trimeter has been lost.]

IV. 1. $\circ : \tau\alpha\tau\alpha\tau\alpha | \tau\alpha\tau\alpha\tau\alpha \Lambda \Lambda ||$
 $\epsilon : \phi\pi\alpha\pi\alpha\pi | \epsilon\pi\tau\epsilon\pi | \alpha\nu \Lambda$

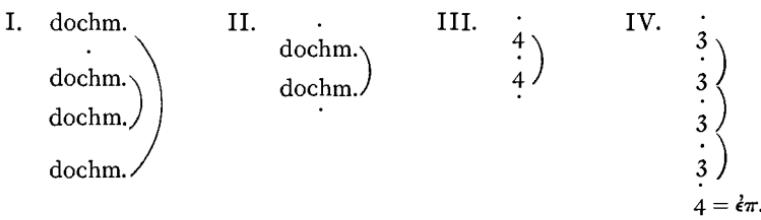
2. $\alpha : \nu\epsilon\phi\epsilon\lambda\alpha\alpha | \epsilon\epsilon\beta\alpha\lambda | \epsilon\alpha \Lambda \Lambda ||$
 $\tau\alpha s : \pi\alpha\alpha\alpha \epsilon | \tau\alpha \chi\alpha\pi\alpha\alpha | \Lambda$

3. $\alpha\nu : \pi\alpha\epsilon \kappa\alpha\alpha | \lambda\alpha\alpha\mu\alpha\alpha | \alpha\nu \Lambda \Lambda ||$
 $\epsilon\iota : \alpha\epsilon\theta\alpha\alpha | \epsilon\pi\alpha\pi\alpha | \alpha\nu \Lambda$

4. $\alpha\nu : \delta\epsilon \pi\alpha\epsilon | \lambda\alpha\pi\alpha\mu\alpha\mu | \alpha\nu \Lambda \Lambda ||$
 $\alpha : \mu\epsilon\tau\epsilon\alpha | \pi\alpha\pi\mu\alpha\lambda\alpha\theta | \alpha \Lambda$

5. αμ̄ : ετερον | οιον ε|φυ κακ|ον Λ]]
δαιμ̄ : ονιον | αυτο τιθημ̄ εγ|ω Λ

[Here follows a fourth pair of trimeters, vv. 1251, 1252 ($\xi\kappa\iota\delta\alpha\ldots\chi\rho\epsilon\omega$), corresponding with vv. 1271, 1272 in the antistrophe ($\tau\alpha\mu\epsilon\nu\sigma'\delta\kappa\iota\omega\ldots\nu\kappa\omega\mu\epsilon\eta\tau\eta$).]



EPODE.—Choreic, in verses of six, four, or two feet.

- II. 1. $\tau\iota$: μη πο|ησω | μη μ απ|οστερ|ησ|γς Λ ||
 > - υ - > - υ - υ ↗ -
 2. των : σων προσ|ωπων | αδον|αν μεθ|εσθ οι Λ ||

[Here follows an iambic trimeter, v. 1279, *ἡ κάρτα κ.τ.λ.*]

- III. i. ξνν : αιν|εις Λ ||
2. τι : μην | ου Λ]

- IV. 1. $\tilde{\omega} \phi\tilde{l}ai$ | $\epsilon\tilde{k}l\nu\tilde{o}n$ | $a\nu \epsilon\tilde{y}\omega \wedge //$

2. $\overline{ou\delta} a\nu$ | $\eta\lambda\pi\iota\sigma$ | $a\nu\delta|a\nu \wedge]$

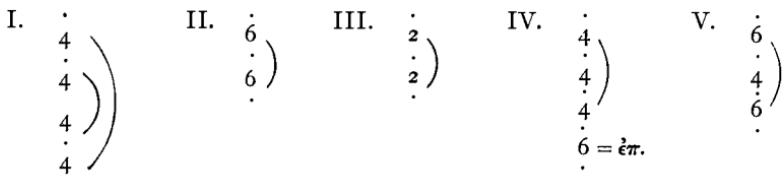
3. $\overline{ou\delta} a\nu$ | $\epsilon\sigma\nu\overline{o}n$ | $oo\mu$ | $a\nu \wedge //$

4. $\alpha\nu:\alpha\nu\delta\nu\sigma|\nu\delta\varepsilon|\sigma\nu\nu\beta\sigma\alpha\kappa\lambda\nu\sigma\sigma\alpha\wedge\sigma$

V. I. ταλ^υ: αινα | νυν δ εχ^υω σε | προυφαν^υης | δε Λ ||

2. φιλτατ|αν εχ|ων προσ|οψιν ||

3. *as εγω | ουδ αν | εν κακοις λαθοιμαν Λ]*



VI. Third Stasimon, vv. 1384—1397.

I. *ιδεθ οπου προνεμεται παραγεται γαρ ειερων*

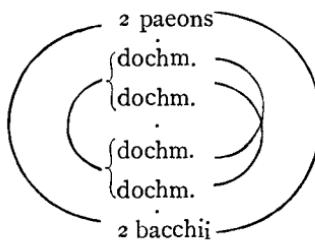
2. το^υ δισεριστον^υ αιμα || φυσων αρης Λ ||
δολ^υ ωρους αρωγος εισω στεγα^υ Λ

[Here follows a trimeter, v. 1386 ($\beta\epsilon\beta\hat{\alpha}\sigma\omega$, κ.τ.λ.), corresponding with v. 1393 in the antistr. ($\delta\alpha\chi\alpha\pi\lambda\omega\tau\alpha$ κ.τ.λ.).]

3. $\overset{\sim}{\mu}\overset{\sim}{ε}\overset{\sim}{τ} : \text{αδρομοι κακ}|\omega\text{ν παν}||\text{օυργηματ}|\omega\text{ν Λ} ||$
 $\nu\epsilon : \text{ακονητον} | \text{αμα} ||\chi\epsilon\iota\rho\omega\text{ν εχ}|\omega\text{ν Λ}$

4. $\overset{\sim}{\alpha} : \text{φυκτοι κυν}|\epsilon\text{σ} \Lambda$
 $\circ : \text{μαλας} \quad \delta\epsilon|\pi\alpha\text{s} \Lambda$

[Here follows an iambic dimeter, v. 1389 ($\ddot{\omega}\sigma\tau' \text{ οὐ μακρὰν ἔτ' ἀμμενεῖ}$), corresponding with v. 1396 in the antistrophe ($\text{Ἐρμῆς σφ}' \dot{\alpha}\gamma\epsiloni \delta\delta\lambda\omega\sigma \sigma\kappa\delta\tau\psi$). Then an iambic trimeter, v. 1390 ($\tau\omega\delta\mu\delta\omega\kappa.\tau.\lambda.$), corresponding with v. 1397 ($\kappa\rho\delta\psi\alpha\kappa\kappa.\tau.\lambda.$.)]



VII. Second Kommos, vv. 1398—1441.

The lyric verses which are in strophic correspondence are not all consecutive, as is shown by the numbering below. But the series constitutes a strophe and an antistrophe, in which each of the three groups of verses forms a rhythmical period. The first and third periods are choreic; the second is logaoedic.

I. Verse 1407 $\eta\kappa : \text{ουσ} \alpha\text{ρ} | \eta\kappa | \text{ουστα} | \delta\omega\sigma || \tau\alpha\text{νο} \sigma | \omega\text{στε} | \phi\beta\iota\xi|α\text{i} \Lambda ||$
 1428 $\pi\alpha\text{νο} \sigma : \text{ασθε} | \text{λενσσ}|\omega \gamma\alpha\text{ρ} | \alpha\gamma || \text{ισθ} \omega\text{o} \sigma | \epsilon\kappa \pi\text{ρo} | \delta\eta\lambda | \text{ου} \Lambda$

II. I. 1413 $\omega \pi\text{o} \lambda \text{οis} | \omega \gamma\text{ενε} \alpha \tau\alpha \text{l} | \alpha\text{νa} | \nu\nu\text{ν σoi} ||$
 1433 $\beta\alpha\text{τe} \kappa\alpha\text{t} | \alpha\text{ντi\theta} \nu\text{ρ}|\omega\text{n} \text{o} \sigma|\text{o} \nu\text{t} \alpha\text{χ} | \text{ι} \sigma\text{ta}$

2. 1414 $\mu\text{o} \iota\text{ρa} \kappa\alpha\text{θ} | \alpha\text{μe} \epsilon\text{ρi} | \alpha \phi\theta\text{i} \nu|\epsilon\text{i} \phi\theta\text{i} \nu|\epsilon\text{i} \Lambda ||$
 1434 $\nu\nu\text{ν τa} \pi\text{ρi} | \epsilon\text{v} \theta\text{e} \mu\text{e} \nu|\text{o} \iota \tau\alpha \text{d} | \omega \pi\text{a} \lambda|\omega \text{s} \Lambda$

III. I. 1419 $\tau\epsilon\lambda : \text{ουσ} \alpha\text{ρ} | \alpha\text{i} | \zeta\omega\sigma\omega\text{i} | \omega\text{i} || \gamma\alpha\text{s} \upsilon\pi|\alpha\text{i} | \kappa\epsilon\mu\text{e} \nu | \omega\text{i} \Lambda ||$
 1439 $\delta\iota : \omega\text{t} \omega\text{s} | \alpha\text{v} | \pi\alpha\text{ν} \rho\alpha \gamma | \omega\text{s} || \eta\pi\iota|\omega\text{s} | \epsilon\nu\text{νe} \pi | \epsilon\iota\omega \text{s} \Lambda$

2. 1420 παλ̄ : υρρυτ̄ | ον γαρ | αιμ̄ υπ̄ | εξαιρ̄ || ουσι | των κταν̄ | ων Λ ||
 1440 προς : ανδρα | τονδε | συμφερ̄ | οι λαθρ̄ || αιον̄ | ως ορ | ουσ | γ Λ

3. 1421 οι παλ̄ | αι θαν̄ | οντ̄ | εσ Λ]]
 1441 προς δικ̄ | ας αγ̄ | ων | α Λ

I. .
 4)
 4
 .

II. .
 5)
 5
 .

III. .
 { 4
 { 4
 { 4
 { 4
 .
 4 = επ.

ΣΟΦΟΚΛΕΟΥΣ

ΗΛΕΚΤΡΑ

ΣΟΦΟΚΛΕΟΥΣ

ΗΛΕΚΤΡΑ

ΥΠΟΘΕΣΙΣ ΗΛΕΚΤΡΑΣ.

Ὑπόκειται ὅδε· τροφεὺς δεικνὺς τῷ Ὁρέστη τὰ ἐν "Αργει. μικρὸν γὰρ αἰτὸν κλέψασα ἡ Ἡλέκτρα, ἥνικα ὁ πατὴρ ἐσφάζετο, δέδωκε τῷ τροφεῖ, φοβουμένη μὴ καὶ αὐτὸν φονεύσωσι σὺν τῷ πατρί.

ΑΔΔΩΣ.

Τροφεύς ἔστιν ὁ προλογίζων πρεσβύτης, παιδαγωγὸς ὁ ὑποκείμενος καὶ ὑπεκθέμενος τὸν Ὁρέστην εἰς τὴν Φωκίδα πρὸς Στρόφιον καὶ ὑποδεικνὺς 5 αὐτῷ τὰ ἐν "Αργει. μικρὸν γὰρ αὐτὸν κλέψας ἐκ τοῦ "Αργούς ὁ παιδαγωγὸς ἔφυγεν καὶ διὰ εἴκοσιν ἐτῶν ἐπανελθὼν εἰς τὸ "Αργος μετ' αὐτοῦ δείκνυσιν αὐτῷ τὰ ἐν "Αργει.

These so-called *ὑποθέσεις* are merely notes, by two different commentators, explanatory of the situation with which the play opens. In the Laurentian ms. (L), p. 17 a, they are prefixed to the text, and run on continuously, the word *ἄλλως* being absent. But in the Florentine ms., cod. Abbat. 2725 (late 13th cent.), the second is distinguished from the first by the heading *καὶ ἄλλως*.

² ἡ Ἡλέκτρα] So L, and Ald. Several edd. omit ἡ.—³ δέδωκε] On the occasional use of the perfect instead of the aorist in later Greek, see my ed. of the *Antigone*, p. 3 (n. on ἀνήρηται in the first *ὑποθέσις* to that play). Schaefer's conjecture, *ἔδωκε*, is therefore unnecessary. ³ φοβουμένη] δέλασσα Ald. ⁴ παιδαγωγὸς ὁ ὑποκείμενος] These words may have been inserted, as Wecklein suggests, by another hand, for the purpose of defining *τροφεύς*. If so, *καὶ* *ὑπεκθέμενος* was originally ὁ *ὑπεκθέμενος*.

Dindorf (*Schol. in Soph.*, vol. II. p. 243) has prefixed to the later scholia on the *Electra* a metrical argument in four iambic trimeters, and a prose argument, both preserved in the Florentine ms., cod. Abbat. 2788 (late 13th cent.). Both belong to the feebler kind of late Byzantine work; thus one of the verses ends with *καλ τῷ Πυλάδῃ*, while the prose argument is meagre and inaccurate. It seemed enough, therefore, to indicate where they might be found.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΠΑΙΔΑΓΩΓΟΣ.
ΟΡΕΣΤΗΣ.
ΗΛΕΚΤΡΑ.
ΧΟΡΟΣ.

ΧΡΥΣΟΘΕΜΙΣ.
ΚΛΥΤΑΙΜΝΗΣΤΡΑ.
ΑΙΓΙΣΘΟΣ.

The parts would be cast as follows ;—

1. *Protagonist.* Electra.
2. *Deuteragonist.* Orestes, Clytaemnestra.
3. *Tritagonist.* Paedagogus, Chrysothemis, Aegisthus.

Fifteen women of Mycenae (*πολίτιδες*, 1227) form the Chorus. The mute persons noticed in the text are, Pylades; a handmaid of Clytaemnestra (634); and the *πρόσπολοι* of Orestes (1123).

STRUCTURE OF THE PLAY.

1. πρόλογος, verses 1—120, including a *θρῆνος ἀπὸ σκηνῆς*, 86—120.
 2. πάροδος, in the form of a *κομμός*, 121—250.
-

3. ἐπεισόδιον πρῶτον, 251—471.
 4. στάσιμον πρῶτον, 472—515.
-

5. ἐπεισόδιον δεύτερον, 516—1057, including a *κομμός*, 823—870.
 6. στάσιμον δεύτερον, 1058—1097.
-

7. ἐπεισόδιον τρίτον, 1098—1383, including a *μέλος ἀπὸ σκηνῆς*, 1232—1286.
 8. στάσιμον τρίτον, 1384—1397.
-

9. ξεδος, 1398—1510, including a *κομμός*, 1398—1441.

ΠΑΙΔΑΓΩΓΟΣ.

Ω ΤΟΤ στρατηγήσαντος ἐν Τροίᾳ ποτὲ
 'Αγαμέμνονος παῖ, νῦν ἔκειν' ἔξεστί σοι
 παρόντι λεύσσειν, ὃν πρόθυμος ἥσθ' ἀεί.
 τὸ γὰρ παλαιὸν Ἀργος οὐπόθεις τόδε,
 τῆς οἰστροπλῆγος ἄλσος Ἰνάχου κόρης·
 αὐτῇ δ', Ὁρέστα, τοῦ λυκοκτόνου θεοῦ
 ἀγορὰ Δύκειος· οὐξ ἀριστερᾶς δ' ὅδε
 Ἡρας ὁ κλεινὸς ναός· οἱ δ' ἵκανομεν,

5

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

Scene.—At Mycenae, before the palace of the Pelopidae. The PAEDAGOGUS enters on the left of the spectators, with ORESTES and PYLADES.

1—120 Prologue. Orestes explains his plan of action, and then goes with Pylades to make offerings at Agamemnon's grave (1—85).—Electra's lament (86—120) properly belongs to the πρόλογος, since it precedes the entrance of the Chorus (121).

3 ὅν, since πρόθυμος ἥσθ' = ἐπεθύμεις.

4—8 Coming from Phocis, the travellers have reached Mycenae by the road from Corinth, and are now standing on the high ground of the Mycenaean citadel, in front of the palace.

The old man, looking southward, points out the chief features of the landscape. (1) The Argive plain, which lies spread out before them to the south and west. (2) The agora and temple of Apollo Lyceios in the city of Argos, distant about six miles to the south. This temple was the most conspicuous object in the town (Paus. 2. 19. 3); and it may be supposed that a person standing at Mycenae could see the building, or part of it. (3) The Heraeum, correctly described as being on the speaker's left hand. Its site was S.E. of Mycenae, at a distance of somewhat less than two miles.

The poet's aim was merely to group these famous places in one view. Neither he nor his Athenian hearers would care whether the topography was minutely ac-

curate. W. G. Clark, in his *Peloponnesus* (p. 72), illustrates this presumable indifference by a stage direction in Victor Hugo's *Marie Tudor*:—‘Palais de Richmond: dans le fond à gauche l’Église de Westminster, à droite la Tour de Londres.’ But, in fact, there is only one error of detail. The Heraeum was not visible from Mycenae (v. 8, n.).

4 Ἀργος in prose usu. means the town only, the territory being ἡ Ἀργεῖα or ἡ Ἀργολίς. But poetry retained the larger sense which Homer had made familiar. Thus in Eur. *I. T.* 508 Orestes says, ῥὸ κλεώντων Ἀργος πατρῶν ἔμιν ἐπεύχομαι, adding that he comes ἐπὶ τῶν Μυκηνῶν. Cp. Eur. fr. 228. 6 (Danaüs) ἀλθὼν ἐς Ἀργος φύκος Ἰνάχου πόλιν (came to Argolis, and settled in the town of Argos). Indeed Thuc. can say (6. 105), Δακεδαιμονῖοι ἐπὶ τῷ Ἀργος ἐσέβαλον.

παλαῖν refers not merely to the town, but to the associations of the land. The oldest legends of intercourse between Greece and Asia belonged to the shores of the Argive Gulf (cp. Her. 1. 1). Cp. Aristeides *Panath.* p. 188 Ἀργεῖοι παλαῖταν τῶν Ἐλλήνων ἀξιούσιν εἶναι.

5 τῆς οἰστροπλ... Ἰνάχου κόρης. The Inachus (now the Bonitzia) rises in the highlands between Arcadia and Argolis; flows N.E., and then S.E., through the Argive plain; and enters the Gulf on the east side of the town. This river-god figured as the earliest king of Argos. Cp. the *Inachus* of Sophocles, fr. 248 Ἰνάχη νάτορ, παῖ τοῦ κρηνῶν | πατρὸς

PAEDAGOGUS.

Son of him who led our hosts at Troy of old, son of Agamemnon!—now thou mayest behold with thine eyes all that thy soul hath desired so long. There is the ancient Argos of thy yearning,—that hallowed scene whence the gad-fly drove the daughter of Inachus; and there, Orestes, is the Lycean Agora, named from the wolf-slaying god; there, on the left, Hera's famous temple; and in this place to which we have come,

Ι στρατηγήσαντος] γρ. τυραννήσαντος the first corrector (S) in marg. of L. **¶ τὸ γάρ** τόδε γάρ Ε, and so Brunck, who writes, τόδε γάρ παλαιῶν Ἀργος οὐπόθεις.

'Οκεανοῦ, μέγα πρεσβεύων | Ἀργος τε γύας "Ηρας τε πάγοις | καὶ Τυρσηδοῖς Πελασγοῖς.

His daughter Io, the first priestess of Hera, was loved by Zeus, and changed by the jealous goddess into a cow. The hundred-eyed Argus, charged by Hera to watch her, bound her to an olive-tree in the temenos of the Heraeum (Apollod. 2. 1. 3). Hermes slew Argus; and Hera then sent the gad-fly which drove Io forth from Argolis on her wanderings. Cp. Aesch. *P. V.* 681 οἰστρόπληξ δ' ἔγω | μάστιγι θείᾳ γῆν πρὸ γῆς ἐλανομαί. Io, the horned wanderer, was originally, like Hera herself, a moon-goddess.

Ἄλσος, the whole region, regarded as ground which her story has made sacred: Ἐλεγον γάρ πᾶν χωρὸν ἀφιερωμένον θεῷ, καν̄ ψύλον φυτῶν γ̄, ἄλσος (schol. Pind. *O.* 3. 31). So *Ant.* 845 Θῆβας τ' εἴαρμάτου ἄλσος (n.): Pind. *N.* 10. 19 Ἀργεῖον..τέμενος ('the sacred Argive land'). In Aesch. *Suppl.* 538 ff. the Danaides at Argos say:—'We have come hither, into the ancient footsteps of our mother (Io), to the flowery meads of the watcher (Argus), where the cow was pastured, and whence, vexed by the gad-fly, she fled in frenzy.'

ε. f. The **άγορα Δύκεος** in Argos lay at the eastern foot of the Larisa, or citadel; as Livy (32. 25) describes it, *subiectum arci forum*. The temple of Apollo Δύκεος was probably on the north side of the agora, opposite to a temple of Zeus Νεμέαος. Before its eastern front stood a monument representing a wolf slaying a bull, in memory of the omen which had given the sovereignty to Danaüs (Paus. 2. 19. 3).

Δύκεος must be ultimately traced to

the root λυκ, *lux*, as designating the god of light. But it was popularly connected with λύκος. Sophocles here explains it by **λυκοκτόνος**, an attribute suitable to Apollo as protector of flocks and herds (*νόμος*, *O. T.* 1103 n.). The Δύκεος is invoked especially as a destroyer of foes (*O. T.* 203 n.: Aesch. *Theb.* 145). See Appendix.

ε. g. "Ηρα...νάος. The site of the Heraeum, discovered by General Gordon in 1831, is about a mile and three quarters S.E. of Mycenae, and about five miles N.W. of Argos. It can be seen from Argos, but is hidden from Mycenae by a projecting spur of the hills. The temple stood on a rocky eminence under Mount Euboea, one of the heights which bound the Argive plain on the east. The streams Ἐλευθερίων and Ἀστερίων flowed on either side of it. Beneath it was a grassy tract known as Πρόσυμνα (Statius 3. 325 *viridis devena Prosymnae*); whence the goddess was sometimes styled Προσυμνα (Plut. *Fluv.* 18. 3).

This oldest and greatest of Argive shrines is fitly mentioned here; for within its walls Agamemnon was said to have taken the oaths of the chiefs whom he led to Troy (Dictys Cretensis, 1. 15. 6). Here, too, the Spartan Cleomenes received the omen which caused him to retire from Argolis (c. 496 B.C.: Her. 6. 81).

The ancient temple was burnt down in 423 B.C. (Thuc. 4. 133). A new Heraeum was built on a lower terrace of the same hill; and could boast among its treasures a chryselephantine statue of Hera by Polycletus (Paus. 2. 17. 4). The site of this later Heraeum has recently been excavated by members of the American School at Athens (1892).

φάσκειν Μυκήνας τὰς πολυχρύσους ὄρᾶν,
πολύφθορόν τε δῶμα Πελοπιδῶν τόδε,
οὐθεν σε πατρὸς ἐκ φόνων ἔγώ ποτε
πρὸς σῆς ὀμαίμου καὶ καστυνήτης λαβὼν
ἥνεγκα καξέσωσα καξέθρεψαμην
τοσόνδ' ἐσ ἥβης, πατρὶ τιμωρὸν φόνου.
νῦν οὖν, Ὁρέστα, καὶ σὺ φίλτατε ξένων
Πυλάδη, τί χρὴ δρᾶν ἐν τάχει βουλευτέον.
ώς ήμιν ἥδη λαμπρὸν ἡλίου σέλας
ἔῳδα κινεῖ φθέγματ' ὄρνιθων σαφῆ,
μέλαινά τ' ἀστρων ἐκλέλοιπεν εὐφρόνη.
πρὸν οὖν τιν' ἀνδρῶν ἔξοδοιπορεῖν στέγης,
ξυνάπτετον λόγοισιν· ὡς ἐνταῦθ' τέμεν

τόδε, | τῆς οἰστρ. ἀλλος κ.τ.λ. 10 τε] δὲ Τ. 11 φόνων] φονῶν Dindorf.
13 καξέθρεψάμην] καὶ σ' ἥρεψάμην schol. Hom. Il. 2. 485. Steinacker conj. καν-
εψάμην. 14 τιμωρὸν φόνου made from τιμωρῶν φόνου in L. 15 This verse
was omitted in the text of L, and added in marg. by the 1st hand. Nauck brackets
the words 'Ορέστα...Πυλάδη, thinking that Pylades had no place in the genuine play.

Θ φάσκειν(infin.as imperat.), = 'deem,' 'believe': O. T. 462 n.

Μυκήνας. This plural form (the prevalent one) occurs in *Il.* 2. 569, 4. 376; but elsewhere metrical convenience led the Homeric poet to prefer the sing. Μυκῆνη, which allowed him to prefix εἴρυάγυα (*Il.* 4. 52), and πολυχρύσοιο (*Il.* 7. 180, 11. 46: *Od.* 3. 305).

The site of Mycenae is in a deep recess of the Argive plain, at its northern end,—μυχῷ Ἀργεος ἴττοβθοιο (*Od.* 3. 263). Between two peaks of Mount Euboea, a narrow glen runs out towards the plain, terminating in a rocky platform. This acropolis, naturally impregnable on three sides, was surrounded by Cyclopean walls, from 13 to 35 feet high, with an average thickness of 16 feet. Mycenae was to the plain of Argos much what Deceleia was to the plain of Athens,—a stronghold withdrawn from observation, but commanding the country below it.

τὰς πολυχρύσους: the Homeric epithet (see above). It is illustrated by the number of golden cups, cylinders, diadems and other objects found in the graves at Mycenae by Schliemann; who estimated the amount of gold thus discovered at 'about 100 lbs troy' (*Mycenae*, p. 379).

Thucydides (1. 9) notices the old tradition that Pelops had gained his power by means of the wealth (πλήθει χρημάτων)

which he had brought from Asia to a poor country. Helbig (*Das hom. Epos aus den Denkm. erläutert*, p. 50) thinks it certain that the precious metals became scarcer in the Peloponnesus after the Dorian conquest. When the Spartans, in the first half of the sixth century, required gold for a statue of Apollo, they had to procure it from Sardis (Her. 1. 69).

10 πολύφθορος, desolated by many deaths; so *Tr.* 477 ἡ πολύφθορος | ... Οἰχαλία. Atreus and Thyestes slew their brother Chrysippus; Atreus slew his own son Pleisthenes, and then two sons of Thyestes; Aegisthus, son of Thyestes, slew Atreus and Agamemnon.

11 πατρὸς ἐκ φόνων. For the plur. of φόνος, referring to one deed, cp. 779, O. C. 990: so θανάτους, 266. In *Tr.* 558 the MS. φόνων is well corrected to φονῶν, which denotes a bleeding wound. But here, where the reference is to the act of murder, φόνων should be kept.

ἐκ might be 'after': but is perhaps better taken as 'away from' the scene of slaughter. The boy's life, too, was in peril. Cp. δοι: Pind. P. 11. 17 τὸν δὲ (Orestes) φονευομένου πατρὸς Ἀρσινόα Κλυταμνήστρας | χειρῶν ὑπὸ κρατερῶν κάκ δόλου τροφὸς δινελε δυσπενθέος. Eur. *El.* 16 τὸν μὲν πατρὸς γεραίδες ἐκκλέπτει τροφέδες | μελλοντ' Ὁρέστην χερὸς ὑπ' Αἰγαίου θανεῖν.

12 ὀμαίμου, 'kinswoman,' is here

deem that thou seest Mycena rich in gold, with the house of the Pelopidae there, so often stained with bloodshed; whence I carried thee of yore, from the slaying of thy father, as thy kinswoman, thy sister, charged me; and saved thee, and reared thee up to manhood, to be the avenger of thy murdered sire.

Now, therefore, Orestes, and thou, best of friends, Pylades, our plans must be laid quickly; for lo, already the sun's bright ray is wakening the songs of the birds into clearness, and the dark night of stars is spent. Before, then, anyone comes forth from the house, take counsel; seeing that the time allows not of

(Cp. 1373.) **16** βουλευτέον] Blaydes reads βουλεύετον, as Porson had conjectured (*Tracts*, p. 221). **20** ἔξοδαιπορέων] Tournier conj. ἔξοδον περάν: F. W. Schmidt, ἐξ ὁδοῦ περάν.—στέγης] στέγην L.—Nauck brackets this v. and the next. **21** ξυνάπτετον] ξυνάπτετον E, and Toup *Emend.* i. p. 116. Brunck, Erfurdt and Hartung adopt this, because Pylades does not speak.—έμεν L, A, with most MSS.:

defined by καστιγνήτης: though Sophocles never uses δύαιμος or δύαιμω except of the fraternal tie (*O. C.* 330 n.). The emphasis is like that of κουὸν αὐτάδελφον (*Ant.* 1), or the Homeric καστιγνητος καὶ δηταρος (*Il.* 12, 371). Cp. 156.

13 f. ήγεγκα is taken by the schol. to imply that Orestes was then a child in arms (οὗ τι βαδίσαι δυναμένον); but this is to press it overmuch. Orestes was born before his father went to Troy, and so must have been more than ten years old at the time of the murder.—καδεθεψάμην: this aorist occurs also in fr. 355, and θερψάμην in *O. T.* 1143. In poetry the midd. of τρέψω differs from the act. only as marking the interest felt by the τρόφος.

τοσόνδ' ἐς ἥβης: cp. 961: *O. C.* 1138 ἐς τόδ' ἡμέρας: for the place of the prep., *O. T.* 178 n.: for τοσόνδ', *Il.* 9. 485 (Phoenix to Achilles) καὶ σε τοσούτον θῆκα. Aegisthus reigned seven years, and was slain in the eighth (*Od.* 3, 303 ff.). Orestes, then, is about nineteen or twenty.

15 f. The vocative σὺ is no argument for the conjecture βουλευτέον.—Pylades was the son of that Strophius, king of Phocis, in whose house the young Orestes had found a refuge. Thus Pindar speaks of a Pythian victory as won ἐν ἀρνεῖαις ἀρούραι Πυλάδα (*P.* 11. 15). Euripides notices the legend that Orestes bestowed the hand of Electra upon his friend (*El.* 1350: *Paus.* 2. 16. 7). His name recurs at v. 1373.

17 f. ήμιν: cp. *O. C.* 25 n.—έῳα. The sights and sounds of early morning are in unison with the spirit of this play, in which the παννυχίδες (v. 92) of Electra's

sorrow are turned to joy, and the god of light prevails.—κινέ...σαφῆ (proleptic): cp. 1366 ταῦτα...δεῖξονσιν σαφῆ: *Ant.* 475 n.

19 ἀστρων εὐφρόνη = εὐφρόνη ἀστερέσσα, the gen. of material or quality, like σώμα...σποδοῦ (758), τόλμης πρόσωπων (*O. T.* 533), χιῶνος πτέρυγι (*Ant.* 114, where see n.).—ἐκλείστην, intrans. and absol., 'has failed': cp. 985, 1149.—Not, 'the dark night has lost its stars,' as one schol. construes, followed by Ellendt and others. In classical Greek ἐκλείπω never takes a gen., as ἐλλείπω does. (Plutarch, indeed, has θεραπείας σώματος ἐξελείπε, *Marc.* 17: but that may well be acc. plur. rather than gen. sing.) The sense also is against this, since it would imply that night itself had not yet wholly past away.

20 ἔξοδαιπορέων (a compound which occurs only here) has been needlessly suspected. ὁδοιπορέωn in poetry is sometimes no more than ἔρχεσθαι or χωρεῖν: e.g., *O. C.* 1251 ὃδ' ὁδοιπορεῖ: *AI.* 1230 καπ' ἀκρων ὁδοιπόρεις.—They must concert their plans while there is yet no risk of their conversation being interrupted.

21 f. ξυνάπτετον, intrans., 'join,' as Eur. *Ph.* 702 ὡς ἐς λόγους ξυνῆψα. Πολυνείκει. Here the modal dat. λόγουσι takes the place of ἐς λόγους.

ὡς ἐνταῦθ' κ.τ.λ. See Appendix, where the proposed emendations are classified. The main points are, I think, these.

(1) ἐμὲν as = ἐσμέν, found only in Callim. fr. 294, is undoubtedly corrupt. ήμεν, the easiest correction, is excluded by its sense. It could not mean, 'we are

ἴν' οὐκέτ' ὀκνεῖν καιρός, ἀλλ' ἔργων ἀκμή.

ΟΡΕΣΤΗΣ.

ῳ φίλτατ' ἀνδρῶν προσπόλων, ὡς μοι σαφῆ
σημεῖα φαίνεις ἐσθλὸς εἰς ἡμᾶς γεγώς.
ῳσπερ γάρ ἵππος εὐγενής, κανὴ ἥ γέρων,
ἐν τοῖσι δεινοῖς θυμὸν οὐκ ἀπώλεσεν,
ἀλλ' ὅρθὸν οὐς ἵστησιν, ὠσαύτως δὲ σὺ
ἡμᾶς τὸ διάτριψεν καύτὸς ἐν πρώτοις ἔπει.
τοιγάρ τὰ μὲν δόξαντα δηλώσω, σὺ δὲ
δόξεῖναν ἀκοὴν τοῖς ἔμοις λόγοις διδούς,
εἰ μή τι καιροῦ τυγχάνω, μεθάρμοσον.
ἔγω γάρ ἡνίχ' ἴκομην τὸ Πυθικὸν
μαντεῖον, ὡς μάθοιμ' ὅτῳ τρόπῳ πατρὶ²⁵
δίκας ἀροίμην τῶν φονευσάντων πάρα,
χρῆ μοι τοιαῦθ' ὁ Φοῖβος ὃν πεύσει τάχα.

30 35

ἔσμεν r. For conjectures, see comment. and Appendix. **27** In L ὠσαύτω has been made from ὡς αὐτως. **28** ἡμᾶς τῷ In L τῷ has been added in an erasure (from γ'?): some MSS. (as A) omit it. Γ has δ'.—ἔπει] G. Wolff, Kvīčala, and Wecklein conj. ἔπει ('thou art at hand to help'): P. Leopardus, τάρει: Naucl (formerly), ἔτ' ει, or ἐν πρώτοισιν ει: O. Hense, ἡμᾶς διάτριψεν καύτὸς ἐν πρώτοισιν ὃν

moving in a place where...,' 'we are thereabouts' (Campbell). It would mean, 'we are going to a place where...' But he speaks of the present.

(2) Is, then, ἔνταῦθ' spurious? That is the crucial question. If it is spurious, then ἔμεν may be a vestige of a longer 1st pers. plur. such as ἔσταμεν: but, if ἔνταῦθ' is genuine, all such conjectures are barred. Now, when the usage of Sophocles is scrutinised, two points favour the genuineness of ἔνταῦθ'. (a) It stands as antecedent to ἵνα in Ph. 429: to ἔνθα below, 380: and to δπον in Tr. 800. (b) Sophocles is peculiarly fond of using it in that *figurative* sense which it would have here, as = 'under these circumstances,' 'in that situation': see, e.g., O. T. 582, 598, 720: O. C. 585: Ph. 429, 433: Tr. 37, 772, 936.

(3) Supposing that ἔνταῦθ' is genuine—as seems most likely—no account of the passage is more probable than that the poet wrote ὡς ἔνταῦθ' ἵνα | οὐκ ἔστ' ἔτ' δικεῖν καιρός, and that ἔστ' dropped out before ἔτ' precisely as in Ph. 23 the words τόνδ' ἔτ', εἰτ' have shrunk to τόνδ' ἔτ' in L. Then, v. 22 being defective,

ἵνα was shifted to it from the end of v. 21; and the gap after ἔνταῦθ' was filled with ἔμεν,—a form which the later grammarians, at least, accepted, as will be seen in the Appendix.

ἔργων ἀκμῇ: cp. 1338: Ph. 12 ἀκμὴ γάρ οὐ μακρῷν ἡμῖν λόγων: Ai. 811 οὐχ ἔργος ἀκμῆ.

23 f. ὡς φίλτατ' ἀνδρῶν κ.τ.λ. Cp. Shakesp. *As You Like It*, act 2, sc. 3. 56 (Orlando to Adam): 'O good old man, how well in thee appears [The constant service of the antique world.]—σημεῖα φαίνεις (=δῆλος ει)...γεγώς: cp. Lucurg. § 50 φανερὸν πᾶσι ἐποίησαν οὐκ ἤδη πολεμοῦντες.

25 ὠσπερ γάρ ἵππος εὐγενής: Philostr. *Vit. Sophist.* 2. 23. 4 καὶ εἶδον ἄνδρα παραπλήσιον τῷ Σοφοκλείῳ ἵππῳ, νιθρὸς γάρ ὁφ' ἡλικίας δοκῶν νεάρχουσαν ὅρμην ἐν ταῖς σπουδαῖς ἀνεκάτω. Equally famous was the Ἰβίκειος ἵππος (Plat. *Parm.* 137 A); Ibycus fr. 2. 3 (Bergk), ἦ μάν τρομέω νυν (the Love-god) ἐπερχόμενον, [ὡστε φερένγος ἵππος ἀεθλοφόρος ποτὶ γήραις ἀέκων | σὺν ὁχεσφι θοοῖς ἐς ἀμιλλαν ἔβα.

26 f. ἐν τοῖσι δεινοῖς, in dangers: Thuc. 1. 70 ἐπὶ τοῖς δεινοῖς εὐέλπιδες: *ib.*

delay, but is full ripe for deeds.

ORESTES.

True friend and follower, how well dost thou prove thy loyalty to our house! As a steed of generous race, though old, loses not courage in danger, but pricks his ear, even so thou urggest us forward, and art foremost in our support. I will tell thee, then, what I have determined; listen closely to my words, and correct me, if I miss the mark in aught.

When I went to the Pythian oracle, to learn how I might avenge my father on his murderers, Phoebus gave me the response which thou art now to hear:

(as Blaydes also, but with *aibrōs*).—The schol. in marg. of L has Δι έση (sic) διὰ τὴν ἀπὸ τοῦ γίγνεσθαι εὐβουλίαν. The compendium (prefixed also to the schol. on *Ai.* 1225) may mean Δίδυμος (the χ superscript being merely a mark to draw attention), as Elmsley (on *Ai.* 1225) and M. Schmidt (*Fragn.* p. 270) hold. έσει would then be a ν. l. recorded or conjectured by Didymus: while the words διὰ τὴν κ.τ.λ. would be an originally separate comment on the whole verse.—Blaydes cites ἔση from P (cod. 40 Palat. Gr., Heidelberg). **33 πατρὶ** was written by the 1st hand in L, and corrected to πατρός by a later hand, as the form of sigma shows, being σ, not ς. L² (= Dind.'s Lb, cod. Laur. 31. 10) preserves πατρὶ, but A and most MSS., followed by the Aldine, have πατρός. **35 τοιαῦθ' ὁ Φοῖβος** Blomfield conj. τοιαῦτα Φοῖβος (*Mus. Crit.* I. p. 64).—A. Morstadt thinks that after this verse something has been

84 τῶν...έξοτρυνόντων ἡμᾶς ἐπὶ τὰ δεινά,—
ἀπάλεσεν, gnomic aor., combined with
pres. **Ιστητον**: *Il.* 17. 177 ὅς τε καὶ ἀκι-
μον ἀνδρα φοβεῖ καὶ ἀφέλετο νίκην: *Plat.*
Rep. 566 D, Ε ἀσπάσται...νπισχεῖται...
ἡλενθέρωσε...διένεμε...προσποεῖται: *Dem.*
or. 2 § 9 ἐθέλουσι...ἀνεχαλίσε καὶ δέ-
λυσεν.—Distinguish those instances in
which the ordinary (and not gnomic) aor.
is combined with the *historic* pres., as
Ant. 406 ὄραται...ὑρέθη (n.).

ώσαντως δὲ: here δὲ introduces the
apodosis; so οὐτα δέ, *Ant.* 426 (n.).

28 ἐν πρώτοις ἔπει. The image is
from the case of leaders in battle, whose
men follow them in several ranks; this
old man is in the front rank. Cp. *Il.* 8.
337 "Ἐκτῷρ δ' ἐν πρώτοις κλεῖ. The mili-
tary sense of ἔποια is frequent (e.g. *Il.*
11. 795 ἀλλὰ σέ περ πρότειν, ἄμα δ' ἀλλος
λαὸς ἐπέσθω). In prose ἐν πρώτοις is
sometimes little more than *imprimis* (*Plat.*
Rep. 522 C): but this would be tame
here.

31 εἰ μή τι. This adverbial *τι* is fre-
quent in such expressions of diffidence:
Ph. 1279 εἰ μή τι πρὸς καιρὸν λέγων |
κυρῶ: *Tr.* 586 εἰ τι μή δοκῶ | πράσσειν
μάταιον: *ib.* 712 εἰ τι μή φενοθήσουμαι |
γνώμης.—καιροῦ τυγχάνω: cp. *Plat.* *Legg.*

687 Α πῶς...τοῦ καιροῦ ἀν...ἔτυχον; *Pind.*
N. 8. 4 καιροῦ μη πλαναθέντα.—**μεθάρ-**
μοσον: ἐπανόρθωσον schol.

32 η, γάρ, merely prefatory (*O. T.*
277 n.).—**ἰκόμην**, followed by the historic
pres. *χρῆ*: cp. 425.—**μάθοιμ**: the elision
gives quasi-caesura, as in *Ant.* 44, *Ph.*
276, etc.—**ἀρούμην**, opt. of 2nd aor.
ἡρόμην (*Ant.* 907, *Ai.* 247). The direct
deliberative form is *τίνι τρέψω ἀρωματι*;—
The indirect, (a) after a primary tense,
ἰκνοῦμαι ὡς ἀν μάθω δτω ἀρωματι: (b) after
a secondary tense, as above. Cp. *O. T.*
71 f. ὡς πύθοισθ' δ τι | δρῶν..ρύσαλμην
πόλιν (n.). It is also possible to take
ἀρούμην as opt. of fut. *ἀροῦμαι*: but it
may be objected that, in such clauses, the
fut. indic. was commonly retained, even
after a secondary tense (cp. Goodwin,
Moods and Tenses, new ed., §§ 130, 340).—
For the sense, 'win,' 'achieve,' cp. *Ai.*
193, *O. C.* 460.

35 χρῆ: the pres. of this *χράω* occurs
also in Her. (1. 55 *χρῆ*, etc.). In *O. C.*
87 we have the impf. *ἔξερχον*: and in the
aor. pass. in *O. T.* 604, *O. C.* 355.—
τοιαῦθ' (with *οἱ*, *Ant.* 601)...**ἄν** (instead
of *οἴων*): cp. *O. C.* 1353 n.—**ὁ Φοῖβος**.
Blomfield wished to omit the art., which
Sophocles has not elsewhere prefixed to

ἀσκευον αὐτὸν ἀσπίδων τε καὶ στρατοῦ
δόλοισι κλέψαι χειρὸς ἐνδίκους σφαγάς.
ὅτ’ οὖν τοιόνδε χρησμὸν εἰσηκούσαμεν,
σὺ μὲν μολὼν, ὅταν σε καιρὸς εἰσάγῃ,
δόμων ἔσω τῶνδε, ἵσθι πᾶν τὸ δράμενον,
ὅπως ἀν εἰδὼς ἡμῖν ἀγγείλης σαφῆ. 40
οὐ γάρ σε μὴ γήρᾳ τε καὶ χρόνῳ μακρῷ
γνῶσ’, οὐδὲ ὑποπτεύσουσιν ὅδ’ ἥνθισμένον.
λόγῳ δὲ χρῶ τοιώδε, ὅτι ξένος μὲν εἰ
Φωκεύς, παρ’ ἄνδρὸς Φανοτέως ἥκων· ὁ γὰρ
μέγιστος αὐτοῖς τυγχάνει δορυξένων.
ἄγγελλε δ’ *όρκον προστιθεῖς ὕθουνέκα 45

lost (*Beiträge* etc., Schaffhausen, 1864, p. 1). **36 στρατοῦ**] Meineke conj. δορὸς. **42 χρόνῳ μακρῷ**] μακρῷ χρόνῳ τ., preferred by Reisig on *O. C.* 7, p. 164. **43 ὑποπτεύσουσιν** I., with most MSS. A few (including Γ) have ὑποπτεύσουν, and so the Aldine. Turnebus read ὑποπτεύσωσιν, with one or two late MSS.—Blaydes conj.

this name; but ὁ Φοῖβος occurs (e.g.) in *Ar. Eq.* 1024, 1084.—πεύσει. The gen. after this verb usu. denotes the informant (as *O. T.* 333): but the thing heard is sometimes put in the gen., instead of the regular acc.: thus *Od.* 2. 255 ἀγ-γελιάων | πεύσεται. So, too, with ἀκούω (*O. C.* 485, etc.), and κλέω (*ib.* 1174).

This verse might seem the preface to some longer recital (cp. *Ph.* 1418 n.). But in fact it is merely an emphatic prelude to the oracle: **τάχα** marks a momentary pause.

36 f. αὐτὸν, alone; cp. *O. T.* 221, *O. C.* 1650.—**ἀσκευον...ἀσπίδων κ.τ.λ.**, ‘unfurnished with’ them: for the gen., cp. 1002: *O. T.* 191 ἀχαλκος ἀσπίδων: *O. C.* 677 ἀνήνεμον...χειμώνων (n.). The adj. occurs also in *O. C.* 1029 οὐ ψύλων οὐδ’ ἀσκευον, ‘not without accomplice or resource.’—**ἀσπίδων τε καὶ στρατοῦ** = ὀπλισμένον στρατοῦ, a rhetorical hemidiasys, like ‘without arms or numbers.’—**δόλοισι**, in requital of the δόλος on the side of the murderers (v. 197).—**χειρὸς** goes with **σφαγάς** (476 δίκαια χειρῶν κράτη): the vengeance is to be won by his own right hand, not by means of allies.—**κλέψαι**, to effect by stealth: *Ai.* 1137 κλέψεις κακά.

38 ff. δέ causal, = ἐπειδή: cp. 1318: *O. T.* 918 (n.): *Ant.* 170.—**σὺ μὲν μολὼν κ.τ.λ.**: for the absence of caesura, cp. *Ph.* 101, 1369, *Ant.* 1021.—**καιρὸς** is almost personified here: cp. 75: *Ph.* 466

καιρὸς γάρ καλεῖ: *ib.* 837 καιρὸς...πάντων γνῶμαν ἰσχῶν (n.).—**ἵσθι**, in the pregnant sense of ‘take care to know,’ ‘acquaint thyself with.’ Similarly in *O. C.* 1149 εἴσει=μαθήσει.

42 f. γήρᾳ refers to the change in his appearance; **χρόνῳ μακρῷ**, to the lapse of seven years (v. 14), which may have caused him to be forgotten.—**οὐδὲ** ὑποπτεύσουσιν follows οὐ μὴ γνῶσ’, as in *O. C.* 450 ff. οὐδὲ ἥξει follows οὐ μὴ λάχωσι. The latter example is so far less harsh that the verbs have different subjects; but it shows how these two forms of future statements could be strictly co-ordinated. No correction is probable. (ὑποπτεύσωσιν would require, of course, μηδ.).

δέ ἥνθισμένον, with grey hair: *O. T.* 742 λευκωθὲς κάρα: Erinna fr. 2 πανυρόληγοι πολιαί, ταὶ γήραος ἄνθεα θνατοῦ. The schol., objecting that such a change would not suffice to disguise him, takes the word as = ἥσκημένον (an impossible sense for it). Another view strangely refers it to ‘a Phocian dress spangled with flowers’ (Paley).

45 Φωκεύς should not be changed to Φωκέως: it was desirable that the messenger himself should seem an alien. Similarly Orestes and Pylades come as Φωκῆς ἀνήρ (1107).

ἄνδρὸς Φανοτέως. ἀνήρ, thus prefixed to a proper name, serves either: (a) to introduce a person not previously men-

—that alone, and by stealth, without aid of arms or numbers, I should snatch the righteous vengeance of my hand. Since, then, the god spake to us on this wise, thou must go into yonder house, when opportunity gives thee entrance, and learn all that is passing there, so that thou mayest report to us from sure knowledge. Thine age, and the lapse of time, will prevent them from recognising thee; they will never suspect who thou art, with that silvered hair. Let thy tale be that thou art a Phocian stranger, sent by Phanoteus; for he is the greatest of their allies. Tell them, and confirm it with thine oath,

γνῷ μηδ' ὑποπτεύσῃ τις. —*ἡρθισμένον*] Meineke conj. *ἡσκημένον*: Morstadt, *ἡρτισμένον*: Bergk, *ἥκισμένον*: Blaydes, *ἥλαγκένον* or *ἥκασμένον*. **45** *Φωκεῖς*] Bentley conj. *Φωκέως*. — δ L, A, etc.: δ r. **47** *ὅρκω* MSS.: Reiske conj. *ὅρκον*: Musgrave, *ὅρκον* or *ὅρκῳ*: Vahlen (1883), *ἔργῳ*, which Mekler reads (6th Teubner ed. of Dindorf,

tioned,—being more respectful than *τις*, as *Il. 11. 92 ἀνδρα Βεύροια*, Her. 8. 82 *ἀνὴρ Παναττίος*: or (*b*) adds something of solemnity or pathos to the mention of a familiar name, as *O. C. 109 ἀνδρὸς Οἰλίου*, *Il. 817 ἀνδρὸς Εκτόρος*.

Phanoteus was the eponymous hero of the town Phanoteus (Thuc. 4. 89), or Panopeus (*Il. 2. 520* etc., Paus., Strabo), in Phocis, close to the Boeotian frontier,—about three miles west of Chaeroneia, and as many east of Daulis. He was the brother of Crisus, from whom the town of Crisa in Phocis (about two miles w. s. w. of Delphi) took its name. Between these brothers, said the legend, there was a deadly feud; before birth they had struggled in the womb. Now Crisus was the father of Strophius, that king of Crisa who was the ally of Agamemnon, and with whom the young Orestes found a home. Hence Phanoteus, the foe of Crisus, is represented as the friend of Aegisthus and Clytaemnestra. He is the first to send them the glad tidings that Orestes is dead. On the other hand it is Strophius who is described as paying the last honours to the corpse, and sending the ashes to Mycenae (1111).

δὲ γάρ: other instances of the art., as demonstr. pron., immediately followed by *γάρ* (and not by *μέν* or *δέ*) are, *O. T. 1082* (*τῆς*), *1102* (*τῷ*), *Ph. 154* (*τῷ*). The art. *δὲ*, *ἥ*, when it stands as demonstr. pron., is sometimes written *δὲ*, *ἥ*: a practice which is recognised by Eustathius (p. 23. 3, on *Il. 1. 9*), but which seems to rest on no good ground.

46 *μέγιστος*, as in *φίλος μέγιστος* (*Ph. 586, Ai. 1331*) simply, ‘greatest’ friend; not, ‘most powerful.’ —*τυγχάνει*, without *ῶν*: cp. 313, 1457: *Ai. 9 ἐνδον...* *τυγχάνει*. Ast collects some ten examples from Plato; a few are subject to the doubt whether *ῶν* or *ῶν* has not dropped out after a like termination; but that does not apply to (e.g.) *Hipp. Ma. 300 A* *ἢ δ' ἀκοῆς ἡδονὴ...τυγχάνει καλή*, or *Tim. 61* *Δ τυγχάνει...δυνατά iκανώς λεχθῆναι*. —*δορυξένων*: a word applied by the tragedians to a prince or chief who is in armed alliance with the head of another state: see on *O. C. 632*.

47 *ὅρκον*, Reiske’s correction of *ὅρκω*, seems right. With *ὅρκω*, the choice is between two explanations. (1) *ἄγγελες* *ὅρκω*, *προστιθεῖς* (*ὅρκον*). This is exceedingly awkward, and is not really similar to *Ar. Av. 1004* *ὅρθῳ μετρήσω κανόνι προστιθεῖς* (*κανόνι*): for *μετρήσω* is most naturally followed by the dative of the instrument; while *ἄγγελεις* *ὅρκω* would be a strange phrase. (2) *ἄγγελε* *ὅρκω προστιθεῖς* (*τὰ ἄγγελόμενα*): explained as an ‘inversion’ of *προστιθεῖς* *ὅρκον τοῖς ἀγγελομένοις*. But it is hard to see how ‘adding the report to an oath’ could stand for ‘adding an oath to the report.’

On the other hand, the phrase *προστιθεῖναι* *ὅρκον* has the authority of Sophocles himself: fr. 431 *ὅρκον δὲ προστιθέντος ἐπιμελεστέρα | ψυχὴ κατέστη*. Cp. too *Tr. 255* *ὅρκον αὐτῷ προσβαλών*.

The false oath would be regarded as excused by the *δόλος* which Apollo had prescribed (v. 37); but in fact the Paedagogus takes no such oath.

τέθνηκ' Ὁρέστης ἔξ ἀναγκαίας τύχης,
ἀθλοισι Πυθικοῖσιν ἐκ τροχηλάτων
δίφρων κυλισθείς· ὥδ' ο μῦθος ἐστάτω.
ἡμεῖς δὲ πατρὸς τύμβον, ὡς ἐφίετο,
λοιβαῖσι πρῶτον καὶ καρατόμοις χλιδαῖς
στέψαντες, εἴτ' ἄψορρον ἥξομεν πάλιν,
τύπωμα χαλκόπλευρον ἡρμένοι χεροῖν,
ὅ καὶ σὺ θάμνοις οἰσθά που κεκρυμμένον,
ὅπως λόγῳ κλέπτοντες ἡδεῖαν φάτιν
φέρωμεν αὐτοῖς, τούμὸν ὡς ἕρρει δέμας
φλογιστὸν ἥδη καὶ κατηνθρακωμένον.
τί γάρ με λυπεῖ τοῦθ', ὅταν λόγῳ θανὼν
ἔργοισι σωθῶ κάξενέγκωμαι κλέος;
δοκῶ μέν, οὐδὲν ῥῆμα σὺν κέρδει κακόν.
ἥδη γὰρ εἶδον πολλάκις καὶ τοὺς σοφοὺς

1885). 51 ἐφίετο] Dindorf conj. ἐφείτο μοι (or νῷν): Wunder, ἔφη θεός. 52 λοιβαῖσι L (with τε written above by a later hand), L², T, etc., and Ald.: λοιβαῖς τε A, Γ, E, etc. In Suidas s. v. χλιδή, where vv. 51—53 are quoted, Bernhardy edits λοιβαῖς τε: but three of the best MSS. of Suidas (A, B, C) have λοιβᾶς τὸ πρῶτον, and one (E, the Brussels MS.) has λοιβᾶσι. 54 τύπωμα] Nauck reads κύτωμα (*Mélanges Gr.-Rom.* II. p. 653), as a poet. form of κύτος (=‘vessel’). The word is not extant.—ἡρμένοι L (with i added by a later hand under η), A, Ald.: ἡρμένοι τ (as I). 55 που L (made from μοι, not ποι) with A and most MSS., and Ald.: μοι T

48 ff. ἀναγκαῖας τύχης, an accident ordained by *ἀνάγκη*, fate (*O. C.* 605). The phrase recurs, with a somewhat different context, in *Ai.* 485, 803.

ἀθλοισι (from ἀθλος) Πυθικοῖσιν. Here and at v. 682 the schol. notes the anachronism,—to which Attic Tragedy was wholly indifferent. From very early times there was an ἀγών at Delphi, but for music and poetry only. Athletic contests were first added when, on the conquest of Crisa by the Delphic Amphictyony, the festival was revived with a new splendour. The year Ol. 48. 3, 586 B.C. was that from which the Pythiads were dated (*Paus.* 10. 7. 3). Cp. Curtius, *Hist. Gr.* I. p. 266.

τροχηλάτων implies ‘rapid,’ ‘whirling’: cp. Eur. *I. T.* 82 τροχηλάτον | μανίας.—ἐστάτω: be so ‘constituted’: i.e., the whole story is to rest upon this basis. Cp. Plat. *Theat.* 171 D ταῦτη ἀν μάλιστα ἵστασθαι τὸν λόγον.

51 ff. ἐφίετο (sc. δ Φοῖβος, v. 35), like impf. ἐκέλευε.—λοιβαῖσι, a general word, which could mean either the *χοαὶ* poured to the *νέρτεροι*, or the *σπονδαὶ* to the *ὕπατοι*. In this case, milk (perhaps mixed

with honey) was poured on the mound (894).—καρατόμοις χλιδαῖς, ‘ornaments’ (luxuriant locks) ‘cut from the head.’ (This adj. elsewhere = ‘beheaded.’) Cp. Eur. *Ph.* 223 ἐπιμένει με κόρας ἡμᾶς | δεῦναι παρθένιον χλιδάν. The phrase is of the same type as κτύπος διόβολος (*O. C.* 1464) or αὐχῆμα εὐπποτος (*ib.* 711). Cp. Aesch. *Ch.* 7, where Orestes brings a πλόκαμος πενθήμος to his father’s grave.—στέψαντες: cp. 441: *Ant.* 431 χοαῖσι τρισπόνδυοισι τὸν νέκυν στέφει. Besides the offerings named here, flowers are mentioned below (896).

ἄψορρον...πάλιν: *O. T.* 430 οὐ πάλιν | ἄψορρος ὄκων τῶνδ' ἀποστραφεῖς ἀπει;

54 τύπωμα, anything *formed* or *moulded*: Eur. *Ph.* 162 μορφῆς τύπωμα, ‘the outline of his form.’ The vague word is here defined by χαλκόπλευρον: which may be a reminiscence of the phrase used by Aesch. (*Ch.* 686) in the same context, λέβητος χαλκέου τλευώματα. The cinerary urn is described below as βραχὺς χαλκὸς (757), τεῦχος (1114), ἄγγος (1118), λέβης (1401). Cp. fr. 348 χαλκηλάτους λέβητας. ἡρμένοι, pass., = ἡρμένον ἔχοντες (schol.).

that Orestes hath perished by a fatal chance,—hurled, at the Pythian games, from his rapid chariot; be that the substance of thy story.

We, meanwhile, will first crown my father's tomb, as the god enjoined, with drink-offerings and the luxuriant tribute of severed hair; then come back, bearing in our hands an urn of shapely bronze,—now hidden in the brushwood, as I think thou knowest,—so to gladden them with the false tidings that this my body is no more, but has been consumed with fire and turned to ashes. Why should the omen trouble me, when by a feigned death I find life indeed, and win renown? I trow, no word is ill-omened, if fraught with gain. Often ere now have

I seen wise men

(with γρ. ποι), Γ. 56 κλέπτοντες] κέπτοντες L, with λ added above by the 1st hand.—θυήσκοντες (with γρ. κλέπτοντες) T: noted also as a v. l. in E. 57 φέρωμεν Γ (with ο above ω from the corrector): φέρουμεν L, A, with most MSS., and Ald. 59—66 These eight verses are rejected by A. Schöll and Leutsch (*Philol. XXXV.* p. 429). Morstadt rejects 61—66: Wecklein (*Ars Soph. em.*, p. 170), 62—66: Steinhardt, 61 only. But a reference to v. 61 occurs in a quotation from Cephisodorus of Athens (*flor. c. 350 B.C.*), ap. Athen. p. 122 c; and that verse is rightly defended by Wilamowitz (*Hermes XVIII.* p. 241, n. 1). 61 οὐδὲν] ώστε οὐδὲν L. The breach

Cp. Aeschin. or. 3 § 164 ἐπιστολὰς ἀστέγητηνέος ἐκ τῶν δακτύλων περιήσεις (as Hor. Sat. 1. 6. 74 *suspensi loculos*): Xen. Anab. 7. 4. 16 ἐπασμένοι τὰ ξῖφη: id. Cyr. 6. 3. 24 προβεβλημένοι...τοις θωρακόφρονος: Plut. *Phoc.* 10 πάγονα...καθείμενος. See also Tr. 157 n.

Others take ήμένοι as middle. This use of ήμαι is not unknown to later Greek; e.g. Strabo 3. p. 150 has νίκην ήμένοι=ἀράμενοι. But there is no example of it in the classical period.

55 Join ποι with καὶ σὺ ('thou, too, doubtless knowest'): cp. 948 παρονταί μὲν οἰσθα καὶ σὺ ποι φίλων, κ.τ.λ. Since he has a definite spot in mind, ποι would less fitly be taken with θάμνοις, as='somewhere.'

The v.l. μοι is inferior. As an enclitic, it could not go with the following partic. ('hidden by me'). It could only be a kind of ethic dat. with οἰσθα (as nearly =σύνοισθα μοι).

56 f. λόγῳ κλέπτοντες: cp. Π. 1. 131 μὴ... | κλέπτει νέῳ: Eur. Ph. 992 κλέψας λόγοισιν ωσθ' ἀ βουλομεν τυχεῖν.

φέρωμεν is clearly right: it depends on ηξομεν κ.τ.λ. (53), and continues the exposition of the plan which he is about to execute. φέρουμεν could depend only upon κεκρυμμένον ('which was hidden in order that we might bring,' etc.). Similarly in O. C. 11 πυθώμεθα has been corrupted in the MSS. to πυθοίμεθα.

ἔρρει=ἀπόβλωμε: cp. 925: O. T. 560 ἀφαντος ἔρρει (Laius).—δέμας, of a corpse, as 756, 1161: in Homer, always of the living (*Ant.* 205 n.).

59 f. τι γάρ με λυπεῖ κ.τ.λ.: i.e., 'It is true that it is ill-omened for the living to be described as dead; but why, in this case, need I care for the omen?' Cp. Eur. Helen. 1050 (Helen to Menelaüs): βούλει λέγεσθαι μὴ θανὼν τεθνηκέναι; He replies:—κακὸς μὲν ὅρνις· εἰ δὲ κερδανῶ λέγων, | ἔτοιμος εἰμι μὴ θανὼν λόγω θανεῖν. —ἔρροισι : the plur., as in O. C. 782 (n.).—κάρενέγκωμα, 'carry off' from the enterprise: Tr. 497 μέγα τι σθένος ἀ Κύπρις ἐκφέρεται νίκας αἰεί.

61 δοκῶ μέν: cp. 547: O. C. 995 n.—σὺν κέρδει (δύ), when fraught with gain: cp. 899 ώστε δ' ἐν γαλήνῃ (sc. ὄντα) πάντα ἐδέρκομην τόπον. For σύν, cp. 430 σὺν κακῷ—κακόν, 'ill-omened'; O. C. 1433, Ant. 1001.

62 ff. πολλάκις. There were many such popular stories. Pythagoras was said to have hidden himself in a subterranean chamber, causing his death to be reported; and when he reappeared, he was supposed to have been born anew (schol.). Herodotus tells a similar story of the Thracian Salmoxis, a slave and disciple of Pythagoras, who thus converted the Thracians to a doctrine of immortality (4. 95). So, too, the poet Aristeas of Proconnesus disappeared for seven years,—as a sort

λόγω μάτην θυήσκοντας· εἴθ' ὅταν δόμους
ἔλθωσιν αὐθις, ἐκτειμηνται πλέον·

ώς καμ' ἐπαυχῶ τῆσδε τῆς φήμης ἀπο 65

δεδορκότ' ἔχθροῖς ἀστρον ὡς λάμψειν ἔτι.

ἀλλ', ὃ πατρῷα γῆ θεοί τ' ἐγχώριοι,

δέξασθε μ' εύτυχοῦντα ταῖσδε ταῖς ὁδοῖς,

σύ τ', ὃ πατρῷον δῶμα· σοῦ γὰρ ἔρχομαι

δίκη καθαρτὸς πρὸς θεῶν ὥρμημένος·

καὶ μή μ' ἄτιμον τῆσδ' ἀποστείλητε γῆς, 70

ἀλλ' ἀρχέπλουτον καὶ καταστάτην δόμων.

εἴρηκα μὲν νυν ταῦτα· σοὶ δ' ἥδη, γέρον,

τὸ σὸν μελέσθω βάντι φρουρῆσαι χρέος.

νὼ δ' ἔξιμεν· καιρὸς γάρ, ὅσπερ ἀνδράσιν 75

μέγιστος ἔργου παντός ἐστ' ἐπιστάτης.

ΗΛΕΚΤΡΑ.

ἰώ μοί μοι δύστηνος.

of metre passed unnoticed.—σὸν κέρδει] made in L from *συγκέρδει*. 63 δόμος A, with most MSS. and Ald.: δόμου L, Γ. 65 ὡς] L has ὥσ, corrected, in somewhat paler ink, from ὥσ, either by the 1st hand or by S. The Aldine has ὥσ, with a colon after πλέον in v. 64. (This is also L's punctuation, but the point has almost vanished.) Brunnk wrote ὥσ, which Nauck, Hartung, and Blaydes prefer. Hermann, Dindorf, and most of the recent edd., give ὥσ. Matthiae on Eur. *Hipp.* 1051 noted that, with

of preliminary advertisement, it would seem, to his poem the *Arimaspia* (Her. 4. 14). It is vain to ask what particular story or stories Sophocles was thinking of; very possibly he knew those in Herodotus (cp. O. C. 337 n.); but it was enough for him that his hearers would recognise the allusion to stories of that type. Hartung thinks that the reference is to Odysseus; but, as Odysseus did not contrive the rumour of his own death, the case is not in point.

λόγῳ μάτην θυήσκοντας: for μάτην as = 'falsely,' cp. 1208, *Ph.* 345.

ἐκτειμηνται. The emphatic perf. might denote either (1) permanence,—'they are in greater honour thenceforth'; or (2) the instantaneous result,—'forthwith.' Perhaps the usage of the perf. pass. of τιμά rather favours (1). Cp. O. C. 1304 τετίμηνται δορὶ (with Thuc. 2. 45, cited there): *Od.* 7. 69 (of Arête) τετίμηται.—The finite verb, instead of ἐκτειμηντούς, by a frequent idiom; cp. 192 (ἀμφισταμαι): O. C. 351 n.—ἐκτιμά is rare in classical Greek. Arist. *Oec.* 2. 33 (p. 1352 b 5) has

ἐκτειμημένα as = 'things on which a high price is set,' opp. to εὐνά, 'cheap.'

65 f. ὡς, 'as,' seems better here than ὥσ, 'thus.' It gives a smoother transition; and it is also more in accord with usage. Except in the phrases οὐδ' ὡς (*Ant.* 1042), καὶ ὡς, etc., Attic writers seldom use ὥσ, 'thus.' Among the rare instances are Aesch. *Ag.* 930 εἰ πάντα δ' ὡς πρᾶσσομεν: Plat. *Prot.* 326 D ὡς περὶ οἱ γραμματισταὶ..., ὡς δὲ καὶ ἡ πόλις: *ib.* p. 338 A ὡς (v.l. ὥσ) οὐν ποιήσετε: Thuc. 3. 37 ὡς οὐν χρὴ καὶ ἡμᾶς ποιοῦντας.

καμ' ἐπαυχῶ: for the accus. (though the pron. refers to the subject of the verb), cp. 470 f., *Tr.* 706 n.—ἄπο, not merely 'after' it, but as a result of it; cp. *Ant.* 695, *Ph.* 408.—δεδορκότ', = βλέποντα, living: Aesch. *Eum.* 322 ἀλαοῖσι καὶ δεδορκούσι.—ἔχθροῖς is best taken with λάμψειν: 'alive, I shall shine as a star upon them,' i.e. to their terror.—ἀστρον: not specifically 'a baleful star,'—as when Achilles (*Illiad* 22. 26 ff.) and Hector (*ib.* 11. 62) are likened to Seirius. It is simply an image of splendour; but to his foes, of course, he

die in vain report; then, when they return home, they are held in more abiding honour: as I trust that from this rumour I also shall emerge in radiant life, and yet shine like a star upon my foes.

O my fatherland, and ye gods of the land, receive me with good fortune in this journey,—and ye also, halls of my fathers, for I come with a divine mandate to cleanse you righteously; send me not dishonoured from the land, but grant that I may rule over my possessions, and restore my house!

Enough;—be it now thy care, old man, to go and heed thy task; and we twain will go forth; for so occasion bids, chief ruler of every enterprise for men.

ELECTRA (*within*).

Ah me, ah me!

ως, a colon after πλέον is better than a full stop. The latter is, however, preferred by Hermann. 65 ἄπο] L has the o in an erasure (from ει?). 66 δεδορκότ] Blaydes cites a gloss from Pal., γρ. καὶ δε δυκότα ('after my setting'). 68 Morstadt would place this verse after v. 70. 71—76 Of these verses, 72—76 are rejected by A. Schöll; 71, 72 by Herwerden and Schenkel; 72 by Morstadt; 75, 76 by B. Todt (whom Nauck follows). 73 μέν νυν] μὲν νῦν L. 75 ἀνδράσιν Γ: ἀνδράσι L, A, etc. 77 ίώ μοι μοι δύστηρος MSS. (though with varying accents on the first three words). Hermann, ω μοι μοι δύστηρος. Dindorf deletes δύστηρος

will prove an οθλος δάστηρ.—Whitelaw: 'So living, doubt not, from this falsehood's cloud | I on my dazzled foes, starlike, shall break.'—ἔτι, menacing: cp. 471: *Tr.* 257.

67 f. πατρφα γῆ κ.τ.λ.: cp. *Ph.* 1040 ἀλλ, ὁ πατρφα γῆ θεοί τ' ἐπέψυσο.—εὐτυχούσια, proleptic: cp. 162 f.: *O. C.* 487 δέχεσθαι τὸν λιέγην σωτήριον.—όδοις, of a single journey: *O. C.* 553 (n.), *Ant.* 226.

70 καθαρτής: so in Aesch. *Ch.* 968ff. the avenger is to drive the μύστοι from the hearth, καθαρμοῖσιν ἀτὰν ἔλαγροις.—πρὸς θεῶν ὥρμηνος: Aesch. *Ch.* 940 (of Orestes) ὁ πυθόχρηστος φυγᾶς | θεόθεν εὐ φραδαῖσιν ὥρμηνος.

72 ἀλλ ἀρχέπλουτον, sc. πέμψατε or the like, to be supplied from ἀποστέλλητε, as ἀδῶ in *O. T.* 241 from ἀπαδῶ, δεῖ in *O. C.* 1404 from οὐκ ἔξεστι, ἔκαστος in *Ant.* 263 from οὐδεῖς.

ἀρχέπλουτον, 'master of my possessions'; cp. ἀρχελαος, ἀρχέπολις (Pind. *P.* 9. 58). Others understand, 'having *ancient* wealth,'=ἀρχαιώπλουτον. If, however, the verbal part of the compound denoted 'beginning' rather than 'ruling,' analogy would suggest that ἀρχέπλουτος should mean, 'a *founder* of wealth'; cp.

ἀρχέκακος (*Il.* 5. 63), ἀρχέχορος (*ποῦς*, Eur. *Tro.* 151), ἀρχέγονος, etc. In Pindar *P.* 4. 110, where Jason speaks of his ἀρχειδικάδη τοκέω, the sense is strictly, 'ancestors who *founded* the right' to possession,—Cretheus, father of Aeson, having been the founder of Iolcus; not merely, 'who held an ancient right'—As to the form of the word, see Appendix.

καταστάτην, as *restoring* its fortunes, ἀποκαθιστάτη.

74 f. ἔρηκα μέν νυν ταῦτα, one of those formulas which serve to close a speech, like πάντι ἐπίστασαι, *Ant.* 402 f. The old edd. write μὲν νῦν, which would mean that he reserved further details for another time.

μελέθω is probably impers. (as μελεται in Theocr. 1. 53); though μέλεται τι μοι is a less rare constr. for this midd. form (cp. 143f).

76 ἐπιστάτης, as controlling and regulating action; cp. 39 n.

77 ίώ μοι μοι δύστηρος. Dindorf deletes δύστηρος, because ίώ μοι μοι is a frequent prelude to the entrance of an actor who laments (e.g. *AI.* 333, 893, 974). But why should we assume that this formula was invariable? An adj. is

- ΠΑ. καὶ μὴν θυρῶν ἔδοξα προσπόλων τινὸς
ὑποστενούσης ἐνδον αἰσθέσθαι, τέκνον.
ΟΡ. ἀρ' ἐστὶν ἡ δύστημος Ἡλέκτρα; θέλεις
μείνωμεν αὐτοῦ *κάπακούσωμεν γόων;
ΠΑ. ἦκιστα· μηδὲν πρόσθεν ἢ τὰ Λοξίου
πειρώμεθ' ἔρδειν κάπο τῶνδ' ἀρχηγετεῖν,
πατρὸς χέοντες λουτρά· ταῦτα γάρ φέρει
νίκην τ' ἐφ' ἡμῖν καὶ κράτος τῶν δρωμένων. 85
- σύστημα. ΗΛ. ὁ φάος ἀγνὸν
καὶ γῆς ἰσόμοιρ' ἀήρ, ὡς μοι

(thinking that it came in from v. 80); and so Nauck. **78 f.** Nauck conj. προσμολῶν τέλας instead of προσπόλων τινὸς, and τινὸς instead of τέκνον in v. 79. προσμολῶν is proposed also by Tournier (*Revue de Philol.* 6, 119). **80** ἥλέκτρας L, with the final σ partly erased.

81 κάνακούσωμεν MSS.: κάπακούσωμεν Nauck, and

often added to such interjections; *Ant.* 850 ὡς δύστανος: *O. C.* 876 ὡς τάλας: *O. T.* 1307 αἴαῖ, φεῦ φεῦ, δύστανος.

78 f. καὶ μῆν, announcing a new comer: 1422: *O. C.* 549 n.

θυρῶν is perhaps best taken as denoting the quarter whence the sound strikes the ear, so that it goes with αἰσθέσθαι ('hear from the doors'). The order of the words, and the rhythm, favour this. It might, however, be a local gen., 'at the doors,' going with ὑποστενούσης: cp. 900 n.

I should agree with the schol. in governing θυρῶν by ἔνδον, did not the wide separation of the words make this so awkward. When Sophocles places a genitive long before the preposition which governs it, the genitive is usu. causal; and, as this sense is readily perceived, the delay of the prep. then matters less. See, e.g., 578 f. τούτου...οὐνεκ': *O. T.* 857 f. μαντείας...οὐνεκ': *Ph.* 598 f. τίνος ...χάρων.

προσπόλων τινὸς: the old man conjectures that it is a slave, because a daughter of the house was not to be expected at the gates, especially at such an early hour: cp. 518 n. But Orestes fancies that he recognises the voice.

80 f. θέλεις | μείνωμεν...; Cp. *O. T.* 651 θέλεις...εἰκάθω; *Ph.* 761 βούλει λάβωμαι;

The reading of the MSS., κάνακούσωμεν, was taken by some from ἀνακούω, and explained as 'listen further' (schol. in E.). But no ἀνακούω is extant; nor does it

seem probable. If the traditional reading is sound, it must be referred to ἐνακούω. The only authority for that word, in Greek of the classical age, is Hippocrates, who uses it with two peculiar meanings:—(1) 'to be sensitive,' to sound, as *De Corde*, Kühn vol. I. p. 488 ταῦτα γὰρ οὐκ ἐνακούονται λαχῆς, or, generally, to any impression, as *De Humid.*, K. I. p. 157 ἐνακούειν πολλάν. (2) 'To be obedient, amenable,' to curative treatment; as *De artic.*, K. III. p. 229 ἐνακούει τὰ τοιάτα τῆς ἱητρεῖης.

On the other hand Sophocles has ἐπακούον, 'to listen,' in *O. T.* 708, 794: *O. C.* 694: *Ph.* 1417. Nauck's correction, κάπακούσωμεν, is thus highly plausible. Among recent editors who receive it are Wecklein, Bellermann, and A. Michaelis (in his revision of Jahn's ed.).

82 f. μηδὲν πρόσθεν, sc. ποιῶμεν: cp. *Ant.* 497 n.—τὰ Λοξίου, his commands, v. 51.—ἀρχηγετεῖν (a verb which occurs only here), not merely=ἀρχεσθαι, but rather 'to make an auspicious beginning' (Lat. *auspicari*), as ἀρχηγέτης denoted the god or hero to whom a city or family traced its origin (*O. C.* 60 n.). This title was given especially to Apollo: Φοῖβος γὰρ αἱ πολέσσι φιληδεῖ | κτιζομένης (Callim. *Hym. Apoll.* 54). The Chalcidians of Euboea, when they founded Naxos in Sicily, placed an altar of Apollo Ἀρχηγέτης before the city (Thuc. 6. 3: cp. Appian *Bell. Civ.* 5, 109). Pindar speaks of ὁ...ἀρχαγέτας...Απόλλων in connection

PAE. Hark, my son,—from the doors, methought, came the sound of some handmaid moaning within.

OR. Can it be the hapless Electra? Shall we stay here, and listen to her laments?

PAE. No, no: before all else, let us seek to obey the commands of Loxias, and thence make a fair beginning, by pouring libations to thy sire; that brings victory within our grasp, and gives us the mastery in all that we do.

[*Exeunt PAEDAGOGUS (on the spectator's left), ORESTES and PYLADES (on the right).—Enter ELECTRA, from the house.*

EL. O thou pure sunlight, and thou air, earth's canopy, how

Herwerden on *O. T.* p. 79.

84 f. πατρὸς χέοντες] πατρὸς σχεσοντες L, with εν over σχεσ from the 1st hand. φέρει | νίκην τ' ἐφ' ήμᾶν] Tournier, Blaydes and Niese conj. φέρειν | νίκην τέ φημι (Tournier also φησι, sc. Λοξίας): Emlin, νίκην τ' ἐφένε.

86 L adds the words καλ γῆσ to this v. **87** λόβωμορος MSS., except the Vienna MS., cod. Vindobonensis 281 (14th or 15th cent.), collated by E. Hiller for Jahn's ed., which has λόβυμ-ρ' (with οι above), thus confirming Porson's λόβωμορ' (*Tracts*, p. 221).

with the founding of Cyrene by Battus.

84 f. πατρὸς, possessive gen., as the offerings are due to him: cp. Eur. *Alc.* 613 νερπέρων ἀγάλματα.—λοντρά, the λοιβαὶ of v. 52, the πηγαὶ γάλακτος of 895, regarded as offerings demanded by victory. So in v. 434 λοντρά are the *xoal* of v. 406. Hesychius records the phrase χθύνια λοντρά in this sense. [But in Eur. *Ph.* 1667 νεκρῷ λοντρὰ περβαλεῖν refers to washing the corpse.]

φέρει...ἐφ' ήμῖν, i.e. brings (so as to place it) *in our power*; for this ἐτί, cp. O. C. 66, *Ph.* 1003. Not, 'brings *in our case*' (like ἐπ' ἀνδρὶ τῷδ', *O. T.* 829 n.); nor, 'brings *upon us*' (*O. C.* 1472).

νίκην, the ultimate victory: κράτος τῶν δρωμένων, the upper hand, the mastery, in our course of action. For the combination, cp. Plat. *Legg.* 962 Α νίκην καλ κράτος πολέμων: Dem. or. 19 § 130 κράτος καλ νίκην πολέμου (reversed by Plut. *Mor.* p. 412 C νίκην καλ κράτος τῶν πολέμου). For the pres. part., cp. 1333 τὰ δρώμεν', 'your plans'; *Tr.* 588. So *O. C.* 116 τῶν ποιουμένων.

All three actors now leave the scene. Orestes and Pylades go to Agamemnon's grave,—departing, probably, by the entrance on the spectators' right. The Paedagogus leaves by the entrance on the left,—to await the moment for seeking admission to the house (v. 660).—It might, indeed, be inferred from πειρώμεν' (83) that the old man goes with the youths to their task; but the word need not imply

more than his participation in the plan, while verses 73—75 seem clearly to indicate that he separates from his companions. When they have gone, Electra enters from the house.

86—120 Α θρῆνος ἀπὸ σκηνῆς, or lyric lament delivered by an actor alone, as dist. from the joint κομμός of actor and Chorus (121 n.).

Verses 86—102 form a σύνταγμα, = vv. 103—120 (ἀντισύνταγμα). If the text is sound, the correspondence is not exact, since the dimeter in v. 99 answers to a monometer in v. 116. These anapaests are, however, of the type usually known as 'free' or 'melic,' as having more of a lyric character than the regular anapaests of the marching-songs (like those of the Parodos in the *Ajax*): see W. Christ, *Metrik*, 2nd ed., § 288. And in such anapaests the symmetry of 'systems' is often not strict (cp. *O. C.* 117 n.).

86 f. ὁ φάσις ἀγνῶν: The Sun-god abhors impurity (*O. T.* 1425 ff.). So too the αἰθήρ is ἀγνῶς (Aesch. *P. V.* 281).—These opening words beautifully express the sense of relief with which she passes from her sad vigil in the polluted house to the clear sunlight and free air of morning.—Similar utterances of sorrow to the elements are those in Aesch. *P. V.* 88 ff., Eur. *Andr.* 91 ff.

γῆς λόβωμορ' ἄνπι, 'air coextensive with earth,'—having a μοῖρα, a domain in space, equal to that of earth. Cp. Hamlet's phrase, 'this goodly frame, the earth...this

πολλὰς μὲν θρήνων ὡδάς,
πολλὰς δ' ἀντήρεις γῆσθου
στέρνων πληγάς αἰμασσομένων,
ὅπόταν δνοφερὰ νὺξ ὑπολειφθῇ·
τὰ δὲ πανυχίδων ἥδη στυγερά
ξυνίσασ' εὐναὶ μογερῶν οἴκων,
ὅσα τὸν δύστηνον ἐμὸν θρηνῶ
πατέρ', ὃν κατὰ μὲν βάρβαρον αἶαν
φούνιος Ἀρης οὐκ ἔξενισεν,
μήτηρ δ' ἥμὴ χῶ κοινολεχής
Αἴγισθος, ὅπως δρῦν ὑλοτόμοι,
σχίζουσι κάρα φονίω πελέκει·
κούδεις τούτων οἴκτος ἀπ' ἄλλης

90

95

100

90 πληγάς τι: πλαγάς L. **91** ὑπολειφθῇ Hense conj. ὑπολήξῃ. **92** ἥδη Wecklein (*Ars* p. 55) conj. ξύδον: Fröhlich, κήδην. Morstadt, αἴαν. **93** οἴκων made from οἰκιῶν in L. Wecklein reads λέκτρων. **96** ἔξενισεν Γ, and the 1st hand in L;

most excellent canopy, the air' (2. 2. 311). Hes. *Th.* 126 Γαῖα δέ τοι πρώτοι μὲν ἐγείνατο ίσον ἀντῆ | Οὐρανὸν ἀπέτρεψθ, 'ἴνα μιν περὶ πάντα καλύπτοι. A genitive after ισόμορπος usu. denotes that in which persons share alike (as Isae. or. 6 § 25 ισομορπούς...τῶν πατρώφων). Here it denotes the partner. Cp. Arist. *De Mund.* 6. 18 (p. 399 a 8) ἥλιος...καὶ οἱ τούτον [not τούτω] ισόδομοι, δὲ τε Φωσφόρος καὶ δὲ Ἐρμῆς. So adjectives of similarity or equivalence can take a gen. (as προσφέρεις Eur. *H. F.* 131, ἀντιπαλός Pind. *O.* 8. 71). Such genitives are analogous to those which follow words expressing community or participation, as κοινός, συγγενής, etc.—Others, taking ἄλλο as that which is intermediate between γῆ and αἰθήρ, explain, 'air, which has the same share in earth (as it has in αἰθήρ)',—comparing Ar. *Av.* 187 ἐν μέσῳ δήμοντεν ἄλλο ἔστι γῆς (where καὶ οὐρανοῦ is to be supplied). This is very forced.

Ισόδομοι' is a necessary correction of ισόμορπος (cr. n.), which would require ἄ in ἄλλο,—a quantity found only in pseudo-Phocylides 108, and an epigram quoted by Eustathius p. 17. 46.

88 f. πολλὰς μὲν...γῆσθου. Each of these two verses is an anapaestic dimeter lacking one long syllable ('catalectic'), i.e., a 'paroemiac'. Two successive paroemias were admissible only in anapaests of this 'free' or lyric character (n.

on 86—120). These paroemiacs are purely spondaic; as 'free' anapaests also admitted the converse license, of resolving the long syllables, except the last, of the paroemiac (Eur. *I. T.* 130 πόδα παρθένιον δοιον δολα). Synesius, the bishop of Ptolemais, composed his fifth hymn wholly in these spondaic paroemiacs, a weighty and solemn measure; Τμῶμεν κοῦρον κούρας, | νύμφας οὐ νυφεύσθετας, κ.τ.λ. See W. Christ, *Metrik* § 293 (2nd ed.).

ἀντῆρεις, lit. 'set opposite' (hence of an 'adversary,' Eur. *Ph.* 754), here, 'dealt from opposite,' striking full on the breast, like ἀνταλα...πλαγά (195 f.). θῆρος and κοπετός are similarly combined in *Ai.* 631 ff. θηρηήσει, χερόπλακτοι δὲ | ἐν στέρωσι πεσοῦνται | δοῦποι.

90 πληγάς must be preferred to πλαγάς here, unless we are to write γᾶς (in 87), etc. As a rule, certainly, Doricism is a mark of lyric (as dist. from marching) anapaests; see *Ant.*, append. p. 248, and cp. W. Christ, *Metrik* § 288. But the fact that these anapaests, though lyric in general character, precede the first lyrics of the Chorus, may have led the poet to prefer Attic forms, as in the anapaestic Parodos of the *Ajax* (134 ff., where πληγή occurs in 137).

91 ὑπολειφθῇ, lit. 'falls behind'; here = 'fails,' like the intr. ἐκλεισπειν in 10. We need not conjecture ὑπολειπη, though

often have ye heard the strains of my lament, the wild blows dealt against this bleeding breast, when dark night fails! And my wretched couch in yonder house of woe knows well, ere now, how I keep the watches of the night,—how often I bewail my hapless sire; to whom deadly Ares gave not of his gifts in a strange land, but my mother, and her mate Aegisthus, cleft his head with murderous axe, as woodmen fell an oak. And for this no plaint bursts from any lips save

altered by a corrector of L to ἔξεινος. ἔξεινος A; and Ald.—Reiske and Johnson conj. ἔξηνος: van Gent, ἐνάριξεν. 99 φονίφ r: φονίφ L. 100 f. The words

the intrans. use is frequent with Aristotle. The subjunct. can follow ησθού, since the thought is, ‘hast heard’ (and still hearest). For the converse (an optat. after a primary tense which implies a secondary), cp. O. C. II n.

92 f. τὰ...παννυχίδων is best taken as acc. governed by ξυντοσσ', rather than as a prefatory acc. of reference ‘(as to...): δσα...θρηνῶ (94) is expegectic of it. τὰ παννυχίδων, a periphrasis like τὰ τῶν πολέμων (Thuc. 2. 11), τὰ τῆς τύχης (Eur. Ph. 1202), etc. The παννυχῖς (ἔορτή) was properly a joyous torch-light festival, as at the Lenaean (Ar. Ran. 371), or the Bendideia (Plat. Rep. 328 A). The irony is like that of κείνου χρονιτήρια τάνδρος (Ait. 220), παιὰν Ἐρινών (Aesch. Ag. 645).

ἡδη (which has been needlessly suspected) means merely, ‘ere now,’ implying the long duration of her grief.

The MS. οἰκων is better than the proposed λέκτρων, since (a) μογερῶν suggests, not merely her own sorrow, but the troubles of the house; and (b) the antithesis is between her laments without and within the palace.

94 δσα τὸν δύστηνον: the only anaesthetic dimeter in this θρῆνος which has not the caesura after the second foot.

95 κατὰ μὲν βάρβαρον αἴαν, i.e. at Troy. The whole form of this passage (95—99) seems clearly to show a reminiscence of Od. II. 406—411, where the shade of Agamemnon says to Odysseus,—οὐτ' ἐμέ γέν νῆσοι Ποσειδάνων ἔδαμασσεν,... | οὐτέ μ' ἀνάροιο ἄνδρες ἐδηλήσαντ' ἐπὶ χέρου, | ἀλλά μοι Ἀγυσθος τεέας θδνατόν τε μόρον τε | ἔκτα σὺν οὐλομένῃ ἀλόχῳ, οἰκνόδε καλέσας, | δειπνίσσας, ὡς τίς τε κατέκτανε βοῦν ἐπὶ φάτνη. Sophocles follows the Homeric version in conceiving Agamemnon as slain at a

banquet (194, 203); and ἔξεινος in v. 96 suggests a contrast with the entertainment which had been prepared for him at home.—Cp. also Aesch. Eum. 625 ff.

96 Ἄρης with ἀ (after Homeric precedent, Il. 5. 31 etc.), as in Ant. 129, Ait. 254, 614—ἔξεινος. The ξένια with which Ares welcomes his guests are wounds and death. Archilochus fr. 7 ξένια δυσμενέαν ληγρά χαριζόμενοι. Eur. Helen. 480 θάνατος ξένιά σοι γενήσεται. Anthol. 6. 9 (arrows) δλοδ ξένια δυσμενέων.

97 κοινολεχής, ‘paramour,’ as in Aesch. Ag. 1441 Cassandra is ἡ κοινόλεκτρος τοῦδε θεσφατηλέγος.

98 f. ὅτε δρῦν ὑλοτόμοι, i.e., with as little pity. But in Il. 13. 389 ff., ἥπτε δ', ὡς ὅτε τις δρῦς ἥπτεται, the point is the crash with which the stately tree falls—συγκόνιαι, historic pres., following an aor. (Tr. 267, 702); as it often also precedes it (Ant. 269, 406, 419). Xen. Anab. I. 5. 12 ξύλα σχίζων τις.—κέρα, after δν (95), acc. defining the part: Ph. 1301 μέθει με...χείρα (n.)—πελέκαι: cp. Il. 23. 114 ὑλοτόμους πελέκεας ἐ χεροῖν ἔχοντες. It was a two-edged axe (ἀμφίκτης, 485), a πέλεκυς ἀμφίστομος or διστόμος, bipennis, as dist. from the single-headed axe, πέλεκυς ἑτερόστομος (Pollux I. 137).

100 f. ἀλλής, as in 885, instead of the more general ἄλλον.—φέρεται must be more than merely ‘proceeds from’: it implies a passionate utterance. Cp. Pind. P. I. 87, εἰ τι καὶ φλαύρον παραθύσσει, μέγα τοι φέρεται | πὰρ σέθετ, where Gildersleeve well remarks that the image is that of sparks flying from an anvil (ἀκμων v. 86), and renders φέρεται ‘rushes.’ Here the alternative version would be, ‘is brought as a tribute,’ but that is too weak.

ἢ μοῦ φέρεται, σοῦ, πάτερ, οὗτως
αἰκῶς οἰκτρῶς τε θανόντος.

ἀντισύστ.

ἀλλ' οὐ μὲν δὴ
λήξω θρήνων στυγερῶν τε γόων,
ἔστ' ἀν παμφεγγεῖς ἀστρων
ρίπτας, λεύσσω δὲ τόδ' ἡμαρ,
μὴ οὐ τεκνολέτειρ' ὡς τις ἀηδῶν
ἐπὶ κωκυτῷ τῶνδε πατρών
πρὸ θυρῶν ἥχῳ πᾶσι προφωνεῖν.
ὡς δῶμ' Ἀΐδουν καὶ Περσεφόνης,
ὡς χθόνι' Ἐρμῆ καὶ πότνι' Ἄρα,
σεμναί τε θεῶν παῖδες Ἐρινύες,
αἱ τοὺς ἀδίκως θνήσκοντας ὄρâθ',
αἱ τοὺς εὐνὰς ὑποκλεπτομένους,

105

110

ἀπ' ἀλλης | ἢ μοῦ are deleted by Nauck, whom Wecklein follows. **102** αἰκῶς Hermann: ἀδίκως MSS. (in L an erasure after 1): schol. ἐν τισι ύπόκειται ἀντὶ τοῦ ἀδίκως ἀεικῶς: ἀικῶς Brunck. **104—106** στυγερῶν τε γόων ἔστ' ἀν | λεύσσω παμφεγγεῖς ἀστρων | ρίπτας· λεύσσω δὲ τόδ' ἡμαρ, L. So, too, the other MSS. with Suidas s. v. ρίπτας, where vv. 103—109 are quoted (except that some MSS. there have ἀστέρων for ἀστρων); also the Aldine, and Brunck. Two remedies are possible. (1) To delete the first λεύσσω: so Herm., with most edd. (2) To delete ἀστρων: so Dobree (*Adv.* II. p. 49), Monk (*Mus. Crit.* I. p. 66), Nauck, Wecklein. **106** λεύσσω δὲ τόδ' ἡμαρ] Blaydes reads λεύσσω τόδε τ' ἡμαρ. **108** κωκυτῷ made from κωκυτών in L. In

The deletion of the words ἀπ' ἀλλης | ἢ μοῦ (cr. n.) aims at making the ana-paestic σύντομα (86—102) precisely equal in length to the ἀντισύντομα (103—120). But such precision cannot be demanded (see n. on 86—120). On the other hand, the proposed omission would rob these verses of their peculiar pathos, and would also leave φέρεται obscure.

103 ἀλλ' οὐ μὲν δὴ: the combination ἀλλὰ...μὲν δὴ occurs also in *O. T.* 523, *Tr.* 627.

105 f. ἀστρων | ρίπτας. ρίπτῃ (ρίπτω), 'swing,' 'vibration,' is here applied to the quivering rays of starlight; as in *Ant.* 137, 930 to the *gusts* of fierce winds. (In *O. C.* 1248, ἐννυχῶν ἀπὸ Πίτταν, the ref. is to the mountains called Πίτται: see n.) —Instead of λεύσσω μὲν...λεύσσω δὲ, we have the verb in the second clause only: cp. *Ant.* 1105 μόλις μέν, καρόλας δ' ἔξσταμι. For the omission of μέν in the first of two such clauses, see on *Ant.* 806 f.

Others read, ἔστ' ἀν λεύσσω παμφεγγεῖς | ρίπτας, λεύσσω δὲ τόδ' ἡμαρ, omitting

ἀστρων. But παμφεγγεῖς ρίπτας, without ἀστρων, would not suffice to denote star-light. If, again, the phrase is taken to denote the sun's rays (as Monk proposes, *Mus. Crit.* I. p. 67), then λεύσσω δὲ τόδ' ἡμαρ becomes weak. Further, the preceding context, in which she has spoken of her laments *at night* (92) and at morning, clearly suggests that the sense here is, 'so long as I look on the stars or on the sun.'

107 μὴ οὐ, after οὐ λήξω: *O. T.* 283 n.—τεκνολέτειρ', 'slayer of her child' (*Itys*, 148): as in Aesch. *Suppl.* 60 ff. 'the piteous bride of Tereus' (Procne) sings of 'her child's fate, and how he perished by her own hand.' Cp. [Eur.] *Rhes.* 550 παιδολέτωρ μελοποιὸς ἀηδονίς. Apollodorus follows this version, acc. to which Procne, the mother and slayer of Itys, becomes a nightingale, while her sister Philomela becomes a swallow (3. 14. 8). It may be doubted whether τεκνολέτειρ could mean merely, 'having lost her child.'

108 f. ἐπὶ κωκυτῷ: the prep. is not

mine, when thou, my father, hath died a death so cruel and so piteous !

But never will I cease from dirge and sore lament, while I look on the trembling rays of the bright stars, or on this light of day ; but like the nightingale, slayer of her offspring, I will wail without ceasing, and cry aloud to all, here, at the doors of my father.

O home of Hades and Persephone ! O Hermes of the shades ! O potent Curse, and ye, dread daughters of the gods, Erinyes,—ye who behold when a life is reft by violence, when a bed is dishonoured by stealth,—

Suid. (*s. v. μίτρας*) *a. v. Ι.* is κωκυτοῖς.—τῶνδες] Musgrave conj. τήνδες. **109 πρὸ θυρῶν**] προθυρῶν L.—ῆχῳ] Nauck conj. ἔχην, *Eur. Stud.* II. p. 76. **110 Ἀΐδον**] L has ἀΐδον, corrected from ἀΐδον : and so Ald. **111 πότνι· Ἄρά**] γρ. πούντα ἄρα schol. in L. **112 σεμνα τε θεῶν παιδές Ερινύες**] σεμνα τ' Ερινύες Suidas *s. v.* Περσεφόνη, where vv. 110—116 are quoted. Reisig (*Enarr. Soph. O. C. 41*) would insert ἀρχαιογένεων after θεῶν. **113 f. αλ τοὺς ἀδίκων θνήσκοντας ὄράτε, | τοὺς εὐνάς ὑποκλεπτομένους** MSS. [τοὺς τ' εἰνάς ρ : τοὺς τὰς εὐνάς Suid. l. c. cod. A: εἰς τοὺς εὐνάς Elmsley.] For ἀδίκων Blaydes reads αἰδών. Dobree (*Adv.* II. p. 49) corrected ὄράτε to ὄρᾶθ', | αλ. Schneidewin conj. αλ τοὺς ἀδίκων | θνήσκοντας, ὄράτε δὲ τοὺς εὐνάς | ὑποκλεπτομένους. Hamacher, αλ τοὺς εὐνάς ὑποκλεπτομένους | καλ τοὺς ἀδίκων θνήσκοντας ὄρᾶτ'.—Porson (*Tracts*, pp. 221, 315) wished to delete τοὺς εὐνάς

merely = 'with,' but implies, 'with continual wailing': see n. on *Ant.* 759 ἐπὶ ψύχουσι.—ῆχῳ, a resounding cry (of grief); cp. *Eur. Hipp.* 790 ἵστε τίς ποτ' ἐν δόμοις βοή; | ἓχῳ βαρεῖα προσπλάων μ' ἀφίκετο.

110—112 Electra invokes, (1) the house of Hades and his bride Persephone, in which the spirit of Agamemnon now dwells; (2) Hermes, who, as ψυχομυτός, conducted him thither,—and who will also guide the avengers on their way (1395 f.); (3) Ἄρά, the imprecation uttered by the victim upon his murderers,—the personified curse, here conceived as a supernatural power (*πότνια*), which calls the Erinyes into action; and (4) the Erinyes themselves.

110 'Αΐδον gives a finer rhythm than 'Αΐδον here. In 137 'Αΐδα has a similar recommendation; and in 833 'Αΐδαν is required by metre, as 'Αΐδῃ in *Ph.* 861.

111 ὡς χθόνι· Ἔρμη: *Ai.* 832 πομπαῖον Ἐρμῆν χθόνιον: cp. *O. C.* 1548 Ε. ὁ πομπός (*n.*).—Ἄρά. So in *O. C.* 1375 f. Oedipus invokes those ἄρα which he had uttered, calling upon them to be his allies (*ξυμάχους*) against his sons; and afterwards separately invokes the Erinyes (1391). Sometimes, however, the Curse is itself called an Eriny (Aesch. *Th.* 70

'Ἄρα τ', Ἐρινῦς πατρὸς ή μεγασθενῆς): or Ἅρα is another title for the Erinyes collectively (Aesch. *Eum.* 417).—πότνια, as the Erinyes are πότνιαι δεινῶπες (*O. C.* 84).

112 σεμνα: *O. C.* 89 θεῶν | σεμνῶν ἔδραν (at Colonus: cp. *ib.* 42 *n.*): Aesch. *Eum.* 1041 δεῦρ' Ίτε, σεμνα.—θεῶν παιδές, in the general sense that they are called into existence and activity by the resolve of the gods to punish guilt: cp. *Ant.* 1075 'Αΐδον καλ θεῶν Ἐρινῦς. Mythologically, the Erinyes are Γῆς τε καλ Σκότου κόραι, *O. C.* 40 (*n.*).

113 ὄρᾶθ': cp. *Ai.* 835 f. τὰς ἀελ τε παρθένους | ἀελ θ' ὄρώσας πάντα τὰν βροτοῖς πάθη, | σεμνὰς Ἐρινῦς τανύποδας: *O. C.* 42 τὰς πάνθ' ὄρώσας.

114 αλ τοὺς εὐνάς ὑποκλεπτομένους: for the acc. with the pass. verb, cp. Aesch. *P. V.* 171 σκῆπτρον τιμᾶς τ' ἀποσυλάται: so ἀφαιρούματ τι, ἀποτεροῦματ τι. Libanius has a reminiscence of this verse in the phrase εὐνὴ κακῶν ὑποκλέπτειν (4. p. 598. 24).

These much-impugned words appear genuine. The murder has been prompted by the guilty love: δόλος ην ὁ φράσας, ἔπος ὁ κτείνας (197). In Electra's thought, they are inseparable. The allusion to the love follows the reference to the

ἔλθετ', ἀρήξατε, τείσασθε πατρὸς
φόνου ἡμετέρου,
καὶ μοι τὸν ἐμὸν πέμψατ' ἀδελφόν.
μούνη γὰρ ἄγειν οὐκέτι σωκῶ
λύπης ἀντίρροπον ἄχθος.

115

120

ΧΟΡΟΣ.

στρ. α'.

ω̄ παῖ, παῖ δυστανοτάτας

2 Ἡλέκτρα ματρός, τύν’ ἀεὶ τάκεις ωδ’ ἀκόρεστον οἰμωγὰν
3 τὸν πάλαι ἐκ δολερᾶς ἀθεώτata
4 ματρὸς ἀλόντ’ ἀπάταις Ἀγαμέμνονα
5 κακῷ τε χειρὶ πρόδοτον; ως ὁ τάδε πορῶν
6 ὅλοιτ’, εἰ μοι θέμις τάδ’ αὐδᾶν.

125

Ηλ. 7 ω̄ γενέθλα γενναίων,

8 ἥκετ’ ἐμῶν καμάτων παραμύθιον.

130

ὑποκλεπτομένους. Dindorf rejects both verses. **115—120** L divides these vv. as above; and so Ald. In some edd. the words ἔλθετ', ἀρήξατε form a separate verse; in others, οὐκέτι σωκῶ: while Herm. and Blaydes obtain an unbroken series of dimeters by writing the words τὸν εὐνάς (114) in a line by themselves, with asterisks prefixed, to mark a lacuna. **117** καὶ μοι] κάμοι Brunck, Herm. **120** ἀντίρροπον] ἀντίρροπον Apollonius *Lex. Hom. s. v. σῶκος.*

murder, because she regards it as the crowning outrage (271 τὴν τελευταλανθρωπον) that Clytaemnestra still lives with Aegisthus. Bloodshed was not the only sin which the Erinyes punished. They were the embodied sanctions of natural law, and every crime against the family came within their cognisance. (See *Introd. to Homer*, p. 51, § 13.) Indeed, Electra herself speaks of the unhallowed union as a special provocation to those Avengers: 275 f. ἡ δ' ᾧδε τλήμων ὥστε τῷ μάστορι | ξύνεστ', 'Ερυνὴ οὕτων ἐκφοβουμένη.

115 τείσασθε: for the spelling, cp. O. T. 810 n.

116 f. ἡμετέρου (= 'my')...μοι: cp. Ant. 734 πόδις γὰρ ἡμάν (= ἐμοί) ἀμὲν χρῆ τάσσει ἔρει;—καὶ μοι should not be changed to κάμοι: cp. Tr. 684 καὶ μοι τάδ' ἦν πρόρροτα.

119 f. ἄγειν is said of a weight, in one scale of a balance, which 'draws up' the weight in the opposite scale: Dem. or. 22 § 76 (χρυσίδες, gold vessels) διγυνάσσεισθαι μνᾶν, 'weighing.' So ἔλκειν, Plat. *Minos* p. 316 A τὰ πλεῖστα ἔλκοντα βαρύτερα, τὰ δὲ ἔλαττον κουφότερα. Here,

Electra herself—i.e., the power of endurance which she represents—is the weight in one scale, and the load of grief is the weight in the other (ἀντίρροπον). She can no longer 'outweigh' it, —i.e., bear up against it. The image is more forcible than the ordinary one of a burden, since it expresses the strain of the effort to maintain an equipoise between patience and suffering.

σῶκῶ occurs only here and in Aesch. *Eum.* 36: σῶκος, 'strong,' only in *Il.* 20. 72 (as epithet of Hermes). The rt., acc. to Curtius (*Etym.* § 570, 5th ed.), is *sa*, whence σάο-s (σῶ), σφέω, σα-νυ-s.

121—250 Following the θρῆνος ἀπὸ σκηνῆς, the Parodos takes the form of a κομμός, in which the lyric laments of the Chorus are answered by those of the actor. It consists of three strophes, three antistrophes, and an epode. Each of the seven parts is divided between the Chorus and Electra. 1st str., 121—136, = 1st antistr., 137—152. 2nd str., 153—172, = 2nd antistr., 173—192. 3rd str., 193—212, = 3rd antistr., 213—232. Epode, 233—250. For the metres, see Metrical Analysis.

come, help me, avenge the murder of my sire,—and send to me my brother; for I have no more the strength to bear up alone against the load of grief that weighs me down.

CHORUS.

Ah, Electra, child of a wretched mother, why art thou ^{1st} strophe.
ever pining thus in ceaseless lament for Agamemnon, who long ago was wickedly ensnared by thy false mother's wiles, and betrayed to death by a dastardly hand? Perish the author of that deed, if I may utter such a prayer!

EL. Ah, noble-hearted maidens, ye have come to soothe my woes.

121 ὁ T (Triclinius): *ἰὼ* the other MSS., and Ald. **122 f.** L divides thus: **122 f.** L divides thus: *ἡλέκτρα—| τάκεισ...οἰμωγάν*.—For *τάκεις*, Fröhlich conj. *κλαίεις*, Blaydes *τέγγεις*. Kvīčala, *tis del | τάκει σ' ὁδ' ἀκόρετος* (or *ἀκόρεστον*) *οἰμωγά*.—Keeping the vulg., Wolff would place *οἰμωγάν* between *τάκεις* and *ὁδ'*, to suit the metre of the vulg. in v. 139.

124 ἀθεώτατα Erfurdt and Porson: *ἀθεώτατας* MSS. **126** πρόδοτον; *ὡς*] *πρόδοτον* *ὡς* L, in which the words *ὁ τάδε πορών* form a separate v. **128** γενέθλα made from γένεθλα in L.—After *γενέθλων* the MSS. add *πατέρων* (or *τοκέων* r), which was deleted by Monk (*Mus. Crit. I. p. 69*, ann. 1813), and Hermann (*Elem. Doctr. Metr.*

This lyric dialogue strikes the key-note of the play by illustrating Electra's constancy. The Chorus, while sympathising with her, reminds her that grief is unavailing. Let her be calm, trusting in the gods, and hoping for the return of Orestes. Let her be more conciliatory towards Clytaenestra and Aegisthus. She replies that such a change would be disloyalty towards the dead. The character which she exhibits here is that which wins the praise of the Chorus in the latter song (1058—1097).

The general idea of this *κομμός* may have been suggested by that of the *κομμός* in the *Choephoroi* between the Chorus, Electra, and Orestes (306—478). As regards the use of a kommatic Parodos to bring out the leading motive of a drama, another example is afforded by the *Oedipus Coloneus* (117—253).

121 δυστανοτάτας, of guilt, as in 806: so 273 *ταλαινγή*, 275 *τλήμων* (and 439): O. T. 888 δύσποτος: *Ant.* 1026 ἄνοβρος.

123 ff. *τάκεισ...οἰμωγάν* = ποιεῖ *τάκει* *οἰμωγάν*, makest a languishing lament. Cp. Tr. 848 *τέγγει δακρύων ἄχναν* (n.): *Ag.* 55 *ἐκευρε...φόνον*. For *τήκουμα*, said of pining in grief, cp. 283, Eur. *Med.* 158 *μῆ λιαν τάκου δυρουμένα σὸν εἰνάταν*.—*ἀκόρετον*: cp. Aesch. *Ag.* 1143 (of the nightingale) *ἀκόρετος βρᾶς*.—*τὸν πάλαι κ.τ.λ.*, acc. depending on *τάκεισ οἰμωγάν* as = *οἰμώτεις*: cp. 556, 710: *O. C.* 223 *δέος ἵσχετε μηδὲν ὅσ' αὐδῶ* (n.).—*πάλαι*,

some seven or eight years ago (13 f., n.)—*ἐκ*, here no more than *ἵπτι* (*Ph.* 335 *ἐκ Φοίβου δαμεῖς*, n.).—*ἀθεώτατα*: cp. 1181 (n.).—*κακὰ...χειρὶ πρόδοτον*, betrayed (to death) by a dastardly hand. *χειρὶ*, following *ἀπάταις*, denotes the violent deed. Sophocles thinks of both Clytaenestra and Aegisthus as active agents in the murder (99 *σχίζουσι*). This is against understanding, ‘betrayed (by her) to (his) hand.’

ὡς is properly an exclamation (‘how!'), as in *ὡς ἄφελον*: here it stands, like *utinam*, with the optat. There are Homeric examples, as *Illiad* 18. 107 *ὡς ἔρισ...* *ἀπόλοιτο*: *ib.* 22. 286 *ὡς δή μν σῷ ἐνὶ χρότῳ πᾶν κομμασιοῦ*: *Od.* 17. 243 *ὡς ἔλθοι*: which must be distinguished from instances of *ὡς* ('thus') with optat., as *Illiad* 14. 142 *ἄλλ' ὡς μέν ὡς ἀπόλοιτο*: *Od.* 1. 47 *ὡς ἀπόλοιτο καὶ ἄλλος*. In Attic this *ὡς* with optat. is rare: Eur. *Hipp.* 407 *ὡς δλοιτο παγκάκως*.—*ὁ τάδε πορών* might refer to Clytaenestra (for the masc., cp. *Ant.* 464 n.), but is rather general, including both the authors of the crime.—*εἴ μοι θέμις*, like *Tr.* 809 *εἴ θέμις δ', ἐπεύχομαι*: Aegisthus and Clytaenestra are the rulers of Mycenae. Cp. Eur. *Med.* 83 *δλοιτο μὲν μῆ δεσπότης γάρ ἐστ' ἔως*. And the Chorus might shrink from imprecations on the mother in her daughter's presence.

128 f. *γενέθλα* (fem. sing.), as 226: but *γενέθλα* (neut. pl.) *O. T.* 180.—*γενέθλων*, in disposition (cp. *O. C.* 1636).—*παραμύθι*.

- 9 οἰδά τε καὶ ξυνίημι τάδ', οὐ τί με
 10 φυγγάνει· οὐδὲ ἐθέλω προλιπεῖν τόδε,
 11 μὴ οὐ τὸν ἔμδον στενάχειν πατέρ' ἄθλιον.
 12 ἀλλ' ὁ, παντοίας φιλότητος ἀμειβόμεναι χάρω,
 13 ἐάτε μὲν ὁδὸς ἀλύειν,
 14 αἰαῖ, ἵκνοῦμαι.

135

- ἀντ. α'. ΧΟ. ἀλλ' οὗτοι τόν γ' ἔξ 'Αΐδα
 2 παγκοίνου λίμνας πατέρα ἀντάστεις οὔτε τρύοις οὔτε
 λιταῖσιν.
 3 ἀλλ' ἀπὸ τῶν μετρίων ἐπ' ἀμήχανον
 4 ἄλγος ἀεὶ στενάχουσα διόλλυσαι,
 5 ἐν οἷς ἀνάλυσίς ἐστιν οὐδεμία κακῶν.
 6 τί μοι τῶν δυσφόρων ἐφίει;
 ΗΔ. 7 νῆπιος ὃς τῶν οἰκτρῶς
 8 οἰχομένων γονέων ἐπιλάθεται.

145

p. 435). **132** οὐδὲ ἐθέλω E: οὐδὲ (from οὐδ') θέλω A: οὐδ' αὐθέλω L (with δὲ above δ'): Γ, etc. **133** στενάχειν Elmsley (on *O. T.* 181): στοναχεῖν L, A, with most MSS. (*στεναχεῖν* L²). **134** The words ἀλλ' ὁ παντοῖας form a separate v. in L. **136** αἰαῖ αἰ αἰ L, made from αἰ αἰ. **137** τὸν γ'] τρύνδ' ι. **138** λίμνας] Nauck conj. λιμένος. **139** οὔτε γύοις οὔτε λιταῖσιν L, and most MSS.: οὔτε γύοις οὔτε λιταῖς A, and Ald.: οὔτε γύοισιν οὐ λιταῖς T (Triclinius). Hermann conj. οὔτε γύοισιν οὐτ' ἀνταῖς: Erfurdt, οὔτε γύοισιν οὐτ'

τον might be nomin. in appos. with the subject of the verb, but is better taken as acc. in appos. with the sentence: cp. 564 (*ποινὰς*), 966 (*πημοτὴν*): *O. T.* 603 (n.): Eur. *Or.* 1105 'Ελένην κτάνωμεν, Μενελέῳ λύπην πικράν.

131 ξυνίημι (τι): as Ar. *Av.* 946 begins a trimeter with ξυνίημι' δτι βούλει. The initial ι of ηημι is properly long in pres. (and impf.), indic., imper., infin., and partic. This is the regular quantity in Attic: cp. 596. In Homeric verse the pres. indic. and imper., and the pres. part., (act. and midd.) have ι in arsis (and once, even in thesis, *Il.* 12. 274 ἀλλὰ πρόσωλεσθε): but ι in thesis, as when ιενται closes a verse. The impf., too, has ι in thesis, as *Il.* 1. 479 (ιει). The Tragoedians, following epic precedent, sometimes shorten ι in these parts of ηημι: thus ιησιν (ι) in lyrics, Aesch. *Th.* 310. But it is noteworthy that in tragic dialogue the examples of ι seem to be confined to the pres. part.; thus Aesch. *Th.* 493 ιέτα: Eur. *Hec.* 338 and *I. A.* 1101 ιεια: *I. T.* 298 ιεις.

τάδ': your kindly purpose.

132 φυγγάνει. This by-form of φεύγω

occurs first in Aesch. *P. V.* 513. Greek presents in -aw are of two classes,—those in which the stem remains unchanged, as ἀμαρτ-άνω; and those in which a nasal is added to it, as φυγγάνω, θιγγάνω, λαμβάνω, etc. (Curtius, *Greek Verb*, ch. IX, p. 174, Eng. tr.). In its compound forms, φυγγάνω was familiar to Attic prose: thus Dem. or. 23 has § 74 ἀποφυγγάνει: Aeschin. or. 3 § 208 καταφυγγάργη.

οὐδὲ ἐθέλω=ἀλλ' οὐκ ἐθέλω: cp. *Il.* 24. 25 ἐνθ' ἀλλοις μὲν πᾶσιν ἐμριδανεν, οὐδὲ ποθ' "Ηρη. So δε=ἀλλά, *Ant.* 85 n.

133 μη οὐ: ιογ n.—τὸν ἔμδον...πατέρ' ἄθλιον: an adj., though not a predicate, is sometimes thus placed; cp. 1144: *Ph.* 393 τὸν μέγαν Πακτωλὸν εὐχρυσον: *O. T.* 1109f. τὰν γαμψώνυχα παρθένον | χρησμώδον (n.).

134 παντοῖας, perh. a reminiscence of *Od.* 15. 245 δν περὶ κῆρι φίλει Ζεύς τ' αἴγλοχος καὶ ἀπόλλων | παντοῖην φιλότητα. Literally: 'reciprocating the graciousness (kindliness) of friendship in every form,'—bound to me by a mutual friendship, which is sympathetic with every mood. (Not: 'replacing' kindliness in every re-

I know and feel it, it escapes me not ; but I cannot leave this task undone, or cease from mourning for my hapless sire. Ah, friends whose love responds to mine in every mood, leave me to rave thus,—oh leave me, I entreat you !

CH. But never by laments or prayers shalt thou recall thy ^{1st anti-}sire from that lake of Hades to which all must pass. Nay, thine is a fatal course of grief, passing ever from due bounds into a cureless sorrow ; wherein there is no deliverance from evils. Say, wherefore art thou enamoured of misery ?

EL. Foolish is the child who forgets a parent's piteous death.

εὐχαῖς: Reisig (*Comm. crit. Oed. Col.* 1564) οὐτε λιτᾶσιν οὐ θρῆνος. Campbell writes παγκόνων λύμας πατέρα | *θρῆνος οὐτε λιτᾶσιν ἀντάστεις. **141 στενάχουσα**] Wakefield conj. φρέν' ἄγονα : Blaydes, προϊόντα or προπτίνοντα. **142 L** divides the v. after *οὐ*, placing δεμά κακῶν in a separate line. For ἀνάλυσις, Badham conj. ἀνάδυσις : O. Hense, ἀνάξις. Nauck would write, ἐν οἷσιν ἔστ' ἀπόλυτης οὐδεμέρα κακῶν. **145 οἰκτρώς**] Porson proposed to add αἰκώς τ' (*Tracts*, p. 221).

lation,—as though these friends compensated her for the absence of paternal or fraternal sympathy.)

Electra's lyrics contain some Doricisms (129, 146 f., etc.): but it is best to retain φιλότητος, with the MSS. The form in *η* was so familiar through Homer that it may have been preferred to φιλότατος even in lyrics. Cp. 236.

135 δάνειν, to 'wander' in mind ; to be wild with grief: cp. *Ph.* 1194 δάνοντα χειμερίῳ | λύπᾳ : and n. ib. 174.

136 αἴας, ικνοῦμα = **152** αἰεὶ δακρύεις. The pause after αἴας excuses the hiatus: cp. *Ant.* 1276 φεῖ φεῦ, ὁ πόνοι.

137 ff. τὸν γ' ἔει Αἴδα...λύμας : cp. Dem. or. 9 § 42 τὸν χρονὸν τὸν ἐκ Μήδων εἰς Πλεόπονησον ἤγαγεν: *Ph.* 1076 τὰ τ' ἐκ νεώς | στειλωσι (n.). As to the 'Aχερονιστα λύμην, cp. fr. 480 (where the ψυχὴ of Achilles speaks), αἰκτὰς ἀπαίωνάς τε καὶ μελαμβαθεῖς | λιπονταλιμνηθῆλθον.—παγκόνων: so *Ai.* 1193 τὸν πολύκουνον" Αἴδαν : Aesch. *Th.* 860 πάνδοκον εἰς ἀφανῆ τε χέρσον.—ἀντάστεις: for the apocopé of ἀνά, cp. *Tr.* 335 n.

139 οὐτε τύροις οὐτε λιτᾶσιν. The strophic verse (123) probably represents the true metre: τάκεις ὡδὸς ἀκροεστον οἰμογάν. On this point most modern critics are agreed, though they differ as to whether the verse should be considered glyconic or dactylic. But the correction of v. 139 remains quite uncertain. Many edd. have received Hermann's ingenious emendation, οὐτε γύρουσιν οὐτε ἄντας. Doubtless ΑΝΤΑΙΣ could easily have generated

ΑΙΤΑΙΣ. But the form ἀντη is most dubious. Hermann relies solely on Heysehius, ἀντήσει, λιτανεῖας, ἀντήσεων. He supposes that ἀντήσει was corrupted from ἀντησι: though it might also have come from ἀντήσε(σ)i,—the second ἀντήσεων being a later addition. There is no other vestige of ἀντη. Erfurdt's γύρουσιν οὐτ' εὐχαῖς would be satisfactory; but then we should have to assume that οὐτε λιτᾶσιν arose from a perverse view of the metre. See Appendix.

140 f. For the repetition of δλλά, so soon after the ἀλλά in 137, see *Ph.* 524 n.—ἀπὸ τῶν μετρίων: deserting moderation (τὸ μετρία).—ἀμήχανον, admitting of no alleviation, like νόσων ἀμηχάνων *Ant.* 363 (n.).—διδλλυστα here = προβαίνεις διολυμένης: cp. Dem. or. 21 § 139 φθείρεσθαι πρὸς τοὺς πλούσιους. With the help given by ἀπό and εἰς, such a sense for the verb is not forced. It would be harsher to evolve the idea of motion from στενάχουσα.

142 f. ἐν οἷς, referring to the general sense of what precedes, 'in which course.'—ἀνάλυσις...κακῶν, properly, a 'dissolution,' a 'canceling,' of troubles. They are not dissipated by grieving. The parallel sense of ἀνάλυειν is common.—τίμοι κ. τ. λ.: the ethic dat. nearly = 'I pray thee' (887 : *O. C.* 1475 n.).

145 f. νήπιος: for the general masc., cp. 771: *Tr.* 151 (n.).—γονέων, meaning πατρός: for the plur., cp. 346, 498, 594: *O. T.* 366 n.

- 9 ἀλλ' ἐμέ γ' ἀ στονόεσσ' ἄραρεν φρένας,
 10 ἀ Ἰτυν, αἰὲν Ἰτυν ὀλοφύρεται,
 11 ὄρνις ἀτυζομένα, Διὸς ἄγγελος.
 12 ἵω παντλάμων Νιόβα, σὲ δ' ἔγωγε νέμω θεόν, 150
 13 ἄτ' ἐν τάφῳ πετραίω
 14 αἰὲν δακρύεις.

- στρ. β'. ΧΟ. οὗτοι σοὶ μούνα, τέκνου, ἄχος ἐφάνη βροτῶν,
 2 πρὸς ὅ τι σὺ τῶν ἔνδον εἶ περισσά, 155
 3 οἵς ὁμόθεν εἴ καὶ γονᾶ ἔνναιμος,
 4 οἴα Χρυσόθεμις ζωεὶ καὶ Ἰφιάνασσα,
 5 κρυπτὰ τ' ἀχέων ἐν ἥβᾳ,
 6 ὅλβιος, ὃν αἱ κλεινὰ 160
 7 γᾶ ποτὲ Μυκηναίων

147 ἄραρεν] Monk conj. ἄρεσεν (*Mus. Crit.* I. p. 70). **148** αἰὲν "Ιτυν] Triclinius conj. αἰὲν "Ιτυν γ'. **149** ὄρνις] Burges conj. ὄρος (*ad Aesch. Suppl.* 58). **150** The words Νιόβα...θέέν form a separate verse in L. **151** δῆ] Monk (*Mus. Crit.* I. p. 70), and Wecklein (*Ars* p. 45), conj. δ' γ': Michaelis, δ κάν. **152** αἰὲν, or αἰὲν, r: αἱ αἱ L (from αἱ αἱ): and this (or αἱ αἱ) is in most MSS.: αἱ αἱ Ald.—Wunder writes αἰὲν, Nauck αἰὲν. **153** μούνα] μούνα L, and so Ald. **154** ἄχος] Lachmann (*De*

147 ἐμέ γ'...ἄραρεν, suits, is congenial to, me. In this intrans. sense ἄραρεν would naturally take a dat.; as in *Od.* 4. 777 μῦθον, δὴ καὶ πᾶσιν ἐν φρεσὶν ἄραρεν ἡμῖν. For the acc. here, cp. *Ai.* 584 οὐ γάρ μ' ἀρέσκει. It may have been suggested by the acc. which follows this aor. when transitive; ἄραρε θυμὸν ἐδωδή (*Od.* 5. 95), 'satisfied.' Simonides has ἄραρεν (fr. 41), but the form is otherwise epic only.—φένας, defining ἐμέ: cp. 99 κάρα, n.

148 αἰὲν "Ιτυν. The ὑ need not be explained by ictus, for it was originally long in these words, though in ordinary Attic usage it had become shortened. In *Od.* 5. 470 ἐς κλιτὸν ὀναβάς, and a few passages of Tragedy (as Eur. *H. F.* 5 στάχυς, *EI.* 1214 γένυν), the ὑ remains. Aristophanes, too, has "Ιτῦν ἐλειξομένη (*Av.* 212). On the other hand κλιτὸν (ὑ) in *Tr.* 271 represents the later practice. (For the varied quantity here, cp. *Ph.* 296 πέτροιτ πέτρον, n.) The reiterated "Ιτυν was heard in the nightingale's note; cp. Eur. fr. 773. 25 ὄρθρευομένα γύοις; "Ιτυν "Ιτυν πολύθρον, and Aesch. *Ag.* 1144.

149 ὄρνις with ἵ, as in *Ant.* 1021 (n.). —ἀτυζομένα, bewildered, distraught with grief: cp. 135 ἀλνειν.—Διὸς ἄγγελος, as

the harbinger of spring. The nightingale appears in Attica about the end of March, or early in April (*O. C.*, Introd. p. xii, n. 2). Cp. *Od.* 24. 344 Διὸς ὄρα.

150 ff. Νιόβα, σὲ δ', κ.τ.λ.: for this δέ, cp. *O. T.* 1097 (Φοῖβε, σοι δὲ). By θέόν Electra means μακαρτάρην: cp. Sappho's φαλεραὶ μοι κῆρος τοσ θεοῖσιν. Niobe is happy in the highest, the divine, sense, because, by her perennial grief, she is true to the memory of those whom she has lost.—ἄτ', fem. of the epic relat. ὁ τε: so the neut. δ τε in *Tr.* 824.—ἐν τάφῳ πετραίω: the stone into which Niobe was thrown on Mount Sipylus is her 'rocky tomb': see nn. on *Ant.* 825 f. τὰν κισσὸς ὡς ἀρενὶς | πετραὶ βλάστα δάμασεν.

152 αἰὲν is the best reading, since the point is that Niobe's grief is perpetual. αἰαὶ would be an interjection by Electra, an echo of the αἰαῖ in 136.

154 οὗτοι σοὶ μούνα: cp. 289. Cic. *Tusc.* 3. 33 § 79 *Nē illa quidem consolatio firmissima est, quamquam et usitata est et saepe prodest: Non tibi hoc soli.*

155 πρὸς ὅ τι, 'in respect to what-ever (grief).'—τῶν ἔνδον εἴ περισσά, 'you are more excessive than those in the house,'—i.e., less moderate in showing

No, dearer to my soul is the mourner that laments for Itys, Itys, evermore, that bird distraught with grief, the messenger of Zeus. Ah, queen of sorrow, Niobe, thee I deem divine, —thee, who evermore weepest in thy rocky tomb!

CH. Not to thee alone of mortals, my daughter, hath come ^{2nd} strope. any sorrow which thou bearest less calmly than those within, thy kinswomen and sisters, Chrysothemis and Iphianassa, who still live,—as he, too, lives, sorrowing in a secluded youth, yet happy in that this famous realm of Mycenae shall one day

chor. syst. p. 159) conj. ἀχθος: Tournier, *ἀλγός*. **156** οἰς] αἰς Γ. **157** οἴα A: οἴα L, with most MSS., and Ald. In L the words οἴα χρυσόθεμις form a separate v. **159** ἀχέων] Mudge conj. ἀκέων: Usener, *ἀνέχων*: Michaelis, *ἀπάν*. **160—172** The whole of this passage is assigned to Electra in the MSS. and in the older editions. Tyrwhitt and Reiske were the first to reclaim vv. 160—163 for the Chorus.

sorrow: the gen., as after *περιγύγομαι*, *περιεῖναι*, *περιστεῦναι* (Xen. *An.* 4. 8. 11 περιττεύσουσιν ἡμῶν οἱ πολέμοι). ‘They are equally affected by every one of those troubles which you lament so much more vehemently than they do.’

156 οἰς, the masc. of general reference (*145 n.*), should be retained, though τῶν ἔνδον (also masc.) alludes to the two sisters only.—**δούλοθεν**, of the same stock, is more closely defined by *γονῆ* *ξέναιμος*, which denotes the fraternal tie. Cp. 12 n.

158 οἴα Xρ. ζώει. These words, explanatory of τῶν ἔνδον, seem to mean simply, ‘such as Chrysothemis, who is living,’ etc. (For οἴα Xρ. ζώει, = οἴα Xρ. έστιν, η̄ ζώει, cp. O. T. 1451 n.)

Acc. to the version followed by Sophocles, Agamemnon had four daughters, Iphigeneia, Electra, Chrysothemis, Iphianassa. This was the account given in the cyclic *Κύπρια ἔπη*, as the schol. here mentions; a poem of which there is another trace in this play (566 ff.). Sophocles wrote an *Ιφιγένεια* (Nauck, *frag. Soph.* 284—292); but her name is not mentioned in the reference to her death below (530—594). In *Il. 9. 145* Agamemnon has three daughters, Chrysothemis, Laodice, Iphianassa: Homer does not mention Iphigeneia. Lucretius gives the name of Iphianassa to the victim at Aulis (1. 85).—ζώει has more point when it is remembered that *one* sister had perished. The Ionic form occurs also in *O. C. 1213*.—Others understand: ‘considering the manner in which Chr. lives’ etc.;—i.e., Electra is found to be *περισσά* relatively to the standard of moderation

which her sisters set. This seems to strain οἴα...ζώει.

καὶ Ἰφιάνασσα: so in *Il. 9. 145* Χρυσόθεμις καὶ Δαοδίκη καὶ Ἰφιάνασσα, the name having the digamma.

159 ἀχέων is unquestionably the participle, familiar from the Homeric poems (*Il. 2. 724*, 5. 399, 18. 446; *Od. 11. 195*). Orestes is conceived as pining in exile for the moment when he shall return as an avenger. Cp. 171 *δει μὲν γὰρ ποθεῖ*: *δούλων ξυναγχή τρίβει βίον*. The mention of his present sorrow prompts the augury of his future triumph (160).

Hermann, taking ἀχέων as gen. pl. of ἀχος, joined it with *κρυπτά*: *semona a doloribus in inventa felix*. But (a) it seems impossible that *κρυπτά* ἀχέων should mean, ‘secluded from sorrows,’ as if the idea of separation (or exemption) were sufficiently expressed by ‘hidden.’ And (b) in this context, where Electra is reminded that others suffer with her, a reference to the *sorrow* of the exile is evidently more fitting than an allusion to his immunity from her particular troubles.

160 θλίψιος, δν κ.τ.λ. The respect in which he is ‘happy’ is defined by the following clause, according to a frequent poetical idiom. Hes. *Th. 954* θλίψος, δς μέγα ἔργον ἐν ἀθανάτοισιν ἀνύσσας | ναλει ἀπήμαντος. *Od. 11. 450* θλίψος· η̄ γὰρ τόν γε πατήρ φίλος δύνεται θλίψων. And so with other words: *Od. 1. 8* νήπιοι, οἱ κατὰ βοῦς Ὄπερονος ἡλιόοι | ησθίον: *ib. 3. 161* σχέτλιοι, δς β̄ ἔρων ὥρες κ.τ.λ.

For the simple οἱς, instead of οἱς γε or θστοις, with causal force, cp. below, 188, 261, 959; *O.T. 817*.

- 8 δέξεται εὐπατρίδαν, Διὸς εὐφρονί⁹
 9 βῆματι μολόντα τάνδε γὰν Ὀρέσταν.
 ΗΔ. 10 ὅν γ' ἐγὼ ἀκάματα προσμένουσ', ἄτεκνος,
 11 τάλαιν' ἀνύμφευτος αἰὲν οἰχνῷ, 165
 12 δάκρυσι μυδαλέᾳ, τὸν ἀνήντον
 13 οἴτον ἔχοντα κακῶν· ὁ δὲ λάθεται
 14 ὃν τ' ἔπαθ' ὃν τ' ἔδαη. τί γὰρ οὐκ ἐμοὶ
 15 ἔρχεται ἀγγελίας ἀπατώμενον; 170
 16 αἱ μὲν γαρ ποθεῖ,
 17 ποθῶν δ' οὐκ ἀξιοῖ φανῆναι.

ἀντ. β'. ΧΟ. θάρσει μοι, θάρσει, τέκνον· ἔτι μέγας οὐρανῷ
 2 Ζεύς, ὃς ἐφορᾷ πάντα καὶ κρατύνει. 175

162 f. εὐπατρίδαν, Διὸς εὐφρονί | βῆματι] Keeping Διὸς, Burges would change βῆματι to νεῦματι (which Nauck approves): Mayhoff, to ρήματι: Blaydes (who suggests both these) also proposes πνεύματι: Musgrave, σήματι: Meineke, λήματι. Keeping βῆματι, Haupt would change Διὸς to ποδὸς: Paley, to this, or χθονὸς ('a noble of the land'). Mekler, in the 6th Teubner ed. of Dindorf's text, reads his own emendation, εὐπατριδᾶν ἔδος. **164 f.** ὅν γ' ἐγὼ Hermann: ὅν ἐγων¹ MSS. [In L the accent and breathing on have been written so large, by a later hand, as to resemble a superscript γ. Cp. v. 234.]—L writes v. 164 as two vv., the first ending with ἀκάματα.—Heimsoeth conj. ποτιμένουσ' for προσμένουσ', and μέλεος for τάλαινα (*Krit. Stud.* p. 368). For οἰχνῷ, F. W. Schmidt conj. οἰκῷ: Morstadt, αὐχμῷ. **167** τὸν ἀνήντον] Reiske conj. πανανηγύτων. **168** ὁ δὲ λάθεται A. In L the 1st hand wrote ὁδ' ἐλάθεται (and

162 f. δέξεται εὐπατρίδαν, i.e., will receive him, so that he shall be once more a noble of the land, instead of an exile; for the proleptic force, cp. 68 δέξασθε μ' εὐτυχοῦντα (n.). So Orestes exultingly imagines how men will say of him (Aesch. *Eum.* 757), Ἄργειος ἀνὴρ αὐθις, ἐν τε χρήμασιν οἰκεῖ πατρώσι.

Διὸς εὐφρονί | βῆματι, by the kindly guidance of Zeus; βῆμα here having a sense parallel with that of the causal tenses, βήσω, βήσα. Schol. βῆματι ἀντὶ δᾶς, πομπῆ. This is certainly bold, though not too much so (I think) for Sophocles. No correction seems probable (see cr. n.). The most ingenious, perhaps, is Mekler's εὐπατριδᾶν ἔδος (in appos. with γά...Μυκηνῶν). It is, however, somewhat weak; and the rhythm seems to favour the slight pause after εὐπατρίδαν.—γάν, notwithstanding γά in 161: cp. 375, 379 (γάων): 511, 515 (αἰκλας, αἰκλα): 871, 873 (ἡδονῆς, ἡδονᾶς): *O. C.* 554 n.

Ὀρέσταν, emphatically placed at the end, is drawn into the case of the relative δν: cp. *Od.* 1, 69 Κύκλωπος κεχδλωται,

δν δόφθαλμοῦ ἀλάωσεν, | ἀντίθεον Πολύφημον. Aesch. *Th.* 553 τῷδ', δν λέγεις τὸν Ἀρκάδα.

164 f. ἀκάματα with initial ἄ: but in *Ant.* 339 ἀκαμάταν with ἄ (n.). For the neut. plur. as adv., cp. 786: *O. T.* 883 ὑπέροπτα (n.).—ἀνύμφευτος is merely a rhetorical amplification of the thought expressed by ἄτεκνος, and hence the poet is indifferent to the order of the words; just as in 962 ἀλεκτρα precedes ἀνυμένα, and as Oedipus forebodes the death of his daughters, χέρσους φθαρῆναι κάγδους (*O. T.* 1502). Antigone makes a similar lament (*Ant.* 813 ff., 917 f.).

οἰχνῷ, simply 'go about' (περιέρχομαι, schol.), here implying her loneliness. Not = οἴχομαι ('I am lost'), as some take it. οἰχνέω is, indeed, a poetical by-form of οἴχομαι, but does not share this sense. Cp. 313, *Ai.* 564. This verb is not extant in Eur.; Aesch. uses compounds of it, but only in lyrics (*elō-*, *P. V.* 122: δι-, *Eum.* 315).

166 f. δάκρυσι μυδαλέᾳ: as Hes. *Scut.* 270 (κόνυς) δάκρυσι μυδαλέῃ. The

welcome him to his heritage, when the kindly guidance of Zeus shall have brought him to this land,—Orestes.

EL. Yes, I wait for him with unwearied longing, as I move on my sad path from day to day, unwed and childless, bathed in tears, bearing that endless doom of woe; but he forgets all that he has suffered and heard. What message comes to me, that is not belied? He is ever yearning to be with us, but, though he yearns, he never resolves.

CH. Courage, my daughter, courage; great still in heaven ^{2nd anti-} is Zeus, who sees and governs all: ^{strophe.}

hence ο has been written over αι): a later hand has corrected this to ὁ δὲ λάθεται, adding a comma after δέ—ο δὲ ἐλάθετο Γ. **169** ἔπαθ] made from ἔπαθεν in L.—
ἐδάη] Wecklein writes ἐδάηρ.—οὐκ ἐμοι] Herwerden conj. οὐχὶ μοι.

λας ἀπατώμενον] Nauck writes ἀγγελλαῖς (this with Reiske) ἀπατῶν μόνον. Herwerden and Schenkel conj. ἀγγελλαῖς ἀπατωμένη: Herwerden also ἀγγελλαῖς ἀπατῶν μ' αἰλ.

171 δει] Brunck: *δει* MSS. **172** οὐκ ἀξίοι] Bothe and Meineke conj. ἀπαξιοῖ.

174 ἔτι] The 1st hand in L wrote ἔτι, which a later hand has corrected to ἔστι. Over this there is what might seem a blot made in the attempt to correct ἔστι to ἔστη, but is rather (I think) αι, intended to explain the compendium for στ below it.—ἔστι was the common reading (A, Γ, etc., and Ald.): it is also cited by the schol. in L at v. 823.—μέγας οὐρανῷ μέγας ἐν οὐρανῷ MSS.: Heath deleted ἐν: Hermann wrote μέγας ἐτὸν ἐν οὐρανῷ. [Acc. to Herm., ἐν was omitted in one of the MSS. ('Liv. a. b.')]

v is properly short, as in μυδάω (*O. T.* 1278, *Ant.* 410).—τὸν ἀνήνυτον: the art. means, 'that endless doom of mine'; cp. 176 τὸν ὑπεραλγῆ: *Ant.* 1187 τὸν ἀπαυστον... | ...μόρχιων ἄταρ. (Cp. *Tr.* 476, δὲ δειδὸς λιμερος, with n. in appendix there.)—οἴτον ἔχοντα: *Il.* 9. 559 ἀλκυόνος πολυτενέος οἴτον ἔχοντα.

169 f. ὅν τ' ἔπαθ. The schol. understands, 'the benefits which he has received' at Electra's hands, who saved him from perishing with his father (12, 1128, 1350). And it might be said that she is here thinking of his ingratitude. But it seems worthier of her heroic nature that she should mean,—'he forgets *his wrongs*—those great wrongs which he is bound to avenge.' This agrees, too, with ὅν τ' ἐδάη, 'what he has learned' by the messages which she has sent from Mycenae to Phocis, as to the subsequent conduct of the partners in crime. 'He forgets his father's murder, and his sister's misery.'

Wecklein, reading ἐδάηρ, explains,—'what I have heard from him,'—viz., his promises of coming.

τῇ γῳρ...ἀγγελλαῖς: cp. *Ant.* 1229 ἐν τῷ συμφορᾶς (n.).—ἀπατώμενον, 'disappointed' by the result. The message is

poetically identified with the hope which it inspires. Cp. *Ant.* 630 ἀπάτας λεχέων, a cheating (of his hope), a disappointment, concerning marriage. The partic. here expresses the leading idea of the sentence: 'what comforting message comes to me that is not belied?' (The pres. part., because the thought is, *δει ἀπατᾶται*). Cp. *O. C.* 1038 χωρῶν ἀπέλει νῦν (n.): *Tr.* 592 ἀλλ' εἰδέναι χρὴ δρῶνταν. For τῇ...οὐκ as=πᾶν τι, cp. *O. T.* 1526 (n.).

Herwerden's οὐχὶ μοι, for οὐκ ἐμοι, is specious; but ἐμοι may be defended by the antithesis with δ δε.

171 f. ποθεῖ, ποθῶν δ': cp. 319 φοστὸν γε φάσκων δ' οὐδὲν ὥν λέγει ποεῖ. There, as here, there is a touch of mournful bitterness, which οὐκ ἀξίοι brings out. As to the frequent messages sent to Electra by Orestes, cp. 1154.

174 ἔτι μέγας οὐρανῷ=154 ἔχος ἐφάηρ βροτῶν. Hermann saves the ἐν of the MSS. by reading μέγας ἐτὸν ἐν etc.; but the simple dat. of place seems warranted by such instances as 313 (ἀγροῦσι), *O. T.* 1451 *valein* δρεσιν, *Hes. Op.* 8 *aiθέριν* *valein*, *Pind. N.* 10. 58 θεὸς ἐμμεναι οἰκεῖν τῷ οὐρανῷ.

- 3 φὸς τὸν ὑπεραλγὴν χόλον νέμουσα
 4 μῆτρος οῖς ἔχθαιρεις ὑπεράχθεο μῆτρ' ἐπιλάθου.
 5 χρόνος γὰρ εὐμαρῆς θεός.
 6 οὖτε γὰρ ὁ τὰν Κρίσαν
 7 βούνομον ἔχων ἀκτὰν
 8 παῖς Ἀγαμεμνονίδας ἀπερίτροπος,
 9 οὐδὲ ὁ παρὰ τὸν Ἀχέροντα θεὸς ἀνάσσων.
 Η.Δ. 10 ἀλλ' ἐμὲ μὲν ὁ πολὺς ἀπολέλοιπεν ἥδη
 11 βίοτος ἀνέλπιστος, οὐδὲ ἔτ' ἄρκω.
 12 ἀτὶς ἄνευ *τεκέων κατατάκομαι,
- 180 185

collated at Rome by Joannes Livineius in the 16th cent.] **178** The words ὑπεράχθεο μῆτρ' ἐπιλάθου form a separate verse in L. **179** εὐμαρῆς] Blaydes conj. εὐμενῆς. **180** Κρίσαν r: Κρίσαν L, with most MSS., and Ald.: Musgrave conj. Κρίσα: Blaydes, Κρίσας, or (omitting τὰν) Κρίσαλαν. **181** βούνομοι ist hand in L, corrected to βούνόμοι: βούνόμον A, Γ, etc.: βούνόμαν T (Triclinius), Vindobonensis (cp. 87 cr. n.), and Ald. **182** Ἀγαμεμνονίδας r: ἀγαμεμνίδας L. Wiedmann conj. παῖ, 's Ἀγαμεμνονίδας: Kramm, τοῦς Ἀγαμεμνονίδαις.—ἀπερίτροπος]

176 τὸν ὑπεραλγὴν: for the art., cp. 166 n.—νέμουσα, 'assigning,' or 'committing,' it to Zeus. The verb is used as in νέμειν μοῖραν (*Tr.* 1238) or νέμειν γέρα (*O. C.* 1396) *tūlī*. Wrath against evildoers is an attribute and a prerogative of Zeus, to whom the injured should leave the task of inflicting retribution. As the avenger of blood, Zeus was styled ἀλάστωρ, ἀλιτήριος, παλαμναῖος, τυμωρός.

177 μῆτρες ὑπεράχθεο (τούτοις) οὖς ἔχθαιρεις μῆτρες ἐπιλάθου (αἴτων). For οὖς (by attraction, for οἶς), cp. Xen. *H.* 3. 5. 18 σὺν οὖς εἰλένει φει. The clauses are co-ordinate, but the emphasis is upon μῆτρας ὑπεράχθεο. 'Without forgetting thy foes, refrain from excess of wrath against them.' The Chorus allow that, as Electra has said (145), she cannot forget the murder of her father. They only counsel moderation of behaviour.

178 εὐμαρῆς θεός, a god who brings ease,—soothing difficulties, and making burdens tolerable (cp. *O. C.* 7, 437). εὐμαρῆς has here an active sense: cp. *Ph.* 44 φύλλον...νάθυνον, a herb that soothes pain. Eur. *H. F.* 17 συμφορὰς δὲ τὰς ἔμας | ἔξενμαρτζῶν. Philon vol. 2. p. 43 (ap. Nauck) describes χρόνος as ἰκανὸς καὶ πένθος ἀνελεῖν καὶ θυμὸν σβέσαι καὶ φόβον θεραπεύσαι· πάντα γὰρ ἔξενμαρτζεῖ. For this use of θεός, cp. *O. T.* 27 n.

180 οὐτε γάρ, after χρόνος γάρ in 179: Sophocles often thus uses γάρ in two successive clauses (*Ai.* 20 f., 215 f.,

514 f., 1262 f.; *Ph.* 1158 f.; *Ant.* 1255 f.). Here the second γάρ introduces a reason for thinking that, in this instance, Time will bring a remedy.

Κρίσαν. The MSS. have Κρίσαν: Triclinius wrote Κρίσαν. But in favour of Κρίσαν Hermann appeals to a grammarian of Hadrian's age, Dracon of Stratoneica, in his treatise *περὶ μέτρων* (p. 21, 4).

Crisa stood about two miles w.s.w. of Delphi, on a spur of Parnassus, at the lower outlet of the gorge through which the river Pleistus issues into the plain. The *Iliad* mentions 'sacred Crisa' (ξαθέην, 2. 520). But the Homeric Hymn to the Pythian Apollo is the best witness to its ancient power. There, just as here, the name Κρίσα includes the land which stretches southward from the town to its harbour on the 'wide gulf' (vv. 253—261). We need not, then, read Κρίσα or Κρίσας. Crisa was the earliest seat of trade on the western sea; Delphi, when first founded, was merely a sanctuary in its territory. Pindar recalls the old prominence of its name when he describes a Pythian victory as ὡν Κρίσαλας ἐν πτυχαῖς (P. 6. 18).

Cirrhæ, a town of much later date, was the port of Crisa on the gulf. About 585 B.C., the Delphians, aided by Cleisthenes of Sicyon and his allies, succeeded, after a long struggle, in humbling Crisa and destroying Cirrhæ. The Crisaean

leave thy bitter quarrel to him; forget not thy foes, but refrain from excess of wrath against them; for Time is a god who makes rough ways smooth. Not heedless is the son of Agamemnon, who dwells by Crisa's pastoral shore; not heedless is the god who reigns by Acheron.

EL. Nay, the best part of life hath passed away from me in hopelessness, and I have no strength left; I, who am pining away without children,

Wolff conj. ἀπέρικοτος: Blaydes, ἀνεπίτροπος: Burges, παῖδ' Ἀγαμεμνονίδαν ἀνεπίτροφος. **185** ἀπολέλουπεν ήδη forms a separate v. in L. Blaydes cites ὑπολέλουπεν from Liv. b (cp. 174 n.). **186** [ἀνέλπιστος] Blaydes reads ἀνέλπιστον, which Nauck infers from the schol., δὸς πλείων με, φησι, βίος ἀπολέλουπεν ἀηδόπτεος ἐν ἀγαθῷ ἀλπίδι γενομένην. **187** τοκέων MSS., and Ald.: Meineke (on O. C. p. 253) conj. τεκέων: and one MS., the Vindobonensis (cp. 87 n.), has ε written above

plain was then devoted to Apollo, whose domain was thus extended from his temple to the coast. When Sophocles wrote, that ground was still a βούνομος ἄκτη, inviolable by plough or spade. It was not till the middle of the next century that the alleged encroachments of Amphissa on the λεπά χώρα gave a pretext for war to the Amphictyons (355 B.C.).

Ulrichs (*Reisen in Griechenland*) was the first to place the relations of Crisa and Cirrha in a clear light. Strabo correctly describes the site of Cirrha, but erroneously places Crisa to the east of it (9. p. 418).

181 βούνομον, 'grazed over by oxen,' seems fitter here than βούνόμον, 'giving pasture to oxen': but there is little to choose. Cp. Aesch. fr. 249 βούνομον τὴν ἐπιστροφῆι: and O. T. 26 (n.).—βούνομον ἄκταν is in appos. with Κρίσαν: see last n.

182 ἀπέριτροπος, 'regardless.' The word occurs only here; and περιτρέπομαι does not occur in a corresponding sense. But the poet has followed the analogy of ἐντρέπομαι and the epic μετατρέπομαι τυπος as = 'to regard.' With a somewhat similar boldness, he has elsewhere used στραφεῖν with a gen. as = ἐπιστραφεῖν (Ai. 1117). The meaning is rightly given by Suidas s. v. ἀπέριτροπος, —ἔχει ἐπιστροφήν καὶ ἐπιμέλειαν ποιεῖται. In the quotation of the verse by Suidas there, the word ἀνεπίτροπος (which would mean 'without a guardian') has accidentally been substituted for ἀπέριτροπος. Suidas, like the schol., explains ἀπέριτροπος by ἀνεπίτροφος. They both notice a second, but clearly erroneous, view, acc. to which

ἀπέριτροπος has a twofold sense here:—(1) in relation to Orestes, 'not returning,' ἀνεπέλευνος: (2) in relation to Hades, 'regardless.'

183 παρὰ τὸν Ἄχεροντα, because his realm extends along its banks: see n. on *Ant.* 1123 f. For the place of ἀνάσσων after θεός, cp. 695: *Ph.* 1316 τὰς...ἐκ θεῶν | τόχας δοθεῖσας: *O. T.* 1245 (n.). The 'god' is, of course, Hades; the King of the Dead is their avenger: cp. 110: *Ant.* 1075 Αἰδον...Ἐρυκτές. Some suppose, however, that the θεός meant is the spirit of Agamemnon. Prof. Campbell, who inclines to that view, thinks that the next best course is to refer the words to Hermes χθωνιος (111).

185 οὐ merely emphasises οὐκεῖ: there is no corresponding clause with δέ: cp. *Ant.* 11 (ἐμοὶ μὲν) n.—οὐ πολὺς...βότος, the best part of it: see on 962, where she speaks of her sister as γηρασκούσαν. When οὐ πολὺς thus means οὐ πλείων, the noun (with art.) *usu.* precedes it; as Her. 1. 102 οὐ στράτες...οὐ πολλάς, Thuc. 1. 24 τῆς δυνάμεως τῆς πολλῆς. —ἀνέλπιστος, *predic.*, has passed away from me without leaving me any hopes.

187 *τεκέων. I am now satisfied that this is a true correction of τοκέων, for these reasons. (1) She is saying that the best days of her life have gone by without giving her anything to hope for. It would be inappropriate to justify this (as the causal ἄτις does) by saying that she is pining away 'without parents,' or a husband's care, while the mention of *children* is perfectly in place. (2) The very order of the words, τεκέων...ἀνήρ, is confirmed by vv. 164 f., ἄτεκνος...ἀνήρ-

13 ἀς φίλος οὗτις ἀνήρ ὑπερίσταται,
 14 ἀλλ' ἀπέρει τις ἔποικος ἀναξία
 15 οἰκονομῷ θαλάμους πατρός, ὥδε μὲν
 16 δεικεῖ σὺν στολῇ,
 17 κενᾶς δὲ ἀμφίσταμαι τραπέζαις.

στρ. γ'. ΧΟ. οἰκτρὰ μὲν νόστοις αὐδά,

2 οἰκτρὰ δὲ ἐν κούταις πατρώαις
 3 ὅτε *οἱ παγχάλκων ἀνταῖα
 4 γενύνων ὡρμάθη πλαγά.
 5 δόλος ἦν ὁ φράσας, ἔρος ὁ κτείνας,
 6 δεινὰν δεινῶς προφυτεύσαντες

190

195

the ο of τοκέων. Nauck receives τεκέων. **189** ἀπερεῖ L (corrected from ἀπερ εῖ), A, etc.: ἀπερ εῖ r, and Ald.—ἔποικος] Morstadt conj. ἔπακτός or ἔπακτος. **190** οἰκονομῷ] After ω a letter has been erased in L. **191** σὺνστολᾷ L, with ν written above by an early hand. **192** κενᾶς] Hartung writes κενά: Blaydes conj. κονᾶς: Bakhoven, πλέας: Wecklein, νῆστος.—ἀμφίσταμαι is only in a few MSS., L² (=Lb, cod. Laur. 31. 10), and Pal.: but Eustathius p. 1692. 57, on Od.

φεντος. (3) If τοκέων be right, it means that, while Agamemnon is dead, the living Clytaemnestra is a μήτηρ ἀμήτωρ (1154): but this is forced.

189 ἀπερεῖ, like the common ὠσπερεῖ (O. T. 264).—ἔποικος..., an immigrant, an alien: cp. Plat. Legg. 742 Λ μεθωποῖς, δούλους καὶ ἔποικους, 'hirelings, slaves or immigrants.' Il. 9. 648 ὠσετ τῷ ἀτίμητοι μετανάστην, 'like some worthless sojourner' or 'alien'.

190 οἰκονομῷ θαλάμους: for the verb compounded with a noun similar in sense to θαλάμους, cp. Tr. 760 ταυροκοτεῖ...βοῦς: Il. 4. 3 νέκταρ ἐψωρχόει. By οἰκονομῷ was meant properly the 'management' of a household, either by the master, or by a domestic of the higher grade, a ταμίας or οἰκονόμος, 'house-steward.' But here οἰκονομῷ θαλάμους denotes the discharge of humbler duties, in attending to the daily service of the house: as in Aesch. Ch. 84 the δυωαὶ are δωμάτων εὐθήμονες. Electra describes her own condition by the word δουλεύων in 814, 1192: as in Aesch. Ch. 135 she says κάγῳ μὲν ἀντίδουλος.

191 δεικεῖ σὺν στολῇ: cp. the reference to her δῦμα in 452; and the comments of Orestes on her whole appearance (1177, 1181).

192 κενᾶς δὲ ἀμφίσταμαι τραπέζαις. κενὴ τράπεζα, a 'bare,' or scantily furnished, table, is opposed to τράπεζα

πλήρης (Eur. Hipp. 110): it would be prosaic to insist that it must mean a table with nothing on it. While the docile Chrysothemis fares sumptuously (361), the rebel Electra is treated like a half-starved slave. In v. 265 there is another hint of her privations (τὸ τηγάσθαι).—ἀμφίσταμαι, because to lie at meals on a κλίνη was a luxury refused to the δούλη: such food as she receives must be taken standing. This touch seems quite in keeping with what she says below as to the treatment inflicted upon her (1196 λέμασι). The plur. τραπέζαι refers to her experience from day to day.

Hartung, reading κενὰ δὲ ἀμφίσταμαι τραπέζαις, takes the sense to be that she stands 'hungry' by the tables at which the others feast. But κενὴ as = νῆστος would be neither usual nor elegant.

193—196 Hitherto the Chorus have offered consolation or counsel. At v. 213 they return to that strain. But here, moved by Electra's misery, they join with her in bewailing its cause.

οἰκτρὰ μὲν...πλαγά. At v. 95 it was noticed that verses 95—99 clearly show a reminiscence of Od. 11. 406—411,—the earlier part of the passage in which the departed Agamemnon relates his death to Odysseus. I believe that an instructive light on these verses is gained by observing that a later portion of the

—whom no loving champion shields,—but, like some despised alien, I serve in the halls of my father, clad in this mean garb, and standing at a meagre board.

CH. Piteous was the voice heard at his return, and piteous, 3rd as thy sire lay on the festal couch, when the straight, swift blow strophe. was dealt him with the blade of bronze. Guile was the plotter, Lust the slayer, dread parents of a dreadful

II. 419, quotes κενᾶς δ' ἀφίσταμαι τραπέζαις. In L the 1st hand wrote ἀφίσταμαι (which no other MS. seems to have); but a later hand has altered this to ἐφίσταμαι, the reading of A, Γ, and most MSS., and of the Aldine. ἐφίσταμαι E.—Schneidewin wrote κοινᾶς δ' ἀφίσταμαι τραπέζαις. 195 ὅτε οἱ Hermann: ὅτε σοι MSS.: ὅτε Heath (deleting σοι), and so Nauck. Kvěčala conj. ὅτε ξεω. 197 δόλος..ἔρος] ἔρος..δόλος Wakefield: and so Nauck reads. The same conj. is made by Bergk, Lindner (*Coth. Soph.* p. 83), and Herwerden (*Exerc. Crit.* p. 113). For φράσας Wakefield conj. πλάσας..ἔρος] made in L from ζρωσ. 198 προφύτευσαντες] made in L from προφήτευσαντες, which Γ has.

same passage was here present to the poet's mind,—viz., vv. 418—424, where Agamemnon goes on to describe the scene at the murderous banquet:—ἀλλὰ κε κείνα μάλιστα ιδὼν δολοφύρα θυμῷ, | ὡς ἀμφὶ κρητῆρα τραπέζας τε πληθύσας | κείμεθ' εὐλιγάρω [cp. κοίτας here], δάκεδον δ' ἄπαν αἰματί θύεν. | οικτρό-τάτην δ' ἥκουσα δύπα [cp. οικτρά... αὔδα] Πιράδαιο θυγατράς, | Κασσάνδρης, τὴν κτένειν Κλυταμνήστρη δολεύσης | ἀμφ' εἱσοι· αὐτάρ ἐγώ ποτὶ γαῖῃ χείρας δέρων | βάλλον, ἀποθνήσκων πέρι φασγάνῳ.

Sophocles, who follows the Homeric story as to the banquet, could not but remember the οικτρότάτην δύπα of the dying Cassandra. And this might naturally suggest to him that other οικτρά αἰδή which she had uttered at an earlier moment, immediately after Agamemnon's return,—her presage of his fate, and her own: Aesch. *Ag.* 1072—1314.

The sense then is:—‘There was a voice of lamentation at the return from Troy’; alluding especially to Cassandra's laments, but also, perhaps, to forebodings in the mouth of the people at Mycenae. ‘And there was a voice of lamentation ἐν κοίταις πατρώαις, when thy father lay on the couch at the fatal banquet.’ The ‘voice’ at the banquet is, first, that of the dying Agamemnon; but Sophocles may have thought also of Cassandra's death-cry, which was sounding in the king's ears as he fell.—For other interpretations, see Appendix.

νόστοις might be governed by ἐν (cp. O. T. 734 n.), but is more simply taken

as a temporal dat., denoting the occasion, like τοῖς ἑπτικοῖς (Plat. *Symp.* 174 A), etc.: cp. n. on *Ant.* 691. For the poet. plur., cp. *Ai.* 900 ὁμοί ἑμῶν νόστων. The plural was familiar in relation to the return from Troy; thus the poem ascribed to Agias (c. 750 B.C.) was entitled Νόστοι. —κοίταις, ‘couch,’ here of feasting, as δείπνων (203) shows. This may be the sense, as Neue suggests, in Eur. *Hipp.* 748 f. κρήνα τ' ἀμβροσίαι χέντων | Ζηνὸς μελάθρων παρὰ κοίταις. The word κοίτη (from stem κεῖ) implies merely reclining, and does not necessarily involve the notion of sleeping.—ὅτε *οἱ: for the hiatus cp. *Tr.* 650 ἀ δέ οἱ (n.). The ms. σοι is certainly wrong (see Appendix).—δίνταλα, striking full: cp. 89 ἀντήρεις (n.).—γενύνα, the blades of the two-edged πέλεκυς (99 n.): cp. 485. Hence a pickaxe is γενύς (*Ant.* 249 n.).

197 δόλος..ἔρος: guile planned the deed,—i.e., devised the means of doing it: lust was ‘the slayer,’ as having supplied the motive. Some would transpose, reading ἔρος ἦν δὲ φράσας, δόλος ὁ κτενός: i.e., lust prompted the deed, and guile executed it. But this is tamer and more prosaic. There is a higher tragic force in the old reading.—The epic form ἔρος is not used by Aesch., and by Soph. only here; by Eur., in dialogue also, as *Hipp.* 337 οἶον, μῆτερ, ἥρασθη ἔρος.

198 f. δεινάν δεινώς: cp. 989: *Ph.* 166 n.—The phrase δεινάν..μορφῶν must be viewed in the light of the following words, εἴτε οὖν θεός εἴτε βροτῶν | ἦν δὲ ταῦτα πράσσων. The Chorus doubt whether

- 7 μορφάν, εἴτ' οὖν θεὸς εἴτε βροτῶν
8 ἦν δὲ ταῦτα πράσσων. 200
- ΗΛ. 9 ὡς πασᾶν κείνα πλέον ἀμέρα
10 ἐλθοῦσ' ἔχθιστα δῆ μοι.
11 ὡς νῦξ, ὡς δεῖπνων ἀρρήτων
12 ἔκπαγλ' ἄχθη,
13 τοὺς ἐμὸς ἵδε πατήρ 205
14 θανάτους αἰκεῖς διδύμαιν χειροῦν,
15 αἱ τὸν ἐμὸν εἶλον βίον
16 πρόδοτον, αἱ μ' ἀπώλεσαν.
17 οἷς θεὸς δὲ μέγας Ὁλύμπιος
18 ποινιμα πάθεα παθεῖν πόροι,
19 μηδέ ποτ' ἀγλαΐας ἀποναίατο
20 τοιάδ' ἀνύστατες ἔργα. 210
- ἀντ. γ'. ΧΟ. φράζου μὴ πόρσω φωνεῶν.
2 οὐ γνώμαν ἵσχεις ἐξ οἶων
3 τὰ παρόντ' οἰκείας εἰς ἄτας 215
4 ἐμπίπτεις οὔτως αἰκῶς;

199 μορφάν] Wakefield conj. μορφάν: Herwerden, λώβαν.

201 κείνα] Mor-

stadt conj. δεινὰ.—πλέον] Blaydes writes πολὺ.—ἀμέρα made in L from ἀμερᾶν.

204 ἔκπαγλ' ἄχθη] γρ. ἔκπαγλα πάθη schol. in L and Γ. **205** τοὺς] John-

son and Reiske conj. τοῖς (as Nauck and Blaydes read): Paley, τούς τ'; Fröhlich and W. Hoffmann, ὅτ'.—ἴδε Brunck: εἶδε MSS. (οἶδε Γ).

Seidler (*De vers. dochm.* p. 404): ἀικεῖσ L: δεικεῖσ I, and Ald.—χειροῦν L.

208 L has *al μ'* in an erasure.—ἀπώλεσαν] In L an acute accent on *ε* has been

deleted; and the second *a* is in an erasure. **215** L has τὰ παρόντ'; olkelaſ

the agency in the terrible crime was merely human. Perchance an evil δαίμων was there, working out the curse upon the line of Pelops (504—515). The δεινὴ μορφή, offspring of δόλος and ἔρως, is the act of murder, embodied in the image of a supernatural ἀλάστωρ. Sophocles may have had in mind the words of the Aeschylean Clytaemnestra (*Ag.* 1500 f.); the slayer of Agamemnon, she says, was in truth the Avenger of the house, who took her form:—φανταζόμενος δὲ γυναικὶ νεκρῷ | τοῦδ' ὁ παλαιὸς δρυμὸς ἀλάστωρ | Ἀτρέως, χαλεποῦ θουάτηρος, | τόνδ' ἀπέτεισεν, | τέλεον νεαροῦς ἐπιθέσας.

εἴτ' οὖν...εἴτε: cp. 560: O. T. 1049 n.—
βροτῶν, partitive gen.: Xen. *M.* I. 3. 9 εἴναι τῶν σωφρονικῶν ἀνθρώπων.—Cp. O. T. 1258 λυστῶντι δ' αὐτῷ δαιμόνων δεικνυστὶ τις | οὐδεὶς γὰρ ἀνδρῶν. *Ai.* 243

κακὸ δεινάζων δῆμαθ', δὲ δαίμων | κονδεῖς ἀνδρῶν ἐδίδαξεν.

201 f. πλέον..ἔχθιστα (instead of ἔχθρο), by redundant emphasis: cp. O.C. 743 πλεῦστον ἀθρόπων.. | κάκιστος.—δῆ with the superl., as *Ai.* 858 πανύστατον δῆ: Thuc. I. 50 μεγίστη δῆ.

203 νῦξ, because the banquet was prolonged into the night; cp. *Od.* 7. 102 φαίνοντες νύκτας κατὰ δώματα δαιτυμόνεσ-σι.—δεῖπνων, a poet. plur. (*Tr.* 268 δεῖ-
πνοι), like γάμοι (*Ant.* 575), αὐλαὶ (*Tr.* 901).

204 II. ἄχθη (a nomin., like νῦξ) is defined by the following words. But instead of saying ἄχθη, θάνατος αἰκεῖς, τοὺς ἵδε κ.τ.λ., the poet has drawn θάνα-
τος αἰκεῖς into the relative clause. He thus gains more prominence for τοὺς ἐμὸς
ἴδε πατήρ. The conjecture τοῖς (neut.,

shape; whether it was mortal that wrought therein, or god.

EL. O that bitter day, bitter beyond all that have come to me; O that night, O the horrors of that unutterable feast, the ruthless death-strokes that my father saw from the hands of twain, who took my life captive by treachery, who doomed me to woe! May the great god of Olympus give them sufferings in requital, and never may their splendour bring them joy, who have done such deeds!

CH. Be advised to say no more; canst thou not see what 3rd anti-conduct it is which already plunges thee so cruelly in self-made strophe. miseries?

κ.τ.λ.: but the note of interrogation after *παρόντ'* is due to a corrector, not to the 1st hand, which placed no point there. The note of interrogation stands also in some other MSS., as A, Γ, L²; but not in the Aldine. Instead of *τὰ παρόντ'*, Wecklein reads *ἀπόρων*: Nauck conj. *ἀγαθῶν* (schol. οὐ γινώσκεις, φάσιν, ἐξ οἰωνῶν ἀγαθῶν εἰς τὶ ἀναρόν ἐλήλυθας);—*οἰκελας*] Bergk would read *οἰκελας δ'* (placing a note of interrogation after *παρόντ'*): Piccolos (*Suppl. à l'anthol. gr.*, p. 330) οὐδὲ οἴας: Reiske and Nauck, *οἴας*. **216** *ἐμπίπτεις*] A. Seyffert conj. *ἐμπίπτοντος* (with a comma after *τὰ παρόντ'*, sc. ἔστι).—*αικῶς* Seidler: *αικῶς* L and vulg.: Michaelis

'by which') would enfeeble the passage. For the tragic plur. *θανάτους*, cp. *Tr.* 1276 (Deianeira's death), *O. T.* 497 (that of Laius): so below, 779 *φόνους*: *Ant.* 1313 *μόρων*: Eur. *El.* 137 *αἷμάτων*.

διδύμαν χειρον, the hand of Clytaemnestra and the hand of Aegisthus. Cp. 1080 *διδύμαν..Ἐρυνῶν*. Nauck wishes to write *διδύμουν*. But Meisterhans (*Gramm. d. Att. Inschr.* p. 49) quotes *λιθίνων* from an Attic inscr. of 439 B.C. Cp. 1133.

207 f. *εἶλον...πρόδοτον*. The murderous hands 'took her life captive,' since the crime placed her wholly in their power (264); and this was done by treachery. *πρόδοτον* is predicative, expressing the mode of capture; cp. Thuc. 6. 102 *ηγούμενοι* (τὸν κυκλὸν) *έρημον αἱρήσειν*. But in *Tr.* 240, *ὑπει...άναστατον..χώραν*, the adj. is proleptic.

209 *οἰς*, not *ais*, since *χειροῦν* (206) implies the persons; cp. *O. C.* 730 *τῆς ἐμῆς ἐπεισόδουν* | δὸς μήτ' ὀκνεῖτε.—*Ολύμπιος*: cp. 176 n.: *Ph.* 315 *οἱ Ὀλύμπιοι θεοί* | *δοἱέν ποτ'* *αὐτοῖς ἀντίποιν* *έμοι πατεῖν*.

210 *ποινιμα* *κ.τ.λ.*: the alliteration (*παρήχσισι*) adds bitter emphasis: for other examples, see *O. T.* 370 n.

211 *ἀγλαῖας*, the external splendour of their life (cp. 268 f., 280); as in *Od.* 17. 310 it is said of dogs whose value consists only in their beauty, *ἀγλαῖης δ'*

ἔνεκεν κομέουσιν ἄνακτες ('for ornament'). The word is especially fitting here, as suggesting triumph, for 'Αγλαῖα was especially the Grace of victory; cp. Pind. *O. 14.* 13 (with Gildersleeve's note): and *O. 13.* 14 *νικαφόρον ἀγλαῖαν*.—*ἀνοβαλατο*: for the Ionic form, cp. *O. T.* 1274 n.

213 *πόρσω*, restored by conjecture, in place of *πρόσω*, to *O. C.* 178, 181, 226, is here supported by L and other MSS. It is used by Pindar and by Eur. (*Tr.* 189). The Homeric form, where a spondee is required, is *πρόσσω*: the Attic prose form, *πόρρω*.

214 f. *γνώμαν ἵσχεις = γιγνώσκεις* (*Ph.* 837, 853).—*ἐξ οἰωνῶν*, 'by what kind of conduct.' (Not, 'from what a position' of possible comfort,—like that of her more prudent sisters.)

τὰ παρόντ', 'in respect to present circumstances,'—'as matters stand'; i.e., already they are bad enough (217, 235). Cp. Thuc. 4. 17 *ἀεὶ γὰρ τοῦ πλέονος ἐπίδι δρέγονται διὰ τὸ καὶ τὰ παρόντα ἀδοκήτως ἐντυχήσου:* where, as here, *τὰ παρόντα* is acc. of respect, not subj. of the inf. Groundless objections to *τὰ παρόντ'* have prompted conjectures (cr. n.).

οἰκελας, 'caused by thyself': *Ai.* 260 *οἰκεῖα πάθη, | μηδενὸς ἀλλον παραπράξιας τος*.

- 5 πολὺ γάρ τι κακῶν ὑπερεκτήσω,
 6 σῷ δυσθύμῳ τίκτουσ' ἀεὶ
 7 ψυχᾶ πολέμους· τὰ δὲ τοῖς δυνατοῖς
 8 οὐκ ἐριστὰ πλάθειν. 220
- ΗΛ. 9 δεινοῖς ἡναγκάσθην, δεινοῖς·
 10 ἔξοιδ', οὐ λάθει μ' ὄργα.
 11 ἀλλ' ἐν γάρ δεινοῖς οὐ σχήσω
 12 ταύτας ἀτας,
 13 ὄφρα με βίος ἔχῃ. 225
 14 τίνι γάρ ποτ' ἄν, ὥ φιλία γενέθλα,
 15 πρόσφορον ἀκούσαιμ' ἔπος,
 16 τίνι φρονοῦντι καίρια;
 17 ἄνετέ μ', ἄνετε, παράγοροι·
 18 τάδε γάρ ἄλυτα κεκλήσεται,
 19 οὐδέ ποτ' ἐκ καμάτων ἀποπαύσομαι
 20 ἀνάριθμος ἅδε θρήνων. 230

ἐπ. ΧΟ. ἀλλ' οὖν εύνοιά γ' αὐδῶ,

conj. εἰκῆ. **218** ἀεὶ L (corrected to ἀεῖ), with a mark over a (ā) to show the quantity: ἀεὶ r. **219 f.** τὰ δὲ τοῖς] Mekler reads δεῖ τοῖς (6th Teubner ed. of Dindorf's text, 1885). Nauck, with Fröhlich, reads τὰ τοῖς δυνατοῖς | οὐκ ἀρεστὰ πράσσειν.—πλάθειν] Wakefield conj. τλάθη. **221** δεινοῖς...δεινοῖς Brunck: ἐν δεινοῖς...ἐν δεινοῖς MSS., and Ald.—Wecklein conj. δεινοῖς ἡναγκάσθην δεινῶν (*Ars p.* 71): Wolff, δεῖν' ἡναγκάσθην ἐν δεινοῖς. Bergk, ἐν δεινοῖς ἔτενχθην, δεινοῖς: Meineke, δεινῶς ἡγάσθην ἐν δεινοῖς. **222** ὄργα made in L from ὄργαι. Nauck conj. ἀτα: Blaydes reads ὥλα. **224** ταύτας ἀτας] Reiske conj. πω τὰς ὄργας: Nauck, ταύτας ὄργας: Blaydes, ταύτας ἀχάς. **225** με] μ' ὁ Vindobonensis. **226** ποτ'

217 πολύ..τι κακῶν, a large measure of trouble; cp. *Tr.* 497 μέγα τι σθένος. After πολύς, *tis* has usually a limiting force, and occurs chiefly in negative phrases, such as οὐκ ἐν πολλῷ τινι ἔλασσον (*Thuc.* 6. 1), οὐ πολύ τι διαφέρει (*Plat. Rep.* 484 D), οὐ πολλοὶ τινες, etc.—ὑπερεκτήσω (a compound found only here), above what was necessary.

219 f. τὰ δὲ, 'but those things' (referring to πολέμους), i.e. 'such contests,' οὐκ ἐριστὰ τοῖς δυνατοῖς, 'cannot be waged with the powerful,' (ώστε) πλάθειν (ἀντοῖς), 'so that one should come into conflict with them.' The exegetic inf. further explains the meaning of ἐριστά. Such contentions must not be pushed to an actual trial of force with those who are stronger than ourselves. For the inf. thus defining an adj., cp. *Il.* 21. 482 χαλεπή τοι ἔγώ μένος ἀντιφέροβα (for thee to encounter): Pind. *N.* 10. 72 χαλεπὰ δ' ἔρι-

άνθρωποις διμεῦν κρεσσόνων (*how hard*, they know only when they are fairly engaged in it).—ἐριστά (only here) = 'contested,' then, 'what can be contested' (cp. *O. T.*, append. p. 225).—πλάθειν (*Ph.* 728), in a hostile sense; cp. *Her.* 9. 74 δέκα πελάσσει..τοῖς πολεμίοις: *Tr.* 1093 λέοντ', ἀπλατον θρέμμα.

221 δεινοῖς ἡναγκάσθην: dread causes forced her (at the first) to adopt this course; and they are still valid. For the reiteration, cp. *Ph.* 1101 ὡ τλάμων τλάμων ἄρ' ἔγω: *ib.* 1462 λείπομεν ὑμάς, λείπομεν ἥδη.

222 ὄργα alludes to δυσθύμῳ..ψυχᾶ (218 f.). She knows that her resentment is shown with passion. The schol.'s paraphrase, τοῦτο τὸ ἔπος, φησίν, οὐ λανθάνει με ἀλλ' οἴδα τὸ ἀσφαλὲς καὶ συμφέρον, might seem to suggest a different reading, such as οὐ λάθει μ' ὃν δεῖ. But probably it was meant to explain ἔξοιδ' only.

Thou hast greatly aggravated thy troubles, ever breeding wars with thy sullen soul; but such strife should not be pushed to a conflict with the strong.

EL. I have been forced to it,—forced by dread causes; I know my own passion, it escapes me not; but, seeing that the causes are so dire, I will never curb these frenzied plaints, while life is in me. Who indeed, ye kindly sisterhood, who that thinks aright, would deem that any word of solace could avail me? Forbear, forbear, my comforters! Such ills must be numbered with those which have no cure; I can never know a respite from my sorrows, or a limit to this wailing.

CH. At least it is in love,

Epode.

ἀντι τοτε' L.—φιλία γενέθλια made in L from φίλια γένεθλια. **227** ἀκόσαιμι] ἀκόνσαι μ' Ald.

230 κεκλήσεται] Fröhlich conj. κεκλάσεται: Morstadt, κεκτήσαι.

231 L joins οὐδὲ to v. 230.—ἐκ καμάτων] Reiske conj. ἀκαμάτων, and so Fröhlich, who further conj. ἀνάριθμων τε. **232** ἀνάριθμος L (the second α being incorrectly marked as long, ᾁ): ἀνήριθμος r. The schol. notices a v. l. ἀνάρομος, explained as δεῖ νεμομένη ἐν αὐτοῖς: for which J. G. Schneider conj. ἀετνομός, and Paley ἀνήρυτος.

233 εὐνολγ γ'] In L the final t of εὐνολαι, and the γ', have been added in an

223 f. ἀλλὰ...γάρ is here elliptical; 'but (ye speak in vain), for,' etc. In 256 there is no ellipse. Cp. *Ant.* 148 n.—Ἐν...δενοῖς: cp. *Ph.* 185 ἐν τ' ὅδηναις..| λυμῷ τ' οἰκτρός.—σχήσω: this form occurs also in 375 and *Ai.* 684.—ταύτας ἄτας, these infatuated laments. (Others understand, 'I will not put an end to these miseries which I suffer': but σχήσω is then less fitting.)

225 ὄφρα is not elsewhere used by Sophocles: Aesch. has it twice in lyrics (*Ch.* 360, *Eum.* 340): Eur. never. For the omission of ἀντι, cp. *Ph.* 764 ἔως ἀντῆ.—βίος ἔχει με is simply, 'while life is in me': there is no reference to σχήσω, such as Nauck assumes ('I will not check these laments while life detains me').

226 ff. τίνι γάρ...τίνι φρονοῦντι καλ-
ρια, 'for in the judgment of what person who thinks aright,' ἀκόνσαι' ἀντι πρόσ-
φορον ἔπος, 'could I possibly hear a word of comfort suited to my case?' That is: What reason for desisting from these lamentations could possibly be suggested to me, which a right-minded person would think satisfactory? For the ethic dat. τίνι κ.τ.λ., cp. *O.C.* 1446 ἀνάξαι γάρ πᾶσιν ἔστε δυστυχέων, and *ib.* 810 (n.). For πρόσφορον, 'suitable,' and hence 'suited to one's needs,' 'profitable,' cp. *O.C.* 1774 πρόσφορδ θ' ὑμῖν | καὶ τῷ κατὰ γῆς.

Other explanations are:—(1) Taking the dative with πρόσφορον:—'To what

person who feels aright would that word be suitable which I should hear (=which would be said of me)?' That is: Should I not deserve to incur a censure from which every right-minded person would shrink? Should I not deserve to be called δυσσεβής? This seems forced; and it does not well suit ἔπος. (2) Taking the dative with ἀκόνσαι:—'At whose mouth (=from whom), that thinks aright, could I hear a suitable word of comfort?' But such a dative seems impossible. In *Il.* 16. 515 δύνασαι δὲ σὺ πάντος' ἀκούειν | ἀνέρι κηδομένῳ, the dat. is one of interest, denoting the person whose prayer is heard ('for him'); cp. *Il.* 5. 115 κλῦθι μοι: 24. 335 ἔλκνεις ϕ' ἀθέληρθα.

229 f. ἄτερ is more than ἄτε, since it implies relaxing a strain; cp. 721: *Ant.* 1101 ἄτες (κόρην), release her.—Ἀλυ-
τα, irremediable; cp. 939: σο λύσις, of a remedy (*Ant.* 598 n.).—κεκλήσεται: they must be permanently accounted such: cp. *Ant.* 1368 σὸν ἀρα τούργα, οὐκ ἐμόν, κεκλή-
σεται. So κεκλήσουμαι, *O.T.* 522.

231 f. For ἐκ, where the simple gen. would suffice, cp. 291, 987.—ἀνάριθμος has the second α short (as in Aesch. *Pers.* 40, etc.). For the form of the word, and also for the gen. θρήνων, cp. *Tyr.* 247 ημερῶν ἀνήριθμος (n.).

233 ἀλλ' οὖν= 'well, at any rate (though I speak in vain)': γε emphasises εὐνολγ: 'it is with good-will that I speak': cp. 1035: *Ant.* 84 n.

μάτηρ ὡσεί τις πιστά,
μὴ τίκτειν σ' ἄταν ἄταις.

235

ΗΔ. καὶ τί μέτρον κακότατος ἔψυ; φέρε,
πῶς ἐπὶ τοῖς φθιμένοις ἀμελεῖν καλόν;
ἐν τίνι τοῦτ' ἔβλαστ' ἀνθρώπων;
μήτ' εἶην ἔντιμος τούτοις,
μήτ', εἰ τῷ πρόσκειμαι χρηστῷ,
ξυνναίομ' εὔκηλος, γονέων
ἔκτιμος ἵσχουσα πτέρυγας
οἵξυτόνων γόνων.
εἰ γὰρ ὁ μὲν θανὼν γά τε καὶ οὐδὲν ὅν
κείσεται τάλας, οἱ δὲ μὴ πάλιν
δώσουσ' ἀντιφόνους δίκας,
ἔρροι τ' ἀν αἰδὼς ἀπάντων τ' εὐσέβεια θνατῶν. 250

ΧΟ. ἐγώ μέν, ὦ παῖ, καὶ τὸ σὸν σπεύδοντος' ἄμα

erasure. The 1st hand may have written *εὐνοιαν* αὐδῶ. **234** ὡσεῖ] ὡσ εἴ L (with a dot over ὡσ). The breathing and accent on ει are from a corrector, and resemble γ, as at v. 104. **236** κακότατος L, with Γ and a few others: κακότητος A, etc., and Ald. **238** ἐν τίνι] Reiske and Morstadt conj. ἐν τίσι.—ἔβλαστρον L. **241** ξυνναίομ' ξυνναίοιμι L (the second ν added by the first corrector, S): for the neglect of elision in L, cp. *Ant.* 1147 cr. n. **242** ἔκτιμος] Erfurdt conj.

234 μάτηρ ὡσεί τις: these words have been taken as indicating that the Chorus was composed (in part, at least) of women older than Electra. Her own tone to them rather suggests ὥμηλικες (134). (In *T.* 526 the words ἐγώ δὲ μάτηρ μέν οἰα φράζω are corrupt.)

235 μὴ τίκτειν, since a command is implied by αὐδῶ here, as elsewhere by λέγω, φωνῶ, ἐννέπω (*Ph.* 101 n.).—ἄταν ἄταις: the mere iteration suggests the notion of adding; but this is developed by the sense of the verb: cp. Eur. *Helen.* 195 δάκρυα δάκρυοι μοι φέρων: and n. on *O. T.* 175 ἀλλον δ' ἀν ἀλλω προσίδοις.

236 f. καὶ τί μέτρον...; for this *καὶ* prefixed to an indignant question, cp. *O. C.* 263 (n.): *Ph.* 1247: *Ai.* 462.—κακότατος is better attested than κακότητος here. In *O. C.* 521, too, the MSS. give κακότατ. Cp. 134 n.—φέρε in the sense of φέρε εἰπέ: so Ar. *Ach.* 541 ff. φέρε, εἰ Λακέδαιμοιών τις κ.τ.λ. | καθῆσθ' ἀν ἐν δύμοισι; —ἐπι τοῖς φθ., in their case: for the prep., cp. *O. T.* 829 n.

238 ἔβλαστρον: in what human being has such impiety ever been inborn? Cp.

440: *Ant.* 563 οὐδ' ὅς ἀν βλάστητο μένει | νῦν τοῖς κακώς πράσσουσιν. The gloss ἐνομοθετήθη points to another interpretation of ἔβλαστρον, viz., 'has become usual' (cp. *Ant.* 296 κακὸν νόμισμα ἔβλαστρον): and to this the conjecture τίσι for τίνι (cr. n.) was adapted.

239 τούτοις, the persons who approach prove such forgetfulness of the dead: cp. *Ph.* 456 δύπον θ' ὁ χειρῶν τάγαθον μείζον στένει,... | τούτοις ἐγώ τοὺς ἄνδρας οὐ στέρω ποτέ (n.).

240 εἰ τῷ πρόσκειμαι χρηστῷ: prosperity is here conceived as a *region* of comfort, close to which the person is securely established. 'When my lot is cast in pleasant places.' Cp. 1040: Eur. fr. 418 κακῶς γάρ οὐ σὺ πρόσκεισαι μόνη. Conversely, *Ant.* 1243 ἀνδρὶ πρόσκειται κακόν. (See n. on *Ant.* 94.)

241 ξυνναίομ': cp. *O. T.* 1205 τις ἄταις... τις ἐν πόνοις | ξύνοικος: Plat. *Rep.* 587 C ἡδονᾶις ξύνοικει: conversely, *O. C.* 1134 κηλίς κακῶν ξύνοικος: *Ph.* 1168 ἄχθος ὁ ξύνοικει.—εὔκηλος: the only instance of this Homeric form in Tragedy (for in Eur. *I.A.* 644 Blomfield restored

like a true-hearted mother, that I dissuade thee from adding misery to miseries.

EL. But what measure is there in my wretchedness? Say, how can it be right to neglect the dead? Was that impiety ever born in mortal? Never may I have praise of such; never, when my lot is cast in pleasant places, may I cling to selfish ease, or dishonour my sire by restraining the wings of shrill lamentation!

For if the hapless dead is to lie in dust and nothingness, while the slayers pay not with blood for blood, all regard for man, all fear of heaven, will vanish from the earth.

CH. I came, my child, in zeal for thy welfare no less than

ἐντίμους.—*ἰσχυρούσα* made in L from *ἰσχυνούσα*. 244 γὰ L, with most MSS., and Ald.: γέ A, and so Schuppe (*Zeitschr. f. oest. Gymn.*, 1863, p. 694). 249 f. L places the words *τ' εὐσέβεια* in a separate v.—*ἔρποι τ' ἀντὶ* Martin conj. *ἔρποι τὰν*.—*εὐσέβεια*] *τ'* has been written above *ει* in L, as in A, Γ, etc. The form *εὐσέβια* occurs in O. C. 189 and Ant. 943 (where see n.).

(*ἐκηλον*). The stem of *ἐκηλος* being *sek*, *ἐκηλος* is perh. for *ἐξέκηλος*, *ἐξηλος* (*Curt. Etym.* § 10).

241 ff. *γονέων* = *ἐκτίμους*, not paying honour to parents: the gen. as with adjectives compounded with a privative (36). For this negative sense of *ἐκ* in composition, cp. *ἐκδίκος*, *ἐξαίσιος*, *ἐξωρος*.—*ἐκτίμους* *ἰσχυρούσα*, restraining so that they shall not honour: for the proleptic adj., cp. Aesch. *Pers.* 298 *ἀναρόπον τάξιν ηρήμουν θανών*.—*πτέρυγας*. γών, as Pind. I. 1. 64 πτερύγεσσιν *ἀρθέντην ἀγλαῖαν* | *Πιερίδῶν*: cp. Eur. *Andr.* 93 (*γόνοις*) *πρὸς αἴθέρ' ἐκτενοῦμεν*.—*δέκτονόνων*, as A. 630 δέκτονόνων...φᾶδας | θρηνήσει: ib. 321 δέκτων κωκυμάτων.

244 ff. *ει γάρ κ.τ.λ.* She says:—‘I will not cease to lament, and to invoke retribution on the murderers (209f.). For, if they are *not* to pay with their blood for the blood which they have shed, there will be an end to regard for man and to fear of heaven.’

γά here = *σποδός*, of the dead: Eur. fr. 522 *κατθανών δὲ πᾶς ἀνὴρ | γῆ καὶ σκιά*. τὸ μηδὲν *εἰς οὐδὲν ἀρέπει*.—οὐδὲν (not μηδὲν) ὡν, though *ει* precedes: cp. O. C. 935 *βίᾳ τε κούχ ἔκών* (after *ει μή*): Ait. 1131 *ει...οὐκ ἔρεις*. Here the parataxis affords a special excuse for οὐδὲν, —viz., that this first clause, though formally dependent on *ει*, is not really hypothetical: he *is* dead. In the second clause (*ει..μή..δώσονσ'*), a real hypothesis, the negative

is μή. Cp. Lys. or. 10 § 13 οὐκ οὖν δεινόν, *ει ὅταν μὲν δέγ σε..τοὺς ἔχθροὺς τιμωρεῖσθαι, οὕτῳ τοὺς νόμους...λαμψάνεις, ὅταν δ' ἔτερον παρὰ τοὺς νόμους εἴπης κακῶς, οὐκ αἰσιοῖς δοῖναι δίκην*;

Electra is contrasting her father, whose earthly life has been cut short, with his murderers, who survive. But she believes that his spirit lives in the world below, and will be active in aiding the vengeance (453 ff.).

πάλιν, in recompense: O.T. 100 φύνω φύνον πάλιν | λύοντας.—*ἀντιφόνους δίκας*, a penalty which exacts blood for blood: cp. Ph. 1156 *ἀντίφονον...στόμα*: Aesch. *Éum.* 464 *ἀντικτόνοις ποναῖσι φιλάταο πατρός*.

249 f. *ἔρποι τ'*: the *τε* should properly follow *αἰδώς*: cp. O.T. 258 *κυρώ τ' ἔγώ* instead of *ἔγώ τε κυρώ*.—*αἰδώς* is respect for those opinions and feelings of mankind which condemn wrong-doing; as *εὐσέβεια* is reverence for the gods. Cp. Od. 2. 65 *ἄλλους τ' αἰδέσθητε περικτίλοντας ἀνθρώπους | οἱ περιναιετάνοι· θεῶν δ' ὑποδεσσατε μῆνιν*.

251—471 The first *ἐπεισόδιον* falls into two parts. In the earlier, Electra further justifies her behaviour, and the Chorus comforts her with the hope that Orestes will return. The second part (328—471) brings the character of Electra into contrast with that of Chrysothemis.

251 *ἔγώ μὲν*: here *μὲν* merely emphasises the pron.: cp. Ant. 11 n.—*καλ*

- καὶ τούμὸν αὐτῆς ἥλθον· εἰ δὲ μὴ καλῶς
λέγω, σὺ νίκα· σοὶ γάρ ἐψόμεσθ’ ἄμα.
Η.Λ. αἰσχύνομαι μέν, ὡς γυναικεῖς, εἰ δοκῶ
πολλοῖσι θρήνοις δυσφορεῦν ὑμῖν ἄγαν· 255
ἀλλ’ ἡ βία γάρ ταῦτ’ ἀναγκάζει με δρᾶν,
σύγγυνωτε. πῶς γάρ, ἥτις εὐγενῆς γυνή,
πατρῷ ὄρώσα πῆματ’ οὐ δρῷη τάδ’ ἄν,
ἄγω κατ’ ἥμαρ καὶ κατ’ εὐφρόνην ἀεὶ²⁶⁰
θάλλοντα μᾶλλον ἡ καταφθίνονθ’ ὄρῳ;
ἡ πρῶτα μὲν τὰ μητρὸς ἡ μ’ ἐγείνατο
ἔχθιστα συμβέβηκεν· εἴτα δώμασιν
ἐν τοῖς ἔμαυτῆς τοῖς φονεῦσι τοῦ πατρὸς
ξύνειμι, κάκ τῶνδ’ ἄρχομαι, κάκ τῶνδέ μοι
λαβεῖν θ’ ὅμοίως καὶ τὸ τητάσθαι πέλει. 265
ἔπειτα ποίας ἡμέρας δοκεῖς μ’ ἀγειν,
ὅταν θρόνοις Αἴγισθον ἐνθακοῦντ’ ἵδω
τοῖσιν πατρῷοις, εἰσίδω δ’ ἐσθήματα
φοροῦντ’ ἔκεινω ταῦτά, καὶ παρεστίους
σπένδοντα λοιβὰς ἔνθ’ ἔκεινον ὥλεσεν, 270

253 ἄμα] Morstadt conj. δεῖ.

256 Aristotle *Metaph.* 4. 5 (p. 1015 a 30)
καὶ ἡ βία ἀνάγκη τις, ὁπερ καὶ Σοφοκλῆς λέγει, ἀλλ’ ἡ βία με ταῦτ’ ἀναγκάζει
ποιεῖν. As to this v. I., see *Ant.* 223 n.

257 ἥτις L: εἴτις r. 259 ε. Nauk

τὸ σὸν...καὶ τούμὸν: cp. *AI.* 1313 δρα
μὴ τούμὸν ἀλλὰ καὶ τὸ σὸν. The chief
stress is upon τὸ σὸν; but the meaning is
not merely that her interests are to them
as their own. These women, representing
the people of Mycenae, desire the downfall
of the usurper whose unpunished crime lays
an *āgōs* upon the land. Their attitude
is, so far, like that of the Argive elders
in the *Agamemnon*. They wish Electra,
not to renounce her purpose, but quietly
to await her opportunity (177 ff.).

258 νίκα: cp. *AI.* 1353 παῦσαι· κρα-
τεῖς τοι τῶν φίλων νικώμενος.—ἄμα is best
taken as an adv. (cp. *AI.* 814 ἀμ’ ἔψεται: *O. C.* 471 ἀμ’ ἔπονται). It might, how-
ever, be a prep.; cp. *Tr.* 563 ἔνν’ Ἡρακλεῖ...
ἔστομηρ.

255 πολλοῖσι θρήνοις, causal dat.;
cp. 42 n.

256 ἀλλαδ...γάρ: cp. 223 n.

257 ἥτις εὐγενῆς γυνή. sc. εἴη: cp.
Il. 5. 481 τά τ’ ἐλδεται, ὃς κ’ ἐπιδεῦνες (sc.
ἕποι); and *id.* 14. 376. Here the adj.
combines the ideas of birth and character:
cp. 989: *Ph.* 874 ἀλλ’ εὐγενῆς γάρ ἡ φύσις

κάξ εὐγενῶν: *Ant.* 38 εἴτ’ εὐγενῆς πέφυκας
εἴτ’ ἐσθλῶν κακή.

258 πατρῷα...πῆματα, the woes arising
from her father’s murderer; and so, here,
the woes of her father’s house. For
this large sense of the adj., cp. *O. C.* 1196
πατρῷα καὶ μητρῷα πῆματ’ ἀπαθεῖς: *Ant.*
856 πατρῷον...ἀθλον, an ordeal bequeathed
by him.

259 ε. κατ’ εὐφρόνην is illustrated by
271 f.—θάλλοντα: cp. *Ph.* 258 ἡ δ’ ἔμη
νόσος | δεῖ τέθηλε. Shakesp. *Much Ado*
5. 1. 76, “His May of youth and bloom
of lustihood.”

260 ε. ἦ, causal: cp. 160 n.—πρῶτα
μὲν...εἴτα...ἔπειτα (266). The influence
of the relat. pronoun ἦ is confined to the
first clause, as in *O. C.* 632 ff.: θώ πρωτῶν
μὲν...ἔπειτα δ’ ικέτης κ.τ.λ.—τὰ μητρὸς is
not a mere synonym for ἡ μητρῷ, but
rather denotes her mother’s relations
with her: *O. C.* 268 τὰ μητρὸς καὶ πατρός.
—ἔχθιστα συμβέβηκεν, have come to be
such. This verb, though often joined
with the participles of εἴμι and γίγνομαι,
is rarely construed with a simple adj.:

for mine own ; but if I speak not well, then be it as thou wilt ; for we will follow thee.

EL. I am ashamed, my friends, if ye deem me too impatient for my oft complaining ; but, since a hard constraint forces me to this, bear with me. How indeed could any woman of noble nature refrain, who saw the calamities of a father's house, as I see them by day and night continually, not fading, but in the summer of their strength ? I, who, first, from the mother that bore me have found bitter enmity ; next, in mine own home I dwell with my father's murderers ; they rule over me, and with them it rests to give or to withhold what I need.

And then think what manner of days I pass, when I see Aegisthus sitting on my father's throne, wearing the robes which he wore, and pouring libations at the hearth where he slew my sire ;

would omit these two vv. **261** πρῶτα μὲν τὰ μητρὸς] In L the 1st hand wrote πρῶτὰ μητρὸς, and then added ταμέν above the line. (Some ascribe ταμέν to the first corrector, S.) **263** πατρὸς πρὸ L. **265** λαβεῖν] L has β in an erasure, prob. from θ.—καὶ τὸ τητάσθαι Blomfield (*Mus. Crit.* I. p. 73) conj.

cp. however Plat. *Rep.* 329 D νεότης χαλεπὴ τῷ τοιούτῳ ξυμβαίνει.

264 κάδ' τῶνδ' ἄρχομα. Cp. *Ant.* 63 ἀρχόμεσθ' ἐκ κρεισμῶν : O. C. 67 ἐκ τοῦ κατ' ἄστρου βασιλέως τάδ' ἄρχεται. Xen. *Hellen.* 3. 1. 6 ἑκείνῳ δ' αὐτῇ ἡ χώρα δῶρον ἐκ βασιλέως ἔδόθη. In such phrases ἐκ is somewhat more than a mere equivalent for ὑπό (124). It suggests the head and fount of authority; a sense fitting here.

265 λαβεῖν...τὸ τητάσθαι. The aor. inf. expresses the act of receiving; the pres. inf., the state of privation. Cp. *Ph.* 95 ἔξαμαρτεῖν...νικᾶν. For λαβεῖν (without art.) as subject of πέλει, cp. *Tr.* 134 f. ἐπέρχεται | χαλεψ τε καὶ στέρεσθαι: for the use of the art. with τητάσθαι only, Eur. *Ph.* 495 καὶ σοφοῖς | καὶ τοῖσι φαύλοις. Somewhat similar is O. C. 808 χωρὶς τὸ τ' εἰπεῖν πολλὰ καὶ τὰ καίρια, unless τὸ καίρια be read. For τητάσθαι, cp. 1326: O. C. 1200 n.

266 πολας...δοκεῖς κ.τ.λ.: cp. *Ph.* 276 σὺ δῆ, τέκνον, πολας μ' ἀνάστασιν δοκεῖς | αὐτῶν βεβώτων ἐξ ὅπνου στήναι τότε;

267 ιδω is followed by εἰσίδω δ' and ιδω δὲ (271). For such change of the word in 'epanaphora,' cp. *Ant.* 898 f. φίλη μὲν..προσφίλης δὲ..φίλη δὲ: *Ph.* 530 f. φίλατον μὲν...ἡδιστος δ'..φίλοι δὲ.—μὲν is omitted in the first clause; cp. 105 n.

268 ff. ἑσθῆματα, the royal robes. He carried Agamemnon's sceptre (420). Cp. Eur. *El.* 319 δι' ἐκείνου ἔκτανε, | ἐς ταῦτα βαλνά ἄρματ' ἐκφοιτᾷ πατρί, | καὶ σκῆπτρ' ἐν οἷς Ἑλλησις ἐπατρηλάτει, | μαιευοντοις χερσὶ γαυροῦται λαβών.—ἐκείνῳ=τῷ πατρὶ, implied in πατρῷοις: so O. C. 942 αὐτὸν refers to πόλιν (*ib.* 939), and *Tr.* 260 τόνδε to πόλιν Εὐρυτελαν.

παρεστῶν...λοιβάς (52 n.). In v. 1495 the words ἔνδιπτερ κατέκτανε denote the place *within* the palace where Agamemnon was slain at the banquet (203). The words ἐνθ' ἐκείνου ὁλεσεν here similarly denote the banqueting-hall. At the daily meals in the μέγαρον, Aegisthus, as master of the house, pours the libations to Hestia and other deities. Eustathius (on *Od.* 22. 335) rightly observes that the Homeric βωμὸς Ἐρκετόν Διὸς in the open αὐλῇ (*Il.* 11. 774) is distinct from the ἑστία proper in the megaron. His remark is illustrated by the phrase ξενή τε τράπεζα | ιστη τ' Ὀδυσσῆος (*Od.* 14. 158, etc.). See below, 419 n.

Acc. to Homer. *Hymn.* 29. 4 ff., feasts began and ended with libations to Hestia: οὐ γάρ ἀτερ σοῦ | εἰλαπίνα θητούσιν, οὐ οὐ πρῶτη πυμάγη τε | Ιστη δρχόμενος σπένδει μελιηδέα οἶνον. Soph. fr. 658 ὡ πρώρα λοιβῆς Ἔστια. Other divinities, including Zeus σωτῆρ, were similarly honoured; then the paean was sung, and the πότος began (Plat. *Symp.* p. 176 A).

ἴδω δὲ τούτων τὴν τελευταίαν ὕβριν,
τὸν αὐτοέντην ἡμὶν ἐν κοίτῃ πατρὸς
ξὺν τῇ ταλαινῇ μητρὶ, μητέρ' εἰ χρεῶν
ταύτην προσανδάν τῷδε συγκοιμωμένην.
ἡ δὲ ὁδε τλήμων ὥστε τῷ μιάστορι 275
ξύνεστ', Ἐρινὺν οὔτιν' ἐκφοβουμένη.
ἀλλ' ὡσπερ ἐγγελῶσα τοῖς ποιουμένοις,
εὐροῦσ' ἐκείνην ἡμέραν ἐν ᾧ τότε
πατέρα τὸν ἀμὸν ἐκ δόλου κατέκτανεν,
ταύτη χορὸς ἵστησι καὶ μηλοσφαγεῖ 280
θεοῖσιν ἔμμην' ἴερὰ τοῖς σωτηρίοις.
ἐγὼ δὲ ὄρῶσ' ἡ δύσμορος κατὰ στέγας
κλαίω, τέτηκα, κάπικωκύω πατρὸς

κάποτητᾶσθαι.

271 *τούτων* [neut.] *τοῦτον* Γ, which Morstadt prefers. **272** *αὐτο-*
φόντην MSS., and Ald.: γρ. *αὐτοέντην* schol. in L.—*ἡμὶν* made in L from *ἡμᾶν*.
275 This v., omitted in the text of L, has been added in the margin by the 1st
hand.—ἡ δὲ τὸν δόλον, and Ald. **276** 'Ἐρινὺν] *ἐρινὺν*, made from *ἐρινῦν*, L.

271 *τούτων* (neut.), partitive gen.: 'the crowning outrage in all this.' Others make it fem., sc. *τῶν ὕβρεων*: or masc. (*Clytaemnestra* and *Aegisthus*). The last seems weaker.

272 *αὐτοέντην*, the form in O. T. 107. *αὐθέντης*, used by Aesch. and Eur., does not occur in Sophocles. The second part of the compound is akin to ἔντεα, ἔντνω: cp. Hesych. *συνέντης*: *συνεργός*. Phrynichus explains it by *αὐτόχειρ φονεύς* (Lobeck, p. 120). Wilamowitz on Eur. *H. F.* 839 strangely holds that the post-classical sense of *αὐθέντης*, 'master' (whence *effendi*), was the primary one, quoting Eur. *Suppl.* 442 ὅπου γέ δῆμος αὐθέντης χθονὸς: but there Markland's correction, *εὐθυτής*, seems certain.

Brunck first adopted *αὐτοέντην* from the schol., in place of *αὐτοφόντην*, the reading of all the MSS. The latter word occurs only in Eur. *Med.* 1269. Most editors have followed Brunck. Bergk and Campbell retain *αὐτοφόντην*, as Monk wished to do (*Mus. Crit.* 1. 73). They may be right. But *αὐτοέντην* is *exquisitus dictum*, and also distinctively Sophoclean.—*ἡμὶν*, ethic dat., expressing indignant horror.

273 *ταλαινῇ*, like *τλήμων* (275), refers to infatuated guilt; cp. 121 δυστα-*νοτάτας* (n.).

274 *ταύτην...τῷδε*: cp. *Ph.* 1437
οὗτος σὲ καὶ σὺ τόνδε: and *ib.* 841, 1331.

275 *μιάστορι*, one who defiles by bloodshed, as O. T. 353: but below, 603, one who punishes the blood-guilty.—*Ἐρινὺν*: cp. 114 n.

277 *ἐγγελῶσα τοῖς ποιουμένοις*, with mocking exultation in her course of conduct (cp. 85 *τῶν δραμέων*, n.). So ἐγγελῶσα in 807. *ἐγγελῶν τινὶ* properly = to laugh at a person or thing; and that is strictly the sense here, since Clytaemnestra's deeds are Electra's misfortunes. Cp. Ar. *Ach.* 1197 καὶ τὴν ἐγχανέται ταῖς ἑμαῖς τύχαισιν. Sophocles uses also the simple *γελᾶν* in this sense, *Ai.* 957 (*ἄχεσιν*), *ib.* 1042 (*κακοῖς*).

278 *εὐροῦσ'*, if sound, means simply, 'having ascertained.' We may suppose that at least some interval had elapsed between the murder and the institution of these rites. The usurper could not at first feel secure. Having resolved to institute such a festival, Clytaemnestra was careful to see that the day of the month chosen should be precisely that on which the crime was committed. The word *τότε*, implying some lapse of time, confirms this view. For *εὑρόσκειν* as = 'to discover by reflection' cp. *Tr.* 1178 n.—Others take *εὐροῦσα* as = *έπειδαν εὕρη*, i.e., 'when she has found that day' by its coming to

and when I see the outrage that crowns all, the murderer in our father's bed at our wretched mother's side, if mother she should be called, who is his wife; but so hardened is she that she lives with that accursed one, fearing no Erinys; nay, as if exulting in her deeds, having found the day on which she treacherously slew my father of old, she keeps it with dance and song, and month by month sacrifices sheep to the gods who have wrought her deliverance.

But I, hapless one, beholding it, weep and pine in the house, and bewail

277 ὡσπερ ἐγγελῶσα] F. W. Schmidt conj. ὡσπερεὶ χλιδῶσα.—ποιουμένοις] Nauck conj. πεπραγμένοις. **278** εὐροῦσ'] Reiske and Meineke conj. τηροῦσ' (as Paley reads): Nauck and Wecklein, φρουροῦσ': A. Seyffert, ιεροῦσ'. **279** ἀμδν] L has a in an erasure, doubtless from ε. **281** ιερά L, with most MSS., and Ald.: ἴρα r, Dindorf. **282** ὄρωσ' ή L and most MSS.: ὄρωσα E and the 1st hand in A,

her in the course of each successive month (Bellermann). So, too, Wecklein, who suggests that εὐροῦσα expresses joy at the happy εὕρημα.

The conjecture φρουροῦσ' (cr. n.) is, from a palaeographical point of view, slightly preferable to the rival conjecture τηροῦσ', and is supported by Eur. *Alc.* 27 φρουρῶν τόδ' ἡμαρ. But no change seems necessary.

280 ε. χορούς ιστησο, the regular phrase (Her. 3. 48, Dem. or. 21 § 51, etc.): whence Στητήχορος.—μηλοσφαγεῖ... ιερά: cp. 190 οἰκονομῷ θαλάμους (n.).

ἔμηντη ιερά. Every month, on the date of Agamemnon's death, choruses sang paeanies, victims were sacrificed to the saving gods, and a banquet (284) followed. Monthly celebrations were frequent in Greece. Thus offerings were made on the Athenian acropolis at each νομηρία (Her. 8. 41: [Dem.] or. 25 § 99). There were also ἔπιμηνα to Heracles at the Cynosarges (Athen. p. 234 E). At Sparta Apollo was propitiated on the first and the seventh of each month (Her. 6. 57). Cp. Plat. *Legg.* 828 C θύσια τούτων (τῶν θεῶν) ἑκάστους ἔμηνα ιερά χορούς τε καὶ ἀγάνως μουσικούς. Lucian *Parasit.* 15 αἱ πόλεις... τὰς μὲν δὶ' ἔτους τὰς δὲ ἔμηνους ἕοτες ἐπιτελοῦσι.

τοῖς σωτῆροις: especially to Zeus Σωτῆρ, and to Apollo προστατῆρος (637). Artemis, too, was often worshipped as σώτειρα or σωτηρία: but indeed all the greater Olympian deities shared this attribute. Cp. Xen. *An.* 3. 2. 9 τῷ θεῷ τούτῳ (Zeus Sôter) θύσειν σωτῆρια. συνε-

πεντάσθαι δὲ καὶ τοῖς ἄλλοις θεοῖς θύσειν κατὰ δύναμιν.

Argive tradition placed Agamemnon's death on the 13th of Gamelion (about the end of January). So said 'the Argive historians' (*οἱ Ἀργολικοὶ συγγραφεῖς*),—according to an Argive writer named Deinias, who lived about 225 B.C. (Schol. here: Müller, *Frag. Hist.* vol. III. p. 25.) Possibly, then, the idea of Clytaemnestra's hideous festival may have been suggested to the poet by some actual commemoration of the event in Argolis. There was a cult of Agamemnon in various places,—notably in Laconia. (Cp. Roscher's *Lexicon*, p. 96.)

282 ή δύσμορος. The article is omitted by Nauck (cr. n.). It is not necessary, but it adds emphasis. δύσμορος, referring to the speaker, takes the article in *Ph.* 951, 1352, *Ant.* 919. Cp. η τάλαν' below, 304, 1138. For the place of the art., as 1st syll. of 27 foot, cp. *O.C.* 257, 280, *Ant.* 95.—κατὰ στέγας goes with κλαῖνα rather than with ὄρωσα. Seeing the festivities in front of the palace, she retires to weep in secret (285).

283 ε. τέτηρα has the force of an intensive present, like γέγηθα, δέδοκα, κέκηδα (Tyrtaeus fr. 12. 38), μέμνηνα, etc. (Cp. Curtius, *Gk. Verb.* ch. XVI., p. 378 Eng. transl.) So *Il.* 3. 176 τὸ καὶ κλαύσοντα τέτηρα.—Cp. *Ant.* 977 κατὰ δὲ τακόμενοι... | κλαῖνα.

πατρὸς κ.τ.λ. The normal order would be, τὴν πατρὸς ἐπωνυματικὴν διστάλαιναν δᾶιτα. (As the words stand, the

τὴν δυστάλαιναν δαῖτ' ἐπωνομασμένην
αὐτὴ πρὸς αὐτήν· οὐδὲ γὰρ κλαῦσαι πάρα 285
τοσόνδ' ὅσον μοι θυμὸς ἥδονήν φέρει.
αὗτη γὰρ ἡ λόγοισι γενναία γυνὴ
φωνούσα τοιαδ' ἔξονειδίζει κακά·
ῳ δύσθεον μίσημα, σοὶ μόνῃ πατήρ
τέθνηκεν; ἀλλος δ' οὕτις ἐν πένθει βροτῶν; 290
κακῶς ὄλοιο, μηδέ σ' ἐκ γόων ποτὲ
τῶν νῦν ἀπαλλάξειαν οἱ κάτω θεοί.
ταδ' ἔξυβρύζει· πλὴν ὅταν κλύῃ τινὸς
ἥξοντ' Ὁρέστην· τηνικαῦτα δ' ἐμμανῆς
βοᾶ παραστᾶσ', οὐ σύ μοι τῶνδ' αἰτία; 295
οὐ σὸν τόδ' ἐστὶ τοῦργον, ἦτις ἐκ χερῶν
κλέψασ' Ὁρέστην τῶν ἐμῶν ὑπεξέθουν;
ἀλλ' ἵσθι τοι τείσουσά γ' ἀξίαν δίκην.
τουαῦθ' ὑλακτεῖ, σὺν δ' ἐποτρύνει πέλας
ὅ κλεινὸς αὐτῇ ταύτᾳ νυμφίος παρών,
ὅ πάντ' ἄναλκις οὔτος, ἡ πᾶσα βλάβη,
ὅ σὺν γυναιξὶ τὰς μάχας ποιούμενος. 300

which Nauck prefers. **285** αὐτὴ made in L from αὐτῆ. **286** τοσόνδ'] το σόνδ' L.—φέρει] Nauck conj. ἔχει. **290** After τέθνηκεν L places a colon; the Aldine, a comma; Brunck and others, a note of interrogation. **293** κλύῃ] κλ. η L, the *v* being partly erased, though the accent remains. The scribe first

partic. would properly be predicative; 'I lament that the feast has been called after him.') Cp. Thuc. 7. 23 *αἱ πρὸς τοῦ στόματος νῆσαι ναυμαχοῦσαι*, and n. on *O. T.* 1245. For the gen., Eur. *H. F.* 1329 (*τεμένη*) ἐπωνομασμένα σέθεν.

The δαῖς is the feast which, in Homeric fashion (*Il.* 1. 467), would follow the sacrifice (281). Acc. to Eustathius p. 1507. 61 (on *Od.* 4. 524 ff.), 'Αγαμεμνόνεος δαῖς (or τράπεζα) was a proverb ἐπὶ τῶν ἐπ' δλέθρῳ εὐωχούμενων.' The poet may mean that Clytaemnestra called the festival 'Αγαμεμνόνεος δαῖς, in direct allusion to δεῖπνα ἄρρητα (203); and this would give a special point to ἔγγελῶσα (277). Cp. Eur. *Or.* 1008 τά τ' ἐπώνυμα δεῖπνα Θύετον. But the words do not necessarily imply more than that she called it 'Αγαμεμνόνεια.

285 f. κλαῦσαι, rather than κλαύειν, since the thought is that she is not allowed to complete the indulgence of her grief. Cp. 788 οἵμοι τάλαινα· νῦν γὰρ οἴμωξαι

πάρα. *Ph.* 360 ἐπει. ὁδάκρυσα κεῖνον.—
τίδονὴν φέρει: lit., 'as much as my inclination makes it pleasant (to weep).' φέρειν ἥδ. = 'to afford pleasure' (but ἔχειν, 'to feel' it): *O. C.* 779 οὗτος οὐδὲν ἡ χάρις χάριν φέρει: *O. T.* 1094 ἐπὶ ἡρα φέροντα. For θυμός, cp. *Her.* 8. 116 ἡ ἀλλος σφὶ θυμὸς ἐγένετο θεήσασθαι τὸν πόλεμον.

287 ἡ λόγοιστ γενναῖα, noble in her professions (though not in her deeds), inasmuch as she claimed to be the instrument of heaven in avenging her daughter: ἡ γὰρ Δίκη νῦν εἰλειν, οὐκ ἔγω μόνη (528). The Aeschylean Clytaemnestra speaks in the same lofty strain (*Ag.* 1431 ff.).—Others understand, 'this *so-called* noble woman,' as if λόγοισι denoted words said of (not by) her.

288 φωνούσα expresses the loud tone in which the taunts are uttered: cp. *Tr.* 267 (Eurytus taunting Heracles), φωνεῖ δέ, δοῦλος κ.τ.λ.

289 f. δύσθεον = ἄθεον, ἀσεβές: properly, 'having untoward gods,' as δυσδαίμων =

the unholy feast named after my sire,—weep to myself alone; since I may not even indulge my grief to the full measure of my yearning. For this woman, in professions so noble, loudly upbraids me with such taunts as these : ‘Impious and hateful girl, hast thou alone lost a father, and is there no other mourner in the world ? An evil doom be thine, and may the Gods infernal give thee no riddance from thy present laments.’

Thus she insults ; save when any one brings her word that Orestes is coming : then, infuriated, she comes up to me, and cries ;—‘Hast not *thou* brought this upon me ? Is not this deed thine, who didst steal Orestes from my hands, and privily convey him forth ? Yet be sure that thou shalt have thy due reward.’ So she shrieks ; and, aiding her, the renowned spouse at her side is vehement in the same strain,—that abject dastard, that utter pest, who fights his battles with the help of women.

wrote κλίνει (the *ei* in a compendium).

295 αἰτία] *aitiai* L. **298 τελονούσα γ']** τίσουσά γ' MSS.—Wecklein reads *τίσουσ'* έτ' (as Blaydes also conjectured). **299** —**301** Suidas s.v. ὑλακτέι quotes thus: *τοιαῦθ' ὑλακτέι σὺν δ' ἐποτρίνει πέλας | ὅ πάντα κλεινὸς οὗτος, η πᾶσα βλάβη.* **300 ταῦτα** Blomfield: *ταῦτα* MSS., and

‘having evil fortune.’ The only other examples of δύσθεος are Aesch. *Suppl.* 421, *Ag.* 1590, *Ch.* 46, 191, 525.—μίσημα, like στύγημα, δύνειμα, etc. (*Ant.* 320 n.). Cp. *Ph.* 991 ω μίσος.—σοι μόνῃ: cp. 153 n.—τέθυηκεν, euphemistic for αὐγρέθη (schol.).—ἐν πένθει, as 847 τὸν ἐν πένθει: Plat. *Rep.* 605 D ἐν πένθει δύτα.

291 f. ἐν γόνων, instead of the simple gen.; cp. 231, 987.—οι κάτω θεοι. Electra has invoked these deities as avengers (110). ‘The prayer is that they may leave her in her present wretchedness. (Not, that, after death, she may lament for ever in the shades.)

293 f. ταῦς, instead of *ταῦτη*, referring to the words just quoted: cp. *Ph.* 1045 βαρύς τε καὶ βαρεῖαν ὁ ξένος φάτιν | τὴν δ' εἴπη.

ηξοντ' Ὀρέστην. In vv. 778 ff. Clytaemnestra speaks as if this threat, which kept her in constant alarm, was made by Orestes himself. But his messages to Electra were secret (1155). The meaning is that rumours of his purpose reached her from friends in Phocis, such as Phanoteus (45).

295 παραστάσ', coming up to her in a threatening manner: cp. *O. C.* 992 εἰ τις σε... | κτενοὶ παραστάσ.

296 f. ήτις after σον, as in *O. C.* 731 ὃν after τῆς ἔμης.—ὑπεξέθου, to Strophius at Crisa (180). Cp. 1350 ὑπεξεπέμφθην.

Thuc. 1. 89 διεκομίζοντο εὐθὺς θόεν ὑπεξέθειτο (from Aegina) πάδας καὶ γυναῖκας: *ib.* 137 ἡλθε...καὶ ἐξ Ἀργον ἀ ὑπεξέκειτο.

298 ἀλλ' ισθι τοι τελονούσα γ'] Though *τελονούσα* έτ' (cr. n.) is a specious conjecture, the text is confirmed by other examples of γε combined with ἀλλά τοι in threats: *Ant.* 1064 ἀλλ' εὐ γέ τοι τόδ' ιστε. For the spelling of *τελονούσα*, cp. *O. T.* 810 n.

299 ε. ὑλακτέι, the word used of a dog's bark, here describes a yell of rage, as in Eur. *Alc.* 760 ἀμούσοις ὑλακτῶν is said of the drunken Heracles.—σὺν is here an adv. (and not, as in 746, a case of *mesis*): cp. *Al.* 1288 θδ' ἦν ὁ πράσσων ταῦτα, σὺν δ' ἐγώ παρών.—πέλας is combined with παρών as in *Al.* 83: so with παρέστατε, *ib.* 1183: and παραστατήσειν, *O. T.* 400.—παρών implies support and aid; cp. *Ph.* 373, 1405.

301 The adv. πάντα often thus strengthens an adj., as *Al.* 911 ὁ πάντα καφός, ὁ πάντις αἴδηρος.—ἄναλκις: *Od.* 3. 310 ἀνάλκιδος Αἴγιοθοιο: Aesch. *Ag.* 1224 λέοντ' ἄναλκν.—ἡ πᾶσα βλάβη, equiv. in sense to ὁ πᾶς βλάβη ὡς: see on *Ph.* 622, where this phrase is applied to Odysseus: and cp. *ib.* 927 ω πῦρ σὺ καὶ πᾶν δέιμα.

302 σὺν γυναιξὶ, i.e. with Clytaemnestra for his ally.—ταῦς μάχας, such

ἔγώ δ' Ὁρέστην τῶνδε προσμένουσ' ἀεὶ πανστῆρ' ἐφήξειν ή τάλαιν' ἀπόλλυμαι.

μέλλων γὰρ ἀεὶ δρᾶν τι τὰς οὔσας τέ μου καὶ τὰς ἀπούσας ἐλπίδας διέφθορεν.

ἐν οὐν τοιούτοις οὔτε σωφρονεῖν, φύλαι,
οὔτ' εὐσεβεῖν πάρεστι, ἀλλ' ἐν τοι κακοῖς πολλή 'στ' ἀνάγκη κάπιτηδεύειν κακά.

ΧΟ. φέρ' εἰπέ, πότερον ὄντος Αἰγίσθου πέλας λέγεις τάδ' ἡμῖν, η̄ βεβώτος ἐκ δόμων;

Η.Δ. η̄ κάρτα· μη̄ δόκει μ' ἄν, εἴπερ η̄ν πέλας, θυραιὸν οἰχινεῖν· νῦν δ' ἀγροῦσι τυγχάνει.

ΧΟ. η̄ κάνει ἔγώ θαρσοῦσα μᾶλλον ἐσ λόγους τοὺς σοὺς ικούμην, εἴπερ ὥδε ταῦτ' ἔχει;

Η.Δ. ω̄ς νῦν ἀπόντος ιστόρει· τί σοι φίλον;

Ald. 303 Another reading was ἔγώ δ' Ὁρέστην προσμένουσ' ἀεὶ ποτε (schol. in L). Accepting this, Wunder (*De Schol. Auctor.* p. 36) would alter ἐφήξειν in 304 to τούτοις: Nauck, 'Ορέστην το τῶνδε.

304 [εφήξειν] Blaydes conj. ἔφηξειν. 305 [ἀεὶ] i has been inserted after a by a later hand in L.—μου L, with most MSS., and Ald. But one at least of the later MSS. (the Florentine Δ, cod. Abbat. 41) has μοι, as Porson conjectured; so too, Thomas Mag. p. 88 R, s. v. διέφθορεν.

306 [διέφθορεν] διέφθορας Eustathius p. 191. 29. 308 [εὐσεβεῖν] Morstadt conj. εὐστομεῖν, which Nauck and Wecklein receive.—ἐν τοι Hermann: ἐν τοῖς MSS.

309 [πολλή 'στ'] πολλῆστ' (not πολλήστ') L. Both breathing and accent are from a later hand: the first hand prob. meant πολλῆστ'.—πολλή τ' A,

fights as he wages: for the art., cp. *Ant.* 190 τὸν φίλον ποιούμεθα.

304 ἐφήξειν: cp. *Ai.* 34 (Ajax to Athena) καρόν δ' ἐφήκεις (come to my aid).

305 f. μέλλων...δρᾶν τι, intending to do something great,—as his frequent messages promised (1155). For this sense of δρᾶν τι, cp. *Tr.* 160 ἀλλ' ω̄ς τι δράσων εἰρπε, and *O. C.* 732 (n.): for μέλλων with pres. inf., *O. T.* 967 n.—τὰς οὔσας τε...καὶ τὰς ἀπούσας, simply, 'all possible' hopes; (not, 'present, or more distant':) cp. *Ant.* 1108 ήτ' ήτ' ὅπάνοις, οἱ τ' οὐτε οἱ τ' ἀπόντες (n.).—μοι is unobjectionable, though I should prefer μοι (cr. n.). In *O. C.* 355 μοι is a probable correction of μου.—διέφθορεν. The perf. διέφθορα has always this act. sense where it occurs in Attic writers (Eur., and the Comic poets). In *Il.* 15. 128 (φρένας η̄νε, διέφθορας) it has a pass. sense; so, too, with Hippocrates (8. 246), and with later writers, as Plutarch and Lucian.

307 f. σωφρονεῖν, to observe such moderation as the Chorus recommend; εὐσεβεῖν, to abstain from the unfilial behaviour which Clytaemnestra resents (596), and which Electra herself deplores as a cruel necessity (616—621). The passage is grievously marred by changing εὐσεβεῖν, as some do, to εὐστομεῖν (cr. n.). In Aesch. *Ch.* 140 Electra says, αὐτὴ τέ μοι δὸς σωφρονεστέραν πολὺ | μητρὸς γενέσθαι χειρά τ' εὐσεβεστέραν.

ἐν τοι κακοῖς: similarly τοι can separate the art. from its noun (*O.C.* 880, etc.). The vulg. ἐν τοῖς κακοῖς is not unmetrical (since not only τοῖς, but also ἐν, coheres with κακοῖς), but is weak. In *Ai.* 776, too, τοι was corrupted to τοῖς.—πολλή 'στ' ἀνάγκη, as *O. C.* 293, *Tr.* 295.—καπιτηδεύειν κακά: i.e., as her circumstances are evil, so, on her own part (καὶ, 1026), she is driven to an evil behaviour, —i.e., to defying her mother: as she says in 621 αἰσχροῖς γὰρ αἰσχρὰ πράγματ' ἐκβιδάσκεται.

I place only a comma, not a colon.

But I, looking ever for Orestes to come and end these woes, languish in my misery. Always intending to strike a blow, he has worn out every hope that I could conceive. In such a case, then, friends, there is no room for moderation or for reverence; in sooth, the stress of ills leaves no choice but to follow evil ways.

CH. Say, is Aegisthus near while thou speakest thus, or absent from home?

EL. Absent, certainly; do not think that I should have come to the doors, if he had been near; but just now he is a-field.

CH. Might I converse with thee more freely, if this is so?

EL. He is not here, so put thy question; what wouldest thou?

and most MSS.: πολλή γ' E (as corrected), and Ald.: so, too, Brunck and Hermann.—*ἀνάγκη* L has an erasure after *η*: perhaps of *v*, with *σ* written above it. **312** ἡ κάρτα] *η* made from *ἡ* in L.—Meineke would read either ἡ κάρτα μὴ etc. (without a stop), or καὶ κάρτα μὴ etc. **314** ἡ κᾶν] In L the 1st hand wrote ἡ δ' ἀν: a later has corrected this to ἡ κᾶν. (The accent on *a* is written double: perh. the writer intended κ' ἀν.) A has ἡ κᾶν. Most other MSS. have ἡ δ' ἀν (the Aldine reading), or ἡ δᾶν. Hermann (*Ophusc.* 4. p. 382) and Ahrens (*De Crasi* p. 9) favour ἡ δᾶν, as Wecklein adopts. **316** νῦν] νῦν Monk and Blaydes.—ιστόρει τί σοι φίλοι MSS. (In L there is a half-erased accent on *σοι*, and φίλοι has been made from φίλων.) Mattheiae conj. τό σοι φίλοι: Tournier, τά σοι φίλοι. Madvig, ιστορεῖν τί

after πάρεστιν, as the context requires; for the opposition expressed by ἀλλά is merely to the negative form of the preceding clause, not to its sense.

310 f. ὅντος...βεβώτος. The leading idea of the sentence is here expressed by the gen. absol., as so often by the participle in other cases (*O. C.* 1038 n.).—It was necessary for the plot that the absence of Aegisthus should be notified to the spectators at some early moment; Clytaemnestra reminds them of it at v. 517.

312 f. ἡ κάρτα recurs below, 1278; *Tr.* 379; *At.* 1359: but only here as an independent affirmative, which is elsewhere καὶ κάρτα (*O. C.* 65, 301).—θυραῖον, fem., as is θυραῖος in *Tr.* 533 (n.).—οἰχεῖν: 165 n.—δύροισι, like 174 οὐρανῷ n.—τυγχάνει, without ὁ, 46 n.

314 f. ἡ κᾶν...ικούμην..; The force of ἡ καὶ, which inquires with a certain eagerness (663, *O. T.* 368, 757), seems exactly in place here. The leader of the Chorus, not without trepidation, approaches the subject which is uppermost in their thoughts. With ἡ τᾶν, or ἡ δᾶν (a crasis

for which ἐπειδὰν is quoted), there would be no interrogation. But neither seems nearly so fitting as ἡ κᾶν.—ἐς λόγους τοὺς σούς ικούμην instead of ἐς λόγους ικούμην *σοι*: cp. Her. 2. 28 τῶν ἑμοὶ ἀπικομένων ἐς λόγους.

316 ὡς νῦν is better here than ὡς νῦν.

ιστόρει τί σοι φίλοι; This punctuation is necessary unless the text is to be altered. It has been called ‘harsh.’ But it is not more abrupt than εἰδέναι θελω in 318, and it suits the slight surprise with which Electra hears the question. The conjecture τό (or τά) σοι φίλοι throws an awkward stress on the enclitic *σοι*: and *σοι* would be inappropriate.

With the other punctuation, ιστόρει τί σοι φίλοι, the words could mean only, ‘ask what it is that you wish’; not, ‘ask whatever you wish.’ Classical Greek writers use τίς instead of ὃστις only where there is an indirect question (as λέγε τι χρήσεις). In the Appendix I have examined the alleged exceptions to this rule. It will be found that, when they are real, they are post-classical.

- ΧΟ. καὶ δή σ' ἐρωτῶ, τοῦ κασιγνήτου τί φήσ,
 ῆξοντος, ἢ μέλλοντος; εἰδέναι θέλω.
ΗΛ. φησίν γε· φάσκων δ' οὐδὲν ὅν λέγει ποεῖ.
ΧΟ. φιλεῖ γὰρ ὄκνεῖν πρᾶγμ' ἀνὴρ πράσσων μέγα. 320
ΗΛ. καὶ μὴν ἔγωγ' ἔσωστ' ἐκεῖνον οὐκ ὄκνῳ.
ΧΟ. θάρσει· πέφυκεν ἐσθλός, ὥστ' ἀρκεῖν φίλοις.
ΗΛ. πέποιθ', ἐπεί τὰν οὐ μακρὰν ἔζων ἔγώ.
ΧΟ. μὴ νῦν ἔτ' εἴπης μηδέν· ὡς δόμων ὄρῳ
 τὴν σὴν ὅμαιμον, ἐκ πατρὸς ταύτον φύσιν, 325
 Χρυσόθεμιν, ἐκ τε μητρός, ἐντάφια χεροῖν
 φέρουσαν, οἵα τοῖς κάτω νομίζεται.

ΧΡΤΣΟΘΕΜΙΣ.

τίν' αὖ σὺ τήνδε πρὸς θυρῶνος ἔξόδοις
 ἐλθοῦσα φωνεῖς, ὥς κασιγνήτη, φάτιν,
 κούδ' ἐν χρόνῳ μακρῷ διδαχθῆναι θέλεις 330
 θυμῷ ματαίῳ μὴ χαρίζεσθαι κενά;
 καίτοι τοσοῦτόν γ' οἶδα κάμαυτήν, ὅτι
 ἀλγῶ πὶ τοῖς παροῦσιν· ὥστ' ἂν, εἰ σθένος
 λάβοιμι, δηλώσαιμ' ἂν οἵ αὐτοῖς φρονῶ.

τοι φίλον;—Otto Jahn thought that a verse had dropped out after 316.

L points thus: *τοῦ κασιγνήτου τί φήσι· | ἦξοντος, ἢ μέλλοντος εἰδέναι θέλω.* G. Wolff places a comma after μέλλοντος, so that *τί* may depend on *εἰδέναι*. 319 *φάσκων* δ' [made in L from *φάσκον* τ']—ποεῖ L, with an erasure of *i* after *o*. 321 *ἔγωγ'* *ἔσωστ'* L, with most MSS.: *ἔσωστ' ἔγωγ' τ'*. 323 *ἐπεί τὰν]* *ἐπεί τ' ἀν* (made from

317 f. καὶ δή, i.e., without further preface: cp. 892: *Ant.* 245 καὶ δὴ λέγω σοι: *O. C.* 31 n.—τοῦ κασιγνήτου τί φήσι..; Cp. *Od.* 11. 174 ἐπεὶ δέ μοι πατρός τε καὶ νέος: *Ph.* 439 ἀνάξου μὲν φωτὸς ἔξερπομαι (n.).

ῆξοντος, about to come (soon), ἢ μέλλοντος, or delaying? Do his messages indicate zeal, or do they not? Cp. *O. C.* 1627 τί μέλλομεν | χωρέν; The words could also mean, ‘about to come soon, or (at least) purposing to do so’ (cp. *Tr.* 75 ἐπιστρατεύεν.. ἢ μέλλειν ξτι): but the antithesis recommends the former view.—The participles explain *τί*, being equiv. to δητὶ ἦξει, ἢ μέλλει; cp. *Aesch. Ag.* 271 εὐγάρ φρονοῦντος ὅμιμα σοῦ κατηγορεῖ.

319 *φησίν γε*, sc. *ῆξειν*: cp. 171 f.—ποεῖ: for the spelling, cp. *Ph.* 120 n.

321 καὶ μὴν ἔγωγ'. It depends on the context in each case whether καὶ μὴν signifies (1) ‘and indeed,’ as in 556; or

(2) ‘and yet,’ as here, and in 1045, 1188. For the addition of γε, cp. 1045 n.—οὐκ ὄκνῳ, a dat. of manner (=οὐκ ὄκνοντα). The emphasis is upon this phrase.

322 ἀρκεῖν = ἐπαρκεῖν, as in *O. C.* 262.

323 ἐπεί, ‘for else’; i.e., εἰ μὴ ἐπεποιθη. So in *O. T.* 433 ἐπεί implies εἰ μὴ.—μακράν means, ‘so long as I actually have lived.’ ‘If I had not (hitherto) been confident, I should not have continued to live so long.’

324 Here, as in 316, νῦν is better than ννν. The Chorus wish Electra to cease speaking of Orestes, because they regard Chrysothemis as a partisan of Clytaemnestra and Aegisthus.—δόμων, gen. of the place whence, with φέρουσαν: cp. *Ph.* 613 ἀγουστο νήσου: *O. T.* 152 Ηθῶν.. ἔβας.

325 ὅμαιμον is further defined, as in 12: cp. 156. Lys. or. 32 § 4 ἀδελφοτε.. ὄμο-

CH. I ask thee, then, what sayest thou of thy brother? Will he come soon, or is he delaying? I fain would know.

EL. He promises to come; but he never fulfils the promise.

CH. Yea, a man will pause on the verge of a great work.

EL. And yet I saved *him* without pausing.

CH. Courage; he is too noble to fail his friends.

EL. I believe it; or I should not have lived so long.

CH. Say no more now; for I see thy sister coming from the house, Chrysothemis, daughter of the same sire and mother, with sepulchral gifts in her hands, such as are given to those in the world below.

CHRYSOTHEMIS.

Why, sister, hast thou come forth once more to declaim thus at the public doors? Why wilt thou not learn with any lapse of time to desist from vain indulgence of idle wrath? Yet this I know,—that I myself am grieved at our plight; indeed, could I find the strength, I would show what love I bear them.

ἔπειτ' ᾧ L: in marg., *ἔπει τοι ἀν.*—*ἔξων ἔγω*] Meineke conj. *ἔξων ἔτι.* 324 μὴ νῦν MSS.: *μή νυν* Monk and Blaydes. 325 πατρὸς ταύτου] πατρὸς τ' αὐτοῦ (made from πατρὸς ταύτων) L.—*φύσιν*] φύσαι Γ, whence Fröhlich conj. *φύσαι ἐκ ταύτου πατρός.* Mekler (in 6th Teubner ed. of Dind.) writes *κάσιν.* 329 ἐλθοῦσα] Nauck writes *ἐστῶσα.* Seebeck conj. *ἀλγοῦσα:* F. W. Schmidt, *οἰχοῦσα.* 330 For *μακρῷ* Hartung conj. *γε τόδε.* 331 γρ. ψυχῆι ματαῖ L. 334 φρονῶ] *ι* has been erased after *ῶ* in L.

πάτροι καὶ ὁμομήτροι.—**φύσιν**, adverbial acc., ‘by birth’: cp. 1125:—*Tr.* 380 πατρὸς μὲν οὐσια γένεσιν Εὑρύτου.

326 Χρυσόθεμην: the name occurs nowhere else in the play, except in v. 158. Eur. uses it once, *Or.* 23 Χρυσόθεμης Ἰφιγένεια τ' Ἡλέκτρα τ' ἔγω. For the place of the name in the sentence, cp. 695.—*ἐντάφια*, *ἐναγλυπτα*, offerings for the grave of Agamemnon: viz., (1) libations, *χοαλ*, and (2) some other articles, such as flowers, and perhaps cakes, described at v. 434 by the word *κτερίσματα*, as distinct from *λοιπά*. Cp. v. 405 *ἐμπυρά* (n.). It is evident that, even if she is attended by a *πρόσπολος*, Chrysothemis carries some, at least, of the gifts in her own hands: cp. 431 ὥν *ἔχεις χερῶν*.—For the tribrach in the 5th foot, cp. *O.T.* 719 n.

327 οἴα is nom. to *νομίζεται*, not acc., as though *φέρειν* were understood: cp. 691. To pay funeral rites was *τὰ νομίζεντα ποιέν* (*Aeschin.* or. 1 § 14) or *φέρειν* (*Dem.* or. 18 § 243). *Isae.* or. 2 § 46 *ἐναγλύχη αὐτῷ καθ' ἔκαστον ἐνιαυτὸν*.

328 πρὸς θυρῶντος ἔξόδους, close to the thoroughfare of the *θυρῶν* or vestibule (*O. T.* 1242): cp. *Aesch.* *Th.* 33 πυλῶν ἐπ' ἔξόδους. These words go with *φωνεῖς*, while *ἐλθοῦσα* emphasises her boldness in seeking such publicity. As *αὐτὸν* implies, she has often done so before; cp. 517 ὅσ σ' ἐπεῖχ' ἀεὶ | μή ται θυραῖν γ' οὐσαν αἰχλώνειν φλοιος.

330 For the absence of caesura, cp. *Ph.* 101 n.

331 θυμῷ.. χαρίζεσθαι: cp. *Antiphon Tetr.* Γ. γ. § 2 (μέθη) ἐπάλει τῷ θυμῷ χαρίζεσθαι: *Eur. fr.* 31 δργῇ γὰρ δοτις εὐθέως χαρίζεται | κακῷ τελευτᾷ. So *O.C.* 855 δργῇ χάριν δούς. The verb *χαρίζομαι* is nowhere else used by Sophocles.

332 κατοι τοσοῦτόν γ' οἶδα, as in *O. T.* 1455: cp. *AI.* 441 κατοι τοσοῦτόν γ' ἔξεπιστασθαι δοκῶ.—**κάραντήν, δτι,** instead of *ὅτι κάγω*: cp. 520 f.: *Ph.* 444 τοῦτον οἰσθ' εἰ δῶν κυρεῖ; (n.).

333 τ. For the repeated *ἄν*, cp. *O. T.* 339 n.—*οἵ αὐτοῖς φρονῶ*: cp. *Ar. Ach.* 446 Τηλέφω δ' ἄγω φρονῶ.

νῦν δ' ἐν κακοῖς μοι πλεῖν ὑφειμένη δοκεῖ,
καὶ μὴ δοκεῖν μὲν δρᾶν τι, πημαίνειν δὲ μῆ.

335

τοιαῦτα δ' ἄλλα καὶ σὲ βούλομαι ποεῖν.

καίτοι τὸ μὲν δίκαιον οὐχ ἥ γὰρ λέγω,
ἄλλ' ἥ σὺ κρίνεις· εἰ δ' ἐλευθέραν με δεῖ
ζῆν, τῶν κρατούντων ἐστὶ πάντ' ἀκουστέα.

340

Η.Δ. δεινόν γέ σ' οὖσαν πατρὸς οὐ σὺ πᾶς ἔφυς
κείνουν λελήσθαι, τῆς δὲ τικτούσης μέλειν.
ἀπαντα γάρ σοι τάμα νουθετήματα
κείνης διδακτά, κούδεν ἐκ σαυτῆς λέγεις.
ἔπειθ' ἑλοῦ γε θάτερ', ἥ φρονεῖν κακῶς,

345

335 Suidas s. v. ὑφειμένοι quotes these words, πλεῖν δ' ἐν κακοῖς ὑφειμένη δοκεῖ.

336 Hartung writes, πημαίνειν δὲ ἔμε. **337** ἄλλα Dindorf: ἄλλα MSS. and Ald.: Wecklein conj. τοιαῦτα δ' ἀν ἄμα.. βούλομην: Kayser, τοιαῦτα δῆτα: Hoffmann, τοιαῦτα μᾶλλον: Stürenburg, τοιαῦτα, ἀδελφή, which Nauck receives.

338 ἥ γὰρ made in L from η γάρ. **340** ἀκοսτέα L, as in Tr. 431 ζηκοσεν.

335 ὑφειμένη, *submissæ*: cp. Eur. *Alc.* 524, κατθανεῖν ὑφειμένην, 'resigned to die.' Here the figurative πλεῖν gives a special sense to the partic., viz., 'with lowered sail.' So Ar. *Ran.* 1220 ὑφέσθαι μοι δοκεῖ | τὸ ληκόθιον γάρ τοῦτο πνευσεῖται πολύ. Plut. *Luc.* 3 μεθ' ἡμέραν μὲν ὑφειμένοις πλέων τοῖς ιστοῖς καὶ ταπεωῖσι, νύκτωρ δὲ ἐπαιρομένοις.

For the image, cp. Eur. *Med.* 524 ἀκροσι ταῦλοφος κραστέδοις (with close-reefed sails) ὑπεκφργεῖ | τὴν σὴν στύμαργον, ὡ γύναι, γλωσσαλγαῖ: Ar. *Ran.* 997 ἀλλ' ὅπως, ὡ γεννάδα, | μὴ πρὸς ὄργην ἀντλέξεις, | ἄλλὰ συστεῖλας, ἀκροσι | χρώμενος τοῖς ιστοῖς κ.τ.λ. and conversely *Ant.* 715 ναὸς δοτίς ἐγκρατὴ πόδα | τενας ὑπείκει μηδέν. Ovid *Epist.* 1. 8. 71 *moderatus opta*, | *Et voti, quaeſo, contrahe vela tui.* Shakesp. *Henry VI.*, pt. iii, act 3 sc. 3. 5 'Now Margaret | Must strike her sail,
and learn awhile to serve | Where kings command.'

336 καὶ μὴ δοκεῖν κ.τ.λ. Her thought is, δοκεῖς μὲν δρᾶν τι, πημαίνεις δὲ οὐ: 'you have merely the semblance of being active against our foes, without really harming them. I will not imitate you.' The first μὴ affects all that follows it. Such a combination of independent negatives is especially frequent in denials of illogical conduct; since Greek idiom loved to bring out a want of consistency by a parataxis with μὲν and δέ. Thus Plat. *Alcib.* 1. p. 124C ἔγω γάρ τοι οὐ περὶ μὲν

σοῦ λέγω ὡς χρὴ παιδευθῆναι, περὶ δ' ἐμοῦ οὐ. Dem. or. 18 § 179 οὐκ εἴπον μὲν τοῦτα, οὐκ ἔγραψα δέ ('I did not say these things, but fail to propose them!'). Similar is O. C. 277 καὶ μὴ θεοὺς τιμῶντες ἔτει τοὺς θεοὺς | τι μοιραίστη ποεῖσθε μηδαμῶς.

337 τοιαῦτα δ' ἄλλα. She wishes Electra's behaviour to be a faithful copy of her own. Cp. Her. 1. 191 τὰ περ ἥ τῶν Βαβυλωνίων βασιλεῖα ἐποίησε..., ἐποίεε καὶ δῆτα. Plat. *Rep.* 372D γηραιοὶ τελευτῶντες ἄλλοι τοιούτοις βίοις τοῖς ἐκγύνοις παραδώσουσι. —The MS. **ἄλλα** is impossible. Thus placed, it could not have the 'appealing' force claimed for it by Schneidewin ('Come, thus do thou also'): cp. 411n. It is strange that any doubts should be felt as to **ἄλλα** (cr. n.).

338 ff. καίτοι τὸ μὲν δίκαιον κ.τ.λ. Chrysostomis, like Ismene (*Ant.* 65), recognises the duty from which she shrinks. The poet's object is not to contrast a good with a base nature, but the heroic with the commonplace.—**κρίνεις**, decide, choose. The contrast is between the pronouns rather than between the verbs: thus the sense would be the same, if we had, οὐχ ἥ ἔγω κρίνω, ἀλλ' ἥ σὺ. (Cp. O. T. 54n.) —εἰ.. με δεῖ=ει μέλλω: cp. O. T. 1110 εἰ χρή τι κάμε κ.τ.λ.: Tr. 749 εἰ χρή μαθεῖν σε. —**ἐλευθέραν**, whereas Electra is a slave (1192).

ζῆν. A monosyllable, followed by a

But now, in these troubled waters, 'tis best, methinks, to shorten sail; I care not to seem active, without the power to hurt. And would that thine own conduct were the same! Nevertheless, right is on the side of thy choice, not of that which I advise; but if I am to live in freedom, our rulers must be obeyed in all things.

EL. Strange indeed, that thou, the daughter of such a sire as thine, shouldst forget him, and think only of thy mother! All thy admonitions to me have been taught by her; no word is thine own. Then take thy choice,—to be imprudent;

341 δεινόν γέ σ' οὐσαν] Blomfield and Monk conj. δεινὸν σέ γ' οὐσαν: Nauck, δεινὸν σὲ φῦσαν. **345—351** A. Schöll regards these seven verses as interpolated. Otto Jahn proposed to delete vv. 345, 346. Leutsch (*Philol.* XXXVIII. p. 159) thinks that something has been lost before v. 345, and also after v. 346.

345 ἔπειθ'] ἔπει θ', made from ἔπειθ', L.—θάτερ', ἦ] θάτερον τ, as Musgrave conj.—Blaydes conj. ἔπει ξελοῦ γε θάτερον: Nauck, δυοῦ ἐλοῦ δὲ θάτερον.

pause, can begin the verse even when, as here, it is non-emphatic: so *O. T.* 1448 θῶ. But more often it has emphasis, as *O. T.* 546 σοῦ, *ib.* 986 σῆ.—παντ', adv. (301).—δικουστέα: for the plur., cp. *Ant.* 677 f. διμυντέα...ἡσηστέα (n.).

341 δεινόν γε. For this γε in comment, cp. *Ph.* 1225 δεινόν γε φωνεῖς (n.).

342 τῆς...τικτούστης, as *O. T.* 1247, the pres. part. expressing the permanent relationship; cp. Eur. *Ion* 1560 ἥδε τικτει σ' ('is thy mother'), and *O. T.* 437 n.

μέλειν: schol. φροντίζειν. The personal use of μέλειν was admitted by Aesch. (*Ag.* 370 θεοὺς βροτῶν ἀξιούσθαι μέλειν), and Eur. (*H. F.* 772 θεοὶ τῶν ἀδίκων | μέλουσι). We are not obliged to assume it here, nor in *Ai.* 688, Τεύκρῳ τ', ἡ μόλη, σημηνάτε | μέλειν μὲν ἡμῶν, εὑνοεῖν δὲ ὑμίν ἀμά: but in both places it gives the simplest construction.

343 f. ταράδ νουθετήματα: the possessive pron.=an objective gen., ἔμοι: cp. *O. T.* 969 τῷώθ πέθω: *O. C.* 332 σῆ... πρωμηθία.—κείνης διδακτά: cp. *Tr.* 934 ἐκδιδαχθεῖς τῶν κατ' οἰκον: *O. T.* 1437 μηδενὸς προσήγορος.—έκ σαντῆς: cp. 885.

345—351 The text, which has been suspected (cr. n.), is sound; but the train of thought is somewhat obscured by compression.

'You forget your father, and care only for your mother. All your counsels to me come from her. Then (*ἔπειτα*),—that being so,—give up the attempt at a compromise. Make a *choice* (*ἐλοῦ γε*). You can be imprudent (*φρονέν κακώς*),—as you say that I am,—and loyal to your dead

father. Or you can be prudent (*φρονοῦσα*), and forgetful of him,—as you actually are; you who (*ἥτις*) say, indeed, that you would show your hatred of the murderers if you could; and yet, when *I do* resist them, you try to turn me from my purpose. You merely add the shame of cowardice to our woes.'

345 ἔπειθ', 'then,' 'after that'; i.e., 'such being the case,'—that you side with Clytaemnestra. This use of the word in logical inference is not rare (cp. *Il.* 5. 812, 10. 243). Others render it: (1) 'Further'—which does not fit the context: or (2) 'And yet,' 'nevertheless,'—a sense which *ἔπειτα* seldom bears except in a question; e.g., Eur. *Alc.* 821 f. ΘΕ. γυνὴ μέν οὖν δλωλεῖ Ἀδυῆτοι, ζένε. ΗΡ. τι φή; *ἔπειτα* δῆτά μ' ἔξεντετε; Nor is that sense so suitable here.

ἔλοῦ γε. The effect of γε is merely to emphasise the verb,—opposing a definite choice to a compromise. Cp. 411 συγγένειαθε γ': 1035 ἔπιστο γ'. When γε is thus added to the imperative, it is more often in such combinations as ὅρα γε μήν (*O.C.* 587), οἱ παῖσαι γε μέντοι (*Ai.* 483).

φρονέν κακώς, to be imprudent. The chief theme of the timid sister's speech (328—340) has been prudence; as in 994 she insists on τὴν εὐλάβειαν, and Electra says (1027) ηλῶ σε τοῦ νοῦ, τῆς δὲ δειλίας στργῶ.

Other explanations are:—(1) 'Choose to be thought either *lost to right feeling*, or, if you have such feeling, then at least *forgetful* of your duty.' (2) 'Choose to seem either *unintelligent* (if you are

ἢ τῶν φίλων φρονοῦσα μὴ μνήμην ἔχειν.
 ἥτις λέγεις μὲν ἀρτίως ὡς, εἰ λάβοις
 σθένος, τὸ τούτων μῆσος ἐκδείξεις ἄν.
 ἐμοῦ δὲ πατρὶ πάντα τιμωρουμένης
 οὔτε ξυνέρδεις τὴν τε δρῶσαν ἐκτρέπεις. 350
 οὐ ταῦτα πρὸς κακοῖσι δειλίαν ἔχει;
 ἐπεὶ δίδαξον, ἢ μάθ' ἔξι ἐμοῦ, τί μοι
 κέρδος γένουτ' ἀν τῶνδε ληξάσῃ γόων;
 οὐ τῷ; κακῶς μέν, οἴδ', ἐπαρκούντως δ' ἐμοί.
 λυπῶ δὲ τούτους, ὥστε τῷ τεθνηκότι 355
 τιμᾶς προσάπτειν, εἰ τις ἔστ' ἐκεὶ χάρις.
 σὺ δ' ἡμὶν ἡ μισοῦσα μισεῖς μὲν λόγῳ,
 ἔργῳ δὲ τοῖς φονεῦσι τοῦ πατρὸς ξύνει.
 ἔγὼ μὲν οὖν οὐκ ἄν ποτ', οὐδὲ εἰ μοι τὰ σὰ
 μέλλοι τις οἴστειν δῶρ', ἐφ' οἴσι νῦν χλιδᾶς, 360
 τούτοις ὑπεικάθοιμι· σοὶ δὲ πλουσίᾳ
 τράπεζα κείσθω καὶ περιρρείτω βίος.
 ἐμοὶ γάρ ἔστω τούμε μὴ λυπεῖν μόνον

346 μὴ μνήμην] Kayser conj. καὶ μνεῖαν.

347 λέγεις] λέγοις E. **351** δειλίαν] Michaelis conj. μωρίαν. Leutsch supposes a lacuna after this v. **354** ἐπαρκούντως MSS., and Ald.: ἀπαρκούντως Thomas Mag. s. v. ἀπαρκεῖ (p. 24. 16), which Dindorf and Nauck adopt.—δ' ἐμοὶ Brunck: δέ μοι MSS. [Thomas Mag., l.c., Σοφοκλῆς ἀπαρκούντως ἐμοὶ.] **355 f.** Transposed in L, the right order being

merely the blind instrument of our rulers); or, if you act with clear understanding (*φρονοῦσα*),—thinking to benefit me,—at least forgetful of your father.' Both these views assume that the question is merely between two interpretations which might be placed on the present conduct of Chrysanthemis. But Electra is putting the dilemma between imprudent loyalty and prudent disloyalty.

346 τῶν φίλων, meaning esp. her father: cp. 241 γονέων: 652 φίλουσ. (In 368, however, φίλους=Electra and Orestes.)

347 f. ἥτις, causal, because v. 346 describes the course which she is actually taking. The words λέγεις μὲν..ἐκδείξεις ἀν correspond with φρονοῦσα, as illustrating her prudence; while 349 f. explain the sense in which she forgets her father.—**μῆσος:** Electra puts bluntly what Chrysanthemis veiled by the euphemism οὐ αὐτῶς φρονῶ (334).

349 τάντα, adv.—τιμωρουμένης: the midd., as in 399, where the active would

be normal. 'To avenge one' is usu. *τιμωρεῖν τινι* (the accus., denoting the person chastised, being often omitted), as O. T. 136 γῇ τῇδε τιμωρῦντα. 'To ruinish a person' is usu. *τιμωρεῖσθαι τινα* (to which a dat. of the person avenged can be added): Ph. 1258 δι σε τιμωρήσεται. Conversely in O. T. 107, 140 *τιμωρεῖν=τιμωρεῖσθαι*.

350 οὗτε...τε: cp. O. C. 1397 n.: Ph. 1321 f., 1363.—τὴν τε δρῶσαν: more pointed here than ἐμέ τε δρῶσαν: 'her who does act.'

351 πρὸς κακοῖσι, 'in addition to the miseries' of the family.—Not:—'Do not these things involve cowardice in addition to being base?' That would require πρὸς τῷ κακῷ, as Plat. *Crito* p. 46 A μὴ ἀμα τῷ κακῷ καὶ αἰσχρῷ γ (=ἀμα τῷ κακῷ εἶναι).—δειλίαν ἔχει, cp. Dem. or. 18 § 279 τὸ δὲ δὴ καὶ τοὺς πρὸς ἐμὲ αὐτὸν ἀγώνας ἔσαντα νῦν ἐπὶ τόνδ' ἥκειν καὶ πᾶσαν ἔχει κακλαν.

352 ἐπει, i.e., if there be indeed any good in such counsels. Cp. 323. For

or prudent, but forgetful of thy friends: thou, who hast just said that, couldst thou find the strength, thou wouldst show thy hatred of them; yet, when I am doing my utmost to avenge my sire, thou givest no aid, but seekest to turn thy sister from her deed.

Does not this crown our miseries with cowardice? For tell me,—or let me tell thee,—what I should gain by ceasing from these laments? Do I not live?—miserably, I know, yet well enough for me. And I vex *them*, thus rendering honour to the dead, if pleasure can be felt in that world. But thou, who tellest me of thy hatred, hatest in word alone, while in deeds thou art with the slayers of thy sire. I, then, would never yield to them, though I were promised the gifts which now make thee proud; thine be the richly-spread table and the life of luxury. For me, be it food enough that I do not wound mine

indicated by β' and α'.—τεθυηκότι] ο from ω in L. 357 ἡμῖν from ἡμῖν L.—For ἡμῖν ή, Gomperz conj. ή λαν. 359 οὐ was omitted by the scribe of L, but has been added above the line by a late hand: it is omitted in L² (=Lb).—εἰ μοι τὰ σά] Wecklein conj. εἰ δις τόσα: Tournier, εἰ μοι τόσα, with σοσοι for εφ' οσοι in 360. 360 μέλλοι μέλλει E, Γ. 362 περρείτω L. 363 τοῦμε μή λυπεῖν] The 1st hand in L wrote τοῦ μὲ (not με) μή λυπεῖν: then τοῦ was altered to τὸν (*sic*), to avoid blotting in the erasure over ν. The other MSS. have either τούμε (as A),—sometimes written τούμε,—or τοῦ με (as Γ). For con-

this controversial ἐτει with the imperat., see O. T. 390, O. C. 969.—ἢ μάθ' έξικοῦ: cp. 565 ηγώ φράσω. For the parenthesis, Schneid. cp. Eur. *Cycl.* 121 σπείρουσι δ', η τῷ ξῶσι, Δῆμητρος στάχων.

354 ἐπαρκούντως occurs nowhere else in classical Greek: though, as Dindorf notes, it is cited by the grammarian Joannes Philoponus (7th cent. A.D.) in his *τονικὰ παραγγέλματα*, p. 39. 17. But the corresponding sense of ἐπαρκεῖν, though rare, is well-attested: Solon fr. 5, 1 τόσον κράτος, οσσον ἐπαρκεῖ. It seems unnecessary, then, to read ἀπαρκούντως.

356 προσάπτεν, render as a tribute: cp. II. 24. 110 τόδε κύδος Ἀχιλλῆι προτι-
άπτω. Pind. *N.* 8. 36 ως παισι κλέος | μή
τὸ δύσφαιον προσάψω. Plat. *Soph.* 231A
μὴ μείζον οὐτούς προσάπτωμεν γέρας.

εἴ τις ἔστι' ἔκει χάρις, if any gratification can be felt in the nether world,—δόπον τὸ χαίρειν μηδαμοῦ νομίζεται (Aesch. *Eum.* 423). For ἔκει=ἐν 'Αἰδου, cp. *Ai.* 855, *Ant.* 76.

357 Ε. ἡμῖν, ethic dat., (thou, whom I am asked to regard as hating,) 272.—ξύνει, here=‘art their *ally*’: whereas in 263 the same phrase, applied to Electra,

means merely that she dwells in the same house.

357 f. τὰ σὰ..δῶρ', the privileges (in regard to soft living) which the rulers confer upon her.—εφ' οἰστ, as in 333, instead of the simple dat.—χλιδός, *superbīs*. Eur. *fr.* 986 πλούτῳ χλιδώσα θνητὰ δῆ, γύναι, φρονεῖ.

361 f. ὑπεικάθομι: on these forms, see O. T. 651 n.—πλούσια: in contrast with the κεναὶ τράπεζαι of 192.—περι-
ρείτω, be superabundant; a sense of περιρρεῖν not elsewhere found in Greek of this age; but cp. Plut. *Per.* 16 (referring to the domestic economy of Pericles), οὐδενὸς ολον (as is usual) ἐν οκλι μεγάλῃ καὶ πράγμασιν ἀφθόνοις περιρρέοντος.

363 Ε. τοῦμε μή λυπεῖν: ‘For me, let it be food enough that I do not pain myself (by a base compliance with the murderers)’: ἔμε for ἔμαυτήν, as ἔμοι for ἔμαυτῷ in *Ant.* 736 ἀλλω γάρ η μοι χρή με τῆσδ' ἀρχειν χθονες; For the figurative sense of βόσκημα, cp. Aesch. *Ch.* 26 δι' αἰώνων δ' ινγρασι βόσκεται κέαρ. The phrase λυπεῖν έαυτῷ seems to have been familiar: Eur. *Cycl.* 336 ως τούμπτειν γε καὶ φαγεῦν τούφ' ημέραν, | Ζεὺς οὐτὸς ἀν-

- βόσκημα· τῆς σῆς δ' οὐκ ἔρω τιμῆς τυχεῖν.
οὐδὲ ἀν σύ, σώφρων γ' οὖσα. νῦν δ' ἐξον πατρὸς 365
πάντων ἀρίστου παιδα κεκλήσθαι, καλοῦ
τῆς μητρός· οὕτω γὰρ φανεῖ πλείστοις κακή,
θανόντα πατέρα καὶ φίλους προδούστα σούς.
- ΧΟ. μηδὲν πρὸς ὄργὴν πρὸς θεῶν· ὡς τοῖς λόγοις
ἔνεστιν ἀμφοῖν κέρδος, εἰ σὺ μὲν μάθοις 370
τοῖς τῆσδε χρῆσθαι, τοῖς δὲ σοῖς αὐτῇ πάλιν.
- ΧΡ. ἐγὼ μέν, ὡς γυναικες, ἥθας εἰμί πως
τῶν τῆσδε μύθων· οὐδὲ ἀν ἐμνήσθην ποτέ,
εἰ μὴ κακὸν μέγιστον εἰς αὐτὴν ἴον
ἥκουσ', ὃ ταύτην τῶν μακρῶν σχήσει γόων. 375
- Η.Λ. φέρ' εἰπὲ δὴ τὸ δεινόν· εἰ γὰρ τῶνδε μοι
μεῖζόν τι λέξεις, οὐκ ἀν ἀντείποιμ' ἔτι.
- ΧΡ. ἀλλ' ἐξερῶ σοι πᾶν ὅσον κάτοιδ' ἐγώ.
μέλλουσι γάρ σ', εἰ τῶνδε μὴ λήξεις γόων,
ἐνταῦθα πέμψειν ἔνθα μή ποθ' ἥλιον 380
φέγγος προσόψει, ζῶσα δ' ἐν κατηρεφεῖ

jectures, see Appendix.

364 τυχεῖν] λαχεῖν E, Pal., Vindobonensis. In L

a later hand has written λα over τυχεῖν. **365** νῦν δ'] In L δ' has been inserted by S.

367 οὕτω L.—πλείστοις] Nauck writes πλείστον. **371** αὐτὴν r:
αὐτὴν L. **372** εἰμι made in L from εἰ μή. **373** οὐδ'] Triclinius wrote κούκ (T, with δ' superscript, and E as corrected): Brunck, κούδ'. **374** αὐτὴν]

θρώπαισι τοῖσι σώφροσι, | λυπεῖν δὲ μηδὲν
αὐτὸν: Eur. (?) fr. 174 (Nauck) μή οὖν
ἔθελε λυπεῖν σαντὸν (where Hermann con-
jectured μή ννν θέλε | λυπεῖν σαντὸν).
The tone of the phrase here is explained
by the context. In the preceding verses
Electra has fully set forth her view: now
she is summing it up, in words suited to
a hearer of whose sympathy she despairs.
'Enough for me if I do not offend my
own sense of right'; i.e., 'I must obey my
own instincts,—as you follow yours.'

Remark the resemblance to the pas-
sage where Antigone—summing up her
position—compares the *moral pain* of
neglecting her duty with those penalties
which she contemns:—κελούσι ἀν ἥλιον·
τούσδε δ' οὐκ ἀλγύνομαι (Ant. 468). There,
too, we have a Sophoclean triad of
clauses, the third echoing the first,—as
τῆς σῆς δ' οὐκ ἔρω τιμῆς τυχεῖν here re-
iterates the sense of σοι δὲ πλούσια...
βίος (n. on Ant. 465 ff.).

One of the scholia recognises the tra-
ditional reading, and explains it correctly:

—τοῦτο μόνον ἐμὲ βοσκέτω, τὸ μὴ λυπεῖν
ἐμὲ ταῦτην, εἰ ('as I should do, if') τοῖς
φοεῖσθαι τῷ πατρὸς πείθεσθαι ἀναγκασθή-
σουμα.—The conjectures have been nume-
rous: see Appendix.

365 οὐδ', ἀν σὺ κ.τ.λ., sc. ἔρωης (or
ἥρας), as οὖσα=εἰ εἴης (or ἥσθα): for the
ellipse of a verb after ἀν, cp. Tr. 462,
Ph. 115.

366 παιδα, where the dat. παιδὶ is
also admissible: cp. Ant. 838 n.—κε-
κλήσθαι: cp. fr. 83 καταρκεῖ τούδε κεκλήσ-
θαι πατρὸς. By forgetting her duty to her
father, she as it were repudiated him, and
will be known only as Clytaemnestra's
daughter. Here (as in 341 f.) it is im-
plied that the paternal claim on filial
piety is naturally stronger than the mater-
nal (Aesch. Eum. 658 ff.: Eur. Or.
552f.). In the case of a son, τὸ πατρὸς
καλεῖσθαι conveyed a reproach of effemi-
nacy: thus in Soph. fr. 139 (from a satyr-
play) a boy is described as now too old
πατρὸς καλεῖσθαι παιδα, τοῦ πατρὸς παρόν.
(See, too, Eur. El. 933 ff.)

own conscience; I covet not such privilege as thine,—nor wouldest thou, wert thou wise. But now, when thou mightest be called daughter of the noblest father among men, be called the child of thy mother; so shall thy baseness be most widely seen, in betrayal of thy dead sire and of thy kindred.

CH. No angry word, I entreat! For both of you there is good in what is urged,—if thou, Electra, wouldest learn to profit by her counsel, and she, again, by thine.

CHR. For my part, friends, I am not wholly unused to her discourse; nor should I have touched upon this theme, had I not heard that she was threatened with a dread doom, which shall restrain her from her long-drawn laments.

EL. Come, declare it then, this terror! If thou canst tell me of aught worse than my present lot, I will resist no more.

CHR. Indeed, I will tell thee all that I know. They purpose, if thou wilt not cease from these laments, to send thee where thou shalt never look upon the sunlight, but pass thy days

Tournier conj. ήμᾶς. 376 εἰ γάρ] Elms. conj. εἰ δὲ (*ad O. C. p. 115: Edin. Rev. XIX. p. 79.*) 378 ἔξερῶ σοι L (with τ over σ from a later hand), L² (=Lb), and Ald.: ἔξερῶ τοι A and others. 379 λήξεις] L has λήξειος made from λήξησις (or λήξουσ?). λήξους r, and Ald.—γέων] γρ. καὶ λόγων schol. in L. 380 μή ποθέ] Nauck writes μηκέθ'. 381 προσόψει] κατόψει Eustathius p. 1839. 61.—κατηρφεῖ] Nauck conj. κατώρυχι or κατωρυχεῖ.

367 πλείστοις: as below, in vv. 975—985, she imagines how she and her sister, if they act nobly, will be praised by all.

369 μηδὲν, sc. ἐλτις: πρὸς ὄργην, ‘angrily’; like πρὸς βλαν, πρὸς ἡδονήν, etc. (*Ph. 90 n.*): Ar. *Ran.* 856 σὺ δὲ μὴ πρὸς ὄργην, Αλεχάλ, ἀλλὰ πράντως | Φεγγά.

370 διφοίν is best taken as dat. fem., ‘for both of you,’ ‘on both your parts’: though (notwithstanding its position) it could be also gen. fem. The objection to taking it as dat. masc. with τοῖς λόγοις is that the noun or pron. joined to διφοίν or ἀμφοτέρων is usu. dual, as *O.C.* 483 ἐξ ἀμφοῖν χεροῖν, *O.T.* 683 ἀμφοῖν ἀπ' αὐτοῖν. Similarly ἀμφοτέρων usu. takes a plur.; for *Il. 21.* 115 χείρε πετάσσας | ἀμφοτέρας is exceptional. A discrepancy in the number of the verb is more frequent, as *Plat. Rep.* 478 Α δυνάμεις δὲ ἀμφοτέραι ἐστον.

371 τῆσδε...αἴτη, referring to the same person, as *Ph.* 841 τοῦδε...τοῦτον (n.). Electra is in need of caution, and Chrysothemis of loyalty. For πάλιν, cp. 1434.

372 f. ἵγω μὲν: 251 n.—πως, *fere: Ai.* 327 τοιαῦτα γάρ πως καὶ λέγει κώδιρεται.—μύθων, in a disparaging sense, as Eur.

Andr. 744 τοὺς σοὺς δὲ μύθους ῥᾳδίως ἔγω φέρω.

373 οὐδέ, ‘nor.’ Brunck wrote κούδε, wishing οὐδέ to mean ‘not even’ (*cp. O.C. 1429 οὐδὲ ἀγγελοῦμεν φλαῦρα*). But this is unnecessary, esp. as ποτε follows.

374 εἰ λόν: cp. *O. C. 1771 λόντα φόνον* | τοῖσιν δύαισιοι.—σχήματι: 223.

376 τὸ δεινὸν: so Antigone to Ismene, *Ant.* 95 ἔτι με.. | παθεῖν τὸ δεινὸν τοῦτο. —εἰ γάρ τῶνδε μοι. Elmsley proposed δὲ instead of γάρ. But the spondee can stand in the 5th foot, since εἰ coheres with the following words (the metrical effect being as that of one word, e.g. ἔξαιρομενον): *so O.C. 115 ἐν γάρ τῷ μαθεῖν.*

379 γάρ, prefatory: 32.—γάνων, though v. 375 ends with the same word: *cp. 161, 163 (γά...γάν).* This may have prompted the weak *v.l. λόγων.*

380 ff. ἐνταῦθα =ἐνταῦθοι, as in *Tr.* 1193.—ἐνθα μή ποτε...προσόψει: *cp. 436: O.T. 1412 ἐκρύψατ;* ἐνθα μήποτ' εἰσόψεοθ', ἔτι: *Tr. 800, Ai. 659.*—ζῶσα, implying that it will be a living death; *cp. Ant.* 883 ζῶσα τυμβεύειν.

κατηρφεῖ, lit. ‘roofed over’; the στέγη meant is a vault or dungeon, not a natural cavern (though the adj. would suit that

*στέγη χθονὸς τῆσδ' ἐκτὸς ὑμνήσεις κακά.
πρὸς ταῦτα φράζου, καί με μὴ ποθὲ ὕστερον
παθοῦσα μέμψῃ· νῦν γὰρ ἐν καλῷ φρονεῖν.*

- Η.Δ. *ἡ ταῦτα δή με καὶ βεβούλευνται ποεῖν;* 385
 Χ.Ρ. *μάλισθ· ὅταν πέρ οἴκαδ' Αἴγισθος μόλη.*
 Η.Δ. *ἀλλ' ἔξικοιτο τοῦδε γ' οὐνεκ' ἐν τάχει.*
 Χ.Ρ. *τίν', ὡς τάλαντα, τόνδ' ἐπηράσω λόγον;*
 Η.Δ. *ἔλθεῖν ἐκεῖνον, εἰ τι τῶνδε δρᾶν νοεῖ.*
 Χ.Ρ. *ὅπως πάθης τί χρῆμα; ποῦ ποτ' εἰ φρενῶν;* 390
 Η.Δ. *ὅπως ἀφ' ὑμῶν ὡς προσώτατ' ἐκφύγω.*
 Χ.Ρ. *βίου δὲ τοῦ παρόντος οὐ μιείαν ἔχεις;*
 Η.Δ. *καλὸς γὰρ οὐμὸς βίστος ὥστε θαυμάσαι.*
 Χ.Ρ. *ἀλλ' ἦν ἄν, εἰ σύ γ' εὑ φρονεῖν ἡπίστασο.*
 Η.Δ. *μή μ' ἐκδίδασκε τοῖς φίλοις εἶναι κακήν.* 395
 Χ.Ρ. *ἀλλ' οὐ διδάσκω· τοῖς κρατοῦσι δὲ εἰκαθεῖν.*
 Η.Δ. *σὺ ταῦτα θώπευ· οὐκ ἐμοὺς τρόπους λέγεις.*
 Χ.Ρ. *καλόν γε μέντοι μὴ 'ξ ἀβούλίας πεσεῖν.*

382 *χθονὸς*] Nauck writes *πόλεως*. For *στέγη χθονὸς* Wilamowitz conj. *θόλῳ στέγης* (*Hermes* XIV. p. 176).—*ἐκτὸς*] Schenkel conj. *ἐντὸς*.—*κακά*] Wecklein conj. *τὰ σά* (*Ars* p. 55). **383** *καὶ με*] Blaydes conj. *κοῦ με*. **385** *ἡ ταῦτα δή με* L, with most MSS., and Ald.: *ἡ ταῦτα γάρ με* Triclinius (T, with a few of the later MSS.),

also). So the sepulchral chamber of Antigone is a *κατηρεφθῆ τύμβος* (*Ant.* 885, n.): cp. *ib.* 774, and 891).

χθονὸς τῆσδ' *ἐκτὸς*, because the usurpers might well fear the sympathy which disaffected Mycenaeans (like the women of the Chorus) would feel with Electra. Some critics seek to alter the text (cr. n.), thinking that the prison ought to be either in or near the house, or at least in Argolis. But they have overlooked Electra's own words in 391, referring to this threat—*ὅπως ἀφ' ὑμῶν ὡς προσώτατ'* *ἐκφύγω*.

ὑμνήσεις, decantabis: cp. *Ant.* 658 *πρὸς ταῦτην ἐφυνωτῶ Δίᾳ | ξύναιμον. Ai.* 292 *βαῖ,* *δεῖ δὲ ὑμούνεμα.*

383 f. *πρὸς ταῦτα* is often joined to the *imperat.* in warning or menace; cp. 820; *O. T.* 426; *O. C.* 455; *Ant.* 658; *Ai.* 971, 1066, 1115.

Nauck reads *κοῦ*, the conjecture of Blaydes. But *καὶ* is right. She says, 'reflect (now), and *do not* blame me after the event.' This is manifestly fitter than, 'reflect, and you *will not* blame me,' etc.

ἐν καλῷ, εὐκαρπον schol.: Xen. *H.* 4. 3.

5 νομίσαντες οὐκ ἐν καλῷ εἶναι πρὸς τοὺς ὅπλας ἵππομαχεῖν: so, too, Eur. *Heracles* 971, etc. Cp. *καλόν* (*ἐστι*)= *καρπόν* in *Ph.* 1155; and *εἰς καλόν*= *καρπῶς* in *O. T.* 78.

385 *ἡ ταῦτα δή κ.τ.λ.* The formula *ἥ..δή* expresses lively surprise, just as in *Ph.* 565 *ἥ ταῦτα δή Φοίνιξ τε χοὶ ξυνναυβάται | ..δρώσιν..;* There is no reason for preferring *ἥ..γάρ* (cr. n.), which is slightly less animated. It may be noticed that *ἥ γάρ*, as used by Sophocles, usually asks whether an inference from the previous speaker's words is correct ('am I to understand that...'): see e.g. *O. T.* 1000, 1039, 1173; *Ph.* 248, 322, 654. But here the question is virtually no more than an astonished comment.

καὶ βεβούλευνται: *καὶ* emphasises the verb: cp. *Ant.* 726 *οἱ τηλικοῦτε καὶ διδαξθεῖσθα δή..;* *O. T.* 772 n. For the perf. pass. with middle force, cp. 947.

387 *ἀλλ' ἔξικοιτο:* cp. *O. C.* 44 *ἀλλ'* *ἴλεψ...δεξαλατο. — τοῦδε γ' οὖνεκ'*, 'for that matter,' if that is all'; cp. 605, 787: *O. C.* 22 n.

388 *τίνα...τόνδ'*: cp. *Tr.* 184 *τίν'*

in a dungeon beyond the borders of this land, there to chant thy dreary strain. Bethink thee, then, and do not blame me hereafter, when the blow hath fallen; now is the time to be wise.

EL. Have they indeed resolved to treat me thus?

CHR. Assuredly, whenever Aegisthus comes home.

EL. If that be all, then may he arrive with speed!

CHR. Misguided one! what dire prayer is this?

EL. That he may come, if he hath any such intent.

CHR. That thou mayst suffer—what? Where are thy wits?

EL. That I may fly as far as may be from you all.

CHR. But hast thou no care for thy present life?

EL. Aye, my life is marvellously fair.

CHR. It might be, couldst thou only learn prudence.

EL. Do not teach me to betray my friends.

CHR. I do not,—but to bend before the strong.

EL. Thine be such flattery: those are not my ways.

CHR. 'Tis well, however, not to fall by folly.

preferred by Elmsley (*Med.* 678), and adopted by Nauck and Blaydes.—με L, A, etc.: μοι r, and Ald.—βεβούλευται] βεβούλευται 1st hand in Γ.—ποεῦ L. There is room for ι after ο, but no trace of it: cp. 319. 387 οὐνεκ'] ἔνεκ' L² (=Lb).
391 προσώτατ' ἐκφήγω] Lud. Dindorf conj. προσωτάτω φύγω. 395 φλοις.. κακήν] C. Hartung conj. κακοῖς.. φίλην. 396 εἰκάθειν Elms.: εἰκάθειν MSS.

εἶπας, ὡς γεραιέ, τὸνδε μοι λόγον; O. C. 68 n.—ταλαίνα, ‘misguided,’ as Ismene says to Antigone, οὐμοι ταλαίνης (*Ant.* 82).

389 εἰ τι τῶνδε, with a shade of irony, ‘anything of this kind’: O. C. 1034 νοεῖς τι τούτων; O. T. 1140 λέγω τι τούτων κ.τ.λ.

390 τοῦ ποτ’ εἰ φρενῶν; Cp. *Ant.* 42 ποῦ γνώμης ποτ’ εἰ; (n.).

391 ὅτως without ἀν. as in 688.—ὑμῶν, bitterly identifying her sister with her foes, whom she has hitherto called ‘them’ (348, 355, 361).—προσώτατ'. Several recent editions read προσωτάτω φύγω with L. Dindorf, on the ground that this was the correct form of the superl. adv. It is certainly the only form which elsewhere occurs in classical Attic. But Herodotus, at least, could say προσώτατα ἀπικέσθαι (2. 103); as also τὰ ἀνώτατα (2. 125), οἱ...κατώτατα ἐστεῶτες (7. 23), where an Attic writer would have used ἀνώτατω, κατώτατω. Pindar has περαιτέρον ἀλλω (O. 8. 63), instead of περαιτέρω. Thucydides uses ἐγγύτατα (1. 13 etc.) even more frequently than ἐγγύτάτω (3. 38 etc.). It seems rash, then, to assert that Sophocles could not pos-

sibly have used προσώτατα, especially when it is so decidedly commended by euphony.

392 βλού...τοῦ παρόντος, as compared with the life in the vault (381). Electra herself had said that it sufficed for her (354).

393 καλὸς γάρ κ.τ.λ. For this use of γάρ in a sarcastic retort, cp. Ar. *Ach.* 71, where the πρέσβυς has described himself and his colleagues as ἀπολύμενοι, and Dicaeopolis rejoins, σφέδρα γάρ ἐσφέδρην ἔγω κ.τ.λ.—θαυμάσται: cp. Thuc. 1. 138 ἀξιος θαυμάσαι.

395 τοῖς φλοις, i.e. τῷ πατρὶ, as in 346.

396 εἰκάθειν: cp. 361 n.

397 ταῦτα, cogn. acc., ταῦτη τὴν θωτειαν. For the verb, cp. O.C. 1336.—οὐκ ἔμοις κ.τ.λ.: ἔμοις is predicative, like τίνι in 388 (n.).

398 γε emphasises καλόν: μέντοι=‘however’: O. T. 442 π...—μή ξ. The crasis of μή with ἐκ occurs also in *At.* 278, O.T. 1075, *Ph.* 467, *Tr.* 727, 1235.—πεσεῖν, to be ruined; as O.T. 50, 146, 376: O.C. 395.

- Ηλ. πεσούμεθ', εἰ χρή, πατρὶ τυμωρούμενοι.
 Χρ. πατὴρ δὲ τούτων, οἶδα, συγγνώμην ἔχει. 400
 Ηλ. ταῦτ' ἐστὶ τᾶπη πρὸς κακῶν ἐπαινέσαι.
 Χρ. σὺ δ' οὐχὶ πείσει καὶ συναινέσεις ἐμοί;
 Ηλ. οὐ δῆτα· μή πω νοῦ τοσόνδε εἴην κενή.
 Χρ. χωρήσομαι τάρ' οἶπερ ἐστάλην ὅδον.
 Ηλ. ποὶ δὲ ἐμπορεύει; τῷ φέρεις τάδε ἐμπυρα; 405
 Χρ. μήτηρ με πέμπει πατρὶ τυμβεῦσαι χοάς.
 Ηλ. πῶς ἐπας; ἢ τῷ δυσμενεστάτῳ βροτῶν;
 Χρ. ὃν ἔκταν̄ αὐτῇ· τοῦτο γὰρ λέξαι θέλεις.
 Ηλ. ἐκ τοῦ φίλων πεισθεῖσα; τῷ τοῦτ' ἡρεσεν;
 Χρ. ἐκ δείματός του νυκτέρου, δοκεῖν ἐμοί. 410
 Ηλ. ὁ θεὸς πατρῶοι, συγγένεσθέ γ' ἀλλὰ νῦν.
 Χρ. ἔχεις τι θάρσος τοῦδε τοῦ ταρβους πέρι;
 Ηλ. εἴ μοι λέγουις τὴν ὄψιν, εἴποιμ' ἀν τότε.
 Χρ. ἀλλ' οὐ κάτοιδα πλὴν ἐπὶ σμικρὸν φράσαι.

399 *τυμωρούμεναι* Γ.404 *χωρήσομαι*] L has *o* in an erasure (from *ω*).

405 ποὶ δὲ] ποῦ δ' *r.* L has the *μ* of *ἐμπορεύμι* in an erasure (from *ν?*).—ποῖ φέρεις L, with most MSS., and Ald.: τῷ φέρεις *r* (including T). τῷ may have been due to Triclinius.—τάδε *ἐμπυρα*] Nauck and Blaydes conj. *κτερόσατα*. 407 ἢ made in L from *ειλ.* ἢ *r.* 408 ὃν ἔκταν̄] ὃν γ' ἔκταν̄ Monk. 409 τῷ] Herwerden

399 A woman, speaking of herself in the plur., uses the masc.: *Ant.* 926 παθῆτες δν̄ ξυγγροῖμεν ἡμαρτηκότες.

400 *συγγνώμην*. Ismene defends herself by a like excuse,—ἀλοῦσα τοῦς ὑπὸ χθονὸς | ξυγγροιαν ἰσχεων (*Ant.* 65).

401 : τᾶπη, maxims, sentiments: cp. Aesch. *Th.* 717 οὐκ ἀδρὸς ὀπλιτη τούτῳ χρὴ στέργειν ἔπος.—πρὸς κακῶν, it befits them: for this use of *πρός*, cp. *Ai.* 319, 581, 1071.

403 μή πω, ironical; cp. Eur. *Hec.* 1278 μή πω μανεῖ Τυνδαρὶς τοσόνδε πᾶς: id. *Med.* 365 ἀλλ' οὐ τι ταύτῃ ταῦτα· μή δοκεῖτε πω.

404 οἶπερ. ὅδον. The gen. is particitive, just as in 1035 οἱ..ἀτιματα. The only peculiarity is that ὅδος is used in an abstract sense,—‘to that point of *journeying*;—as we might have *οἱ ποπειας*, or *οἱ πλανημάτων*.

405 τῷ φέρεις. ποῖ has better authority than τῷ (cr. n.), but the latter is certainly to be preferred here.—*Ἐμπυρα* probably refers to some articles of food, perhaps cakes, which she (or a hand-maid) was carrying to be burned at the

grave (cp. 326 n.). Thus Lucian, speaking of offerings to the dead, says (*Charon* 22), καίσοντι τε τὰ πολυτελῆ δεῖπνα, καὶ ἐτὸ δρύματα οὖν καὶ μελικρατον, ὡς γοὺν εἰκόσαι, ἐκχέοντιν. Chrysostomis, in her reply, naturally speaks of the *χοαδ*, since they formed the most characteristic part of the rite. But it seems impossible that the word *Ἐμπυρα* should directly denote the libations, as was supposed by the schol. (*τάδε ἐμπυρα* ταῦτα τὰς σπουδάσ), and by Triclinius. There is nothing to show that the term *Ἐμπυρα*, ‘burnt offerings,’ was ever extended to offerings generally; or that *Ἐμπυρα* could mean, ‘offerings at a πυρά’ (as the grave is called in 901). In the only other place where Sophocles uses the word *Ἐμπυρα*, it has its ordinary sense (*Ant.* 1005).

406 τυμβεῦσαι χοάς, to offer them at the tomb; cp. *Ai.* 1063 σῶμα τυμβεῦσαι τάφῳ.

407 βροτῶν, though referring to the dead; cp. 462: Aesch. *Ch.* 129 χέοντα τάσδε χέρνιβας βροτοῦς (to Agamemnon). But in *Ant.* 851 βροτοὶ are opposed to νεκροὶ.

EL. I will fall, if need be, in the cause of my sire.

CHR. But our father, I know, pardons me for this.

EL. It is for cowards to find peace in such maxims.

CHR. So thou wilt not hearken, and take my counsel?

EL. No, verily; long may be it before I am so foolish.

CHR. Then I will go forth upon mine errand.

EL. And whither goest thou? To whom bearest thou these offerings?

CHR. Our mother sends me with funeral libations for our sire.

EL. How sayest thou? For her deadliest foe?

CHR. Slain by her own hand—so thou wouldest say.

EL. What friend hath persuaded her? Whose wish was this?

CHR. The cause, I think, was some dread vision of the night.

EL. Gods of our house! be ye with me—now at last!

CHR. Dost thou find any encouragement in this terror?

EL. If thou wouldest tell me the vision, then I could answer.

CHR. Nay, I can tell but little of the story.

conj. πῶς.—τοῦτ' Elmsley conj. τόδ' or τάδ'. 411 συγγένεσθέ γ'] συγγένεοθ' Vindobonensis and Pal., also Suidas (s.v. συγγένεσθε). συγγένεσθε τε Priscian 17, 172.—Blaydes writes συγγένεσθ' ἔτι'. 413 λέγους Triclinius: λέγεσο L, with most MSS., and Ald. 414 ἐπὶ] Fröhlich conj. ἐπος.—σμικρὸν] L has the letters δν in an erasure. The 1st hand wrote either σμικροῦ or σμικρῶν: the former seems more probable. Above δν, the letters ων (from the 1st hand?) are

408 δν ἔκταν' αὐτῇ. Not δν γ': she is finishing Electra's sentence for her. Cp. Ph. 105, 98s.

409 τῷ τοῦτ' ἥρεσεν; The spondee in the 5th foot is correct, since τοῦτ' coheres with its verb, giving the effect of a single word. (Cp. 376.)

410 δεῖματος, a word often used of a terrifying dream: Aesch. Ch. 523 ἔκ τ' δνειράτων | καὶ νυκτιπλάγκτων δεῖμάτων πεταλμένη | χοᾶς ἐπεψύε τάσδε δύσθεος γυνή. Eur. Hec. 69 τί ποτ' ἄφρομαι ξυνυχος οὕτω | δείμασι, φάσμασι; Lycophron 225 ἀπώσαι νυκτίφοιτα δεῖματα.

δοκεῖν ἔμοι: cp. O. T. 82 ἀλλ' εἰκάσαι μέν, ηδὺς (n.). At v. 426 she speaks positively; as if the recital of the dream had raised her surmise into certainty.

411 θεοι πατρῷοι, the gods of the Pelopid house: see on O. C. 756 πρὸς θεῶν πατρῷον: and for the synizesis in θεοι, also ib. 964 n.

συγγένεοθέ γ': cp. O. T. 275 εῦ ξυνέειν εἰσαι θεοι: Aesch. Ch. 460 (the Chorus

invoking Agamemnon) ξὺν δὲ γενοῦ πρὸς ἔχθρούς. For γε, cp. 345 n.

ἀλλὰ νῦν, 'now at least,'—though not sooner. Cp. O. C. 1276 πειράσατ πάλλ' ὑμεῖς γε (n.). She hails the dream as a sign from the nether world that vengeance is imminent, and invokes the gods of her house to co-operate with the χθόνιοι.

413 ἐπομένῳ ἀν τότε. When ἀν is the second syllable of the 5th foot, it is usually preceded by an elision; as in Eur. Andr. 935, 1184; Phoen. 1619, 1620; Heracl. 456; Eur. fr. 362 κάποσώσαι' ἀν πατρός (Pors. Suppl. Praefat. p. xxxiv).

414 ἐπὶ σμικρὸν, lit. 'to a small extent,' like ἐπὶ πολὺ, ἐπὶ μέγα, ἐπὶ μακρόν, etc. Cp. Plat. Soph. 254 Β κοινωνεύ..τὰ μὲν ἐπὶ ὀλύγοι, τὰ δ' ἐπὶ πολλά. G. Wolff's reading, ἐπὶ σμικρῶν, could mean, 'in a few words,' but is less natural here. —φράσαι is almost redundant, as in O.C. 35, 50, 1582.

- Ηλ. λέγ' ἀλλὰ τοῦτο· πολλά τοι σμικροὶ λόγοι
ἔσφηλαν ἥδη καὶ κατώρθωσαν βροτούς. 415
- ΧΡ. λόγος τις αὐτήν ἐστιν εἰσιδεῖν πατρὸς
τοῦ σοῦ τε κάμον δευτέραν ὄμιλίαν
ἐλθόντος εἰς φῶς· εἶτα τόνδ' ἐφέστιον
πῆξαι λαβόντα σκῆπτρον, οὐφόρει ποτὲ
αὐτός, τανῦν δ' Αἰγισθος· ἐκ τε τοῦδ' ἄνω
βλαστεῖν βρύοντα θαλλόν, ϕ̄ κατάσκιον
πᾶσαν γενέσθαι τὴν Μυκηναίων χθόνα.
τουαῦτα τον παρόντος, ἥνιχ' Ἡλίω
δείκνυσι τοῦναρ, ἔκλυνον ἐξηγουμένου.
πλείω δὲ τούτων οὐ κάτοιδα, πλὴν ὅτι
πέμπει με κείνη τοῦδε τοῦ φόβου χάριν. 425

partly erased. σμικρῷ A, E, etc.: σμικρῷν Γ. σμικρὸν Η. and Ald. 415—425 A. Schöll regards these vv. as interpolated. 418 δευτέραν] Morstadt conj. νυκτέραν. Nauck would reject the v., and take πατρὸς ἐλθόντος κ.τ.λ. as gen. abs. 419 Morstadt infers from εἴτα, and from v. 645 (ἢσσῶν ὄνειρων), that something has been lost after ἐλθόντος εἰς φῶς. 421 ἐκ τε] ἐκ δὲ Γ. 422 ϕ̄ A, with most MSS.: τῶι L, Γ: whence Bergk conj. κλῶνα in place of θαλλόν. 424 τοῦ

415 σμικροὶ λόγοι, here in the sense of 'few,' 'brief,' rather than trivial. Cp. O. T. 120 ἐν γὰρ πόλλῳ ἀν ἔξειροι μαθεῖν. O. C. 443 ἐποὺς σμικροῦ χάριν.

417 ff. πατρὸς..δευτέραν ὄμιλίαν= πατέρα αὐτὸς ὄμιλοντα: cp. Eur. *Herac.* 581 ὑμεῖς δ', ἀδελφῶν ἡ παροῦσ' ὄμιλα, | εὐδαιμονοῦτε. So Ph. 868 οἰκούρημα... ξένων (n.).

ἐφέστιον πῆξαι: cp. O. T. 1411 θαλάσσιον ἐκρύψατ' (n.). The floor of the Homeric megaron was not of wood or stone, but merely of earth trodden hard; Odysseus, when he sets up the axes, digs a trench in it (*Od.* 21. 120). **πῆξαι**, then, affords no reason against referring ἐφέστιον to the hearth in the megaron (270 n.). But the vision of the tree becomes more intelligible if we imagine the sceptre planted at the altar of Ζεὺς Ηρεκίος in the open αὐλή of the house (*Ant.* 487). The suppliants at the household altars of Oedipus can say of themselves, ἔξμεσθ' ἐφέστιοι (O. T. 32).

This sceptre is described in the *Iliad* (2. 101 f.) as the work of Hephaestus, who gave it Zeus; Hermes transmitted it to Pelops, from whom it passed to Atreus and Agamemnon. The Homeric sceptre is often called χρύσεον (*Il.* 2. 268, etc.), prob. as being ornamented with

gold foil, or studded with gold nails (*Il.* I. 246 χρυσεῖος ἥλοσι πεπαρμένον). Among the objects found at Mycenae are some supposed remains of such sceptres (Schliemann, *Myc.* 201, etc.).

οὐφόρει ποτὲ κ.τ.λ.: cp. 268 n.

421 ff. ἐκ τε may have been preferred by the poet to ἐκ δὲ on account of ταῦν δ'. —**βρύοντα**, luxuriant (with foliage): cp. *Il.* 17. 56 (*έρνος*) βρύει ἄνθει: O. C. 16 n.—**φ...γενέσθαι**: for the inf. in relative clause of oratio obliqua, cp. Her. 6. 117 ἀδρεὶς οἱ δοκέειν ὁπλίτην ἀντιστῆναι μέγαν, οὐ τὸ γένειον τὴν ἀστίδα πᾶσαν σκιάζειν. Thuc. 2. 102 λέγεται δὲ καὶ Ἀλκμανοι..., δτε δὴ ἀλασθαι αὐτὸν..., τὸν Ἀπόλλω...χρήσαι κ.τ.λ.

The vision resembles that of Astyages, who dreamed that a vine sprang from his daughter Mandanè, the wife of Cambyses, τὴν δὲ ἀμπελὸν ἐπισχεῖν τὴν Ἀστίν πᾶσαν. The ὀνειροπόλοι explained this to mean that her son (Cyrus) should reign in his grandfather's stead. (Her. I. 108.) The spreading branches figure also in the dream of Xerxes (*id.* 7. 19): ἐδέκεε...ἐστεφανώσθαι Ἐλαῖς θαλλῷ, ἀπὸ δὲ τῆς Ἐλαῖς τὸν κλάδον γῆν πᾶσαν ἐπισχεῖν.

In choosing the sceptre of Agamemnon as the stock from which the wondrous growth is put forth, Sophocles may have

EL. Tell what thou canst; a little word hath often marred, or made, men's fortunes.

CHR. 'Tis said that she beheld our sire, restored to the sunlight, at her side once more; then he took the sceptre,—once his own, but now borne by Aegisthus,—and planted it at the hearth; and thence a fruitful bough sprang upward, wherewith the whole land of Mycenae was overshadowed. Such was the tale that I heard told by one who was present when she declared her dream to the Sun-god. More than this I know not,—save that she sent me by reason of that fear.

(made from *τοῦ*). L, with most MSS., and Ald.: *τοῦ Γ*, and the schol. on *O. C.* 477, who quotes vv. 424 f. **425 δέκινσι]** δέκινειν schol. on *O.C.* 477.—[*ἔξηγουμένου*] In L, *ησ*, written over the final *ον*, has been partly erased. *ἔξηγουμένης* A, Γ, E. **427 με κείη** L, A, etc., and Ald.: *μ' ἔκεινη τ. —τοῦ φόβου]* *τοῦ τάρβου* cod. Ienensis B. 7 (14th cent.), with *τοῦ φόβου* written above. **428—430** Morstadt, A. Schöll, and Todt reject these verses.—The MSS. (except Γ) and Ald. make Electra's speech to begin at v. 428. Turnebus was the first editor (1552—3) who, following

had in mind the words of Achilles (*Il. I.* 234 ff.); *ναὶ μὰ τόδε σκῆπτρον τὸ μὲν οὐποτε φύλλα καὶ ὄσους | φύσει, ἐπεὶ δὴ πρώτα τούτη ἐν δρεσσι λέλαιπεν, | οὐδὲ ἀναθηλήσει.*

424 ε. τοῦ παρόντος has better ms. authority than *τοῦ παρόντος*, and is preferred by most editors; but the choice is nicely balanced. (1) *τοῦ* gives the simplest construction for *παρόντος*, and the better rhythm. But it is also somewhat strange, as implying that the presence of one person, and no more, was to be expected on such an occasion. In 927, *τοῦ πλησίον παρόντος ἥρικ'* ἀλλυτο, the reference is definitely to the paedagogus. (2) *τοῦ* is strongly recommended by Eur. *Med.* 67 *ἴκουσά τοι λέγοντος, οὐ δοκῶν κλένειν.* The constr. then is *τοιαῦτα ἔξηγουμένου* *ἔκλυντον τοῦ παρόντος ἥρικα ἥλιψ δέκινσι τὸ δυρά:* and *παρόντος* is properly predicative, = 'inasmuch as he was present' (and therefore able to tell). On the whole, I now prefer *τοῦ*. Hartung, to show the constr., points thus, *τοιαῦτα τοῦ παρόντος ἥριχ'* κ.τ.λ.: needlessly, I think.

Ἔλιψ δέκινσι τούναρ. Cp. Eur. *I.T.* 42 ἀ καὶ δ' ἡκει νὺξ φέροντα φάσματα, | λέξω πρὸς αἰθέρ', εἰ τι δὴ τόδε ἕστ' ἄκος. Schol.: *τοῖς γὰρ παλαιοῖς έθοις ἦν ἀποροπιᾶζομένους* (by way of expiation) *τῷ ἥλιψ διηγεῖσθαι τὰ δνέρατα.* The popular attributes of "Hλιος suggest more than one reason for such a custom. 1. He is the god of light and purity, ἀγνὸς θεός (Pind. *O.* 7. 60), who dispels the terrors of dark-

ness. 2. As the all-seeing god, *πανοπτης*, he is especially the detector of guilt (*Od.* 8. 270), able to reveal the lurking danger which an evil dream might foreshadow. 3. And, generally, he is a saving power (*σωτήρ*, Paus. 8. 31. 7): cp. Aesch. *Suppl.* 213 *καλούμεν αὐγὰς Ἡλίου σωτηρίους.*

426 ε. οὐ κάτοιδα, πλὴν κ.τ.λ.: cp. 410 n.—*πέμπει με κείη.* Ellendt agrees with Brunck in writing *μ' ἔκεινη*, on the ground that the demonstrative pron. gains emphasis by the elision. But there is really nothing to choose. The fact that the best ms. (L) has the rarer form may be allowed to turn the scale. (Cp. *Tr. 1091.*)

428—430 These three verses, which the MSS. give to Electra, and which several recent critics reject (cr. n.), clearly belong to Chrysothemis, and are genuine. Electra's exclamation of joy (411) caused Chrysothemis to ask if her sister had any ground for hope (412). Electra replied that, when she had heard the dream, she would say. This showed her sister that Electra relied merely on the fact that Clytaemnestra had seen some fearful vision. Now, therefore, instead of asking for Electra's interpretation, she merely repeats her counsel (383 f.) before proceeding on her errand. The words *πρὸς νὺν θεῶν κ.τ.λ.* (428 ff.) show the train of her thought. To Chrysothemis, the alarm of Clytaemnestra (427) is more important than the apparition of Agamemnon. The

πρός νυν θεῶν σε λίσσομαι τῶν ἐγγενῶν
ἔμοὶ πιθέσθαι μηδ' ἀβουλίᾳ πεσεῖν.

εἰ γάρ μ' ἀπώσει, σὺν κακῷ μέτει πάλιν.

430

ΗΔ. ἀλλ', ὁ φίλη, τούτων μὲν ὅν ἔχεις χεροῦν
τύμβῳ προσάψῃς μηδέν· οὐ γάρ σοι θέμις
οὐδ' ὄσιον ἔχθρᾶς ἀπὸ γυναικὸς ιστάναι
κτερίσματ' οὐδὲ λοντρὰ προσφέρειν πατρί·
ἀλλ' ἡ πνοαῖσιν ἡ βαθυσκαφεῖ κόνει
κρύψον νιν, ἔνθα μή ποτ' εἰς εὐνὴν πατρὸς
τούτων πρόσεισι μηδέν· ἀλλ' ὅταν θάνη,
κευμήλι' αὐτῆ ταῦτα σωζέσθω κάτω.
ἀρχὴν δ' ἄν, εἰ μὴ τλημονεστάτη γυνὴ
πασῶν ἔβλαστε, τάσδε δυσμενεῖς χοὰς

435

οὐκάν ποθ', ὅν γ' ἔκτεινε, τῷδ' ἐπέστεφε.
σκέψαι γάρ εἴ σοι προσφιλῶς αὐτῇ δοκεῖ

440

Triclinius, gave vv. 428—430 to Chrysothemis.

430 ἀπώσει] ἀπώσηι L.

433 The 1st hand in L wrote, οὐδ' ὅτον ἔχθρᾶς γυναικὸς ιστάναι: a later hand has inserted ἀπὸ above the line. ἀπὸ is wanting in some of the later MSS. (as Γ); but present in others (as A and E), and in Ald. For ἀπὸ, Wecklein (*Ars* p. 6) conj. πρὸς, as Dindorf, too, suggested, though both keep ἀπό: Tournier, τάδε. Nauck writes, οὐδ' ὅτον ἔχθρᾶς ιστάναι κτερίσματα | γυναικός. **435 πνοαῖσιν]** Heath conj. πνοαῖσιν (and so Nauck and Blaydes read): Blaydes, πνοαῖς δός: Reiske, πνρᾶ δός:

dream is only a new reason why Electra should be cautious,—not why she should hope.

The current ascription of the verses to Electra was doubtless prompted by verse 413. It was supposed that the recital of Chrysothemis must be immediately followed by the comments of Electra. But, as Hermann observed, the phrase ἀβουλίᾳ πεσεῖν would alone suffice to show that the verses belong to Chrysothemis (cp. 398). Nor could the warning, σὺν κακῷ μέτει πάλιν, be fitly uttered by Electra.

428 τῶν ἐγγενῶν, ‘the gods of our race’: cp. *Ant.* 199 γῆν πατρῷαν καὶ θεοὺς τοὺς ἐγγενεῖς (n.). The phrase of Electra, θεοὶ πατρῷοι (411),—recalling the memory of her father,—would be less fitting for Chrysothemis.

429 f. ἀβουλίᾳ, causal dat.; cp. 398 ἐξ ἀβουλίας. (In *Tr.* 597, αἰσχύνη πεσεῖ, the dat. is one of manner.)—σὺν κακῷ, = κακὸν παθοῦσα (383 f.). Cp. 61 σὺν κέρδει.—μέτει, sc. με, ‘thou wilt come in search of me,’ to help thee: schol. αὐτὴ μετελένσῃ με καὶ ἀξώσεις μετὰ σοῦ γενέσθαι.

431 δαλλ', beginning the appeal: *O.T.* 14, *O.C.* 238 f.—ὁ φίλη. The bitter feeling seen in vv. 391 and 403 has passed away before the new hope, and she speaks with affectionate earnestness. —τούτων μὲν, as opposed to the offerings recommended in 440.

432 ff. οὐ..θέμις, it is not sanctioned by usage, οὐδ' ὄσιον, nor is it pious towards the gods: *ius fasque vetant.* Cp. *Ant.* 74 n.: Plat. *Phaedo* p. 108 Α τῶν δοτῶν τε καὶ νούμαν (meaning rites in honour of the dead): Ar. *Th.* 676 δοτα καὶ νόμιμα.

ἔχθρᾶς ἀπὸ γυναικὸς: for ἀπό, ‘on the part of,’ cp. 146: *O.C.* 1289 καὶ ταῦτ' ἀφ' ὑμῶν ... βούλησομαι | .. κυρεῖν ἔμοι. The prep., emphasising the quarter from which the offerings come, is suitable here.

κτερίσματ', used at 931 as including libations (894), but here distinguished from them. See on *O.C.* 1410 ἀλλ' ἐν τάφοισι θέσθε κάν κτερίσμασιν. The verb κτερίζειν occurs in *Ant.* 204 (n.).—λοντρὰ = χοὰς : 84 n.

435 f. δαλλ' ἡ πνοαῖσιν κ.τ.λ., ‘cast them to the winds—or bury them deep in

—So by the gods of our house I beseech thee, hearken to me, and be not ruined by folly! For if thou repel me now, thou wilt come back to seek me in thy trouble.

EL. Nay, dear sister, let none of these things in thy hands touch the tomb; for neither custom nor piety allows thee to dedicate gifts or bring libations to our sire from a hateful wife. No—to the winds with them! or bury them deep in the earth, where none of them shall ever come near his place of rest; but, when she dies, let her find these treasures laid up for her below.

And were she not the most hardened of all women, she would never have sought to pour these offerings of enmity on the grave of him whom she slew. Think now if it is likely that the dead

Johnson (Lond. ed. 1722) πόαισιν (Fröhlich, ἡ 'πόαισιν').

conj. μύψον.—ένθα] Meineke conj. ένθεν. 437 ὅταν] Tournier conj. ἔστ' ἀν.

438 σωζέσθω] σωζέσθω L, with most MSS.: σωζέσθων ῥ. 439—441 A. Schöll rejects these vv. 439 δ' ἀν] The v. l. γάρ, found in some of the later MSS. (as E and Pal.), is written above δ' ἀν by the 1st hand in L. 440 πασῶν

ἔβλαστε] Dobree conj. ἔβλαστε πασῶν.—δυσμενεῖς] Toldt conj. δυσμενεῖ: Nauck, δυσμενεῖς. 441 ἔκτεινε, τρφδ'] Kolster conj. ἔκτεινεν, ὁδ'. 442 αὐτῇ] Nauck

the earth.' The first thought is a passionate utterance of scorn and loathing. Cp. Eur. *Bach.* 350, where Pentheus, in his rage against Teiresias, cries, καὶ στέμματ' ἀνέμοις καὶ θυελλαισιν μέθες. *Iro.* 418 'Αργεῖ δνείδη καὶ Φρυγῶν ἐπανέσεις | ἀνέμοις φέρεσθαι | παραδίδωμ'. Ap. Rhod. 1. 1334 ἀλλ' ἀνέμοις | δώμοιν ἀμπλακῆν. Theocr. 22. 167 λακον (dicebam) τοιάδε πολλά τὰ δ' εἰς ὑγρὸν φέρει κῦμα | πνοὴ ἔχουσις ἀνέμοις. (So, too, the Latin poets: Verg. *Aen.* II. 795: Hor. C. I. 26. 1: Ov. *Trist.* I. 2. 15: Tibull. I. 5. 35, etc.) The passage is wretchedly enfeebled by the conjecture ροάστον (as if she were to sink them in a river).

κρύψον adapts the general notion (ἀφάνισσον) to κένει: with πνοαῖσιν we supply παράδος, or the like. The zeugma is of a common type: *Od.* 9. 166 ἐσ γαῖαν ἐλεύσομεν . . . | καννν' τὸν αὐτὸν τε φθογγῆν δῶν τε καὶ αἴγῶν: I. 374 οὐ μελισχον ἔστιν ἀκούσαι | οὐτ' ἔπος οὔτε τι ἔργον: 20. 312 οὐνού τε πνωμένου | καὶ στόν: Pind. *P.* 4. 104 οὔτε ἔργον | οὐτ' ἔπος εὐτράπελον κενούσιν εἶτων: Aesch. *P. V.* 21 οὐ οὔτε φωνὴν οὔτε του μορφὴν βροτῶν | δψει.

vν here and in 624=αὐτά: it stands for the masc. pl. in *O. T.* 868, and for the fem. in *O. C.* 43.—ένθα μή ποτ', with fut.: cp. 380 n. The conjecture ένθεν is specious, but needless; the meaning is, 'in a place where they will have no access'

to his tomb, i.e., where they will be remote from it.—έντην is peculiarly fitting here, since the offerings are those of a false wife. Cp. Aesch. *Ch.* 318 ένθα σ' ἔχουσιν εὐαλ. *Anthol. Pal.* append. 260 κέμαι ἐσ αὐχμηρὸς καὶ ἀλαυπέας "Αἴδος εὐνές.

437 f. ἀλλ' ὅταν θάνη. If the offerings are buried deep in the ground, they will thereby be committed to the care of the νέπτεροι: cp. *AI.* 658 ff. κρύψω τόδ' ἔγχος τούρνων, ἔχθιστον φελῶν, | γατας δρόπας ένθα μή τις δύστει, | ἀλλ' αὐτὸν νέξ "Ἄδης τε σωζόντων κάτω. When Clytaemnestra passes to the nether world, let her find these treasures laid up for her there. They will be witnesses to her conscious guilt.

The conjecture ἔστ' ἀν for δταν is unnecessary, since σωζέσθω=σωζόμενα ἔ—κειμηλι': cp. *II.* 23. 618 (of a cup), τὴν νῦν, καὶ σοι τούτο, γέρον, κειμηλιον ἔστω.

439 ἀρχῆν, ομνίον, preceding the negative, as in *Ant.* 92 (n.), *Ph.* 1239.—τλημονεστάτη: cp. 275.

440 ἔβλαστε, with initial ε, as in 1095, *Ph.* 1311 εξ ήσ έβλαστε (n.): but above, in 238, this ε is long.

441 άν γ'. τρφδ': for δδε after a relat., cp. *O. C.* 1332 οἰς ἀν σὺ προσθῆ, τοισδ' ἔφασκ' εὐαλ κράτος: *Ph.* 86 f.: *Tr.* 23, 820.—ἐπέστεφε: 53 n.

442 f. The position of αὐτῇ shows that the dat. must be influenced by προσ-

γέρα τάδ' ούν τάφοισι *δέξεσθαι νέκυς,
νόφ' ἡς θανὼν ἄτιμος ὥστε δυσμενής
ἔμασχαλίσθη, καπὶ λουτροῖσιν κάρα
κηλίδας ἔξεμαξεν. ἀρα μὴ δοκεῖς
λυτῆρὶ αὐτῇ ταῦτα τοῦ φόνου φέρειν;
οὐκ ἔστιν. ἀλλὰ ταῦτα μὲν μέθες· σὺ δὲ
τεμοῦσα κρατὸς βοστρύχων ἄκρας φόβας
κάμον ταλαίνης, σμικρὰ μὲν τάδ', ἀλλ' ὅμως
ἄχω, δὸς αὐτῷ, τήνδ' ἐλιπαρῆ τρίχα

445
450

suggests ποτ' ἀν (if δέξασθαι be retained).

δέξασθαι Heath.—L has νέκυς in an erasure. The scribe had begun to write δέξασθαι a second time, but stopped at δέξα, and wrote νέκυς after it. He then erased both, and wrote νέκυς in the place of δέξα. 445 λουτροῖσιν] Nauck conj. λύτροισιν.—κάρα Brunck, which was doubtless read by the schol. on 446 (†)

φιλῶς, though it would be sufficiently explained by δέξασθαι: cp. Eur. *Hec.* 535 δέξαι χόδι μοι τάσθε.

δέξεσθαι. Sophocles has joined δοκῶ (1) with the future infinitive in at least nine places:—*O. T.* 355, 368, 399, 401: *Ph.* 14: *Tr.* 1138, 1171: *Ai.* 1086: *El.* 471. (2) With the infin. (pres. or aor.) and ἀν in *O. T.* 584: *O. C.* 748: *Ai.* 263, 1078: *El.* 312, 614. (3) With the simple aor. inf. in *El.* 805, and *Ph.* 276: in both of which places the reference is to past time.

It seems, then, a reasonable inference that here, where the reference is to future time, he would have written δέξεσθαι rather than δέξασθαι, or else would have added ἀν to the aor. inf. In three of those passages which have the fut. inf., the aor. inf. would have suited the metre equally well (*O. T.* 368 λέξειν: *ib.* 399 παραστατήσειν: *Tr.* 1171 πράξειν). It is a different question whether δοκεῖ δέξασθαι could, or could not, refer to the future: see Appendix.

444 ff. Join θανὼν ἄτιμος, ruthlessly slain: cp. 98: 1181: *Ant.* 1069 ψυχὴν τ' ἄτιμων ἐν τάφῳ κατέκισα.

ἔμασχαλίσθη. The verb occurs only here and in Aesch. *Ch.* 439 ἔμασχαλίσθη δέ γ', ὡς τόδι εἰδῆς. In his *Troilus* Sophocles used the phrase πλήρη μασχαλισμάτων, and probably also τὸ μασχαλισμόν (fr. 566). The explanation given by the scholiasts and the lexicographers dates at least from Aristophanes of Byzantium (see Appendix). Murderers used to cut off the extremities of their victim, and

suspend these at his arm-pits (μασχάλαι) and from his neck. Hence μασχαλίζω is paraphrased by ἀκρωτηράζω.

Two different motives are assigned by the Greek commentators; viz.:—(1) the desire to render the dead incapable of wreaking vengeance (ώσπερ τὴν δύναμιν ἔκεινων ἀφαιρούμενοι): (2) the desire to make an atonement (ἔξιλασασθαι τὴν δόλοφοιλαν—ἀφοιτούσθαι τὸν φόνον). There can be little doubt that the first of these motives was the primitive origin of the custom. If the second was afterwards blended with it, the idea may have been that of offering the severed portions to the gods below,—as a victim was devoted to death by cutting off a lock of hair (Eur. *Alc.* 75). Apollonius Rhodius seems to present the practice in this light (4. 477): Jason, having slain a foe, ἔξάργυματα τάψει θανόντος. Cp. *Etym. Magn.*: ἀπάργυματα λέγεται τὰ ὑπὸ τῶν τραγῳδῶν λεγόμενα μασχαλισματα.

καπὶ λουτροῖσιν κ.τ.λ.: ‘and, for ablation, she wiped off the blood-stains (from her sword) on his head.’ ἐπὶ here=‘with a view to’ (cp. *Ant.* 792 ἐπὶ λάθρᾳ, *O. T.* 1457 ἐπὶ...κακῷ), and ἐπὶ λουτροῖς = ἐπὶ καθάροις. The action was a symbolical way of saying, ‘on thy head, not mine, be the guilt,’—as though the victim had provoked his own fate (thus Clytaemnestra claimed to be the avenger of Iphigeneia). So the Greek commentators explain; see schol. on 446, ὠσπερ τὰς ἐπὶ τῷ μόσει κηλίδας ἀποτρέπομενοι: and Eustathius p. 1857. 7 ὡς εἰς κεφαλὴν δῆθεν ἔκεινοις (the victims) τρεπομένου τοῦ

in the tomb should take these honours kindly at her hand, who ruthlessly slew him, like a foeman, and mangled him, and, for ablution, wiped off the blood-stains on his head? Canst thou believe that these things which thou bringest will absolve her of the murder?

It is not possible. No, cast these things aside; give him rather a lock cut from thine own tresses, and on my part, hapless that I am,—scant gifts these, but my best,—this hair, not glossy with unguents,

τὴν ἔαυτῶν κεφαλῆ...ἢ τὴν τοῦ φονευμένου), and by Eustathius p. 1857. 7 (παρὰ τῷ Σοφοκλεῖ, ἐνθα φάνεται ταῖς τῶν πεφονευμένων κεφαλαῖς ἐναπομάτεσθαι τὸ ἐν τούς ξίφεσον αἷμα κ.τ.λ.). κάρα MSS. (except that Campb. cites κάρα from Vat. a, = cod. Vat. 40, 13th cent.), and Ald.; so, too, schol. on 445 (τὸ κάρα αὐτοῦ τὰς κηλίδας...ἔξεμάξεν). **446** ἔξεμάξεν made in L from ἔξαλμαξεν. **447** αὐτῆι made in L from αὐτῇ. **449** φόβας] κόμα Γ. In L the 1st hand has written κ and μ above φόβασ. **451 f.** Paley (*Journ. Phil.* vol. v. p. 89) thinks these two vv. interpolated.—τήνδ' ἀλιπαρῆ MSS. The schol., too, read ἀλιπαρῆ: but adds, ἐ δὲ τῷ ὑπομνήματι λιπαρῆ. This ὑπομνῆμα, cited also by the schol. on v. 488, was prob. a commentary on Sophocles by Didymus. (Cp. *Introd.*

κακοῦ. Cp. *Od.* 19. 92 ἔρδουσα μέγα ζηρού, δ σῆ κεφαλῆ διαμάξεις, 'of which thou shalt take the stain on thine own head,' i.e. 'of which the guilt shall rest upon thy head': imitated by Her. 1. 155 τὰ μὲν γάρ πρότερον ἔγω τε ἐπηρῆκα καὶ ἔγω ἐμῇ κεφαλῇ ἀναμάξας φέρω. Besides the proverbial εἰς κεφαλὴν σοι (Ar. *Pax* 1063 etc.), cp. Dem. or. 18 § 294 οἴς ἀν εἰκότως..την τῶν γεγενημένων αἰτίαν ἐπὶ τὴν κεφαλὴν ἀναθείειν ἀπαντεῖς.—This is better than to take ἐπὶ λουτροῖς as = 'for washing (of the corpse)',—i.e., in lieu of the λουτρά which it was the duty of relatives to give the dead (*Ai.* 1405 λουτρῶν δοτῶν: *O.C.* 1602 n.: *Ant.* 901).

ἔξεμάξεν, sc. ἡ Κλυταιμνήστρα: not δ νέκυς, which would require ἔξεμάξατ'. The change of subject is softened by the transition from a relative clause (ὑφ' ἡς κ.τ.λ.) to an independent sentence (cp. 188 ff.); and Greek idiom was tolerant in this matter: see on *Ty.* 362 ff.

ἄρα μη (Ant. 632), like μῶν ('can it be that..?')

448 οὐκ ἔστιν, finally rejecting the supposition, like οὐκ ἔστι ταῦτα (*Ty.* 449: *Ai.* 470).

ταῦτα μὲν μέθες· σὺ δὲ κ.τ.λ. Here σὺ δὲ marks an antithesis, not of persons, but of clauses, and serves merely to emphasise the second clause. This is a peculiarly Ionic usage. *Il.* 9. 300 εἰ δέ τοι (=σοι) Ατρεΐδης μὲν ἀπήχθετο.. | .. σὺ δὲ ἄλλους περ Παναχαιούς | τειρομένους

ἔλεαιρε: 6. 46 ζώγρει, 'Ατρέος νιέ, σὺ δ' ἄξια δέξαι ἄποντα [ζώγρει=μή κτενέ]: 4. 491 τοῦ μὲν ἄμαρτο': δὲ Λεύκον, 'Οδυσσέος ἕσθλον ἄταιρον, | βεβλήκει. Her. 3. 68 εἰ μὴ αὐτὴ Σμέρδων.. γωώσκεις, σὺ δὲ παρὰ 'Ατρόστης πιθεύει: 7. 159 εἰ δ' ἄρα μὴ δικαιοῖς ἀρχεσθαι, σὺ δὲ μηδὲ βοήθεε. The Attic poets took the idiom from the Ionians: Aesch. *Ag.* 1060 εἰ δ' ἀξινήμων οὐσα μὴ δέχει λόγον, | σὺ δὲ ἀντὶ φωνῆς φράξεις καρβάνῳ χερὶ. It is rarer in Attic prose: Xen. *An.* 4. 2. §§ 5, 6: αὐτὸλ ἔνταῦθ' ἔμενον, ὡς τὸ ἀκρον κατέχοντες: οἱ δὲ οὐ κατέχοντο.

449 f. βοστρύχων ἄκρας φόβας, since the offering at the grave was to be merely a lock of hair (πλόκαμος πενθητήρος, Aesch. *Ch.* 8), in token of grief. The hair is not now to be cut short, as for a recent death (Eur. *Helen.* 1053 γναιακεῖος ἀν οἰκτισαμέθα | κουράσι καὶ θρήνοις). The censure of Helen in Eur. *Or.* 128, εἰδετε παρ' ἄκρας ὡς ἀπέθρισεν τρίχας, | σώζοντα κάλλος, refers to the time of her mother's death.

κεδοῦν ταλαινῆς is a possessive genitive, going with τήνδ' ἀλιπ. τρίχα. It is so placed in the sentence as to heighten the pathos:—'give him a lock cut from (thine own head),—and (give) on *my* part.. this hair,' etc.

451 ἀλιπαρῆ. The schol.'s paraphrase αὐχμηράν, gives the sense which we require. Cp. Eur. *El.* 183 σκέψαι μου πιναρὰν κόμαν | καὶ πέπλων τρύχη

καὶ ζῶμα τούμὸν οὐ χλιδᾶς ἡσκημένον.
 αἵτοῦ δὲ προσπίνουσα γῆθεν εὔμενή
 ἥμην ἀρωγὸν αὐτὸν εἰς ἔχθροὺς μολεῖν,
 καὶ παῖδ' Ὁρέστην ἐξ ὑπερτέρας χερὸς
 ἔχθροῖσιν αὐτοῦ ζῶντ' ἐπεμβῆναι ποδί,
 ὅπως τὸ λοιπὸν αὐτὸν ἀφνεωτέραις
 χερὸὶ στέφωμεν ἢ τανῦν δωρούμεθα.
 οἷμαι μὲν οὖν, οἷμαί τι κάκείνῳ μέλον
 πέμψαι τάδ' αὐτῇ δυσπρόσοπτ' ὄνείρατα.
 ὅμως δ', ἀδελφή, σοί θ' ὑπούργησον τάδε
 ἐμοί τ' ἀρωγά, τῷ τε φιλτάτῳ βροτῶν
 πάντων, ἐν Αἰδου κευμένῳ κοινῷ πατρί.

XO. πρὸς εὐσέβειαν ἡ κόρη λέγει· σὺ δέ,
 εἰ σωφρονήσεις, ὡς φίλη, δράσεις τάδε.

XP. δράσω· τὸ γὰρ δίκαιον οὐκ ἔχει λόγον

455

460

465

to the Facsimile of the Laur. MS. of Sophocles, p. 21: Lond. 1885.—Heath conj. τήνδε γ' ἀλιπαρῆ: Fröhlich and Bergk, τήνδε τ' ἀλιπαρῆ: Blaydes, τήνδ' ἀνηλιφῆ: Campbell, τήνδε δυσπάντη. Hartung writes τήνδε γ' ἀλιπαρὸν. **453** *προσπίνουσα* L² (=Lb): *προσπινόσα* L (made from προσπίνουσα by a later hand), with the other MSS., and Ald.—γῆθεν] Nauck conj. νέρθεν. **454** *ἔχθρος]* αὐτὸν E.—Nauck conj. φάσ. **455** *αὐτὸν*] Blaydes conj. αὐτοῦ.—ἐπεμβῆναι made in L from ἐπεμβῆναι—ποδὶ] Wakefield conj. ποτε. **457** *ἀφνεωτέραις*] Nauck

τάδ' ἔμων. But ἀλιπαρῆς, the negative of λιπαρῆς, could mean only, ‘not earnest,’ ‘not persevering.’ In v. 1378 Electra says (to Apollo), ‘η σε πολλὰ δὴ | ἀφ' ὧν ἔχουι λιπαρεῖ προστῆν χερὶ, i.e., ‘with a zealous, a devout, hand.’ And we learn from the scholiast here that a variant, probably as old as Didymus (*circ. 30 B.C.*), for ἀλιπαρῆ was λιπαρῆ: δέστιν, ἐξ ης αὐτὸν λιπαρήσουεν, ὡς εἰ ἔλεγεν λικέτιν τρίχα, ‘a suppliant lock.’ It is surely manifest, however, that λιπαρῆς θρῆξ could not mean, ‘a lock of hair offered by a suppliant.’ We may safely, then, reject Hermann’s corresponding interpretation of ἀλιπαρῆ, *comam non accommodatam supplicationi*. Nor do I now think that ἀλιπαρῆς θρῆξ could mean ‘not cared for,’ ‘neglected.’

We come, therefore, to a dilemma.
 (1) The words τήνδ' ἀλιπαρή τρίχα may conceal some corruption: τήνδ' ought possibly to be τήνδε τ' (which is preferable to τήνδε γ' here), followed by ἀλιπαρῶν (cr. n.), ‘not sleek or glossy,’ as with unguents. I incline to this view. The genuine word was in any case probably

negative, parallel with οὐ χλιδᾶς ἡσκημένον in 452.

(2) Or else, if the text be sound, ἀλιπαρῆ may mean οὐ λιπαρόν. There is no doubt that λιπτ, ‘fat,’ is the root both of λιπαρός, ‘shining,’ and of λιπαρῆς, ‘sticking’; cp. Plat. *Crat.* 427 B τὸ λιπαρὸν καὶ τὸ κολλώδες (*Curt. Etym.* § 340). Similarly γλισχρος, ‘sticky,’ came to mean ‘importunate.’ It is barely possible that, in coining a new negative compound, the poet may have transferred the sense of λιπαρός to λιπαρῆς: but it seems improbable.

452 *ζῶμα* here = *ζῶνην*, a sense which recurs only in later Greek; as in *Anth. Pal.* 6. 272 a woman dedicates her *ζῶμα* to Artemis. (As to the *ζῶμα* of the Homeric warrior, see *Introd. to Homer*, p. 65, n. 3.)—*χλιδᾶς* (cp. 52, 360), such as embroidery, or metal work. *ζῶναι* were often elaborate and costly. A golden girdle, found in Ithaca, has as clasp a knot of metal ornamented with garnets, etc. (*Dict. of Ant.*, 2nd ed., vol. I. p. 427).—The *ζῶμα* is to be laid on the grave, as ribands etc. sometimes were:

and this girdle, decked with no rich ornament. Then fall down and pray that he himself may come in kindness from the world below, to aid us against our foes; and that the young Orestes may live to set his foot upon his foes in victorious might, that henceforth we may crown our father's tomb with wealthier hands than those which grace it now.

I think, indeed, I think that he also had some part in sending her these appalling dreams; still, sister, do this service, to help thyself, and me, and him, that most beloved of all men, who rests in the realm of Hades, thy sire and mine.

CH. The maiden counsels piously; and thou, friend, wilt do her bidding, if thou art wise.

CHR. I will. When a duty is clear, reason forbids that

conj. ἀφθονωτέραις. **459** οἴμαι μὲν οὖν, οἴμαι] Nauck conj. οἴμαι μὲν οὖν εἶναι. But we would prefer, οἴμαι μὲν καὶ θεοῖσι τάκεινοι μέλειν | πέμψασι μητρὶ κ.τ.λ. The conject. μέλειν for μέλον is also made by Blaydes. **460** πέμψαι] Wecklein (*Jahr. f. philol.*, suppl. ix. p. 169) conj. ἐλθεῖν: Blaydes, this, or μολεῖν, or ὁφθαί. —δυσπρόσποττ] δυσπρόσωπη Vindobonensis. **466** λόγον] Scaliger conj. λόγου.

cp. schol. Ar. *Lys.* 603 τὰς ταυτὰς ἃς τοῖς νεκροῖς ἔπειταν οἱ φίλοι.

453 f. προσπίπτουσα, at the tomb.—**αὐτὸν**, 'himself' (rather than merely 'him'), as the next verse shows.

455 ε. ἐξ ὑπερέπας χερός: ἐκ expresses the condition: cp. *Tr.* 875 ἐξ ἀκινήτου ποδός: *Ph.* 91 n.—ζώντ, instead of dying first, as his foes hope. The thought is, 'may he live to do it.'

457 ε. ἀφνεωτέραις. ἀφνέος is used by Pindar, Theognis, and Aesch. (though only in lyrics, *Pers.* 3 and fr. 96); ἀφνέος is the only Homeric form.—στέφωμεν: cp. 53, 441.—δωρούμεθα: cp. Pind. O. 6. 78 ἐδώρησαν θεῶν κάρυκα λιταῖς θυσίαις.

459 οἴμαι μὲν οὖν: 'Now (οὖν) I think (οἴμαι μὲν) that our father is already aiding us of his own accord; but still (δύως δέ, 461) pray for his help.' Here the particles μὲν οὖν have each their separate force, as in *O.T.* 483, *O.C.* 664, *Ant.* 65: not their compound force, 'nay rather' (1503).

If μέλον be kept, we must supply ήν, and take οἴμαι as parenthetical. This is possible, but harsh. οἴμαι cannot govern μέλον, as though it were οἴδα. (Nor can μέλον *ri* be the subject to πέμψαι, as Paley takes it: 'I think that some concern affecting him also sent these dreams.') Probably μέλειν was corrupted to μέλον through a misunderstanding of the construction. The sense is, νομίζω δέ τι καὶ ἐκείνῳ ἐμελέ τι (adv., 'in some degree')

πέμψαι κ.τ.λ. She means that, though the gods below are the primary authors of the vision, the spirit of the dead was also in some measure active.

461 σοι = σεαντῆ: cp. 363 (ἐμέ = ἐμαντῆ), n.

462 βροτῶν: cp. 407 n.

464 πρὸς εὐσέβειαν = εὐσεβῶς: cp. 369 πρὸς ὄργην (n.).

466 ε. δράσω. Chrysothemis here accepts the lock of hair and the girdle which Electra offers to her. We must suppose that, after leaving the scene, she puts Clytaemnestra's gifts somewhere out of sight.

τὸ γάρ δίκαιον κ.τ.λ. The sense is, 'When a duty has once become clear, there is no more room for disputing,—one should act forthwith.' Two constructions are possible; I prefer the first.

(1) τὸ δίκαιον is an acc. of general reference, and οὐκ ἔχει λόγον is impersonal. 'With regard to what is (clearly) right, it is unreasonable for two persons to dispute; rather both should hasten on the doing (of it).' With ἀλλ' ἐπισπεύσει we supply the notion δέ from the negative οὐκ ἔχει λόγον (as from οὐκ ἔξεστι in *O.C.* 1402 ff.; cp. *O.T.* 817 ff.). For the form of the sentence, cp. Xen. *H.* 7. 3. 7 τὸν περὶ Ἀρχίαν...οὐ ψῆφον ἀνεμελατεῖ, ἀλλὰ ὅποτε πρῶτον ἐδωμάσθητε ἐπιμαρήσασθε. So here the acc. τὸ δίκαιον, which represents the object of δρᾶν, is separated from it by the parenthesis οὐκ

δυοῖν ἐρίζειν, ἀλλ' ἐπισπεύδειν τὸ δρᾶν.
πειρωμένη δὲ τῶνδε τῶν ἔργων ἐμοὶ
σιγῇ παρ' ὑμῶν πρὸς θεῶν ἔστω, φίλαι·
ώς εἰ τάδ' ή τεκοῦσα πεύσεται, πικρὰν
δοκῶ με πέιραν τήνδε τολμήσειν ἔτι.

470

- στρ. ΧΟ.* εἰ μὴ γὰρ παράφρων μάντις ἔφυν
2 καὶ γνώμας λειπομένα σοφᾶς, εἰσιν ἀ πρόμαντις 475
3 Δίκα, δίκαια φερομένα χεροῦν κράτη·
4 μέτεισιν, ὡς τέκνουν, οὐ μακροῦ χρόνου.
5 ὑπεστί μοι θράσος, ἀδυπνόων κλύουσαν 480
6 ἀρτίως ὀνειράτων.
7 οὐ γάρ ποτ' ἀμναστεῖ γ' ὁ φύσας σ' Ἑλλάνων ἄναξ,
8 οὐδὲ ἀ παλαιὰ χαλκόπλακτος ἀμφάκης γένυς, 485

467 [δυοῖν] Blaydes conj. δύ' δητ': Nauck, κλύουντα (i.e. κλύοντα): anonym. *ap.* Mekler, εὐ γρύντ'.—Fröhlich, οὐκ ἐά λόγοις | κενοῖς.—ἐπισπεύδειν Stobaeus *Flor.* II. 9: Mor. Schmidt conj. ἐπισπέρχειν.—τὸ δρᾶν] τὸ πάν Δ. **471** δοκῶ] Meineke conj. δόκει. Fritzsch, δοκῶ πορελαν. **472—487** L divides the vv. thus:—εἰ μῆτρ—| μάντις—| λειπομένα—| εἰσιν—| δίκαια—| χεροῦν—| τέκνουν—| ὑπεστί μοι—| ἀδυπνόων—ἀρ—| τίσω—| οὐ γάρ ποτ—| ἑλλάνων—| οὐδὲ ἀ—| ἀμφάκησ—| ἄ νυ—αλ—| σχίσταις ἐν αλκαιο. **472** μῆτρ γὰρ Brunck: μῆτρ ἔγώ MSS.

ἔχει λόγον δυοῖν ἐρίζειν. (The first scholium gives substantially this view: οὐκ ᔁχει λόγον φιλονεκεῖν περὶ τοῦ δικαίου, ὥστε περὶ αὐτοῦ δύο ὄντας ἐρίζειν.)

(2) Or τὸ δίκαιον might be nom.: ‘that which is clearly right does not afford any ground’ (οὐκ ᔁχει λόγον) for two persons to dispute, etc. So the second schol. : ή τὸ οὐκ ᔁχει λόγον ἀντὶ τοῦ οὐ παρέχει πρόφασιν. So far as the verb ᔁχει is concerned, this sense is quite admissible: cp. Thuc. 2. 41 οὐτε τῷ πολεμῷ ἐπελθόντι ἀγανάκτησον ᔁχει (ἢ πόλις). The objection is that the phrases ᔁχει λόγον, οὐκ ᔁχει λόγον, which are very common, regularly mean, ‘to be reasonable,’ ‘to be unreasonable.’ This is so both in the personal and in the impersonal constr.; as Plat. *Phaedo* p. 62 Τὸ γάρ μη ἀγανάκτειν...οὐκ ᔁχει λόγον: Dem. or. 36 § 54 πῶς ᔁχει λόγον σέ...δίκην αἰξιοῦν λαμβάνειν; The supposed sense, ‘not to afford a reason,’ is unexampled.

δυοῖν is taken by Hermann and others to mean Electra and the Chorus. ‘The right view (of the matter) affords no ground for me to contend against you both.’ But the controversy of Chrysostomis has been with Electra only. She is

yielding to a new perception of her duty, not to a majority of voices.

469 παρ' ὑμῶν, on your part: cp. *Tr.* 506 μόνον παρ' ὑμῶν εὐ στεγομέθει.

470ε. πικράν, to my cost: Eur. *Bacch.* 356 ὡς ἀν λευσμῶν δίκης τυχῶν | θάνη, πικρὰν βάκχευσον εὐ Θήβαις ίδων. *I.A.* 1315 πικράν, | πικράν ίδοσα δισελέναν. For δοκῶ με...τολμήσειν, cp. *Tr.* 706 ὅρῳ δέ μ' ἔργον δεινὸν ἐξειργασμένη (n.).—For έπι, cp. 66.

472—515 First στάσιμον. Strophe, 472—487 = antistrophe, 488—503: epode, 504—515. For the metres see Metrical Analysis.

Encouraged by the tidings of Clytaemnestra's dream, the Chorus predict an early retribution on the murderers.

472 η. εἰ μῆτρ γὰρ κ.τ.λ. The sanguine prediction of the Chorus in *O.T.* 1086 ff. has a similar preface,—εἰπερ ἔγώ μάντις εἴμι καὶ κατὰ γράμματα ίδομαι.—γνώμας λειπομένα, failing in it: cp. *Tr.* 936 οὐτ' δύναμιστων | θελεπετ' οὐδέν.

475 ε. ἀ πρόμαντις Δίκα, because she has sent the dream, a presage of her own advent. In Aesch. *Cho.* 33 Clytaemnestra's vision is itself called δόμων δυνέρμαντις. The fact that μάντις has

two voices should contend, and claims the hastening of the deed. Only, when I attempt this task, aid me with your silence, I entreat you, my friends; for, should my mother hear of it, methinks I shall yet have cause to rue my venture.

CH. If I am not an erring seer and one who fails in wisdom, Strophe. Justice, that hath sent the presage, will come, triumphant in her righteous strength,—will come ere long, my child, to avenge. There is courage in my heart, through those new tidings of the dream that breathes comfort. Not forgetful is thy sire, the lord of Hellas; not forgetful is the two-edged axe of bronze that struck the blow of old,

473 ἔφυν] ἔξέφυν Γ. **475** πρόμαντις] Herwerden conj. πρόφαντος. **479** ὑπεστή μοι] ὑπεστή μοι Liv. b.: G. Wolff conj. ὕπ. ἔστι.—θάρσος L (made by an early hand from θράσσος), with most MSS., and Ald. θάρσος L² (=Lb). **480** κλυουσαν L, E (with η superscr.), L² (corrected to κλυουσα), T, etc., and Ald.: κλυουσα A, Γ: κλυουσή Vindobonensis. Blaydes conj. κλυουσός γ'. **482** ἀμναστεῖ A, etc., and Ald.: ἀμνηστεῖ L.—γ' ὁ φύσας MSS., and Ald.: Wakefield conj. σ' ὁ φύσας: Fröhlich, γ' ὁ φύσας σ'. **484 ε.** χαλκόπλακτος Jenensis and Vat. 45: χαλκόπληκτος L, with most MSS., and Ald.: Erfurdt conj. χαλκόπακτος (χαλκόπηκτος

just preceded gives no ground for suspecting πρόμαντις: cp. 163 (*γάν* after *γά*) n. For Δίκη as an avenging power, cp. 528: *Ai.* 1390 μνήμων τ' Ερινύς καὶ τελεσφόρος Δίκη.

δίκαια φερομένα χεροῦν κράτη. The goddess Justice is here conceived as being in her person the victorious avenger. The words mean literally, ‘bearing away just triumphs of prowess.’ Cp. *Il.* 13. 486 αἰγά κεν ἡ φέροιτο μέγα κράτος ἡ δι φερομην: for the plur. κράτη, Aesch. *Suppl.* 95 ιὴ δὲ νίκη καὶ κράτη τοῖς ἄροεσι: and for χεροῦν κράτη, above, v. 37 χειρὸς ἐνδίκουσι σφαγάς, 206 θανάτους αἰκεῖ διδύμαν χειροῦν.—Others render: ‘carrying just victory *in her hands*,’ like Eris in *Il.* 11. 4 πολέμου τέρας μετὰ χεροῖς ἔχουσαν. The use of φέρεσθαι as = φέρειν is rare, but not unexampled: Campbell quotes *Her.* 7. 50 πολλῆν φορθῆν φερόμενοι πορευόμεθα: and we might add *Il.* 6. 177. But the picture thus given seems less clear and strong.

477 μέτεισον, will come in pursuit (of the guilty): Aesch. *Cho.* 273 εἰ μὴ μέτειμι τοῦ πατρὸς τοὺς αἴτιους.—οὐ μακροῦ χρόνον: cp. *O.C.* 397 ἥξοντα βασιού κούχι μυριού χρόνου (n.).

479 Φ. ὑπεστή μοι θράσος is followed by κλυουσαν as if ὑφέροτε or ὑπῆλθε με had preceded. Cp. Aesch. *Pers.* 913 λέλυται γάρ ἔμοι γυιῶν ῥώμη | τῆνδ' ἥηλικαν ἐσιδόντη ἀστόν: *Cho.* 410 πέπαλται δ' αἰτέ μοι φθλον κέαρ | τόνδε κλύουσαν οἴκτον. In other examples the pre-

sence of an infin. modifies the boldness: *Ai.* 1006 δ. ποτὲ γάρ μολεῖν μοι δυνατόν, εἰς πολούς βροτούς, | τοῖς σοΐς ἀρήξαντ' ἐν πνοιοι μηδαμοῦ: Eur. *Med.* 814 σοι δὲ συγγρῷμι λέγεν | τάδ' ἔστι, μὴ πάσχοντα, ὡς ἔγω, κακῶς. (Cp. *Ant.* 838 n.)

ἀδύντων..δνεράτων: cp. the invocation of Sleep, *Ph.* 828, εὐάες ἡμῶν ἔλθοις. In Aesch. *Cho.* 32 ff. the dream is described as ‘breathing resentment’ against the murderers: τορὸς γάρ δρόθθριξ φόβος, | δόμων ὄνειρόμαντις, ἐξ ὑπνον κότον | πνεύων.

482 ἀμναστεῖ γ' ὁ φύσας σ'. The pronoun σε is indispensable here, and could have easily fallen out after φύσας. To add it there is better than to read ἀμναστεῖ σ' ὁ φύσας: for the γε after the verb, marking assurance, is expressive.

484 ε. χαλκόπλακτος, act., ‘striking with bronze’; cp. *Ph.* 688 ἀμφιπλάκτων ροθλων, ‘billows that beat around him’ (n.).—γέννυς: cp. 195 γενύων (n.).

The very axe (φόνιος πέλεκυς, 99) with which the blow was dealt is imagined as nourishing a grudge against the murderers who had set it such a task. Such a personification recalls that practice of Athenian law by which inanimate objects which had caused death were brought to a formal trial in the court called τὸ ἐπὶ Πρυτανεῖψ, and, after sentence, cast beyond the boundaries, in the presence of the Archon Basileus and the sacrificial officers of the tribes (φυλο-

9 ἄνταν κατέπεφνεν αἰσχίστας ἐν αἰκίαις.

- ἀντ. ήξει καὶ πολύπους καὶ πολύχειρ
 2 ἀ δεινοῖς κρυπτομένα λόχοις χαλκόπους Ἐρυνός. 490
 3 ἄλεκτρ' ἄνυμφα γάρ ἐπέβα μιαιφόνων
 4 γάμων ἀμιλλήμαθ' οἶσιν οὐ θέμις.
 5 πρὸ τῶνδέ τοι μ' ἔχει τοῦ ποτε μῆ ποθ' ημῶν 495
 6 ἀψεγένες πελᾶν τέρας
 7 τοῖς δρῶσι καὶ συνδρῶσιν. ἡ τοι μαντεῖαι βροτᾶν
 8 οὐκ εἰσὶν ἐν δεινοῖς ὄνειροις οὐδὲ ἐν θεοφάτοις, 500
 9 εἰ μὴ τόδε φάσμα νυκτὸς εὖ κατασχήσει.

ἐπ. ὁ Πέλοπος ἀ πρόσθεν πολύπονος ἵππεία, 505

Wakefield and Kvīčala).—ἀμφάκης Hesychius: ἀμφήκης MSS. 487 αἰσχίστας ἐν αἰκίαις] *εἰν* for *ἐν*, A and Ald.: αἰσχίστασιν αἰκίαις Δ and Pal. 40. 488 ηξει καὶ] Blaydes conj. ηξει τοι. 489 πολύχειρ ἀ has been made in L from πολύχειρα, and ἡ is written above. 490 ἐρυνός L, made from ἐρυνό. 491 ἐπέβα] Blaydes writes ἐπέβων ('they entered upon,' cp. *Tr.* 504 κατέβων). 492 ἀμιλλήμαθ'] Musgrave conj. ὀμιλλήμαθ'. 493 άμιλλήμαθ'. 495 ff. πρὸ τῶνδέ τοι μ' ἔχει | μὴ (sic) ποθ' ημῶν (made from ημῶν) ἀ- | ψεγένες πελᾶν τέρας L. Instead of a single μήποθ',

βασιλεὺς). Aeschin. or. 3 § 244 τὰ μὲν ξύλα καὶ τοὺς λίθους καὶ τὸν στόρον, τὰ διφωνα καὶ ἀγνώμονα, ἔαν τῷ ἑμετέοντα ἀποκτείνῃ, ὑπερορίζομεν. (Cp. Dem. or. 23 § 76.) A like conception was implied in the English law (repealed in 1846) of 'deodands' (Deo danda), i.e., personal chattels (whether animals or things) which, having caused the death of a human being, were forfeited to the Crown for pious uses.

487 ἐν αἰκίαις: ἐν denotes the manner; cp. O. C. 1682 ἐν ἀφανεῖ την μόρῳ φερόμενον. The penultimate of *aikeia* is always long (511, 515: Aesch. *P. V.* 93, 178, 600: Eur. *Bacch.* 1374).

488 f. καὶ πολύπους καὶ πολύχειρ: as with the might of a resistless host. Cp. 36.

490 f. λόχοις: cp. Ant. 1074 τούτων τε λωβητῆρες ὑστεροφθόροι | λοχώσιν "Ἄιδους καὶ θεών" Ἐρυνές.—χαλκόπους: so O. T. 418 δεωπόπους ἄρα (n.).

492 ff. ἄλεκτρ' ἄνυμφα: cp. 1154 ἀμήτωρ: O. T. 1214 ἄγαμον γάμον. The epithets, which properly describe the γάμοι, are given to the whole phrase: cp. 1290: 1300: Ant. 794 νεῖκος ἀνδρῶν ξύναιμον (n.).—γάμων ἀμιλλήμαθ', eager haste for marriage; the plur. is fitting, since both the partners in guilt were striving for that goal. (In Eur. *Hipp.*

1140 f. νυμφιδιῶν δ' ἀπόλωλε φυγῇ σῷ | λέκτρων ἀμιλλὰ κούραις, the sense is, 'competition' for marriage.)—ἔπειτα, like ἔπεισε, suggesting the violence of the passion which seized them: so Ph. 194 ἔπειθη is said of the sufferings sent upon the hero by Chrysē.

495—498 πρὸ τῶνδέ τοι...συνδρῶσιν: 'therefore I am confident that we shall never see (ἡμῶν, ethic dat.) the portent draw near to the murderer and her accomplice without giving them cause to complain of it';—i.e., 'we shall assuredly find that the dream has been an omen of their ruin.'

Verses 495—497 (*πρὸ τῶνδέ τοι...τέρας*) answer metrically to vv. 479—481 ὑπεστί μοι...δνειράτων, where the text is certain, save for the doubt whether θράσος or θάρσος should stand in 479. Here we must first decide two points.

(1) Are the words πρὸ τῶνδε sound? I think so. The sense is, 'for (=on account of) these things,' πρὸ being used as ἵνερ is in O. T. 165 ἄτας ὑπερ, Ant. 932 βραδυτῆτος ὑπερ. This is a rare, but not unexampled, sense of πρὸ, in which the notions 'before' and 'by reason of it' were associated, just as in Lat. *prae* and our own 'for.' See II. 17. 666 μὴ μν 'Ἀχαιοι | ἀργαλέον πρὸ φέβοιο ἔλωρ δηλοιςι λιποιεν, =prae timore, 'for fear' (not,

and slew him with foul cruelty.

The Erinys of untiring feet, who is lurking in her dread Anti-ambush, will come, as with the march and with the might of a strophe. great host. For wicked ones have been fired with passion that hurried them to a forbidden bed, to accursed bridals, to a marriage stained with guilt of blood. Therefore am I sure that the portent will not fail to bring woe upon the partners in crime. Verily mortals cannot read the future in fearful dreams or oracles, if this vision of the night find not due fulfilment.

O chariot-race of Pelops long ago, source of many a sorrow, Epode.

some MSS. have μήποτε μήποθ' (A, T, E, Vindobonensis; and so Ald.). After μ' ἔχει, θάρσος is added in Γ, Aug. c (an Augsburg MS. of the 15th cent.), Pal. 40 (with ἄλπις superscr.); in E it has been written above the line by the first hand. For conjectures, see comment. and Appendix. **498** ήτοι L. The present breathing and accent are from a later hand; but it is not clear that ḥ was ever ḥ. **499** βροτῶν] Blaydes conj. βροτοῖς: Nauck, θεῶν. **503** κατασχῆσει] Musgrave conj. κατασκῆψει: Madvig, καταστρέψει: Nauck, κατατήσει. **504**—**515** L divides the vv. thus:—ω̄ πέλοπος—| πολύπονος—| ω̄σ—| ταῦδε—| εὗτε—| μυρτλος—| παγχρύσων—| δυστάνουσ—| οὐτις—| έλειπεν—| πολύπονος αλ-

as Dünzter explains, 'forward on the path of flight': cp. Leaf *ad loc.*). *Tr.* 505 κατέβαν πρὸ γάμων, 'entered the contest for the marriage' (not 'before' it, which would there be pointless).

(2) Could ἔχει με, μήποτε τέρας πελᾶν (etc.) mean, 'the belief possesses me, that?' etc.? Surely not. No real parallel for so strange a phrase has been produced. It is irrelevant to quote those impersonal verbs which directly express the occurrence of a thought to the mind; as Xen. *An.* 6. 1. 17 εἰσήγει αὐτοὺς ὅπως ἀν καὶ ἔχοντες τι οἰκαδε ἀρκούστοι ('the thought came to them, how they might,' etc.): Thuc. 6. 78. § 1 εἰ δέ τῷ ἀρα παρεστηκε, τὸν μὲν Συρακείον...πολέμου εἶναι κ.τ.λ. Either, then, the subject to ἔχει has dropped out, or the words μ' ἔχει conceal a corruption.

The following remedies are possible: I incline to the first, as involving least change. (1) Reading in 479 ὑπεστὶ μοι θάρσος, we may read here πρὸ τῶνδε τοι μ' ἔχει | <θάρσος τι>, μήποθ' ἡμῖν etc. (It may be remarked that τι is in harmony with the tone of ὑπεστὶ μοι in 479.) Another available word is ξύννοια (cp. *Ant.* 279). (2) Or, reading in 479 ὑπεστὶ μοι θάρσος, we could read here πρὸ τῶνδε τοι θάρσος ίσχει με. On either view, the ν of δύνπνων in 480 is long (as several critics have assumed).

In those MSS. which have μή ποτε μή ποθ' ἡμῖν, the first μήποτε (absent from L) was probably an attempt to fill the gap: unless, indeed, μ' ἔχει should be θάρσος (as Wunder thought).—For other conjectures, see Appendix.

497 ἀψεύεις: schol. θαρρῶ ὅτι τοῖς δρῶσι ταῦτα τὰ δόκια καὶ συνδρῶσιν αὐτοῖς οὐκ ἔσται ἀψεκτος ὁ ὄντειρος· παθώντες γάρ ψέσονται τὸ δόθεν.—Bergk, whom Hartung follows, reads ἀψεψέις, 'unheeded,' a word known only from Hesychius: ἀψεψέις, ἀψρύντιστον· Σοφοκλῆς Φαλόρα. (Hesych. has also ψέψεις δέοικεν...φροντίζει.)

πελᾶν, 'Attic' fut. inf. of πελάξω: cp. O. C. 1060 πελῶστ': Aesch. *P. V.* 282 πελῶ. (In *Ph.* 1150 πελᾶτ' should be πηδᾶτ').—Others take πελᾶν as pres. inf. of πελάω (as in *Hom. hymn.* 7. 44 πελᾶν: cp. n. on *O. C.*, l.c.).

498 τοῖς δρῶσι, Clytaemnestra, to whom the dream came: τοῖς συνδρῶσιν, Aegisthus (cp. 97 ff.): for the plur. cp. 146 (*γονέων*), n.

499 μαντεῖαι βροτῶν, means of divination for men.

503 εὖ κατασχήσει, come safely into harbour,—as a seafarer was said κατέχειν εἰς γῆν (*Ph.* 221 n.). Cp. *Tr.* 826 (of oracles) καὶ τάδ' ὅρθῶς | ἐμπέδει κατονῆσεν.

505 ἵππεια here = driving of horses, like ἵπποσινη (*Il.* 4. 303 etc.); a word

ώς ἔμολες αἰανής τᾶδε γὰ.

εὗτε γὰρ ὁ ποντισθεὶς Μυρτίλος ἐκοιμάθη,

* παγχρυσέων δίφρων δυστάνοις αἰκίαις 510

πρόρριζος ἐκριφθεῖς, οὐ τί πω

ἔλειπεν ἐκ τοῦδ' οἴκου πολύπονος αἰκία.

515

κία. 506 *αἰανής* Blomfield, as the 1st hand wrote in L, where the final σ has been erased: *αἰανή* most MSS., and Ald. 509 *μυρτίλος* made in L from *μυρτίλος*.

510 *παγχρυσέων δίφρων* Hermann: *παγχρύσων δίφρων* MSS.: *παγχρύσων* ἐ δίφρων Dindorf. 511 *δύστανοις* Nauck writes *δύστανος*. 512 *ἐκριφθεῖς*] In L the θ has been added by the 1st hand above the line. *ἐκριφθεῖς* r, and Suid. s.v. *πρόρριζον*. Reiske conj. *ἐκτριφθεῖς* (approved by Porson, *Adv.* p. 209).

513 *οὐ τί πω* Hermann: *οὐ τίς πω* MSS. and Ald. 514 *ἔλειπεν* L, Å, with most MSS., and Ald. *ἔλειπεν* Γ and a few others.—*ἐκ τοῦδ' οἴκου* most MSS., and Ald.

used by Eur. *H. F.* 374 with ref. to the raids of Centaurs (*χόντρα Θεσσαλῶν ἵππεις ἐδάμαζον*).

Oenomaüs, king of Pisa in Elis, had promised the hand of his daughter Hippodameia to the suitor who should defeat him in a chariot-race; the penalty of failure being death. The young Pelops, son of Tantalus, offered himself as a competitor. Myrtilus, the chariooteer of Oenomaüs, was persuaded (either by Hippodameia or by Pelops) to betray his master. He did so by leaving out one or both of the lynch-pins by which the naves of the chariot-wheels were secured to the axles. Tzetzes on Lycophron 156 *ταῖς χοντρίσιοι (=πλήμναις, the naves) τῶν τροχῶν οὐκ ἐμβαλούν τοὺς ἄλοις*. According to another story, he substituted a lynch-pin of wax for a real one (schol. Apoll. Rh. 752 ἐμβαλόντα κήρινον ἐμβολον ἐπὶ τῷ ἀκράσοντι). So Pelops won the race, and the bride. But Oenomaüs was soon avenged on the traitor; for Myrtilus insulted Hippodameia, and was thrown into the sea by Pelops; upon whose house he invoked a curse, as he sank.

Euripides, too, (*Or.* 990 ff., *Helen.* 386 f.) refers to this chariot-race as the event with which the troubles of the Pelopidae began. Apollonius Rhodius briefly describes the critical moment of the race as one of the subjects embroidered on the cloak of Jason (1. 752 ff.); there Oenomaüs was seen, ‘falling sideways, as the axle broke at the naves of the wheels,’—ἀξόνος ἐν πλήμναις παρακλιδὼν ἀγνυμένου | πίπτεν.

The eastern pediment of the temple of

Zeus at Olympia (*circ. 450* B.C.) was adorned with sculptures by Paeonius, representing the preparation for this contest (Paus. 5. 10. 6). The fragments found on the site have sufficed for a reconstruction of the group. Zeus occupied the centre; to the right of him were Pelops and Hippodameia; to the left, Oenomaüs and his wife Steropë. On each side was a chariot drawn by four horses. Myrtilus was sitting in front of his team, with his face turned away from his master.

In the older and nobler form of the myth, Pelops won, not by a fraud, but by the grace of Poseidon, who gave him winged horses (Pindar *O.* 1. 87 ἑδωκεν δίφρον τε χρύσεον πτερόσιν τ' ἀκάμαντας Πηπον). On the chest (*λάρναξ*) of Cypselus, seen by Pausanias in the Heraeum at Olympia (Paus. 5. 17. 5), Pelops was driving two winged horses.

506 *αἰανής* suits the idea of persistent calamity. Whatever its real etymology, it was associated with ἀεί (Aesch. *Eum.* 572 ἐς τὸν αἰανὴν χρόνον, *ib.* 672 *αἰανῶς μένοι*), and was used to denote that which pains by wearying, or wearing (as Pind. *P.* 1. 82 κέρος...*αἰανῆς*: *I.* 1. 49 λιμὸν *αἰανῆς*).

The form *αἰανής* has the best authority, and some critics hold that *αἰανός* (Hesych.) was a Byzantine invention. But in Aesch. *Eum.* 416, *ἥνεις γὰρ ἐσμεν νυκτὸς αἰανῆς τέκνα* (so L, schol., and Tzetzes on Lycophron 406), *αἰανή* is far less suitable.

508 f. εὗτε, ‘since,’ = ἐξ οὐ, like οὔ (Thuc. 1. 13 ἔτη δ' ἐστι μάλιστα τριακόσια...οὔτε Ἀμεινοκλῆς Σαμοῖς ἥλθε).

what weary troubles hast thou brought upon this land ! For since Myrtilus sank to rest beneath the waves, when a fatal and cruel hand hurled him to destruction out of the golden car, this house was never yet free from misery and violence.

But in L, σ (or σι?) has been erased after οίκου. T has οίκους (with ον superscr.): Dobree conj. οίκον. Nauck writes ἐξέλιπε τούσδ' οίκους. Blaydes conj. ἐπέλιπε τούδ' οίκους (or τούσδ' οίκους). **515 πολύπονος**] Schol. on 508 δ νοῦς τοιοῦτός ἔστιν, ἀφ' οὐδὲ οἱ Μυρτίλος ἀπέθανεν, οὐ διέλιπεν αἰκία τοὺς πολυκτήμονας δόμους. Hence (reading οίκους) Bothe conj. πολυπόνος, and Bergk reads πολυπάνος. Tournier and G. H. Müller conj. πολυπόνος: Blaydes, that, or πολυβότους.

δ ποντισθεὶς Μυρτίλος. The legendary scene was at Geraestus (now Cape Mandelo), the s. promontory of Euboea: Eur. *Or.* 990 Πλέοψ ὅπετε πελάγεσι διεδήφευσε, Μυρτίλον φύνον | δικών ἐς οἴδμα πόντου, | λευκοκύμοσιν | πρὸς Γεραιστραῖς | ποντιών σάλων | ἥσσιν ἀμαρτεύσας. Tzetzes on Lycophron 156 πέπτεται παρὰ Πηλόπος περὶ Γεραιστὸν ἀκρωτήριον. ὃ δὲ τελευτῶν ἀρᾶς ἀρᾶται τοὺς Πηλοτίδαις δεινάς κ.τ.λ. To Myrtilus was sometimes traced the name of the Μυρτίφον πέλαγος which lay s. of Euboea, E. of the Peloponnesus, and w. of the Cyclades. Pausanias (8. 14. 12) rejects this etymology, supposing Myrtilus to have perished on the coast of Elis. The Myrtoan sea was probably so called from the islet Myrto near Geraestus.

A vase found at Capua shows Pelops and Hippodameia in a ship, from which Myrtilus is falling backwards into the water. A winged Eriny hovers in the air above, brandishing a sword over the head of Pelops (Baumeister, *Denkmäler* p. 1204, referring to *Mon. Inst.* x. 25).

ἴκοιμάθη: cp. *Ai.* 831 καλὸς θ' ἄμα | πομπαῖον Ἐρμῆν χθονιον εὖ με κοιμσαι.

510ff. παγχροσέωνδιδφρων, the golden chariot given to Pelops by Poseidon: see Pind. *O.* 1. 87, in n. on 505. This plur. (750), as denoting *one* chariot (like οἷα, ἄριστα), is not Homeric. παγχροσέων (---), the epic form, suits the metre here. Cp. *Tr.* 1099 χροσέων (---). Dindorf, keeping the MS. παγχρόσων, inserts ἐκ after it. The strophic test is absent in an epode.—**πρόρριζος** here = πανώλεθρος, as in Ar. *Ran.* 587 πρόρριζος αὐτός, η γυνή, τὰ παιδία, | κάκιστος ἀπόλομην. It would strain the word to understand, ‘torn from his place’ in the

chariot.—**ἐκτριφθεὶς.** In Her. 6. 86 ἐκτριφταὶ...πρόρριζος is said of a man whose family is exterminated (cp. Eur. *Hipp.* 684); but ἐκτριφθεὶς is manifestly unsuitable here.

514 ἔλειπεν (cr. n.) is confirmed by metre, since every other v. of this epode has anacrusis, which Ελειπεν would exclude. For the intrans. λείπω, cp. Eur. *H. F.* 133 τὸ δὲ κακοτυχές οὐ λέλειπεν ἐκ τέκυνον: *Helen.* 1156 οὐτοτ' ἔρις | λείψει κατ' ἀνθρώπων πόλεις. And ἔλειπεν in turn confirms οίκου as against οίκους. For πω suits the imperf. in this sense ('was never yet absent from the house'), but would require the aor. if the sense were, 'has never yet left the house.' For the sing. οίκον (=family), cp. 978.

515 πολύπονος. πολυπάνος is very possibly the word which was read by the schol. on 508 (see cr. n.). But πολύπονος, the reading of our MSS., suits the context far better. Even if the v. I. οίκους were right, such an epithet as 'wealthy' is jarring here. In an epode, conjecture had freer scope than in a strophe; and πολυπάνος may have been prompted by the desire to define οίκους.—Remark αἰκία so soon after αἰκίας (51): cp. 163 (γάν), n.

516—1057 This second ἐπεισόδιον comprises four scenes. (1) 516—659. Electra and Clytaemnestra. (2) 660—803. The disguised Paedagogus enters, and relates to Clytaemnestra the death of Orestes. She presently goes with him into the house. (3) 804—870. Electra and the Chorus. (4) 871—1057. Chrysóthemis re-enters, and tells what she has seen at the grave. Electra speaks with her of a new resolve.

ΚΛΤΤΑΙΜΝΗΣΤΡΑ.

ἀνειμένη μέν, ὡς ἔοικας, αὐτὸν στρέφει·
οὐ γάρ πάρεστ' Αἴγισθος, ὃς σ' ἐπεῖχ' ἀεὶ⁵²⁰
μή τοι θυραίαν γ' οὖσαν αἰσχύνει φίλους·
νῦν δ' ὡς ἅπεστ' ἐκεῖνος, οὐδέν ἐντρέπει
ἔμου γε· καίτοι πολλὰ πρὸς πολλούς με δὴ
ἔξειπας ὡς θρασεῖα καὶ πέρα δίκης
ἄρχω, καθυβρίζουσα καὶ σὲ καὶ τὰ σά.
ἔγω δ' ὕβριν μὲν οὐκ ἔχω, κακῶς δέ σε
λέγω, κακῶς κλύνουσα πρὸς σέθεν θαμά.
πατὴρ γάρ, οὐδὲν ἄλλο, σοὶ πρόσχημ' ἀεὶ⁵²⁵
ὡς ἔξ εἶμον τέθυηκεν. ἔξ εἶμον· καλῶς
ἔξοιδα· τῶνδ' ἄρνησις οὐκ ἔνεστί μοι·
ἡ γάρ Δίκη νιν εἶλεν, οὐκ ἔγὼ μόνη,
ἡ χρῆν σ' ἀρήγειν, εἰ φρονοῦσ' ἐτύγχανες.
ἐπεὶ πατὴρ οὗτος σός, δὸν θρηνεῖς ἀεί,⁵³⁰
τὴν σὴν ὄμαιμον μοῦνος Ἐλλήνων ἔτλη
θύσαι θεοῖσιν, οὐκ ἵστον καμών ἐμοὶ

516 στρέφει] στρέψῃ A and vulg.: τρέψῃ L, and so Eustath. p. 168. 36. One ms. of Suidas (cod. A) s. v. ἀνειμέναι has ἐκτρέψῃ. **517** ὃς σ' [σ'] σ' has been added in L by a later hand. **518** μῆ τοι] Blaydes writes τὸ μῆ.—θυραλαν γ'] Blomfield conj. θυραλὸν γ' (on *Agam.* 1022). **521** θρασεῖα] Morstadt conj. τραχεῖα.—πέρα] πέραι L. **525** σοι made in L by the 1st hand from τοι. **526** οἱ L

516 δνειμένη is emphasised by μέν, which has no corresponding δέ: the implied antithesis is, ἐπέχειν δέ σε ἐγὼ μόνη οὐ δνειμαμαι (519 f.). Cp. *Ant.* 578 ἐκ δὲ τοῦδε χρή | γυναικας είναι τάσδε μηδ' ἀνεμένας, where see n.—**ώς** έοικας: *Tr.* 1241 n.

στρέφει, *versaris*, go about (instead of remaining in the seclusion of the γυναικωντίς): cp. Xen. *H.* 6. 4. 16 ἐτῷ φανερῷ ἀνατρεφομένους. *Tr.* 907 ἄλλῃ δὲ καλλῃ δωμάτων στρωφωμένην. The simple στρέφομαι is very rarely so used; but cp. Solon fr. 4. 23 ταῦτα μεν ἐν δήμῳ στρέφεται κακά.

Clytaemnestra begins in the same strain as Chrysothemis, who likewise emphasised her reproof by the word αὐτὸν (328).

518 μῆ τοι θυραλαν γ': τοι (Lat. *sane*) here limits with an ironical force, while γε lays stress on the adj. The combination μῆ τοι...γε occurs also in *O. C.* 1407, *Ai.* 472: μῆ τοι, without γε, in *O. C.* 1439, *Ant.* 544.—αἰσχύνειν

φίλους: said from an Athenian point of view (on *Ant.* 578). The Homeric maiden of noble birth, such as Nausicaa, has more freedom.

520 οἱ. κατότοι: you disregard my authority, and yet complain of it as oppressive.—δῆ goes with πολλούς: cp. 202 ἔχθιστα δῆ (n.).—ἔξειπτας με...ώς: cp. 332 n.

θρασεῖα, ‘insolent’: cp. Plat. *Legg.* 630 Β θρασεῖα καὶ δδικοι καὶ ὕβρισταλ. Eur. *I. T.* 275 ἀνομίᾳ θρασύς. Aesch. *P. V.* 42 (of *Kράτος*) δεῖ γε δῆ νηλῆς σὺ καὶ θράσους πλέως. The conj. τραχεῖα is plausible, but needless.—ἄρχω ‘rule’: it should not be taken with the partic., as = ‘provoke with insult’ (552). Cp. 264 καὶ τῶνδ' ἄρχομαι: 597 δεσπότιν.

523 οἱ. ὕβριν...οὐκ έχω: cp. *Ant.* 300 πανοργίας...έχειν (n.). In the next clause, κακῶς κλύνουσα, etc., are the emphatic words: ‘Insolent I am not; my words to you are only such as you address to me.’

CLYTAEMNESTRA.

At large once more, thou rangest,—for Aegisthus is not here, who always kept thee at least from passing the gates, to shame thy friends. But now, since he is absent, thou takest no heed of me; though thou hast said of me oft-times, and to many, that I am a bold and lawless tyrant, who insults thee and thine. I am guilty of no insolence; I do but return the taunts that I often hear from thee.

Thy father—this is thy constant pretext—was slain by me. Yes, by me—I know it well; it admits of no denial; for Justice slew him, and not I alone,—Justice, whom it became thee to support, hadst thou been right-minded; seeing that this father of thine, whom thou art ever lamenting, was the one man of the Greeks who had the heart to sacrifice thy sister to the gods—he, the father, who had not

points thus: ἐξ ἐμοῦ, καλῶς. | ξοῖδα. 527 f. Schenkel would delete v. 527 (suspected also by Nauck), and in 528 change ἡ γάρ to δλλ' ἡ (σὺν δ' ἡ O. Hense: ἀτὰρ F. Polle).—νν made in L from μν.—εἵλεν, οὐκ A, etc., and Ald.: εἴλε κούκ L (corrected from εἴλεν κούκ), with Γ and others.—For νν εἴλεν G. Krüger conj. ξυνέλεν.

530 οὐτος σὸς MSS.: σὸς οὐτος Erfurdt.—After 530 Morstadt supposes the loss of a v. which began with τὴν αὐτὸς αὐτοῦ παῦδα. 531 Nauck brackets the words

525 f. πατήρ γάρ κ.τ.λ. A comma should follow δλλο, since τέθηκεν depends on πρόσχημα σοι (ἐστιν) ώς: cp. Her. 7. 157 πρόσχημα μὲν ποιεύμενος ώς ἐπ', Αθῆνας ἐλαύνει.—If there is no comma after δλλο, the constr. becomes most awkward. Thus Paley makes ώς depend on κλύνα ('I am told') supplied from v. 524. Campbell renders: 'your father, that is what you are always holding forth, (how that he) died by my act'; adding: 'By a kind of attraction, the main sentence, as it proceeds, becomes subordinated to the parenthesis.'—πρόσχημα here = σκῆψις, πρόφασις. Cp. 682.

528 ἡ γάρ Δίκη. The γάρ, which has been impugned (cr. n.), is right. 'He certainly died, and by my hand; *for* Justice, whose instrument I was, required his death.' As to Δίκη the avenger, cp. 475 f. (n.). Aesch. Ag. 1432 μὰ τὴν τέλειον τῆς ἐμῆς παιδὸς Δίκην, | Ἀτηρ τ', Ερυνών θ', αἰσος τόνδ' ἔσφαξ ἔγω.

529 ἡ χρῆν σ' ἀρήγειν κ.τ.λ. The inf. represents the apodosis; i.e., 'It was your duty *to help*', implies, 'you would have helped,' ἀρωγός ἀνήσθα. Cp. Eur. Med. 586 χρῆν σ', εἶπεν ἥσθα μῆ κακός, πεισαντ', ἐμū | γαμεῖν γάμον τόνδ' (i.e., πεισας ἀνήσθαις). Lys. or. 32 § 23 εἰ ἐβούλετο δίκαιος εἶναι,... ἐξῆν αὐτῷ... μισθώσαι τὸν οἰκον (i.e., ἐμισθώσειν ἀν).

530 The order of words in the MSS., ἐτελ πατήρ οὐτος σὸς, is probably right; the words would then fall from her with a certain deliberate bitterness. Cp. 542: *Ant.* 44 ἡ γάρ νοεῖς θάπτειν σφ' (n.); *Ph.* 101 λέγω σ' ἔγω δόλω Φιλοκήτην λαβεῖν.

531 μόνος (O.T. 304 n.) Ελλήνων. He of all men—the father of the maiden—was the one who resolved on sacrificing her. The sacrifice was, indeed, approved by the other chiefs (Aesch. Ag. 230 φιλόμαχοι βραβῆς); and several persons took part in the deed itself (*ib.* 240 ἔκστον θυτήρων). But, in the first instance, when Calchas spoke, the decision rested with Agamemnon. Cp. Aesch. Ag. 205—225, ending with ἔτα δ' οὐν | θυτὴρ γενέσθαι θυγατρός. Sophocles, like Aeschylus, ignores the legend used by Euripiðes, that Iphigeneia was not really slain at Aulis, but wafted by Artemis to the Tauric Chersonese.

Nauck requires τὴν αὐτὸς αὐτοῦ instead of τὴν σὴν δμαυμον, because Agamemnon's unique crime was the slaughter of his own child: as if the text did not convey this. Clytaemnestra means, 'while mourning a father, you forgot a sister.'

532 f. The regular mode of expression would be, οὐκ ἵστης καμών ἔμοι, ὁ σπείρας τῇ τικτούσῃ. But, having written

λύπης, ὅτ' ἔσπειρ', ὥσπερ ἡ τίκτουσ' ἐγώ.
 εἰεν, δίδαξον δὴ με, τοῦ χάριν, τίνων
 ἔθυσεν αὐτήν; πότερον Ἀργείων ἐρεῖς;
 ἀλλ' οὐ μετῆν αὐτοῖσι τήν γ' ἐμὴν κτανεῖν. 535
 ἀλλ' ἀντ' ἀδελφοῦ δῆτα Μενέλεω κτανῶν
 τῷος' οὐκ ἔμελλε τῶνδέ μοι δώσειν δίκην;
 πότερον ἔκεινῳ παιδεῖσι οὐκ ἡσαν διπλοῖ,
 οὐδὲ τῇσδε μᾶλλον εἴκος ἦν θυήσκειν, πατρὸς 540
 καὶ μητρὸς ὄντας, ἡς ὁ πλοῦς ὅδ' ἦν χάριν;
 ἢ τῶν ἐμῶν Ἄιδης τιν' ἵμερον τέκνων
 ἢ τῶν ἔκεινης ἔσχε δαίσασθαι πλέον;
 ἢ τῷ πανώλει πατρὶ τῶν μὲν ἔξ ἐμοῦ
 παιδῶν πόθος παρέπτο, Μενέλεω δ' ἐνῆν; 545

στὴν δομαιμον, wishing to read τὴν αὐτὸς αὐτοῦ. 533 δτ' ἔσπειρ'] Mekler writes δε ἔσπειρ'. Kolster and Morstadt reject this v., which Nauck brackets. 534 τοῦ χάριν τίνος Λ, τίνως having been made by erasure from τίνων, over which the 1st hand had written οσ. A few of the later MSS. (L^o, Pal., Aug. b, T) have τίνων: but A and most others have τίνος, the reading of Ald.—Reiske conj. πρὸς χάριν τίνων: Schmalfeld, τοῦτο, τοῦ χάριν (as Blaydes reads): Tournier, τοῦ χάριν πατήρ (Blaydes,

ὅτ' ἔσπειρε, the poet explains ἐμοὶ by repeating the comparison in a new form, ὥσπερ ἡ τίκτουσ' ἐγώ. (For ὡς or ὥσπερ after ἵσος, cp. Lys. or. 19 § 36 ἡγοῦντο... τὰ ἔκει...εἶναι τὸν ὥσπερ τὰ ἐνθάδε.) Those who reject v. 533 omit to notice that, without it, the words οὐκ ἵσον καμῶν ἐμοὶ would be unintelligible. Cp. Aesch. Ag. 1417 ἔθυσεν αὐτοῦ παῖδα, φιλάτην ἐμοὶ | ὕδιν.

This assertion of the mother's superior claim is a counterpart to the doctrine of Athena in Aesch. Eum. 658 f., οὐκ ἔστι μῆτηρ ἡ κεκλημένου τέκνου | τοκεύς, τροφὸς δὲ κύματος νεοσπόρου. Cp. above, 366 n.

534 τοῦ χάριν, τίνων: τοῦ (neut.) χάριν, 'wherefore?' (as in Ph. 1029, τι μ' ἀπάγεσθε; τοῦ χάριν); τίνων (masc.) χάριν, 'for the sake of what men?' 'Wherefore—to please whom—did he immolate her?' This is the only construction of the words which fits Ἀργείων in 535. The twofold question also suits the vehemence of the speaker, who is seeking to drive the point home.

The alternative, which most editors have preferred, is to take τίνων as the participle. But there is an insuperable objection to this, which seems to have escaped notice. The words, τοῦ χάριν τίνων; could mean only, 'paying a debt

of gratitude for what?' They could not mean, 'paying a debt of gratitude to whom?' The latter would be τῷ χάριν τίνων; See (e.g.) Aesch. P. V. 985 καὶ μήν διφείλων ἀντί τίνοιμ' αὐτῷ χάριν: Ag. 821 τούτων θεάσιν χρὴ πολύμνηστον χάριν | τίνειν. Hence the question, τοῦ χάριν τίνων; could not possibly be answered by Ἀργείων. For, evidently, the latter word could not mean, ('for a benefit conferred by') the Greeks.' A scholiast in the Baroccius MS. (cr. n. on 544), who explains τοῦ χάριν τίνων by τίνος χάριν ἀποδίδοντος, plainly meant, 'showing gratitude for what?'—and his paraphrase was correct; only he overlooked the context.

535 ἀλλ' οὐ μετῆν κ.τ.λ.: cp. Ant. 48 ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' εἴργειν μέτα (=μέτεστι).

537 f. ἀλλ' ἀντ' ἀντ' ἀδελφοῦ δῆτα. Here the first supposition is introduced by πότερον, and the second by ἀλλά δῆτα, as in A. i. 460—466. ἀλλά was regularly used in thus putting the imagined arguments of an adversary,—the figure called ὑποφορά in Greek rhetoric, and in Latin *subiectio*, because *subicimus id quod oportet dici* (Cornificius, 4. 23. 33). Xen. An. 5. 8. 4 πότερον ητούν τι σε καὶ ἐπει μοι οὐκ ἐδίδους, ἔταιον; ἀλλ' ἀπήτουν; ἀλλά περὶ παιδικῶν μαχόμενος; ἀλλά

shared the mother's pangs.

Come, tell me now, wherefore, or to please whom, did he sacrifice her? To please the Argives, thou wilt say? Nay, they had no right to slay my daughter. Or if, forsooth, it was to screen his brother Menelaüs that he slew my child, was he not to pay me the penalty for that? Had not Menelaüs two children, who should in fairness have been taken before my daughter, as sprung from the sire and mother who had caused that voyage? Or had Hades some strange desire to feast on my offspring, rather than on hers? Or had that accursèd father lost all tenderness for the children of my womb, while he was tender to the children of Menelaüs?

τεκων). **536** μετήν...τήν γ'] μετήν γ'...τήν γ' Γ. **538** ἔμελλε made in L from ἔμελλεν.—Nauck rejects this v. **540 f.** Nauck changes πατρὸς to πάρος, brackets μᾶλλον, and rejects v. 541. **542** ή τῶν ἐμῶν] ή τῶν ἐμῶν Brunck. **543** δασασθαι] F. W. Schmidt (*Sat. Crit.* p. 29) conj. λήσασθαι (=ληστασθαι), which Wecklein receives. Hesychius has λασασθαι· κτῆσασθαι: and λησασθαι· κτῆσασθαι, ἀφελέσθαι.—πλέον made in L from πλέων. **544** In L a letter has been erased after τῶν. **545** Μενέλεω] An erroneous v.l. Μενελέω is implied by the schol. in cod. Barocc. 66 (Bodleian), τῷ δὲ Μενελάῳ ἐνυπήρχε πόθος τῶν αὐτοῦ παιδῶν.

μεθῶν ἀπαρφῆσα; In this verse, ἀλλὰ introduces both the supposed argument and the reply, since κτανῶν = ἐξετανεῖν (as = 'granting that he slew'). Cp. Andoc. or. 1. § 148 τίνα γάρ καὶ ἀναβιβάσσουμα δεῖσομενον ὑπὲρ ἐμαυτοῦ; τὸν πατέρα; ἀλλὰ τέθηκεν. ἀλλὰ τοὺς ἀδελφούς; ἀλλ᾽ οὐκ εἰσὶν. ἀλλὰ τοὺς παῖδας; ἀλλ᾽ οὕτω γεγένηται.

ἀντὶ δόλεφοι here = 'in his stead', i.e. 'to save him from slaying his child': not, 'for his sake.' Nor is it short for ἀντὶ [τῶν τοῦ] ἀδελφοῦ.—τῷ: for the neut. referring to persons, cp. 972: *O.T.* 1195 n. In *Ant.* 48 τῶν ἐμῶν, and in *O.T.* 1448 τῶν γε σῶν, may be masc., like *O.C.* 832 τοὺς ἐμοὺς ἄγω.

539 παιδες...διπλοί. The schol. observes that, according to Homer, Helen bore to Menelaüs only a daughter Hermione (*Od.* 4. 14,—indicated, though not named, in *Il.* 3. 175); but that Hesiod mentioned also a son (fr. 131): ή τέκεθ' Ἐρμόνην δουρικλειτῷ Μενελάῳ, ὅσον Ἀρης. Sophocles follows Hesiod, since Menelaüs could not have been expected to sacrifice an only child.

540 f. Nauck would prefer a single verse in place of these two, viz. οὐδὲ Ἰφρυγενεῖς εἰκὸς ἦν θυσκειν πάρος.

542 f. ή here introduces a third supposition (cp. 530), and in 544 a fourth.

—ή τῶν ἐμῶν "Αἰδης: the absence of caesura gives a harsh emphasis to the words; cp. 530.

δασασθαι, sc. αὐτὰ (fr. 731 ὡμέβρως ἔδασατο | τὸν Ἀστάκειον παῖδα): epegegetic inf.: cp. 1277: Eur. *Med.* 1399 φιλοὺς χρῆσω στόματος | παιδῶν ὁ τάλας προσπτύξασθαι (sc. αὐτός, cp. *Phoen.* 1671): Plat. *Crito* 52 Β οὐδὲ ἐπιθυμία σε ἀλλης πόλεως οὐδὲ ἀλλων νόμων ἔλαβεν εἴδεντα.—The destroying gods, such as Ares (*Il.* 5. 289) and Thanatos (Eur. *Arc.* 844), were supposed to rejoice, like the dead (*Od.* 11. 96, Eur. *Hec.* 536), in draughts of blood.

The conj. λήσασθαι ('to make his prey') is correct in form (Eur. *Tro.* 866 ἔλησατο), but weaker than the vulgate.

544 f. πανώλαι expresses intense hatred, as in *Ph.* 1357 Odysseus is τῷ πανώλαι παιδὶ τῷ Δαερτίου.—παρεῖτο, lit., 'had been neglected,'—allowed to pass out of his thoughts. This plpf. (identical in form with the 2nd aor.) is somewhat rare: cp. however Thuc. 4. 103 καθέτο (followed by καθειστῆκε): Plat. *Critias* 117 C ἀφέτο (preceded by ἐκεχειρόπρυτο).

The sense does not absolutely require us to take Μενέλεω δ' as = τῶν δὲ Μενέλεων (παιδῶν); but that is clearly what is meant.

οὐ ταῦτ' ἀβούλου καὶ κακοῦ γνώμην πατρός;
δοκῶ μέν, εἰ καὶ σῆς δίχα γνώμης λέγω.

φαίη δ' ἀνὴρ θαυμόσα γένεται, εἰ φωνὴν λάβοι.
ἔγὼ μὲν οὖν οὐκ εἴμι τοῖς πεπραγμένοις
δύσθυμος· εἰ δὲ σοὶ δοκῶ φρονεῖν κακῶς,

γνώμην δικαίαν σχοῦσα τοὺς πέλας ψέγε.

550

Η.Λ. ἔρεις μὲν οὐχὶ νῦν γέ μ' ὡς ἄρξασά τι
λυπηρόν, εἴτα σοῦ τάδε ἐξήκουσ' ὑπό·
ἀλλ' ἦν ἐφῆς μοι, τοῦ τεθηκότος θ' ὑπερ
λέξαιμ' ἀνὴρ θρῶς τῆς καστιγνήτης θ' ὁμοῦ.

555

Κ.Λ. καὶ μὴν ἐφίημ'. εἰ δέ μ' ὥδ' αἰὲν λόγους
ἐξηρχεῖς, οὐκ ἀνὴρ θρῶς λυπηρὰ κλύειν.

Η.Λ. καὶ δὴ λέγω σοι. πατέρα φῆς κτεῖναι. τίς ἀν
τούτου λόγος γένοιτο ἀναισχίων ἔτι,
εἴτ' οὖν δικαίως εἴτε μή; λέξω δέ σοι,

560

548 φαῖη] φαῖην A.—For δ', Tournier and Morstadt conj. τ'.

letters (about six) have been erased after πεπραγμένοις. **549** In L several
τοὺς πέλας λέγω Vindobonensis.

550 τοὺς πέλας ψέγε] Nauck conj. λέξασα. **551** τοὺς πέλας ψέγε]
ἢν made in L from ἢν.—ἐφῆς] ἐφῆσ Λ, with an erasure above.—τοῦ τεθηκότος θ'
ὑπερ] τοῦ τεθηκότος ὑπέρ L, with Γ, and others; θ' was added by Triclinius.

546 ἀβούλου, inconsiderate,—not taking proper thought for his children; cp. *Tr.* 139 τὸς ἀβούλου τέκνους Ζήν' ἀβούλου εἰδεῖν;—κακοῦ γνώμην, perverse,—in choosing to sacrifice his own offspring, rather than another's. There is a bitter irony in this mode of characterising what she regards as unnatural cruelty.

547 δοκῶ μέν: δι οὐκ, though (as is the case): cp. *O. T.* 408 εἰ καὶ τυραννεῖς, and appendix on *O. T.* 305.

548 εἰ φωνὴν λάβοι: cp. Aesch. *Ag.* 37 (*ekkos*) εἰ φθοργὴν λάβοι. In the *Odyssey* the departed spirits are conceived unable to recognise or to accost the living, until they have tasted the offerings of blood (II. 153).—Similarly Oedipus imagines how Laius would testify, if he could return to life (*O. C.* 998).

549 τοὺς πεπραγμένους, causal dat.; cp. Thuc. 3. 98 τοὺς πεπραγμένους φοβούμενος τοὺς Ἀθηναίους: *Tr.* 1127 n.

551 γνώμην δικαίων σχοῦσα κ.τ.λ.: first attain to a just view of the matter, and then, but not sooner, blame thy neighbours. Schol.: οἶον λογισμῷ χρησαμένη δικαίω τότε [=εἴτα] τοὺς πέλας ψέγε ἡμᾶς. The usual sense of the aor. σχον-

('came to have,' 'acquired') is a reason for taking the words thus, rather than as referring to the subject of δοκῶ, 'though I have held a just view'; in the latter case, we should have expected ἔχοντα. The aor. part. of the simple ἔχω is not frequent (*Od.* 4. 70 and *Thuc.* 5. 2 σχάν: Antiphon or. 5 § 67 σχάντες: *Her.* 4. 203 σχάνσι).

552 εἰ. ἔρεις μὲν οὐχὶ κ.τ.λ. The antithesis implied by μὲν is given by vv. 554 f.: 'I have not, indeed, provoked this discussion; still, I should like to speak.' For ἔρεις preceding the negative, cp. *Ant.* 223 ἀναξ, ἐρῶ μὲν οὐχ κ.τ.λ. For the constr., ἔρεις...μ' ὡς, cp. 520.

ἄρξασά τι λυπηρὸν: cp. fr. 339 ἄρξασι Φροῖς τὴν κατ' Ἀργείων οὐθριν. This constr., rare for ἔρχω, is regular for ὑπάρχω, as Dem. or. 19 § 280 εἰδεργεστας ἀσ ὑπάρχειν εἰς ημᾶς.—τάδε ἐξήκουσ', alluding to the reproaches in vv. 518, 529, etc. Cp. *Ph.* 378 δηχθεὶς πρὸς ἀέγκουσεν, 'stung by the abuse.'

554 εἰ. τοῦ τεθηκότος θ' ὑπερ. She will speak justly in the cause of both. The pathos of Iphigeneia's death is not diminished, but enhanced, if Agamemnon

Was not that the part of a callous and perverse parent? I think so, though I differ from thy judgment; and so would say the dead, if she could speak. For myself, then, I view the past without dismay; but if thou deemest me perverse, see that thine own judgment is just, before thou blame thy neighbour.

EL. This time thou canst not say that I have done anything to provoke such words from thee. But, if thou wilt give me leave, I fain would declare the truth, in the cause alike of my dead sire and of my sister.

CL. Indeed, thou hast my leave; and didst thou always address me in such a tone, thou wouldest be heard without pain.

EL. Then I will speak. Thou sayest that thou hast slain my father. What word could bring thee deeper shame than that, whether the deed was just or not? But I must tell thee

τοῦ τεθνηκότος γ' ὑπέρ A, E, and Ald.—Nauck formerly conj. τοῦ τεθνηκότος πέρι: but now would write τῆς καστιγήτης ὑπέρ here, and τοῦ τεθνηκότος θ' ὄμοι in 555.

556 λόγους] The 1st hand in L wrote λόγουσ, which a later hand has changed to λόγους. A has λόγους, the reading of most (perhaps all) other MSS., and of the Aldine. Blaydes writes λόγους | ηλεγχες. **559** L has ἔτι in an erasure; but what the error had been seems uncertain. **560 λέξω**] Morstadt conj. δείξω (*Progr. Schaffh.*, p. 21, 1864), suggested also by Wecklein (*Ars* p. 44) and Herwerden (*Stud. Crit.* p. 15), and received by Nauck and Blaydes.

acted against his own will.—Hermann, reading *τοῦ τεθνηκότος γ'*, took γε to imply that she would not defend herself. But the double τε suits the promise of impartiality.

556 f. καὶ μὴν, lit., ‘and verily,’—expressing assent to the request: cp. *Ant.* 221 n.—**λόγους ἐξηρχέσ με=προσεφώνεις με:** cp. 123 ff. *τάκεις...οἰμωγάν...* *Ἀγαμέμνονα: O.C.* 1120 *τέκνα...μηκύνω λόγους* (speak at length to my children). *ἐξάρχω* was said esp. of beginning a musical strain (*Eur. Tro.* 148 ff. *μολπάν...οἴλαν...* *ἔξηρχον θεούς*). Here it perhaps suggests the same idea, with a tinge of irony: ‘if you always began in such a key,’—viz. of filial deference.

558—609 Clytaemnestra has argued that she was justified in slaying Agamemnon, because he had slain Iphigeneia. The topics of Electra's reply are as follows.

(1) 558—562. The wife who slew her husband would be a criminal, even if the motive had been just retribution; but the real motive was her love for Aegisthus. (2) 563—576. Agamemnon was not a free agent in slaying Iphigeneia; the act was forced upon him by Artemis.

(3) 577—583. Suppose, however, that he was a free agent, and wished to please his brother; still she was not justified in taking his life. (4) 584—594. And in any case her plea does not excuse her for living with the man who helped to slay her husband.—The speech then closes in a strain of reproach and defiance (595—609).

558 f. καὶ δὴ λέγω σοι: the same formula as in 892 and *Ant.* 245,—*καὶ δὴ* expressing prompt compliance. Cp. also 1436, 1464. The sense of *πατέρα* is relative to the speaker, and not (as would be more natural) to the subject of *φῆσις*: see on *Tro.* 1125 *τῆς πατροφόντων μητρός*.—For the doubled *ἄν*, cp. 333 f.

560 εἴτ' οὖν...εἴτε: cp. 199 n. We supply *ἐκτείνας*: cp. Aesch. *Éum.* 468 *οὐ δ', εἴ δικαλώς εἴτε μῆν, κρίνω δίκην,* where *ἐκτείνα* is understood from v. 463.—**λέξω:** the fut. here implies the sense of a task from which the speaker will not shrink; ‘I have to tell thee’;—as elsewhere the fut. bespeaks indulgence for a request: *O.T.* 1446 *προστρέψουμαι: Ai.* 825 *αἰτήσομαι.* The conjecture *δεῖξω* seems unnecessary.

ώς οὐ δίκη γ' ἔκτεινας, ἀλλά σ' ἔσπασεν
πειθὼ κακοῦ πρὸς ἀνδρός, ω̄ τανῦ ξύνει.
ἔροῦ δὲ τὴν κυναγὸν Ἀρτεμιν, τίνος
πουνὰς τὰ πολλὰ πνεύματ' ἔσχ' ἐν Αὐλίδι·
ἢ γὰρ φράσω· κείνης γάρ οὐ θέμις μαθεῖν. 565
πατήρ ποθ' οὐμός, ώς ἐγὼ κλύω, θεᾶς
παιζῶν κατ' ἀλσος ἔξεκινησεν ποδοῦν
στικτὸν κεράστην ἔλαφον, οὖ κατὰ σφαγὰς
ἐκκομπάσας ἔπος τι τυγχάνει βαλών.

561 οὐ made in L from οὐν.—δίκη γ'] Blaydes writes δίκη σφ'.—ἔσπασεν L, with most MSS., and Ald.: ἔσπασε T, E, G. Cp. cr. n. on O. C. 4.

562 πειθὼ πιθὼ L. 564 πουνᾶς In L a later hand has altered πουνᾶς to πουνῆσ. —τὰ πολλὰ πνεύματ'] Fröhlich conj. (ann. 1815) τὰ πλοῖ' ἀπνεύματ': A. E. Housman (*Class. Rev.*, vol. I. p. 240, 1887) τὰ πλοῖα πνεύματ'.—ἔσχ' ἐν L, with most MSS., and Ald.: ἔσχεν τ (as Campb. reads).—Αὐλίδι] L has αὐλίδι in an erasure,—as F. Dübner thinks, from αὐλίωι: but α and λ, no less than δ, seem

561 f. ώς οὐ δίκη γ': γε, emphasising δίκη, is suitable here, since δικαῖος (560) expressed the first of two alternatives. For the omission of the object to ἔκτεινας, cp. *Ph.* 801 (Ξυπρησον), n.—ἔσπασεν, a stronger word than ἀλκισε: cp. *Ant.* 791 (of Ερῶς) σὺν καὶ δικαῖον ἀδίκους φένες παρασῆς ἐπὶ λώβᾳ.—πειθὼ: cp. *Od.* 3. 264 (Aegisthus) πόλλ' Ἀγαμεμνονέν ἀλοχον θέλγεσκ' ἐπέσσον.

563 f. κυναγὸν: the Doric form, as in λοχαγός, ὀδαγός, etc. (*Ant.* 715 n.): but κυνηγεῖτεν (*Ai.* 5), κυνηγλα, κυνηγῆς.—πουνᾶς, acc. in appos. with the sentence; cp. 129 n., Aesch. *P.V.* 563 τίνος ἀπτλακίας πουνᾶς ὀλέκει; Eur. *Alc.* 6 καὶ με θητεύει πατήρ | θνητῷ παρ' ἀνδρὶ τῶνδ' ἄποινται ηνάγκασεν.

τὰ πολλὰ πνεύματ' ἔσχ', 'she stayed those frequent winds,' which ordinarily blow from the coast of Greece,—causing a calm of unusual length. For τὰ πολλὰ, cp. 931: O. C. 87 τὰ πόλλ' ἔκειν' δτ' ἔξεχρη κακά: Aesch. *Ag.* 1456 μὰ τὰς πολλὰς, τὰς τάνι πολλὰς | ψυχὰς ὀλέσσασ'. For ἔσχε as='stopped', cp. O. C. 888 βουνθωτῶντά μ'...ἔσχετ'.

Acc. to Aesch. (*Ag.* 149 f., 192), the Greeks were detained by *adverse winds*, blowing from the N.E.: and this seems to have been the account given in the *Cypria* (c. 776 B.C.), Proclus *Chrest.* p. 455: ἐπέσχεν αὐτοὺς τοῦ πλοῦ χειμῶνας ἐπιπέμποντα. But other authorities speak of a *calm*. Thus Eur. *I.A.* 9 ff. οἴκους φθεγγός γ' οὔτ' ὀρνιθῶν | οὔτε θαλάσσης·

σιγαὶ δ' ἀνέμων | τόνδε κατ' Εὔριπον ἔχουσιν. Schol. Eur. *Or.* 647 ἐπειράθη τῆς θεοῦ δργιζομένης καὶ κατεχούσης τοὺς ἀνέμους. Tzetzes on Lycophron 183 χολωθεῖσα δ' ἐπὶ τούτῳ ἡ θεὸς τοὺς ἀνέμους κατέσχεν. Ovid (*Met.* 13. 183) combines both versions: *exspectata diu, nulla aut contraria classi | Flamina sunt.*

It has been objected that vessels provided with oars need not have been detained by a calm. But the ships of the Greek fleet were not light craft. Each carried from 50 to 120 armed men, besides *σκείη πολεμικά*: and the warriors were also the rowers (cp. Thuc. I. 10). It is intelligible, then, that they should await the aid of wind before attempting the passage of the Aegean. We must remember, too, the strong and shifting currents in the Euripus (*στοιχεῖα πορθμῶν*, *Ant.* 1145: παλιρρόθθοις ἐν Αὐλίδος τρόποις, Aesch. *Ag.* 191).

We cannot well render:—(1)'He suffered those tedious winds,'—supplying δ πατήρ from v. 558. Nor: (2)'She directed those tedious winds at Aulis,'—a version which would at least require ἐπ' Αὐλίδι. Cp. *I.h.* 1119 ἔχε | δύσποτοις ἀράν ἐπ' ἄλλοις.

The conjecture πλοῖα for πολλὰ (cr. n.) would be an attractive remedy, if the idea of a *calm* were not admissible. It may be noticed, however, that the word πλοῖον, admitted by Aesch. as a synonym for νῦν (*Ag.* 625), occurs in Soph. only once (fr. 127), and is not extant in Eur.

Αὐλίδι. Aulis was so named from the

that thy deed was not just; no, thou wert drawn on to it by the wooing of the base man who is now thy spouse.

Ask the huntress Artemis what sin she punished when she stayed the frequent winds at Aulis; or I will tell thee; for we may not learn from her. My father—so I have heard—was once disporting himself in the grove of the goddess, when his footfall startled a dappled and antlered stag; he shot it, and chanced to utter a certain boast concerning its slaughter.

to have been altered.—Wolff conj. ἐπ' Αὐλίδι. 565—567 Nauck, objecting to κείνης γὰρ οὐ θέμις μαθεῖν, to παλίσων, and to ποδοῦν, would reduce these three verses to two, thus:—ἢ ἔγώ φράσω. πατήρ ποθ' οὐμός, ως ἔγώ | κλύω, κατ' ἀλος ἔξεκινησεν θεᾶς. Otto Jahn would merely delete v. 565. 567 ἔξεκινησεν L, with most MSS., and Ald.: ἔξενκησε E, ἔξενκησεν Aug. b, and codex B of Suidas s.v. ἔξεκινησεν. 568 κατὰ σφαγὰς] σφαγὴ made in L from σφαγῆς. Γ has κατασφαγὰς, as Hermann read on conjecture.—Monk, taking σφαγὰς

channel (αὐλός), as other towns were named from αὐλῶν 'a valley.' It stood on the Boeotian coast, in the territory of Tanagra, about three miles s. of the point where, at Chalcis in Euboea, the Euripus is narrowest. The site was a rocky peninsula (hence Αὐλίδα περήσσεται, *Il.* 2. 496), having on the south of it a large basin, known as the βαθὺς λυμῆν (Strabo 3. p. 403). Pausanias saw at Aulis an ancient temple of Artemis, with two statues of the goddess (9. 19. 6).

565 ἢ γώ φράσω, a self-correction, as in 352 ἢ μάθῃ ἔξι μοῦ. It is not θέμις for a mortal to cross-question a goddess face to face.—For the simple gen. κείνης, cp. 668: *Ph.* 370 μαθεῖν ἔμοι.

566 f. ως ἔγώ κλύω: implying the possibility of other accounts. Aeschylus does not define the offence which had angered Artemis (*Ag.* 132). According to Euripides, Agamemnon had rashly vowed that he would sacrifice to her the fairest creature that the year should bring forth (*I. T.* 20).

Θεᾶς...κατ' ἀλος, a sacred precinct near the temple of Artemis at Aulis, mentioned in Eur. *I. A.* 1544, 'Αρτέμιδος ἀλος λειμακάς τ' ἀνθεσφόρους, and called πολύθυτον, *ib.* 185. At many places on the eastern coasts of Greece Artemis was worshipped, esp. as λιμενοσκόπος (see on *Tr.* 637).

παλίζων, 'amusing himself,' 'taking his pleasure.' The allusion is to the pursuit of game, though παλίζω had no definitely technical sense like that of our word 'sport.' We find the verb associated with hunting in *Od.* 6. 104 ff. (Artemis) περπομένη καπροισι καὶ ὠκελγὸς ἐλάφοισι· |

τῇ δέ θ' ἄμα τύμφαι, κοῦραι Διὸς αἰγιόχοιο, | ἀγρονύμοι παλίζονται. Dindorf quotes Plat. *Alex.* 23 πολλάκις δὲ παλίζων καὶ ἀλάπτεκας ἔθηρεν καὶ δρυιθάς. Tzetzes, in telling the story, says, ἔξελθών ἐπὶ κυνηγέτοιν (on Lycophr. 183).

ποδοῦν: i.e., by the sound of his feet; not by their touch.

568 ἔλαφον, 'a stag.' The word can also mean 'a hind,' as in fr. 86 κερόσσα...ἔλαφος.—στικτόν (*Ph.* 184)=βαλάνω: Eur. *Bach.* III στικτῶν...νεβρίδων: Kaibel *Eprigr.* 1082. 4 στικτῆν ἔλαφον.—κεράστην: cp. the Homeric ἔλαφον κεραόν (*Il.* 3. 24, etc.).

οὐ κατὰ σφαγὰς, concerning the slaughter of it: cp. Her. 1. 31 τὰ κατὰ τὸν Τέλλον...εἴπας: *id.* 2. 3 κατὰ μὲν δὴ τὴν τροφὴν τῶν παιδῶν τοσαῦτα ἔλεγον. Others understand (less well, I think), 'on the occasion of the slaughter' ('beim Erlegen desselben,' G. Wolff; and so Nauck).

569 ἐκκομπάσας ἔπος τι τυγχάνει, 'he chanced to utter a certain (irreverent) boast,' βαλάνω, 'after hitting' (with an arrow, or perh. with a javelin). ἔπος τι is euphemistic: cp. Hyginus *Fab.* 98 *superbiusque in Dianam locutus est.* The vaunt would naturally follow, not precede, the hit. And so we read elsewhere. Schol. Eur. *Or.* 647 καυχησάμενος δὲ ἐπὶ τῇ ἐπιτυχίᾳ, καὶ εἰπὼν ως οὐδὲ ἀντὴ ἡ Ἀρτέμις οὕτως ἔβαλεν, ἐπειράθη τῆς θεοῦ δρυγίζουμενη κ.τ.λ. Proclus *Chrest.* p. 455 Ἀγαμέμνων ἐπὶ θήρᾳ βαλὼν ἔλαφον ὑπερβάλλειν ἔφησε καὶ τὴν Ἀρτέμιν. Tzetzes on Lycophr. 183 τρώσας ἔλαφον μέγα καυχήσας ἐφθέγξατο οὕτως. Οὐδὲ ἡ Ἀρτέμις (sc. οὕτως ἀν ἔβαλεν).

κάκ τοῦδε μηνίσασα Λητώα κόρη 570
 κατεῖχ' Ἀχαιούς, ὡς πατήρ ἀντίσταθμον
 τοῦ θηρὸς ἐκθύσει τὴν αὐτοῦ κόρην.
 ὥδ' ἦν τὰ κείνης θύματ'. οὐ γάρ ἦν λύσις
 ἄλλη στρατῷ πρὸς οἶκον οὐδὲ εἰς Ἰλιον.
 ἀνθ' ἀν βιασθεὶς πολλὰ κάντιβάς μόλις 575
 ἔθυσεν αὐτήν, οὐχὶ Μενέλεω χάριν.
 εἰ δ' οὖν, ἐρῶ γάρ καὶ τὸ σόν, κείνον θέλων
 ἐπωφελῆσαι ταῦτ' ἔδρα, τούτου θανεῖν
 χρῆν αὐτὸν οὐνεκ' ἐκ σέθεν; ποίω νόμῳ;
 ὅρα τιθεῖσα τόνδε τὸν νόμον βροτοῖς 580
 μὴ πῆμα σαυτῇ καὶ μετάγνοιαν τιθῆς.
 εἰ γάρ κτενοῦμεν ἄλλον ἀντ' ἄλλου, σύ τοι
 πρώτη θάνοις ἄν, εἰ δίκης γε τυγχάνοις.

as 'throat,' would change οὐ to δν (governed by βαλών). 571 ὡς] Fröhlich, and Wecklein (*Ars p. 17*), conj. ἔως. 572 αὐτοῦ r, and Ald.; αὐτοῦ L, with most MSS. 573 f. τὰ κείνης | τάκεινης L.—οὐ γάρ ἦν λύσις] Wunder conj. οὐ γάρ ἷλυσις | ἄλλη στρατῷ πρὸς οἶκον ἦν, οὐδὲ Ἰλιον. For ἦν λύσις, Nauck conj. ἷλυς Ἰλιον] ἐσ Ἰλιον Nauck.—Mekler suspects these two verses. 575 βιασθεὶς]

This is the reason against taking τυγχάνει with βαλών, as = 'he shoots and hits'; cp. II. 15. 581 θηρητὴρ ἐτίχρησε βαλών: Her. 3. 35 εἰ...τοῦ παιδὸς...βαλών τύχοιμι. The vaunt must then precede the hit.

Others take βαλών with ἔπος: 'he chanced to let fall some boastful word.' But this is objectionable on two grounds. (1) ἑκβάλλειν ἔπος is a very frequent phrase; II. 18. 324: *Od.* 4. 503: Pind. *P.* 2. 81: Aesch. *Ag.* 1663, *Ch.* 47: Her. 6. 69, etc. But βάλλειν ἔπος does not seem to occur: even in Ar. *Ran.* 595 καὶ βαλεῖς τι μαλθακόν, κάβαλεῖς is a v.l., and probably right; cp. *Vesp.* 1289 σκωμμάτιον...ἐκβαλώ. (2) ἑκκομπάσας, combined with βαλών in this sense, would be awkwardly redundant.

Monk, with Musgrave, took σφαγὰς as = *iugulum*, understanding, 'he uttered a vaunt, and hit the stag with his missile in the throat.' (*Mus. Crit.* I. 77.)

570 ἐκ τοῦδε, *idecirco*.—μηνίσασα, of divine wrath, as in *O.C.* 965, *Tr.* 274: and so μῆνις, *Ai.* 656, 757. But human resentment is denoted by the verb in *O.C.* 1274, *Ant.* 1177; and by the noun in *O.T.* 699, *O.C.* 1328.—Δητώα κόρη: cp. *O.T.* 267 τῷ Δαβδακελῷ παιδὶ (π.).

571 f. ὡς: the will of the goddess was interpreted by Calchas. Nothing would be gained by reading ἔως (monosyll).—ἀντίσταθμον, = ἀντίρροπον, 'in compensation for.'—ἐκθύσει. The midd. ἐκθύσεις is to *expiate* (ἄροις), or to *propitiate* (θεόν). But the act. ἐκθύειν is merely a strengthened θύειν, 'to make a sacrifice of,' implying some cruelty or violence: Eur. *Cyc.* 371 ἐφεστόλος ἵκτηρας ἐκθύεις δόμων.

573 f. ὥδ' ἦν, instead of ὥδ' εἰχε or τοιαῦτα ἦν. When an adv. is joined with εἴναι, the verb is more often impers., as in εὐ γάρ ἔσται (Eur. *Med.* 89).—τὰ...θύματ': for the poet. pl. cp. *Tr.* 627 τὰ τῆς ξένης... | προσδέγματ'.—λύσις, 'release' from the detention at Aulis.

πρὸς οἶκον. The weather, which stopped the voyage to Troy, would also hinder some of the islanders from going homé; but most of the allies from the mainland could have reached their respective ports with less difficulty; and we can only suppose that Calchas threatened them with the wrath of Artemis. In Aesch. *Ag.* 212 Agamemnon speaks as if a return home were possible, though disgraceful. In Eur. *I.A.* 94 ff. he is on the point of dismissing the army, when Menelaus interferes.

Wroth thereat, the daughter of Leto detained the Greeks, that, in quittance for the wild creature's life, my father should yield up the life of his own child. Thus it befell that she was sacrificed; since the fleet had no other release, homeward or to Troy; and for that cause, under sore constraint and with sore reluctance, at last he slew her—not for the sake of Menelaus.

But grant—for I will take thine own plea—grant that the motive of his deed was to benefit his brother;—was that a reason for his dying by thy hand? Under what law? See that, in making such a law for men, thou make not trouble and remorse for thyself; for, if we are to take blood for blood, thou wouldest be the first to die, didst thou meet with thy desert.

Nauck conj. *λιασθεῖς*.—Walter (*Emend. in Soph. spec.*, p. 13) conj. πολλὰ τ' ἀντιβάς. **579** νέμω] Tournier conj. τρόπῳ: Nauck, λόγῳ. **581** τιθῆσ] τιθησ L: τιθῆσ D (cod. Paris, 2820): τιθῆς T: τιθησ A, with most MSS. The Ald. has τιθησ (*sic*). **583** τυγχάνους τ: τυγχάνεις L, with most MSS., and Ald. **584—586** These three verses, omitted in the text of L, have been added in the margin by the 1st hand.

575 πολλὰ goes with both participles. Nauck objects that it must mean 'often,' and conjectures *λιασθεῖς*. But see *Il.* 11. 556f., ὡς Αἴας τὸτ' ἀπὸ Τρώων τετυμένος ητορ | ητε, πόλλ' ἀέκων. *Ph.* 254 ω πόλλ' ἔγα μοχθόρος.—*ἀντιβάς*: cp. Her. 6. 73 (οὐκ) ἐδίκαλεν ἔτι ἀντιβαλνειν. Verg. *Geo.* 4. 301 *Multa reluctantia...molas, aegre:* *Ant.* 1105 μόλις μέν, καρδίας δὲ ἔξτραπαι: *Ph.* 329. Aeschylus describes the struggle in the father's soul, until *ἀνάγκας* έδν λέπαδον (*Ag.* 206—221).

577 εἰ δὲ οὖν, 'but if it was with the wish,' etc.—referring to Clytaemnestra's words in 537 ff. Cp. Aesch. *Ag.* 1042 εἰ δὲ οὖν ἀνάγκη τῆσθος ἐπιρρέπει τύχης ('but if the doom of slavery should befall').—ἔρω γάρ καὶ τὸ σόν, 'for I will state thy plea (537 ff.) also': cp. *Tr.* 479 δὲν γάρ καὶ τὸ πρὸς κενοῦ λέγειν. *Ai.* 1313 δρα μὴ τούδον ἀλλὰ καὶ τὸ σόν.

578 f. τούτου...οὖνει: for the large interval between the case and this prep., cp. *O. T.* 857 f.—*νόμῳ*, 'rule,' 'principle'; *Ant.* 908, *Tr.* 616.

580 f. δρα...μὴ...τιθῆσ. The subjunctive here is supported by our best MS., L, which has τιθησ, while in 584 it has τιθησ. In 584 τιθῆσ is clearly right: 'see that you are not making a false excuse' (she is actually making it). Cp. Plat. *Theat.* 145 C δρα μὴ παίζων ἔλεγεν: and other examples in n. on *Ph.* 30.

Here, either τιθησ or τιθῆσ would be suitable. (1) With τιθῆσ:—'See that, in making this rule, you are not making woe

for yourself.' This means that to make the rule (as she is doing) is at once (logically) to make the woe. (2) With τιθῆσ:—'See lest, in making this rule, you make woe for yourself': i.e., the rule may have the woe as a consequence. The woe is a future contingency (583 εἰ δίκης γε τυγχάνους), against which Electra warns her. On the whole, I now prefer τιθῆσ. Cp. 1003 δρα κακῶς πράσσοντε μὴ μείων κακά | κτηησώμεθ: fr. 82 ἀλλ' δρα μὴ κρείσσον γ. τιθεστα...νόμον: cp. n. on *Ant.* 8: Eur. *Alc.* 57 πρὸς τῶν ἐχθρῶν, Φοίβε, τὸν νόμον τιθησ.

582 f. εἰ γάρ κτενοῦμεν. Note two points of syntax here. (1) We have two protases, not co-ordinate: the first of them, εἰ κτενοῦμεν, states the primary condition, on which everything else depends. 'If that is to be the rule,—then (if you got your due) you would die.' Cp. *AI.* 782 f.: Eur. *Suppl.* 1084 εἰ δὲ ημεν νέοι | δις καὶ γέροντες, εἰ τις ἔξημάρτανε, | διπλοῦ βλον λαχνύτες ἔξωρθούμεθ' ἀν. (2) The first protasis has the fut. indic.: the second protasis and the apodosis have the optat. with ἄν, not as a softened future, but in a potential sense. Cp. Thuc. 1. 142 φρούριον δὲ εἰ ποιήσονται, τῆς μὲν γῆς βλάπτοιεν ἀν τι μέρος. Eur. *Tro.* 730 εἰ γάρ τι λέξεις φοιλώσεται στρατός, | οὐτ' ἀν ταφεῖη παῖς θό', οὐτ' οἰκτον τύχοι.

πρότῃ: i.e., no one has more fully deserved the penalty.

ἀλλ' εἰσόρα μὴ σκῆψιν οὐκ οὖσαν τίθησ.
 εὶ γὰρ θέλεις, δίδαξον ἀνθ' ὅτου ταῦν
 αἰσχιστα πάντων ἔργα δρῶσα τυγχάνεις,
 ἥτις ξυνεύδεις τῷ παλαμναίῳ, μεθ' οὖ
 πατέρα τὸν ἀμὸν πρόσθεν ἔξαπώλεσας,
 καὶ παιδοποιεῖς· τοὺς δὲ πρόσθεν εὐσεβεῖς
 καξ εὐσεβῶν βλαστόντας ἐκβαλοῦσ' ἔχεις.
 πῶς ταῦτ' ἐπαινέσαιμ' ἄν; ή καὶ ταῦτ' ἔρεις
 ως τῆς θυγατρὸς ἀντίποινα λαμβάνεις;
 αἰσχρῶς δ', ἔαν περ καὶ λέγης· οὐ γὰρ καλὸν
 ἔχθροις γαμεῖσθαι τῆς θυγατρὸς οὖνεκα.
 ἀλλ' οὐ γὰρ οὐδὲ νουθετεῖν ἔξεστί σε,
 ἡ πᾶσαν ἵης γλῶσσαν ως τὴν μητέρα
 κακοστομοῦμεν. καί σ' ἔγωγε δεσπότιν

585
590
595

584 τίθης] So L (*τίθησ*), with most of the later MSS., and Suidas (s.v. *σκῆψις*): *τίθεις* A: *τίθης* T: *τίθης* L² (=Lb), Γ. The Ald. has *τίθης*, as in 581. Wecklein writes *τίθεις*, with Cobet (*Misc. Crit.* p. 284); cp. 596. **585 θέλεις**] Meineke conj. *θέμις*: F. W. Schmidt, *σθένεις*. **586 ἀμὸν** made in L from *ἐμὸν* by an early hand.—Wunder rejects this v. **589 ε. παιδοποιεῖς**] Blaydes conj. *παιδο-*
ποιεῖς.—**κάξ**] In L the *κ* has been written (or else enlarged) by a later hand.—Nauck conj. *εὐγενεῖς* καξ *εὐγενῶν*.—**βλαστόντας** A, E: *βλαστόντας* L, Γ, etc. **591 ἐπαινέσαιμ' ἄν]** γρ. *ἐπαινέσωμεν* S in the marg. of L: which Nauck adopts.—

584 f. εἰσόρα, instead of δρα: cp. 611, 997.—οὐκ οὖσαν, =ψευδῆ, unreal, false: cp. Ar. *Ran.* 1052 ΕΤ. πότερον δ' οὐκ ὄντα λόγον τοῦτον περὶ τῆς Φαίδρας ξυ-
 έθηκα; ΑΙΣ. μὰ Δλ', ἀλλ' ὄντ.—**τίθης**: see on 580 f.—ε.. θέλεις, here merely a form of ironical courtesy: but in O.T. 343 = 'if you choose.'

587 ε. τῷ παλαμναίῳ, more forcible than φονεῖ: cp. Tr. 1207 φονέα γενέσθαι καὶ παλαμνῶν σέθεν (n.).—πρόσθεν ἔξ-
 απώλεσας. The point of πρόσθεν is that, having first used his aid to slay her husband, she has put him in that husband's place.

589 ε. παιδοποιεῖς. The active voice of this verb is rarer than the middle, but is proved by metre in Eur. *Heracl.* 524, Ar. *Ecc.* 615. In both forms it is usually said of the man.

Erigonè, daughter of Aegisthus and Clytaemnestra (Tzetzes on Lyc. 1374), was mentioned by the early cyclic poet Cinaethon (Paus. 2. 18. 6), and was the theme of Sophocles in his *'Ηριγόνη*. Hyginus (*Fab.* 122) notices a son of Aegisthus named Aletes, but does not record the mother.

εὐσεβεῖς: schol. rec.: *ἐνόδιος*, *ἡγουν* ἐξ ἐννόμου γάμου. 'Stainless,' as being the legitimate offspring of a lawful marriage.—**κάξ εὐσεβῶν**: *τοντέστιν* ἐννόμῳ γάμῳ ἡρωσμένων (schol.). The reference is to both parents, not to Agam. only.

By τοὺς...πρόσθεν εὐσεβεῖς Electra means Orestes and herself. Both are 'cast out' of their just rights. Cp. O.T. 611 φίλον ...έσθιὸν ἐκβαλεῖν. Eur. *El.* 62 τεκοῦσα δ' ἄλλους παῖδας Αγισθῷ πάρα | πάρεργ' Ὀρέστην κάμε ποιεῖται δόμων.—**βλαστόντας**: Some MSS., including L, have *βλαστῶντας*: but, though *βλαστέω* is classical, *βλαστῶ* occurs only in late Greek, as schol. Pind. 4. 65 *βλαστῆ*: Hermas *Past.* p. 57 (ap. Veitch) *βλασ-*
τῶντα.—*ἐκβαλοῦσ'* *ἔχεις*, an emphatic perfect, like *ἀτιμάσας ἔχει* (*Ant.* 22).

591 ε. πῶς ταῦτ' ἐπαινέσαιμ' ἄν; Cp. Ph. 451 πῶν χρὴ τίθεσθαι ταῦτα, πῶν δ' αἰνεῖν...;

ἢ is better here than ή. 'How can such an act be approved? Or will you plead that, though bad in itself, it is excused by the provocation?'—The constr. is:—ἢ ἔρεις ως καὶ ταῦτα λαμβάνεις ἀντι-

But look if thy pretext is not false. For tell me, if thou wilt, wherefore thou art now doing the most shameless deeds of all,—dwelling as wife with that blood-guilty one, who first helped thee to slay my sire, and bearing children to him, while thou hast cast out the earlier-born, the stainless offspring of a stainless marriage? How can I praise these things? Or wilt thou say that this, too, is thy vengeance for thy daughter? Nay, a shameful plea, if so thou plead; 'tis not well to wed an enemy for a daughter's sake.

But indeed I may not even counsel thee,—who shrikest that I revile my mother; and truly I think that to me thou art

ἢ MSS.: *ἢ* Brunck.—*ταῦτ'* Dobree: *τοῦτ'* MSS. **592 λαμβάνεις**] The 1st hand in L wrote *τυγχάνει* (the reading of Γ and Λ²). This has been erased, and above it *λαμβάνει* (not *-εις*) has been written in small letters, either by S, or (as the form of λ rather leads me to think) by the 1st hand. The other MSS. have *λαμβάνεις*. **593 ε.** *αἰσχρῶς δ'*, L, with most MSS., and Ald.: *αἰσχρῶς Γ: αἰσχρῶς γ'* Hartung.—*λέγης λέγησι* L, made from *λέγεις* by a later hand.—*οὐ* Dobree conj. *ποῦ..;*—Vv. 593, 594 are rejected by Wilamowitz (*Hermes* XVIII. 219). Blaydes had already (1873) suspected both, but chiefly v. 594. **595 σε** made in L from *σοι*. **596 ἵης ρ:** *ἵης* L: *ἵēs* Brunck, Wecklein. **597 κακοστομοῦμεν**] Nauck conj.

ποιεῖ τῆς θύγατρός; lit., 'that thou takest this also as compensation,' etc. (This seems truer than to make *ταῦτα* an acc. of respect, 'in regard to this also.') The traditional reading, *καὶ τοῦτ'*, admits of the same rendering. But Greek idiom favours the assimilation of the prounoun to *ἀποινα* (cp. O.C. 88 n.); and *ταῦτα* would easily have become *τοῦτα*, if it had been supposed that the sense was, 'Wilt thou say *this* too?'

593 ε. *αἰσχρῶς δ'*, sc. *ἐρεῖς*. I leave the traditional *δ'*: for, though it might well be absent, it adds a certain vivacity to the retort. 'Will that be your plea? Nay, it will be a shameful one.'—*ἴαν περ καὶ λέγης*, 'if you do allege it' (as it is scarcely conceivable that you should). Here *καὶ* goes closely with the verb: cp. *Ant. 90 εἰ καὶ δυνήσει γ.'*

ἔχθροις γαμεῖσθαι. Cp. *Tr. 1236 f.*, where Hyllus demurs to marrying Iole (whom he regards as indirectly the cause of his father's death): *κρέοσσον κάμε γ'*, *ῳ πάτερ, θανεῖν | ἢ τοῖσιν ἔχθιστοισι συνναλεῖν ὄμοι.* Aegisthus is, in Elec- trus's view, an *ἔχθρος*, primarily as having helped to murder Agamemnon. As the son of Thyestes, and the murderer of Atreus, he is in a further sense the *ἔχθρος* of all Atreidae.

These two verses, though not indispensable, seem genuine. Were they

omitted, the transition from 592 to 595 would be somewhat abrupt.

595 ε ἀλλ' *οὐ γάρ*, elliptical: 'But (I will argue no more), for,' etc.: cp. 223 n.—*πᾶσαν ἴης γλώσσαν*, poet. for *πᾶσαν φωνὴν ἴης*: cp. fr. 843. 3 πολλὴν γλώσσαν ἐκέας μάτην: *Tr. 323 δέησει γλώσσαν* (n.). Plat. *Legg. 890 D πᾶσαν, τὸ λεγόμενον, φωνὴν ιέντα, i.e., 'with all possible earnestness.'* *Euthyd.* p. 293 Α *πᾶσαν ἡδη φωνὴν ἥφειν, δέμενος τοῖν ξένοιν...σώσαι ημάς.*

597 ε. κακοστομοῦμεν: the verb occurs only here: cp. *εὐστομεῖν* (O.C. 18). The conj. *κακορροθοῖμεν* is illustrated by Eur. *Hipp. 340 ξυγγόνους κακορροθεῖς*, but is needless.

καὶ σ' ἔγωγε δευτότιν. It is not easy to decide whether *καὶ* here means (1) 'and indeed,'—or (2) like *κατροι*, 'and yet.' The latter sense may be illustrated by *Tr. 1048*, *Ant. 332*, and Ar. *Erg. 1250 χαίρων ἀποθῇ καὶ σ' ἀκόν ἔγω | λείτω.* It would refer to *τὴν μητέρα*. 'You complain that I revile my mother. And yet you are no mother in my view, but a mistress.' But the other interpretation is simpler. *καὶ* will then refer to the instance of harshness already given (*ἢ πᾶσαν ἴης γλώσσαν*). 'And indeed I regard you as being (in all things) as much a mistress as a mother.' [I formerly understood:—'And indeed it is even worse,—it is a case

- ἥ μητέρ' οὐκ ἔλασσον εἰς ἡμᾶς νέμω,
ἥ ζῶ βίον μοχθηρόν, ἐκ τε σοῦ κακοῖς
πολλοῖς ἀεὶ ξυνοῦσα τοῦ τε συννόμου. 600
- ὅ δ' ἄλλος ἔξω, χεῦρα σὴν μόλις φυγών,
τλήμων Ὁρέστης δυστυχῆ τρίβει βίον.
δὲ πολλὰ δὴ με σοὶ τρέφειν μιάστορα
ἐπηγιάσω· καὶ τόδ', εἴπερ ἔσθενον,
ἔδρων ἄν, εὖ τοῦτ' ἵσθι. τοῦδε γ' οὔνεκα
κῆρυσσε μ' εἰς ἅπαντας, εἴτε χρῆς κακῆν
εἴτε στόμαργον εἴτ' ἀναιδείας πλέαν.
εἰ γὰρ πέφυκα τῶνδε τῶν ἔργων ἴδρις,
σχεδόν τι τὴν σὴν οὐ καταισχύνω φύσιν.
- ΧΟ. ὥρῳ μένος πνέουσαν· εἰ δὲ σὺν δίκῃ
ξύνεστι, τοῦδε φροντίδ' οὐκέτ' εἰσορῶ. 610
- ΚΛ. ποίας δ' ἐμοὶ δεῖ πρός γε τήνδε φροντίδος,

κακορροθοῦμεν.—καὶ σ' ἔγωγε] Kayser conj. δλλ' ἔγω σε. 601 δ δ' ἄλλος] Wex (1837) conj. ὁ δ' ἀμὸς, and so also Meineke and G. Krüger: Neue, ὁ δ' ἄλλος: Heimsoeth, ὁ δ' ἄλλοθι ζῶν: Nauck, ὁ δ' ἄλλαχοι γῆς. Blaydes writes, ὁ δ' ἀδελφὸς ἔξω (proposing also ἔξω δ' ἀδελφός, or ὁ δ' ἐν ζένη γῇ). 602 δὴ μὲ σοι L. δὴ με σοι Brunck. 603 χρῆς Wunder: χρὴ MSS.: Nauck conj. λῆς: Hense, ἔρεις.

of a slave taunting her mistress': but this is perhaps too artificial.] For δεστέρι, cp. 264, and 1192 δουλεύω.

εἰς ημᾶς is best taken as = *εἰς έμέ*, since Orestes (601) is beyond the reach of the domestic tyranny denoted by δεστέρι. Cp. 116 ἥμετέρου. There is no awkwardness in ἦ (599), since it follows νέμω.

599 f. *βίον μοχθηρόν*: see vv. 189 ff.—*ἴτε τε σοῦ = εὖ σοῦ τε*: cp. 249 f. (n.).—*κακοῖς ... ξυνοῦσα*: cp. 241 (*ξυναλοιμ'*): O.T. 303 *νήσῳ σύνεστι*.—*συννόμου*: so O.C. 340 *αἱ...σύννομοι*.

601 f. ὁ δ' ἄλλος: not, 'the other' (of us two), which would be ὁ ἔτερος (though Theocr. 6. 45 has οὐδαλός for οὐδέτερος): but, 'that other one,'—that other member of our family,—of whom she was thinking when she spoke of *τοὺς πρόσθεν εὐσέβεις* (589). Some critics understand, 'and he, besides.' For this use of ἄλλος, see O.T. 290 n.: but it does not seem in place here.—No emendation (cr. n.) is probable, or needful.—*χεῦρα σὴν*: see on 11.

τρίβει βίον, in weary exile: cp. 159 ἀχέων: Ar. *Pl.* 526 δύνωντρέτερον *τρίψεις* *βίοτον*.

603 The reason for writing δὴ με σοι rather than δὴ μὲ σοι is that σοι,

placed thus, would almost necessarily receive a slight emphasis when the verse was spoken. But the chief emphasis is on μιάστορα, and, so far as the sense is concerned, an enclitic σοι would suffice. Whitelaw's version brings this out:—'Of whom I hear thee rate me that he lives | Rared up by me, for vengeance.'

μιάστορα, here, the avenger of a crime, like δλάστορ: so Aesch. *Eum.* 176 *ἔτερον ἐν κάρᾳ | μιάστορ' ἐκ κείνου πάστεται*. Eur. *Med.* 1371 *οἴδ' εἰσίν, οἵμοι, σῷ κάρᾳ μιάστορες*.—Cp. 275.

605 *τοῦδε γ' οὔνεκα*: 387 n.
606 f. *εἰς ἅπαντας*: cp. O.T. 93 εἰς πάντας αὐδα (n.).—*χρῆς*. As to the forms χρῆς, χρῆ, see on *Ant.* 887 εἴτε χρῆ θανεῖν, εἴτ' ἐν τοιάντῃ ζῶσα τυμβεύειν στέγη, where ζῶσα excludes χρῆ. Here, as in *Ai.* 1373 (σοι δὲ δρᾶν ἔξεσθι ἂν χρῆς), χρῆ is possible, but certainly less natural than a verb in the 2nd person.

στόμαργον. It is probable that στόμαργος was only another form of στόμαλγος, which is not found; though στομαλγία was preferred to στομαργία, as γλωσσαλγία to γλωσσαργία. Both γλώσσαλγος and γλώσσαργος occur in later Greek.

608 f. *τῶνδε τῶν ἔργων ἴδρις*, ironi-

less a mother than a mistress ; so wretched is the life that I live, ever beset with miseries by thee and by thy partner. And that other, who scarce escaped thy hand, the hapless Orestes, is wearing out his ill-starred days in exile. Often hast thou charged me with rearing him to punish thy crime ; and I would have done so, if I could, thou mayst be sure :—for that matter, denounce me to all, as disloyal, if thou wilt, or petulant, or impudent ; for if I am accomplished in such ways, methinks I am no unworthy child of thee.

CH. I see that she breathes forth anger ; but whether justice be with her, for this she seems to care no longer.

CL. And what manner of care do I need to use against her,

607 στόμαλγον Hartung. **608** ἔργων] A v.l. κακῶν occurs in two of the later MS. (Vindoh., Pal.), and in Eustath. p. 1969. 18. The schol.'s paraphrase, *εἰ γέγονα τούτοις κακοῖς ἐνοχος*,—‘these reproaches,’—does not warrant the inference that he read κακῶν. Suidas (s.v. *τόπια*) has λόγων. **609** κατασχύνω L, with most MSS.: κατασχών ρ. **610** σὺν δίκῃ] Reiske conj. καὶ δίκῃ: Blaydes writes, *σοὶ δίκη*. **612** πολας δ' ἐμοὶ Nauck (Monk having already proposed *πολας ἐμοὶ*, *Mus. Crit.* i. 78). L has *πολας δέμοι*, with a trace of erasure over the final *ι*.

cal, as though these *ἔργα* were praiseworthy accomplishments. The v.l. κακῶν, for *ἔργων*, is very inferior.—**σχέδον τι**, ‘almost,’ i.e., ‘it may perhaps be said that...’; cp. *Ant.* 470 *σχέδον τι μάρψ μωρὰν διλικάνα* (n.).

οὐ κατασχύνω: commonly in a good sense: cp. *Aī.* 1304 f.: *Π. 6. 209 μῆδε γένος πατέρων αἰσχυνέμεν.* Eur. *Or.* 1169 (Orestes speaking of his father), *δν οὐ κατασχύνω*.

610 ε. ὄρῳ μένος πνέουσαν κ.τ.λ.: ‘I see that she (Electra) is breathing anger ; but whether she has justice on her side, of that I no longer see any regard (on her part).’ Electra’s speech, which began with temperate argument, has passed (at v. 595) into a strain of angry reproach—closing with the avowal that she would have wished to see Orestes take blood for blood (604 f.). The leader of the Chorus has once before reproved Electra’s vehemence (213—220). Here the utterance is exactly parallel with that of the Chorus in *Ant.* 47 f. (after Antigone’s defiant speech to Creon),—δηλοῦ τὸ γένημη ὡμὸν ἐξ ὕμοῦ πατέρος | τῆς παιδὸς εἰκεν δ’ οὐκ ἐνίσταται κακοῖς.—For μένος πνέουσαν cp. Aesch. *Ch.* 33 κότον | πνέων.

σὺν δίκῃ ξύνεστι is an unusual pleonasm, but analogous to ἐνείναι ἐν τινι (*O.C.* 116), παρεῖναι παρά τινι (*Ph.* 1056), προσθέσθαι πρὸς τινι (Aesch. *Pers.* 531), etc. Cp. *Ph.* 1251 ξὺν τῷ δικαίῳ. It

would be awkward (1) to understand τὸ μένος ξύνεστιν αὐτῇ (schol.) ; or (2) ἑκεῖνη ξύνεστι τῷ μένει (Herm.). The conj. of Blaydes, εἰ δὲ σοὶ δίκῃ etc., yields a clear phrase (cp. *O.T.* 274 f.): but σοὶ is objectionable. He understands, ‘I see that Electra is angry; but you (Clytaemnestra) do not consider whether she is in the right.’ Paley, who adopts this conjecture, takes πνέουσαν to mean Clyt., and σοὶ, Electra.

Other interpretations are:—(1) ‘I see that Electra is wroth ; but as to whether she is in the right, I see no concern (anywhere),’—a timid way of saying that *Clytaemnestra* shows no such concern. So the schol. (2) ‘I see that Clytaemnestra is angry, but not that she cares whether she is right’:—an inference from some gesture. Both these versions rely on the fact that φροντίδος (612) is plainly an echo of φροντίδ’ (611). But: (a) it does not follow that φροντίδ’ is not *Electra*’s thought. (b) It is surely clear that πνέουσαν must be Electra ; and (c) as in *Ant.* 471 f., the second clause naturally refers to the same person.

612 πολας δ’ ἐμοὶ δε. The Chorus having said that Electra takes no φροντίδα as to whether she is in the right, Clytaemnestra rejoins, ‘And what manner of φροντίδα do I need in regard to *her*?—i.e., ‘Must I not indeed be on my guard against her, seeing that she is capable of

- ἥτις τοιαῦτα τὴν τεκοῦσαν ὑβρισεν,
καὶ ταῦτα τηλικοῦτος; ἀρά σοι δοκεῖ
χωρεῖν ἀν εἰς πᾶν ἔργον αἰσχύνης ἄτερ; 615
- ΗΔ. εὐ νυν ἐπίστω τῶνδέ μ' αἰσχύνην ἔχειν,
κεὶ μὴ δοκῶ σοι· μανθάνω δὲ οὐθούνεκα
ἔξωρα πράσσω κούκ ἐμοὶ προσεικότα.
ἀλλ' ή γὰρ ἐκ σοῦ δυσμένεια καὶ τὰ σὰ
ἔργ' ἔξαναγκάζει με ταῦτα δρᾶν βίᾳ. 620
- αἰσχροῖς γὰρ αἰσχρὰ πράγματ' ἐκδιδάσκεται.
- ΚΔ. ὁ θρέμμ' ἀναιδές, η σ' ἔγω· καὶ τάμ' ἐπη
καὶ τάργα τάμα πόλλ' ἄγαν λέγειν ποεῖ.
- ΗΔ. σύ τοι λέγεις νω, οὐκ ἔγω· σὺ γὰρ ποεῖς
τούργον· τὰ δὲ ἔργα τοὺς λόγους εὐρίσκεται. 625
- ΚΔ. ἀλλ' οὐ μὰ τὴν δέσποιναν Ἀρτεμιν θράσους
τοῦδ' οὐκ ἀλύξεις, εὗτ' ἀν Αἴγισθος μόλῃ.
- ΗΔ. ὄρφας; πρὸς ὄργην ἐκφέρει, μεθεῖσά μοι
λέγειν ἀ χρῆζοιμ', οὐδὲ ἐπίστασαι κλύειν.

ποίας δὲ μοι vulg.—τήνδε] τῆσδε Γ. 614 τηλικοῦτος made in L from τηλικοῦτωσ.—ἄρα] The 1st hand in L wrote ἀρά σοι, which a later hand has changed to ἀρά οὐ σοι, the reading of most MSS., and of Ald. In L² (=Lb) and Pal. ἀρά σοι remains. 616 νυν Monk: νῦν MSS. 618 προσεικότα τι: προσηκότα L.

621—625 These five vv. are rejected by A. Schöll. Verse 621 is suspected by

anything?' (614 f.). Cp. Ar. *Nub.* 1032 δεινῶν δέ σοι βούλευμάτων ἔοικε δεῖν πρὸς αὐτῶν. The sense recommends ἡμοὶ in preference to μοι. The order of words also favours it, since μοι would have been better placed after δεῖ. As to δεῖ, remark that δεῖ μοὶ τινος is normal: see, e.g., fr. 852: Aesch. *Ag.* 848: Eur. *Med.* 565: Thuc. I. 71 § 3: Plat. *Rep.* 370 D, 389 D, *Soph.* 253 A, *Men.* 79 C, *Critias* 108 B, *Legg.* 674 C, 881 A: while δεῖ μὲν τινος is much rarer (Aesch. *P. V.* 86, Eur. *Hipp.* 23, etc.). On the other hand, with the inf., δεῖ με λέγειν is normal, and δεῖ μοὶ λέγειν extremely rare (Xen. *An.* 3. 4. 35).

Others understand: (1) 'If Electra has no consideration for justice, why should I have any consideration for her,—i.e., show her any tenderness?' Or: (2) 'If she heeds not justice, why should I heed her?' Neither view seems well suited to the context.

614 ff. καὶ ταῦτα, 'and that too': O. T. 37, Ant. 322.—τηλικοῦτος, fem. only here and in O. C. 751. The sense

is, 'so mature,'—old enough to know better. Cp. 185 f., and 962 ἀλεκτρα γηράσκουσαν. Not, 'so young.'—ἄρα, when the expected answer is 'yes,' has an ironical tone; 'pray, are you satisfied that she would...?': cp. O. T. 822 ἀρ ἔψυν κακός;—followed by δρ' οὐχὶ πᾶς ἀναγνώσεις;—χωρεῖν ἀν (=οὐτι χωρεῖν ἀν) τινά ἔργον: cp. Ar. *Lys.* 543 έθέλω δὲ τινά λέναι. So Ant. 301 παντὸς ἔργου.

618 ff. εὐ νυν ἐπίστω, as in O. T. 658. (In Ph. 1240 εὐ νῦν ἐπίστω is fitter.) νυν precedes a vowel also in O. T. 644, Ant. 705: Ai. 1129.

ἔξωρα, 'unseasonable,' from ὥρα in the sense of καιρός: not, 'unsuited to my age.' In Aeschin. or. I. § 95 έξωρος = 'past one's prime.'—προσεικότα: Ph. 902 f. τὴν αὐτοῦ φύσιν ἤστα λιπών τις δρά τα μὴ προσεικότα.

619 ff. ἀλλα...γάρ, elliptical: 'but (I have excuse), for,' etc.: cp. 223, 595. —ή..έν σοι δυσμένεια: cp. Ant. 95 τὴν έξ ἐμοῦ δυσβούλιαν: Tr. 631 τὸν πόθον τὸν έξ ἐμοῖς.—ἔξαναγκάζει: cp. 256.—αἰσχροῖς, sc. πράγμασι: cp. 308 f.

who hath thus insulted a mother, and this at her ripe age? Thinkest thou not that she would go forward to any deed, without shame?

EL. Now be assured that I do feel shame for this, though thou believe it not; I know that my behaviour is unseemly, and becomes me ill. But then the enmity on thy part, and thy treatment, compel me in mine own despite to do thus; for base deeds are taught by base.

CL. Thou brazen one! Truly I and my sayings and my deeds give thee too much matter for words.

EL. The words are thine, not mine; for thine is the action; and the acts find the utterance.

CL. Now by our lady Artemis, thou shalt not fail to pay for this boldness, so soon as Aegisthus returns.

EL. Lo, thou art transported by anger, after granting me free speech, and hast no patience to listen.

Morstadt and Blaydes. Nauck would amend it thus: *αλοχροῖς γὰρ ἔργοις αλοχρ' ἔπη δίδασκεται.* **623** ποεῖ corrected in L from ποιεῖ. Cp. *Philoctetes*, Append. p. 234.—**626** οὐ μὰ τὴν L, made from οὐδάτην. A faint ω is discernible above ν.—δέσποιναν] L has the letters να in an erasure.—Hartung writes, μὰ τὴν ἀνασταν' Ἀρτεμιν, ποιηὴν θράσους. **628** μεθέσα L, with most MSS.: παρέσα τ.

622 f. The word **θρέμμα** is not necessarily scornful (see *Ph.* 243 ὁ τοῦ γέροντος θρέμμα Δυκρυχόνος); but it is sometimes applied to monsters (*Tr.* 1093, etc.), or used, as here, in a disparaging tone, like our word 'creature'; cp. Aesch. *7h.* 182 (said to the Chorus), **θρέμμα** οὐκ ἀνασχέτα.

ἢ σ' ἔγώ κ.τ.λ., a bitter echo of Electra's phrase (619 f.): 'Yes, indeed,—they draw only too many words from thee.' Others understand (less well, I think):—'Indeed, my forbearance in word and deed encourages thee to say too much.'

624 f. νν=αὐτά, the πόλλ' ἄγαν (ἔπη): cp. 436.—εὑρίσκεται, 'find for themselves,'—hardly more than εὑρίσκει (but in *Ai.* 1023 ηύρωμην = 'gained').

Cp. Milton, *Apology for Smechymnus* (in his *Prose Works*, ed. Symmons, vol. 1. p. 236): 'I might also tell them [the prelates], what Electra in Sophocles, a wise virgin, answered her wicked mother, who thought herself too violently reproved by her the daughter: "It is you that say it, not I; you do the deeds, | And your ungodly deeds find me the words."

626 f. οὐ μδ̄ is here followed by a second negative, as in 1239 f.: *Il.* 1. 86, 23. 44: Ar. *Ran.* 1043, etc.—δέσποιναν.

This title, given to Athena in *Ai.* 38, is not Homeric in ref. to a goddess, but is so used by Pindar (fr. 122. 14 δέσποινα Κύπρου). At Athens it was more especially applied to Persephone (Plat. *Legg.* 796 B ἡ...παρ' ἡμῖν κέρη καὶ δέσποινα).

Ἄρτεμιν. Clytaemnestra calls upon the virgin-goddess to witness her threat, because she regards Electra as guilty of unmaidenly conduct (516 ff.). Electra has already appealed to Artemis (563), and again invokes her in 1238.

θράσους τοῦδ' οὐκ δλύξεις, 'thou shalt not escape (punishment) for this boldness'; causal gen.: cp. *Ant.* 931 τοῦτων τοῖσιν ἄγονον | κλαύσαθ' ἵπάρκει. Ar. *Nub.* 1239 οὐτο... | ἐμοῦ καταπροξει (on my account). See n. on *Ant.* 488 οὐκ δλύξετον | μόρον κακίστου, where the gen. denotes the penalty. And so θράσους is sometimes taken here: but 'escape from boldness' surely could not mean, 'escape from the penalty of boldness.' It is different when (e.g.) φεύγων τόδ' αἷμα κούνον (Aesch. *Ch.* 1038) means, 'flying from (the stain of) a kinsman's murder.'—μόλῃ: cp. 313.

628 ὄρφς, in reproach; cp. *O. T.* 687, *Ant.* 735: Eur. *Andr.* 87 ὄρφς;

- | | | |
|-----|---|-----|
| ΚΛ. | οὐκονν ἔάσεις οὐδὲ ὑπ' εὐφήμου βοῆς
θῦσαί μ', ἐπειδὴ σοί γ' ἐφῆκα πᾶν λέγειν; | 630 |
| ΗΛ. | ἔω, κελεύω, θῦε· μηδὲ ἐπαιτιώ
τούμδον στόμ', ὡς οὐκ ἀν πέρα λέξαιμ' ἔτι. | |
| ΚΛ. | ἐπαιρε δὴ σὺ θύμαθ' ἢ παροῦσά μοι
πάγκαρπ', ἄνακτι τῷδε ὅπως λυτηρίους
εὐχὰς ἀνάσχω δειμάτων ἀ τὸν ἔχω.
κλύοις ἀν ἥδη, Φοῖβε προστατήριε,
κεκρυμμένην μου βάξιν· οὐ γὰρ ἐν φίλοις
ὅ μῦθος, οὐδὲ πᾶν ἀναπτύξαι πρέπει
πρὸς φῶς παρούσης τῆσδε πλησίας ἐμοί,
μὴ σὺν φθόνῳ τε καὶ πολυγλώσσῳ βοῇ
σπείρῃ ματαίαν βάξιν εἰς πᾶσαν πόλιν.
ἀλλ' ἂδ' ἄκουε· τῇδε γὰρ κάγω φράσω.
ἄ γὰρ προσεῖδον νυκτὶ τῇδε φάσματα
δισσῶν ὄνείρων, ταῦτα μοι, Λύκει ἄναξ, | 635 |
| | | 640 |
| | | 645 |

631 Blaydes would write ἐπειδὴ σοὶ γ', in order to mark σοὶ as enclitic.—*σοὶ γ'* made in L from σοὶ γ'.

ἀπανδᾶς ἐν κακοῖς φίλοισι σοῖς.—**ἐκφέρει:**
Thuc. 3. 84 ἀπαιδευστὰ δργῆς πλείστουν
ἐκφερόμενοι.

The *v. l.* παρέστα (cr. n.), though doubtless a mere conjecture, was a very natural one; for μεθίειν (prop., 'to let go') seldom means, 'to permit.'

630 f. οὐδὲ goes with θῶσαι. For the aor. inf., implying, 'to complete the sacrifice,' cp. 532, 285.—^πτεροῦ εὐφήμου βόης, 'with hushed clamour,' i.e., in silence. In Ar. *Av.* 959 εὐφῆμοι ἔστω is the notice that the sacrifice is going to begin: see on *Ph.* 8 ff. For ^νπέρ, denoting the accompaniment, cp. 711, *Tr.* 419 (n.).

ἐπειδὴ σοι γ': γε necessarily emphasises *sol*: thus arranged, the words could not mean, ἐπειδὴ γέ σοι. She means, ‘after giving you leave to say what you would, am I to meet with no forbearance?’ — **τῶν λέγειν:** Plat. *Apol.* 39 Α ἔαν τις τολμᾷ πάν ποιεῖν καὶ λέγειν.

632 f. κελέω, not 'command,' but 'exhort,' 'beg'; cp. Xen. *Athen. Resp.* 2. 18 κωμῳδεῖν...τὸν μὲν δῆμον οὐκ ἔστιν, ἀλλὰ δὲ κελεύοντας ιναὶ (encourage) it. For the asyndeton, cp. Aesch. *P. V.* 937 σέβου, προσέψυχοι, θῶττε τὸν κράτοντι

ἀεὶ.—τούμδον στόμ’ : O. T. 426 Κρέοντα
καὶ τούμδον στόμα προπηλάκιζε.

634 f. An altar, and probably an image, of Apollo stand before the palace. The attendant of Clytaemnestra carries offerings of various fruits, which she is now commanded to raise, as with a gesture of solemn oblation (*πτυσει*), and to place upon the altar. There is a resemblance to the scene in the *Oedipus Tyrannus*, where Iocasta, gravely alarmed, brings a suppliant branch and gifts of frankincense to Apollo Αὔγειος, before the house (*O. T.* 911—923).

ἡ παρούσα μοι, said to the πρόστοπος. For the nom. with art., instead of a voc., cp. Plat. *Symp.* p. 218 B οἱ δὲ οἰκεῖ... πνήσα... τοῖς ὥστι ἐπίθεσθε. [In Ar. *Ach.* 242, πρότι^θ ἔσ τὸ πρόσθεν δλγον ἡ κανη-
φόρος, the correction πρότι^θ' s may be
right, though it is not necessary.]

Θύματα...πάγκαρπτα, commonly called
(ἡ) παγκαρπτλα, or, for metre's sake, παγ-
κάρπεια: fr. 366 (from the Μάντεις) in a
list of objects used for sacred rites, ἐνην
δὲ παγκάρπεια συμμιγὴς δλαις (=οδιλαις):
Eur. fr. 912. 4 (spoken to Zeus) θυσταν
ἄπυρον παγκαρπειας | δέξαι πλήρη προ-
γυθεῖσαν.

CL. Now wilt thou not hush thy clamour, or even suffer me to sacrifice, when I have permitted *thee* to speak unchecked?

EL. I hinder not,—begin thy rites, I pray thee; and blame not my voice, for I shall say no more.

CL. Raise then, my handmaid, the offerings of many fruits, that I may uplift my prayers to this our King, for deliverance from my present fears. Lend now a gracious ear, O Phoebus our defender, to my words, though they be dark; for I speak not among friends, nor is it meet to unfold my whole thought to the light, while *she* stands near me, lest with her malice and her garrulous cry she spread some rash rumour throughout the town: but hear me thus, since on this wise I must speak.

That vision which I saw last night in doubtful dreams—if it hath come for my good, grant, Lycean king,

so Ald. **641 πολυγλώσσῳ**] The scribe of L has added the letters λν above the line: after πο he had written ι or ν.—Meineke and Bergk conj. παλιγγλώσσῳ: Blaydes, κακογλώσσῳ. **642 εἰς** r and Ald. **644 νυκτὶ τρῆδε]** τρῆδε νυκτὶ r. **645 δισσῶν**] Schenkel (1869) and Blaydes conj. δεινῶν: Autenrieth,

635 f. λυτηρόους..δειμάτων (410 n.):
cp. 447, 1490. So Locasta asks Apollo
for a λύσιν εὐαγή (O. T. 921).

ἀνάσχω has been much suspected: Nauck even pronounces it ‘undoubtedly’ corrupt. Yet cp. Eur. El. 592, where the Chorus are exhorting Electra to pray for a happy result: ἀνεχε χέρας, ἀνεχε λόγον ('uplift thy prayer'), | οἱ λατὰς ἐς θεούς. There, the phrase is associated with the uplifting of the hands in supplication (Il. 3. 318 θεοῖσι δὲ χείρας ἀνέχον). The same thought may be present here, though we need not assume it.—Not, ‘that I may lift up (the θύματα) as εὐάξα.’

637 κλένοις ἄν, a reverent petition; cp. 1491.—προστατήρε: see on Tr. 208 f. τὸν εὐφαρέτραν | Ἀπόλλων προστάταν. Like Artemis (Aesch. Th. 449), Apollo was thus called as ‘defender’ of the house. Here Clytaemnestra is invoking him more especially as ἀλεξίκακος, avterer of evil: Ar. Av. 61 “Ἀπόλλον ἀποτρόπαιε.

638 κεκρυμμένην, here = αντιγματώδη, covert in meaning, though spoken aloud,—because she merely alludes to her vision, without describing it, and without naming the persons to whom she refers (644—654). So Theogn. 681 ταῦτα μοι ἔγλως κεκρυμμένα τοῖς ἀγαθῶσιν. The ancients associated evil with any prayer which could not be freely uttered. The

maxim μετὰ φωνῆς εἰσχεσθαι was ascribed to Pythagoras (Clemens Alex. Strom. 4. 26 § 173). ‘Not every one is ready,’ says Persius (2. 6), *murmurque humilesque susurrus | Tollere de templis et aperto vivere voto.* Cp. Horace Epp. 1. 16. 59.—οὐ γάρ ἐν φίλοις, meaning Electra: for the plur., cp. 652.

640 τρός φῶς with ἀναπτύξαι: cp. Ph. 580 δὲ δ' αὐτὸν λέγειν | εἰς φῶς δ' λέξαι.

641 f. πολυγλώσσῳ, ‘garrulous,’ agrees with Clytaemnestra’s complaints of Electra in 520, 623. παλιγγλώσσῳ, in the sense of ‘ill-omened’ (βλασφήμῳ Hesych.), would be no gain.—σπείρῃ: cp. fr. 592 μὴ σπείρε πολοῖς τὸν παρόντα δάμονα (‘spread it abroad’).—ματάλαν seems here to mean ‘rash,’ ‘reckless,’ rather than ‘false.’ If Clytaemnestra openly avowed her fears or hopes, Electra would merely wish to publish them.

643 ἀδ' refers to 638: ‘hear my prayer in this covert form, for I on my part (κάχω) can use no other.’ Cp. Tr. 554 τῇδ' ὑπὲν φρόσω.

644 f. γάρ, prefatory (32).—δισσῶν ὄνειρον (neut., cp. Eur. H. F. 518 ὄνειρα), ‘ambiguous’ dreams, ἀμφιβόλων. The ordinary sense of δισσά ὄνειρα would be (1) ‘two dreams,’ or (2) ‘two sets of dreams.’ But it can mean also, (3) ‘dreams of two kinds’: cp. Arist. Rhet. I. 15 § 13 μάρτυρες εἰσὶ διττοὶ (are of two kinds), ol

εὶ μὲν πέφηνεν ἐσθλά, δὸς τελεσφόρα,
εἰ δὲ ἔχθρα, τοῖς ἔχθροισιν ἔμπαλιν μέθες.
καὶ μὴ με πλούτου τοῦ παρόντος εἴ τινες
δόλοισι βουλεύουσιν ἐκβαλεῖν, ἐφῆς, 650
ἄλλ’ ὥδε μὲν ἀεὶ ζῶσαν ἀβλαβεῖ βίω
δόμους Ἀτρειδῶν σκῆπτρά τ’ ἀμφέπειν τάδε,
φίλοισι τε ξυνοῦσαν οἵς ξύνειμι νῦν
εὐημεροῦσαν καὶ τέκνων ὅστων ἐμοὶ
δύσνοια μὴ πρόσεστιν η̄ λύπη πικρά.
ταῦτ’, ὡς Λύκει Ἀπολλον, Ἰλεως κλύων 655
δὸς πᾶσιν ἡμῖν ὕσπερ ἐξαιτούμεθα.
τὰ δὲ ἄλλα πάντα καὶ σιωπώσης ἐμοὺ
ἐπαξιῶ σε δαίμονος ὅντ’ ἐξειδέναι·
τοὺς ἐκ Διὸς γάρ εἰκός ἐστι πάνθ’ ὄρâν.

ΠΑΙΔΑΓΩΓΟΣ.

ξέναι γυναικες, πῶς ἀν εἰδείην σαφῶς 660
εὶ τοῦ τυράνου δώματ’ Αἰγίσθου τάδε;
ΧΟ. τάδ’ ἐστίν, ὡς ξέν’. αὐτὸς εἴκασας καλῶς.

δύσνων: Michaelis, διπλῶν. 646 πέφηνεν] πέφυκεν Vindobon., and schol. on 645, who quotes vv. 646 f.: so Hartung reads. 649 βουλεύουσιν] Wecklein (*Ars* p. 38) conj. βουλεύοιεν.—ἐφῆς] L has ἐφῆτος (*η* in the form *H*), with *η* written above: it seems to have been originally ἐφεῖστος, as L² (=Lb) has ἐφῆς made from ἐφεῖς.—ἐφῆς A, Γ, etc., and Ald. 650 ὥδε μὲν L: ὥδεμ' A (*εμ* in an erasure).—*αεὶ* L, with most MSS., and Ald.: *αεὶ* Γ.—ἀβλαβεῖ βίω] B. Arnold conj. ἀβλαβῆ βίων.

μὲν παλαιοὶ οἱ δὲ πρόσφατοι. And ‘dreams of two kinds’ are here, ‘dreams which admit of two interpretations,’—i.e., which may be either good or bad. Cp. Lucian *Alex.* Ιο διττούς τινας καὶ ἀμφιβλήτους καὶ λοξούς χρηστούς συγγράφων. [The sing. διττόν often expresses ‘ambiguity,’ as in Arist. *Pol.* 2. 3 (p. 126 i b 20), τὸ γάρ ‘πάντες’ διττόν: but that is different.]

Fr. Jacobs (*ap.* Wunder) understood, ‘two dreams,’—as if Clyt.’s vision consisted of two parts,—the return of Agamemnon, and the growth from the sceptre (417—423). This seems forced. Still less can we assume that there was some second dream which Clyt. did not relate even to the Sun-god (425).

Δύκει ἄνοξ: Iocasta, too, appeals to Apollo in this quality (*O. T.* 919). Both as a god of light, and as a destroyer of foes, the Λύκειος is fitly invoked here: see above on 6.

646f. ἐσθλά...ἔχθρα. Since the sceptre which put forth the luxuriant growth was that which *Aegisthus* now carries (420f.), Clytaemnestra might well regard the dream as so far susceptible of a good meaning. On the other hand, the apparition of Agamemnon (ὁ πανώλης, 54) must needs disquiet her. And so the import of the vision as a whole seemed doubtful.

Cp. Aesch. *Pers.* 217, where the Chorus are advising Atossa how to propitiate the gods after her dream: εἰ τι φλαῦρον εἶδες, αὐτῷ τῶνδ’ ἀποτροπή τελεῖν, | τὰ δὲ ἄγάθ’ ἐκτελῆ γενέσθαι σοι τε καὶ τέκνων σέθεν κ.τ.λ.

ἔμπαλιν μέθες, retro mitte, ‘allow to recoil’ upon them: so στρέψειν ἔμπαλιν (Eur. *Med.* 923, etc.). έμπαλιν would be weak here if it meant merely, ‘on the contrary.’

648f. εἰ τινες, meaning Electra and

that it be fulfilled; but if for harm, then let it recoil upon my foes. And if any are plotting to hurl me by treachery from the high estate which now is mine, permit them not; rather vouchsafe that, still living thus unscathed, I may bear sway over the house of the Atreidae and this realm, sharing prosperous days with the friends who share them now, and with those of my children from whom no enmity or bitterness pursues me.

O Lycean Apollo, graciously hear these prayers, and grant them to us all, even as we ask! For the rest, though I be silent, I deem that thou, a god, must know it; all things, surely, are seen by the sons of Zeus.

Enter the PAEDAGOGUS.

PAE. Ladies, might a stranger crave to know if this be the palace of the king Aegisthus?

CH. It is, sir; thou thyself hast guessed aright.

651 δόμοις] Blaydes conj. θρόνοις.—ἀμφέπειν made in L from ἀμφ' ἔπειν. **653 εὐ-**
ημεροῦσαν] In L an early hand has written over α what some regard as an acute accent, but what is rather (as Dübner saw) the letter ι, indicating εὐημεροῦσαι(ν), a correction which Kvičala too proposes. Erfurdt conj. εὐημεροῦσα.—τέκνων] Benedict conj. τέκνοις.—Nauck rejects this v. and the next. **654 πρόσεστιν** made in L from πρόσεστιν. **659 πάνθ'** made in L from πᾶνθ': whence Wecklein (*Ars* p. 13) conj. πᾶν.—όραν] ὄραν L.—Jahn rejects this v. **662 γῆκασας**

Orestes. Even before the dream, this thought had haunted her (293 ff.).

650 ἀλλ' ὁδε κ.τ.λ., sc. δός: cp. 72 n.—
ἀβλαβεῖ βίω: *Tr.* 168 ἔτην ἀλυπήτῳ βίῳ.

651 f. δόμοις: as she says to Aegisthus in Aesch. *Ag.* 1672, ἐγώ | καὶ σὸν θῆσομεν κρατοῦντες τῶνδε δωμάτων καλῶς.—
ἀμφέπειν, attend to, here, 'sway'! Pind. *O. 1. 12 θεμιστεῖον δις αἱμφέπει σκάπτον.*
Cp. *Ant.* 1118 ἀμφέπεις | Ἰταλαν.

φίλοισι, i.e., Aegisthus: for the plur., cp. 346.

653 f. εὐημεροῦσαν goes adverbially with χροῦσαν, 'consorting in prosperity.' The acc. is better than the nom., since it includes this condition in her prayer.

καὶ τέκνων (τούτους) δσων κ.τ.λ.: 'and with (those) of my children, from whom,' etc.: τέκνων is partitive gen., the antecedent to δσων being understood. Cp. Plat. *Rep.* 387 Ε δρός ἡρ' ἀν...θρίνους... γυναιξὶ...ἀποδιδοῦμεν, καὶ...δσοι κακοὶ τῶν ἀδρῶν, i.e. (τούτους) δσοι.

We might also take τέκνων as standing, by attraction, for τέκνοις. When the antecedent is thus attracted, it usually comes after the relative (*O.C.* 56); but sometimes precedes it, as in *Tr.* 151 f. τοτ' ἀν τις εἰσίδοιτο... | ...κακοῖσιν (for κακά) οἵ-

ἐγώ βαρύνομαι. In examples of the latter kind, however, the acc. (and not, as it would be here, the dat.) is elsewhere the case attracted. In favour of taking τέκνων as partitive, it may be added that this suits the distinction between two groups of τέκνα. By θσων she means Chrysotemis, Iphianassa, and the offspring of her union with Aegisthus (157; 589).

ἔμοι...πρόσεστιν, attends upon me; cp. *Tr.* 453 ἐλευθέρῳ | ψευδεῖ καλεύσθαι κήρη πρόσεστιν οὐ καλή.

656 πάντοις ἡμῖν: i.e., to herself, Aegisthus, and the loyal children (652 ff.).

657 τὰ δ' ἄλλα πάντα,—her wishes concerning her foes. When the news from Phocis comes a moment later, it is as if the god had answered the unspoken prayer.

660 Following the directions given in vv. 39 ff., the Paedagogus now appears as a ξένος Φωκεῖς. Cp. *O.T.* 924 ff., where the messenger from Corinth presents himself to Iocasta and the Chorus.

πῶς ἀν εἰδεῖν, a courteous mode of inquiry; cp. 1103: *O.T.* 924 ἀρ' ἀν παρ' ἴμων, ω̄ ξένοι, μάδοιμ' ὅπου | τὰ τοῦ τυράννου δώματ' ἔστιν Οἰδίπον; For πῶς ἀν in wishes, cp. *Ph.* 531 f.

- ΠΑ. ἦ καὶ δάμαρτα τήνδ' ἐπεικάζων κυρῶ
κείνουν; πρέπει γὰρ ὡς τύραννος εἰσορᾶν.
- ΧΟ. μάλιστα πάντων· ἥδε σοι κείη πάρα. 665
- ΠΑ. ὡς χαιρ', ἀνασσα· σοὶ φέρων ἥκω λόγους
ἥδεις φίλου παρ' ἀνδρὸς Αἰγύσθῳ θ' ὅμοῦ.
- ΚΛ. ἔδεξάμην τὸ ρῆθεν· εἰδέναι δέ σου
πρώτιστα χρήζω, τίς σ' ἀπέστειλεν βροτῶν.
- ΠΑ. Φανοτεὺς ὁ Φωκεύς, πράγμα πορσύνων μέγα. 670
- ΚΛ. τὸ ποῖον, ὡς ἔνε'; εἰπέ· παρὰ φίλου γὰρ ὃν
ἀνδρός, σάφ' οἶδα, προσφιλεῖς λέξεις λόγους.
- ΠΑ. τέθιηκ' Ὁρέστης· ἐν βραχεῖ ἔνυθεὶς λέγω.
- ΗΛ. οἱ γὰρ τάλαω', ὄλωλα τῇδ' ἐν ημέρᾳ.
- ΚΛ. τί φής, τί φής, ὡς ἔνεις; μὴ ταύτης κλύε. 675
- ΠΑ. θανόντ' Ὁρέστην οὐν τε καὶ πάλαι λέγω.
- ΗΛ. ἀπωλόμην δύστηνος, οὐδένεις εἴμ' ἔτι.
- ΚΛ. σὺ μὲν τὰ σαυτῆς πρᾶσσ', ἐμοὶ δὲ σύ, ἔνει,
τάληθες εἰπέ, τῷ τρόπῳ διόλλυται;
- ΠΑ. κάπεμπόμην πρὸς ταῦτα καὶ τὸ πᾶν φράσω. 680
- κεῖνος γὰρ ἐλθὼν εἰς τὸ κοινὸν Ἑλλάδος
πρόσχημ' ἀγῶνος Δελφικῶν ἄθλων χάριν,

Brunck: εἰκαστας MSS., and Ald.

εἰκάζων: Schäfer, τήνδε γ' εἰκάζων.

667 Αἰγύσθῳ θ'] Αἰγύσθῳ δ' Γ.

erased; ἀπέστειλε A, Γ, etc., and Ald.

663 τήνδ' ἐπεικάζων] Reiske conj. τήνδ' ἔτ'

665 ἥδε] ἥδε L: ἥδε A, etc., and Ald.

669 ἀπέστειλεν L, but with ν partially

670 πράγμα] Mekler conj. χάρια.—

663 ε. ἦ καὶ: cp. 314 n.—ἐπεικάζων
κυρῶν: cp. Ph. 223 τύχοιμι ἀν εἰπών:
Aesch. Suppl. 588 καὶ τόδι ἀν γένος λέγων
ἔξι Επάφου κυρῆσαις. (But below, in 1176,
εἰπών κυρεῖς has not this sense.)

πρέπει γάρ: cp. Eur. Suppl. 1056 ὡς
οὐκ ἔπ' ἀνδρὶ πένθιμος πρέπεις ὄραν.

665 μάλιστα πάντων, in reply, as
Ar. Av. 1531, Plat. Phaedr. 262 C πάντων
γέ που μάλιστα. So μάλιστά γε (O. T.
994), and καὶ μάλιστα.

ἥδε σοι κείη πάρα, yonder (ἥδε) is she
for whom you ask: Ant. 384 ἥδ' ἔστ'
ἔκεινη: O.C. 138 δοῦ ἔκεινος ἔγω. Cp. 1115.

666 ε. The ὡς prefixed to χαρέ marks
joyous excitement, as in Ai. 91, Eur. El.
1334, etc. It occurs also in Comedy, Ar.
Ach. 872, Eq. 1254, Lys. 853.

668 ἔδεξάμην τὸ ρῆθεν, 'I welcome
the omen' (of λόγους ἥδεis). For the aor.,
cp. 1322, 1479: Ant. 1307 ἀνέπταν: O.C.
1466 ἔπτηξα: Ai. 693 ἔφρεξα: and n. on
O. T. 337.

Instant recognition of an utterance as
well-omened was a way of appropriating
the omen. The proper formula was δέ-
χομα τὸν οἰωνόν or τὸν δρων (Her. 9. 91;
Ar. Pl. 63). But δέχομα alone was
enough (Xen. An. 1. 8. 17: cp. Aesch.
Ag. 1653 δεχομένοις λέγεις θάνειν σε).
The phrase used here recurs in Her.
8. 114 δεξάμενος τὸ ρῆθεν ἀπαλλάσσετο:
cp. also Eur. El. 622 προστήκαμην τὸ
ρῆθεν.

ἥδεναι...σου: cp. 565 n.

670 Φανοτεὺς: 45 n.—πράγμα πορ-
σύνων μέγα, lit. 'in furtherance of an
important matter'; i.e., for the purpose
of acquainting you with important news.
Cp. Eur. Alc. 1149 τὸν προκείμενον πόνον|
...ποροτυῶ μολών.

671 τὸ ποῖον; cp. O.T. 120 n.

673 ἐν βραχεῖ ἔνυθεὶς: cp. Eur. fr.
362. 5 βραχεῖ δὲ μύθῳ πολλὰ συλλαβών
ἔρω: Thuc. 2. 41 ἔνυελῶν τε λέγω. It
has been supposed that the spectators

PAE. And am I right in surmising that this lady is his consort? She is of queenly aspect.

CH. Assuredly; thou art in the presence of the queen.

PAE. Hail, royal lady! I bring glad tidings to thee and to Aegisthus, from a friend.

CL. I welcome the omen; but I would fain know from thee, first, who may have sent thee.

PAE. Phanoteus the Phocian, on a weighty mission.

CL. What is it, sir? Tell me: coming from a friend, thou wilt bring, I know, a kindly message.

PAE. Orestes is dead; that is the sum.

EL. Oh, miserable that I am! I am lost this day!

CL. What sayest thou, friend, what sayest thou?—listen not to her!

PAE. I said, and say again—Orestes is dead.

EL. I am lost, hapless one, I am undone!

CL. (to ELECTRA) See thou to thine own concerns.—But do thou, sir, tell me exactly,—how did he perish?

PAE. I was sent for that purpose, and will tell thee all. Having gone to the renowned festival, the pride of Greece, for the Delphian games,

πορσίων] Hense conj. *πορθμεύων*. 674 οἱ ἕγῳ Ald.: οἱ ἔγῳ MSS. 676 πάλαι λέγω L (with γρ. τότ' ἐνέπω superscr.), Γ, etc., and Eustath. p. 702. 4: πάλιν λέγω L² (=Lb), Pal.: τότ' ἐνέπω Α, with a few others, and Ald. 681 κλευδὸν MSS., and Ald.: κοινῷ Thomas Magister p. 286 (s.v. *πρόσχημα*); which Bergk

were intended to perceive a second meaning in *ξυνθέτεις*,—that of ‘composing’ a false story (see n. on 584); but this would surely be unfitting here.

675 τῇ φήσι, τῇ φήσι...; This lively phrase (Ar. *Nub.* 1444, *Lys.* 710) serves to shew that her excitement is of a joyful kind. It is in a different tone from the *πῶ εἶπας* which greets similar announcements elsewhere (*O.T.* 943, *Ph.* 414).—*ξένει*: cp. *O.C.* 33 n.—**ταῦτης**, scornful: cp. *O.T.* 429 ἡ ταῦτα δῆτ' ἀνεκτὰ πρὸς τούτους κλίνει;

676 νῦν τε καὶ πάλαι: cp. *Ant.* 181 n. The variants (cr. n.) seem to have been prompted by ignorance of the fact that *πάλαι* could refer to a recent moment.—Cp. *Tr.* 877 ΧΟ. τέθηκεν ἡ τάλαινα; *TP.* δεύτερον κλίνει.

677 οὐδέν εἰμι ἔτι: *Ph.* 1217 ἔτι' οὐδέν εἰμι.

678 ε. τὰ σαντῆς πρᾶσσο': as ‘to be over-busy’ is *περισσός πράσσειν* (*Ant.* 68) or *δρᾶν* (*Tr.* 617). *Plat. Rep.* 433 A τὸ τὰ ἑαυτοῦ πράττειν καὶ μὴ πολυνπραγμονεῖν.—

διδλλυται, historic pres., as *O.T.* 560 ἔρρει, *Ant.* 1175 αἰμάσσεται.

680 κατέμετόμην...καὶ...φράσω: ‘as ...so’: *Ant.* 1112 αὐτός τ' ἔθησα καὶ παρὼν ἐκλέσσομαι (n.).

681 ε. γάρ: 32 n.—*πρόσχημα*² ἀγώνος (defining gen.)= *πρόσχημα*¹ ἀγωνιστικόν, while **Ἐλλάδος** is possessive gen.: ‘the pride of Greece, (consisting in) a festival.’ Cp. Aesch. *Ch.* 183 καρδίας κλιβῶνιον | χολῆς (defining gen.): Eur. *H. F.* 44 δακρύων (defining gen.)... | ..δσσων πτυγάς.

πρόσχημα, anything ‘put forward’ (cp. 525), here means, that which is ‘put forward as an ornament or glory’: cp. Her. 5. 28 ἡ Μιλητός.. μάλιστα δῆ τοτε ἀκμάσσα καὶ δῆ καὶ τῆς Ἰωνίης ἦν πρόσχημα (‘glory’): Polyb. 3. 15. 3 Καισῆρι πόλιν, ητις ὥσπει πρόσχημα καὶ βασιλεῖον (‘capital’) ἦν Καρχηδόνιων ἐτοῖς κατὰ τὴν Ἱθηρίαν τόποις: Strabo 10. 450 (of Calydon and Pleuron) τὸ δὲ παλαίων πρόσχημα τῆς Ἐλλάδος ἦν ταῦτα τὰ κτισματα: Plut. *Alex.* 17 Σάρδεις, τὸ πρό-

ὅτ' ἥσθετ' ἀνδρὸς ὄρθιων κηρυγμάτων
δρόμον προκηρύξαντος, οὐ πρώτη κρίσις,
εἰσῆλθε λαμπρός, πᾶσι τοῖς ἐκεῖ σέβασ· 685
δρόμον δ' ἵσωσας *τάφεσει τὰ τέρματα
νίκης ἔχων ἐξῆλθε πάντιμον γέρας.
χῶπως μὲν ἐν πολλοῖσι παῦρά σοι λέγω,
οὐκ οἶδα τοιοῦδ' ἀνδρὸς ἕργα καὶ κράτη.
ἐν δ' ἴσθ'. ὅσων γὰρ εἰσεκήρυξαν βραβῆς 690
[δρόμων διαύλων πένταθλ' ἃ νομίζεται,]

and Campbell adopt. 683 δρθίων] P. Faber conj. δρθρίων ('at daybreak').—
κηρυγμάτων] Herwerden conj. γηρυμάτων. 684 δρόμον προκηρύξαντος r, and
Ald.: δρόμον προκηρύξαντος L, A, etc. 686 δρόμον δ' L, with most MSS., and
Ald.: δρόμον δ' T: δρόμῳ δ' Suidas (s.v. δρόμοι).—τάφεσει Musgrave (who wrote
τῇ φέσει) on Eur. *Phoen.* 1135: τῇ φέσει MSS. For the conjectures, see Appendix.—
Nauck would place vv. 686, 687 after 695. 688 ἐν πολλοῖσι παῦρα] Bergk,
Blaydes and Nauck conj. ἐν παῦροισ πολλά. 689 τοιοῦδ'] τοιάδ' r, and so

σοχημα τῆς ἐπὶ θαλάττῃ τῶν βαρβάρων
ἡγεμονίας.

Δελφ. ἀθλῶν: cp. 48 n.

683 f. δρθίων: cp. Eur. *I. A.* 94
ὅρθιῷ κηρύγματι | Ταλθύβιον εἴπον πάντι
ἀφίεναι στρατόν.

δρόμον...οὐ πρώτη κρίσις. There were three classes of ἀγώνες at the Pythian festival; (1) the μουσικό, in music, poetry, etc., which, as Plut. (*Quaest. Conv.* 2. 4) shows, came first; (2) the γυμνικό, foot-races, and trials of skilled strength; and (3) the ἵππικό, chariot-races and horse-races. Little is known as to the details. But this passage shows that at Delphi, as in the Greek games generally, (a) the γυμνικό ἀγώνες, or a large part of them, preceded the ἵππικό; and (b) of the γυμνικό, the foot-races came first.

685 εἰσῆλθε, came into the lists (like κατέβη): cp. 700: Dem. or. 18 § 319 (of an Olympian victor) τῶν εἰσελθεντῶν πρὸς αὐτὸν δρυστα ἐμδέχοτα.

686 ἵσωσας *τάφεσει: 'having made the end of his course even with the starting-place,'—i.e., having run back again to that place in the stadium from which he started. Musgrave's conjecture, τάφεσει for τῇ φέσει, affords the best solution here. If it be right, then the foot-race meant is either (a) the διαυλός, in which the competitor rounded the καμπτήρ at the further end of the course, and returned to the starting-place (Aesch. *Ag.* 344 κάμψει διαδόνον θάτερον κώλων πάλιν); or better, (b) the δόλιχος,

in which he performed that double course several times. (The number of stadia in the δόλιχος was usually, if not always, an even number: cp. art. 'Stadium' in Smith's *Dict. Ant.* vol. II., 2nd ed.) The race in which the course was traversed only once (properly called στάδιον) cannot be intended, since the verse could not mean, 'having finished the race *as swiftly as* he began it': still less, 'having made the end seem *simultaneous with* the start,'—by his marvellous speed. [This last was Musgrave's own view, which he sought to support from Antipater Sidonius, *Epiogr.* 39: ή γὰρ ἐφ' ὑπαλήγγων ἡ τέρματος εἰδέ τις ἀκροῦ | ητεον, μέσσω δ' οὐποτ' ἐν σταδίῳ.]

Now there is evidence that the customary order for the foot-races was, 1. δόλιχος, 2. στάδιον, 3. διαυλός. See Boeckh *C. I. G.* no. 1590 and 1591 (referring to games at Thespiae, *circ.* 240 B.C.): also no. 2214 (games at Chios, *circ.* 100—80 B.C.). Paus. 6. 13. 3 (of the athlete Polites at Olympia), δολίχον τε ἐν ἡμέρᾳ τῇ αὐτῇ καὶ παρατίκα σταδίον λαβόν νίκην προσέθηκε διαύλον σφίσι τὴν τρίτην. It would agree, then, with the words οὐ πρώτη κρίσις (684) if the δόλιχος were meant here. [As to Plat. *Legg.* 833 D, see Appendix.]

For ἀφεσις as='starting-place,' cp. Suidas (s.v. ἀπὸ γραμμῆς): γραμμῆς, ἦν ἀφεσιν καὶ βαλβίδα καλοῦντι: Paus. 6. 20. 9 ἦ τοις σταδιοδρόμοις ἀφεσις πεποιηται: id. 5. 15. 5 ἐν δὲ τῶν ἵππων τῇ

when he heard the loud summons to the foot-race which was first to be decided, he entered the lists, a brilliant form, a wonder in the eyes of all there; and, having finished his course at the point where it began, he went out with the glorious meed of victory. To speak briefly, where there is much to tell, I know not the man whose deeds and triumphs have matched his; but one thing thou must know; in all the contests that the judges announced,

Brunck.—Schneidewin conj. τοῦτα τάνδρος, placing (with Vauvilliers) a colon after οἶδα. **690—695** These six vv. are rejected by Paley. **690** βραβῆσον L, with ει written above by a later hand. An i subscript has also been added under ἦ. So too in 709, where εῑ is superscript. **691** δρόμων διαιλων πένταθλ' ἀ νομίζεται L, with most mss. Some mss. of Suidas s.v. βραβεῖς have δρόμου, and δσων in 690. An attempt at correction was made by writing πεντάθλ': so T, A (as corrected), and

ἀφέσει, ἐν μὲν τῷ ὑπαλθρῷ τῆς ἀφέσεως κ.τ.λ.—Dindorf notes that in Aristeidēs vol. I. p. 339 the words τῆς ἀφέσεως were corrupted to τῆς φύσεως.

The proposed versions of the vulgate τῇ φύσει, and other attempts to correct it, are discussed in the Appendix.

687 νίκης..γέρας. In the Pythian games the prize was a wreath of laurel; hence Paus. says ἀνέλετο τὴν δάφνην of a Pythian victor (10. 7. 7), as τὸν κότινον ἀνέλετο of a victor at Olympia (6. 13. 3). The laurel for this purpose was brought from the vale of Tempe, the bearer being a παῖς ἀμφιθάλης (i.e., one whose parents were both living), schol. *Argum.* Pind. *Pyth.* He was attended by a flute-player, Plut. *De Music.* c. 14 τῷ κατακομβῶντι παιδὶ τὴν Τεμπικὴν δάφνην εἰς Δελφοὺς παρομαρτέ αἰνητής. A palm-branch was also given, the palm (φοίνιξ) being sacred to Apollo: Plut. *Quaest. Conv.* 8. 4. κάκεΐ (Πίθοι) πρῶτον ἐπὶ τυμῷ τοῦ θεοῦ δάφνη καὶ φοίνικι τὸν νικῶντας ἐκόσμησαν, ἀπέδη καὶ τῷ θεῷ...φοίνικας ἀνατιθέντες.

688 ή χόπτω μὲν κ.τ.λ.: ‘and, to speak briefly, where there is much that might be told (ἐν πολλοῖσι), I do not know the deeds and triumphs of such a man,’—i.e., I have never seen, or heard of, his equal. Then, in 690, **ἐν δ' 8' γεθ'** κ.τ.λ., δέ answers to the μὲν in 688: i.e.: ‘The briefest way, indeed (μέν), of describing his exploits, is simply to say that they were matchless. But (δέ) one particular you must be told,—viz., that he won in *all* the contests.’—For ἐν πολλοῖσι, cp. Pind. *P.* 9. 83 βαῖα δέ ἐν μακροῖσι ποικίλλειν, ἀκούσοφος: ‘to adorn a few things, where the choice is large,

best pleases a poet’s ear.’—For δπως, without ἦ, cp. 390.

Others explain:—οὐκ οἶδα δὲ ὅπως τοιοῦδ' ἀνδρὸς ἔργα καὶ κράτη λέγω σοι πάντα ἐν πολλοῖς: ‘I do not know how to describe his deeds to you briefly, when they were so many.’ The place of οἶδα can be justified by O. T. 1251. But: (1) thus construed, the words ought to mean, ‘I do not know how to describe his deeds *as few*.’ The other meaning would require ἐν παύροις, or the like. And (2) ἐν πολλοῖσι is then awkward.

690 δσων, by attraction for δσους.—**εἰσεκήρυξαν**: the only other instance of this compound in a classical writer is Ar. *Ach.* 135 ἔτερος ἀλαζών οὔτος ἐσκηρύξτεται.

βραβῆς, the form of the nom. plur. for εν stems which prevails in Attic inscr. down to the middle of the 4th cent. B.C. (Meisterhans, *Gramm. Att. Inschr.* § 31.)—These are the judges who award the prizes and regulate the contests: *εἰσεκήρυξαν*, because they ordered the κῆρυξ to do so (cp. n. on 693 ff.). The ἀγωνοθέται of the Pythian games were the Amphictyons,—the games being held in April, in the Delphic month Βουκάτιος (= the Attic Munychion), when the ξερνή πνεύμα took place at Delphi (cp. Boeckh *C. I. G.* 1688: Aeschin. or. 3 § 254). The Amphictyons appointed ἐπικελευταί, like the Olympic Ἐλλανοδίκαι, to superintend the festival (Plut. *Quaest. Conv.* 7. 5. 1), and the βραβῆς here are these, or their subordinates. Cp. Plat. *Legg.* 949A γυμνικῶν τε καὶ ιππικῶν διαιλων ἐπιστατὰς τε καὶ βραβέας.

691 δρόμων διαιλων. For the attempts to amend this v., see Appendix.

τούτων ἐνεγκὼν πάντα τάπικία
ώλβιζετ', Ἀργεῖος μὲν ἀνακαλούμενος,
ὄνομα δ' Ὁρέστης, τοῦ τὸ κλεωὸν Ἑλλάδος
Ἀγαμέμνονος στράτευμ' ἀγείραντός ποτε. 695
καὶ ταῦτα μὲν τοιαῦθ'. ὅταν δέ τις θεῶν
βλάπτη, δύναιτ' ἀν οὐδὲ ἀν ἴσχύων φυγεῖν.
κεῦνος γὰρ ἄλλης ἡμέρας, ὅθ' ἵππικῶν
ἥν ἥλιου τέλλοντος ὠκύπους ἀγών,
εἰσῆλθε πολλῶν ἄρματηλατῶν μέτα. 700
εἴς ἦν Ἀχαιός, εἴς ἀπὸ Σπάρτης, δύο
Λίβνες ζυγωτῶν ἄρμάτων ἐπιστάται.

Ald. For conjectures, see comment. and Appendix.

and Tournier conj. ἀθλῶν (rejecting v. 691).

Dindorf. 694 [κλεινὸν] Schneidewin conj. κουνόν.

perhaps made in L from ἐγείραντος.—ποτε] Nauck conj. γόνος: Blaydes, τόκος, etc.

692 τούτων] Michaelis

693 ἀνακαλούμενος] ἀγκαλούμενος

695 ἀγείραντος

The criticism of vv. 690—692 turns upon these points. (1) The word διαύλων cannot be right. At each festival there was only one διαύλος. The plur. cannot be defended on the ground that a winner of the διαύλος might have to run twice,—viz., first in one of several groups, and then in the final heat (Paus. 6. 13. 3). (2) If the sing. διαύλον be read, it is still difficult to complete the verse in any probable manner. (3) Omitting διαύλων, we might expand πένταθλ' ἢ νομίζεται on the hypothesis that the intrusion of διαύλων had caused the mischief: e.g., δρόμων, πόνων τε πεμπτὸς ἢ νομίζεται. Pindar often uses πόνος as =διαύλος. (4) But it seems more probable that v. 691 is an interpolation, arising perhaps from a marginal gloss, and intended to explain a general phrase in the text. Thus, if the poet had written simply, δῶν γὰρ εἰσεκήρυξαν βραβῆς | ἀθλῶν ἐνεγκῶν etc., then the reference to the diaulos and the pentathlon in v. 691 might have been prompted by a wish to define ἀθλῶν. And the interpolation would itself account for the change of ἀθλῶν in 692 to τούτων. (Some, indeed, think it enough to delete 691, leaving τούτων: but the neut. plur. of the pron. seems too vague here.) (5) Nauck's view, that the poet wrote, δῶν γὰρ εἰσεκήρυξαν βραβῆς | δρόμων ἐνεγκῶν etc., leaves two difficulties. (a) There would then have been less excuse for interpolating an allusion to the pentathlon. (b) The tone of vv. 688 f. would lead us

to suppose that the ἔργα καὶ κράτη of Orestes had not been confined to foot-races, but had included some feats in the other branches of the γυμνικοὶ ἀγῶνες.

On the whole, I should incline to delete 691, and alter τούτων in 692 to ἀθλῶν.

692 ἐνεγκῶν, in the sense of the midd.: cp. O. T. 590 φέρω, n.—τάπικία here = τὰ νικητήρια (Plat. Legg. 833 c). The word usu. means either (1) songs of victory, or (2) with λεπά understood, a sacrifice in honour of it.

693 η. ὠλβίζετ': the impf. refers to the series of victories; ἀνακαλ.=ὅτε ἀνεκαλέτο. The official proclamation would be merely, Ὁρέστης Ἀγαμέμνονος Ἀργεῖος. Cp. Pind. Ol. 5. 8 ὃν πατέρος Ἀκρων ἐκάρυξε (the victor caused to be proclaimed), καὶ τὰν νέοικον ἔθραν (Camarina). Dem. or. 18 § 319 νικῶν ἀνηγορεύετο. Ar. Plut. 585 ἀνεκήρυττεν...τούς νικῶντας. Pind. Pyth. 1. 32 κάρυξ ἀνέειπε νιν.

'Αγαμέμνονος is irregularly placed between τοῦ and ἀγείραντος: cp. 183 (θεὸς): O. T. 1245 τὸν ἥδη Λάιον πάλαι νεκρόν.—ἀγείραντος, as Thuc. 1. 9 (of Agam.) τὸν στόλον ἀγείραι.

696 η. καὶ ταῦτα μὲν τοιαῦθ', a form of summary used in transitions: Plat. Theat. 173 Β καὶ οὗτοι μὲν δὴ τοιοῦτοι.—βλάπτη, disable, impede one in his career: Aἰ. 456 εἰ δέ τις θεῶν | βλάπτοι, φύγοι τῶν χώρας κακὸς τὸν κρείσσονα. Ant. 1103 συντέμνουσι γάρ | θεῶν ποδώκεις τοὺς κακοφρόνους βλάψαι (n.).

ἴσχυων, without τις,—a rare usage,

he bore away the prize ; and men deemed him happy, as oft as the herald proclaimed him an Argive, by name Orestes, son of Agamemnon, who once gathered the famous armament of Greece.

Thus far, 'twas well ; but, when a god sends harm, not even the strong man can escape. For, on another day, when chariots were to try their speed at sunrise, he entered, with many charioteers. One was an Achaean, one from Sparta; two masters of yoked cars were Libyans;

697 δύναιτ^ρ] δύναι...^r L, with an erasure of two or three letters. Hartung writes δύναιτ^ρ ἄρ^τ: Meineke conj. δύναι^τ ἄν: Stürenburg, δύναιτ^ρ οὐδ^τ ἀν τις.—λοχύνων] Heimsoeth conj. ὁ σθένων. **698** ἵππικῶν] Blaydes conj. ἵππικδς.

which has, however, epic precedent; *Il.* 13. 287, οὐδέ κεν ἔνθα τεόν κε μένος καὶ χείρας ὄνοιο: 22. 199 ὡς δ' ἐν ὄντερψ οὐ δύναται φεύγοντα διώκειν: *Od.* 5. 400 ἀλλ' ὅτε τόσσον ἄπην δόσσον τε γέγυανε βοήσας. So *O. T.* 517 φέρου, *Ant.* 687 καλῶς ἔχον, without *τι*. Cp. 1323.

698 ἀλλῆς ἡμέρας, 'on another day'; not, 'on the next day,' which would require *τῇσ*. Cp. Xen. *An.* 3. 4. 1 μειναντες δὲ ταῦτην τὴν ἡμέραν τῇ ἀλλῃ ἐπορεύοντο. (In Plat. *Criton* 44A *τῇσ* ἐπιούσης= 'tomorrow,' and *τῇσ* ἔτερας, 'the day after tomorrow.')

ἵππικῶν, prob. neut.: cp. Xen. *H.* 7. 4. 29 τὰ δρόμικά τοῦ πεντάθλου.

699 ἥλιον τέλλοντος. The passage of Xen. just cited, referring to the Olympic festival of 364 B.C., shows that the chariot-races then preceded the pentathlon, on the same day,—and must therefore have begun in the early morning.

The Pythian hippodrome was in the Crisaean plain (180 n.), near its upper or northern end, where the rocky gorge of the river Pleistus opens upon a level tract. The site of Crisa, on a spur of Parnassus, overlooked it from the north, and Delphi from the north-east. Beautiful as was Olympia, the scene of the Pythian festival was unrivalled in the grandeur of its natural surroundings.

701 Ἀχαιός. If Sophocles were more careful in regard to details of the heroic age, 'Achaean,' as designating a man from a particular district, would naturally point to Phthiotis in southern Thessaly, where the subjects of Achilles 'were called Myrmidons, Hellenes, and Achaeans' (*Il.* 2. 684). Herodotus can still speak of 'Ἀχαιη^τ' (7. 173) and 'Ἀχαιοι^τ' (7. 197) in this sense,—meaning those whom in 7. 132 he calls 'Ἀχαιοι^τ οι Φθιώται'. But a

poet who makes Orestes compete at the Pythian games against a Barcaean (727) was just as likely to use 'Ἀχαιδ^τ' in the local sense which it acquired after the Dorian conquest of Peloponnesus,—a man from 'Achaia' on the Corinthian Gulf. If this is (as I suppose) what he really meant, then we see how his mind worked in making this list; we have (1) two Peloponnesians; (2) then he goes south to Cyrenaica for two more competitors; and (3) the remaining six come from Northern Greece.

702 Διβες, in a geographical sense only: none but Hellenes could compete. These men are from the Greek Libya,—Κυρηναὶ or Κυρηναῖ^τ,—that wide and high table land which projects into the Mediterranean, 200 miles south of Peloponnesus, between the Great Syrtis on the west and the steppes of Marmarica on the east. In the seventh century B.C. this country was colonised by Dorians from Peloponnesus and the islands. Cyrene (whose name survives in *Grennah*) was founded near the coast in 631 B.C. by Battus and his followers from Thera. Barca (cp. v. 727), about 52 miles s.w. of it, and more inland, was founded by Greek seceders from Cyrene, with a mixture of native Libyans, about 550 B.C. (Her. 4. 160). It was taken by the Persians in 510 B.C. (*ib.* 201), and was thenceforth of small importance. Under the Ptolemies, its old sea-port, then named Ptolemais (and still, in its ruins, *Dioīēta*), became a member of the Pentapolis. All Cyrenaica has been known since the middle ages as *Barca*, now a province of Tripoli.

Ὕγιωτῶν is merely a general epithet. In a τέθρηππον, only the two middle horses were under the yoke (721 f.).—

κάκεινος ἐν τούτοισι Θεσσαλὰς ἔχων
ἴππους, ὁ πέμπτος· ἕκτος ἐξ Αἰτωλίας
ξανθαῖσι πάλοις· ἔβδομος Μάγνης ἀνήρ· 705
ὁ δ' ὅγδοος λεύκιππος, Αἰνιὰν γένος·
ἐνατος Ἀθηνῶν τῶν θεοδμήτων ἄπο·
Βοιωτὸς ἄλλος, δέκατον ἐκπληρῶν ὅχον.
στάντες δ' τὸδ' αὐτὸν οἱ τεταγμένοι βραβῆς
*κλήρους ἔπηλαν καὶ κατέστησαν δίφρους, 710

703 ἐν τούτοισι] Nauck writes ἐπὶ τούτοισι.—Θεσσαλὰς] In L the second *a* has been made from o.—ἔχων] έχων T (superscr.), D (cod. Par. 2820). **706** Αἰνιὰν r, and Eustath. p. 524. 31: αἰνειὰν L (the e partly erased), Γ, L² (=Lb), and Ald. (Αἰνειὰν): αἰνειὰ A, and most MSS. **707** ἐνατος L, with most MSS.: ἐνατος δ' r. **708** Βοιωτὸς ἄλλος] Nauck writes τέλος Βοιωτός. **709** ὅδ' αὐτὸν L, with most MSS.,

ἐπιστάται, ‘masters,’ ‘controllers,’ of chariots; as a warrior is ὅπλων ἐπιστάτης (Aesch. *Pers.* 379), and an oarsman ἐρέτων ἐπιστάτης (Eur. *Helen.* 1267). The Cyrenaean were famous both as horsebreeders and as charioteers: φασὶ δὲ αὐτοῖς καὶ πρώτους ἄρμα τεῦχαι, διδαχέντας ὑπὸ Ποσειδῶνος τὸ δὲ ἥριοχεν ὑπὸ Ἀθηνᾶς (Hesych. s. v. *Βαρκαλούς δχούς*). Her. 4. 189 τέσσερας ἵππους συζευγόνται παρὰ Λιβύων οἱ “Ἐλλήνης μεμαθήσαος. Pindar's fourth and fifth Pythian odes celebrate a victory in the chariot-race (466 B.C.) won by Arcesilas IV., εὐπίπον βασιλῆι Κυράννῳ.

703 f. **κάκεινος**, Orestes, who was living with Strophius, king of Crisa (180), close to the scene of the games.

ἐν τούτοισι. Nauck pronounces ἐν ‘impossible,’ and writes ἐπὶ ('in addition to'). There would be force in this objection, if the poet were enumerating the competitors as *drawn up in line*. But we cannot assume that the order of mention here is identical with the order fixed by lot for the start (709 f.); indeed, the chances would have been against the two Λιβύες being next each other. The Homeric narrative of the chariot-race illustrates this; for the order in which the five competitors are first enumerated (*Il.* 23. 288—350) differs from that in which they are afterwards placed by lot for the start (*ib.* 352—357). Therefore ἐν τούτοισι may well mean, ‘among these,’—the competitors being here imagined as a group.

Θεσσαλὸς...ἵππους. Thessaly owed its fame as a horse-breeding country to (i) its level plains, the best in Greece for

that purpose; and (2) the reliance of the wealthy oligarchies upon cavalry (cp. Arist. *Pol.* 4. 3. 3). An oracle αρ̄η schol. *Il.* 2. 761 recommends ἵππον Θεσσαλικὴν Δακεδαμονίαν τε γυναῖκα. Helen, says Theocritus, is an ornament to her company, such as ἡ κάπω κυπάρασσος, ἡ ἄρματι Θεσσαλὸς ἵππος (*Idyll.* 18. 30). Lucan 6. 396 *Primus ab aquoreo percussis cuspide saxis | Thessalicus sonipes, bellis feraibus omen, | Exsiluit.* The Thessalian cavalry was reputed ἀριστὴν τῶν ἐλληνῶν (Her. 7. 196). Thessalian skill in riding and driving was proverbial (Plat. *Hipp. ma.* 284 A: Isocr. or. 15. § 298).

705 ξανθαῖσι. This epithet for the Aetolian mares may have been suggested to the poet by a Homeric reminiscence. It is by a chestnut horse (*φοῖνιξ*, *Il.* 23. 454) that Idomeneus recognises from afar the team of Diomedes, Αἰτωλὸς γενεὴν (*ib.* 471).

πῶλοις. Throughout this passage, πῶλος is a mere synonym for ἵππος (725, 735, 738, 748). Yet special races for πῶλοι, as distinct from ἵπποι τέλειοι, had been established in the Pythian games before 500 B.C. (Paus. 10. 7. 7). At Olympia, however, no special race for πῶλοι existed before 384 B.C. (*id.* 5. 8. 10).—The Aetolian, like Orestes, drives *mares*, which were most generally used. In the Homeric chariot-race, however (*Il.* 23), there are three teams of horses against two of mares; and the horses win the first and second places.

Μάγνης: from Magnesia, that mountainous tract which stretches southward along the east coast of Thessaly from the mouth of the Peneius to the Gulf of

Orestes, driving Thessalian mares, came fifth among them; the sixth from Aetolia, with chestnut colts; a Magnesian was the seventh; the eighth, with white horses, was of Aenian stock; the ninth, from Athens, built of gods; there was a Boeotian too, making the tenth chariot.

They took their stations where the appointed umpires placed them by lot and ranged the cars;

and Ald. : δέτ' αὐτοὺς Γ, with a few others : θετειν αὐτοὺς Vindobonensis.—Nauck writes τὸν αὐτοὺς: Köchly (*ap. G. Wolff*, p. 146) conj. either this, or else πάντες δέ, δέτ' αὐτοὺς: Wecklein (*Ars* p. 22), δπον σφας: Blaydes, τὸν αὐτοῖς, ἵνα σφα, or δπον σφα. Bellermann (*ap. Wolff*, *I.c.*) would change δθέτον σοι to δπον τρισσοι.—βραβῆς] See on 690.

710 κλήρους Wunder : κλήρους MSS., and Ald.

Pagaseae. Here the name serves to recall the legends of the knightly Minyae. In Pind. *P.* 4. 117, Jason at Iolcus says, λευκίππων δὲ δόμους πατέρων...φράσσατέ μοι.

706 λεύκιππος, or λευκόπτωλος, is often an epithet of deities or heroes, as in Pind. *O.* 6. 95 (Persephone); *P.* 1. 66 (the Dioscuri); Ibucus fr. 16 (the sons of Poseidon, the Molloves of *P.* 11. 709), etc. And white horses are especially praised for swiftness: *P.* 10. 437 (the Thracian horses of Rhesus) λευκότεροι χύρος, θελεύς δέ ἀνέμουσι δύοις: like those of Turnus (*Aen.* 12. 84), *qui candore nives anterrent, cursibus auras*. Hence the proverbs; Plaut. *Asin.* 2. 2. 13 *quadrigis albis*: Hor. *Sat.* 1. 7. 8 *equis praecurreret albis*. Yet Verg. *G.* 3. 82 says *color derrimus albo*. It might be surmised that the reputation of white horses for speed rested less upon fact than upon their poetical association with divine or heroic persons.

Alivid. The Alividæ (Ion. 'Ενιήρες, *Il.* 2. 749, where the ε is short, and Her. 7. 132) were a tribe in the south of Thessaly, dwelling in the upper valley of the Spercheius, among the highlands of Oeta. The Malians were their neighbours on the south-east, and the Dolopes on the north-west; on the north, they touched the ancient Phthiotis.

707 τῶν θεοδμῆτων, an epithet bestowed on Athens by Eur. also (*I. T.* 1449, *Hipp.* 974), recalls the legends of Cecrops, Athena, Poseidon; as in *Il.* 8. 519 the same epithet is given to the Trojan πύργοι built by Apollo, and in Pind. *O.* 6. 59 to Delos, the island which Zeus called forth from the deep.

708 ἄλλος, 'besides': Aesch. *Th.* 424 γίγας δέτ' ἄλλος: cp. *Ph.* 38 n.—

ἐκπληρῶν, making up that number: Her. 7. 186 οὐτοι...ἐκπληροῦσι τὰς ἴσας μυριάδας ἑκείνουσι.

709 στάτες: so at the start of the Homeric chariot-race, *Il.* 23. 358, στὰν δὲ μεταστοχίῃ ('in line').—**709'** αὐτούς. The traditional δθέτον can hardly be right: we should perh. read τν'. The use of δθι in Tragedy is elsewhere confined to lyric passages, and even in these the ι is never elided; *O.C.* 1044; Eur. *Hipp.* 125, 1127; *I.A.* 548, 1285, 1294: in Aesch. *Suppl.* 124 δθθθθ. The elision occurs, indeed, in *Il.* 2. 572, *Od.* 4. 426; but would be foreign to Attic practice. (Cp. *O. C.*, p. 289, append. on 1436.) The simplest remedy would be δθι, which is not necessarily excluded by στάτες: the sense might be, 'having taken their stations, when these had been assigned.' But we should rather expect a word meaning 'where'; and if the local sense of τν' had been explained by a marginal gloss οδ or δθι, either of these might have given rise to δθθ.

βραβῆς: cp. 690. The phrase οι τετραγύμνειοι is illustrated by Paus. 5. 9. 5. At Olympia three Hellanodicae had charge of the ππων δρόμοι, and three of the pentathlon; while the rest supervised the other contests. The total number of these judges was ten, acc. to Pausanias, from Ol. 25 to Ol. 103 (680—368 B.C.), when it became twelve.

710 *κλήρους ἔπηλαν. I should much prefer to read αὐτοὺς in 709: but αὐτοὺς is defensible, and I refrain from change. Two views are possible; the first is generally received, and is perhaps simplest. (1) αὐτοὺς depends on κλήρους ἔπηλαν as = ἐκλήρωσαν: cp. Ar. *Ecccl.* 683 κληρώσω πάντας, 'I will place them all by lot,' ἔως ἀν | εἰδὼς δ λαχῶν ἀπίη κ.τ.λ.

χαλκῆς ὑπαὶ σάλπιγγος ἥξαν· οἱ δὲ ἄμα
ἵπποις ὁμοκλήσαντες ἡνίας χεροῖν
ἔσεισαν· ἐν δὲ πᾶς ἐμεστώθη δρόμος
κτύπου κροτητῶν ἀρμάτων· κόνις δὲ ἄνω
φορεῖθ· ὁμοῦ δὲ πάντες ἀναμεμιγμένοι
φεῦδοντο κέντρων οὐδέν, ὡς ὑπερβάλοι
χνόας τις αὐτῶν καὶ φρυάγμαθ' ἵππικά.
ὁμοῦ γὰρ ἀμφὶ νῶτα καὶ τροχῶν βάσεις
ἡφριζον, εἰσέβαλλον ἵππικαὶ πνοαῖ.
κεῶνος δὲ ὑπὸ αὐτὴν ἐσχάτην στήλην ἔχων
ἔχριμπτ' ἀεὶ σύριγγα, δεξιὸν δὲ ἀνεὶς

715

720

711 οἱ δὲ] οἱ δὲ L (the accent on *l* in paler ink): οἱ δὲ A, Γ: οἱ δὲ r, and Ald. —Blaydes conj. εἰθ'. **713** ἐν δὲ L, with most MSS., and Ald.: ἐκ δὲ r.
714 ἀρμάτων L, though it has ἀ in 700, 702. **716** ὡς] Wecklein conj. ἔως (*Ars p. 17*). **717** αὐτῶν] Musgrave conj. δλλων. **719** εἰσέβαλλον made in L from εἰσ ἔβαλλον. **720—722** E. Piccolomini (*Comment.*)

See above on 123, 556. (2) κλήρους ἔπη-
λαν καὶ = κλήρους πήλαντες, a parenthetic
construction (διὰ μέσον), so that αὐτὸς is
governed by κατέστησαν only, and διφρό-
ον is a second acc., defining αὐτὸς, as
in μέθες με... χείρα (*Ph. 1301*). See on
466 f.

ἴπηλαν. Each competitor casts his
κλήρος, or lot,—usu. a potsherd (*βοτρά-
κον*), or a small stone,—into a helmet,
which one of the βραβῆς shakes, and the
places are settled by the order in which
the lots jump out. *Il. 23. 352* ἀν δὲ ἔβαν
ἐς διφρόν, ἐν δὲ κλήρους ἔβαλοντο | πάλλ'
Ἀχιλέus, ἐκ δὲ κλήρους θύρε Neostorίδαο.

711 **χαλκῆς**, as χαλκοστήμον in *Ai.*
17.—ἕπατ (1419) is admitted in trimeters
by Aesch. and Soph., *Ant.* 1035 n.—οἱ
δὲ, though referring to the subject of ἥξαν:
cp. 448 (σὺ δὲ) n.

712 **ὁμοκλήσαντες.** Sophocles has
imitated the Homeric description of the
chariots setting off, *Il. 23. 362* οἱ δὲ ἄμα
πάντες ἐφ' ἵππουν μάστυγας δέιραν, | πέπ-
ληγόν θὲ λιμάσιν ὁμοκλησάν τ' ἐπέεστον |
ἐσσυμένως... ὑπὸ δὲ στέρουσι κούνη | ἵστατ
ἀειρομένη κ.τ.λ.

713 f. ἐν δὲ, tmesis, as in *Ant.* 420
ἐν δὲ ἐμεστώθη.—**κροτητῶν** is usually ex-
plained, and perhaps rightly, as ‘rattling’ (or more strictly, ‘rattled’ along by
the horses); cp. *Il. 15. 453* (*ἵπποι*) κείν
ὅχεα κροτέοντες; *Il. 160* κείν’ ὅχεα κροτά-
λιδῶν. Sophocles has used κροτητός with
ref. to sound in fr. 220 **κροτητὰ πηκτίδων**

μελη, ‘songs resounding from the harp,’
under the touch of the *plectrum*. Ar.
Eq. 552 χαλκοκρότων ἵππων κτύπος.

I formerly took **κροτητῶν** as=‘welded,’
‘hammered,’ with ref. to the metal-work
of the chariots: cp. *Il. 23. 503* ἄρματα δὲ
χρυσῷ πεπυκασμένα καστιέρω τε: 10.
438 ἄρμα δέ οἱ χρυσῷ τε καὶ ἀργύρῳ ἐδ
ἥκεται: 4. 226 ἄρματα ποικίλα χαλκῷ.
(Cp. Helbig, *H. E.* p. 90.) For this
sense of **κροτένι**, cp. Pind. fr. 194 κεκρότ-
ητα χρυσέα κρητὶς...δοιδάσ.

715 φορεῖθ: as to the omission of the
syllabic augment in ῥῆσεις, see on *O. T.*
1249.

716 f. κέντρων. There is no allusion
to a *whip* in this narrative. Leaf on *Il.*
23. 387, ἀνεν κέντροιο θέουτες, remarks that
the **κέντρον** mentioned there is identical
with the μάστυγα φαευὴν v. 384, and
refers to the Burghon amphora in the
British Museum, where the chariot-driver
wields a long pliant rod, with two points
like arrow-heads at the end.

ὡς ὑπερβάλοι: ‘in order that each of
them might pass the wheels... (of the others).’ For τις as=ἔκαστός τις, cp. *Il.*
2. 382 εὐ μέν τις δόρον θηξάσθω: Thuc. 1.
40 τούς...ξυμάχους αὐτόν τινα κολάζειν.—
I formerly understood: ‘whenever any-
one passed their wheels’ (αὐτῶν with
χύνας). Cp. Her. 7. 119 ὡς δὲ δεῖτνον
γίνοιτο ὥρη: and so *id.* 1. 17 ὡς...ἀπί-
κοτο. But this would imply that no
driver used his goad until a rival was

then, at the sound of the brazen trump, they started. All shouted to their horses, and shook the reins in their hands; the whole course was filled with the noise of rattling chariots; the dust flew upward; and all, in a confused throng, plied their goads unsparingly, each of them striving to pass the wheels and the snorting steeds of his rivals; for alike at their backs and at their rolling wheels the breath of the horses foamed and smote.

Orestes, driving close to the pillar at either end of the course, almost grazed it with his wheel each time, and, giving rein to

Mommsen, p. 756, Berl. 1877) would place these verses after 740. Burges (*Eur. Tro.* p. xxii) wished to place them after 733. **720** ἔχων Fröhlich conj. δχων. **721** δεξιὸν δ' ἀντίστοι In L the 1st hand wrote δεξιὸν ἀντίστοι, and a later has inserted δ'. A, Γ, and most MSS., have δεξιὸν δ', and so Ald.: but T and other Triclinian MSS.

about to pass him; whereas we require rather a picture of the eagerness which each man felt to outstrip the rest.

χνάς, the box at the centre of a wheel, in which the axle turns; the 'nave' (akin to navel), or 'hub': cp. Aesch. *Tb.* 153 ἀξόνων...χνάς. The Homeric word is πλήμνη: others are στρυγξ (721 n.), and χώνες (n. on 505).

φρυάγμαθ ἵππικδ=ἵππους φρυασσομένους. This is the moment after the start, and no one has yet a clear lead. Each driver seeks, first, to bring his own wheels in front of his rival's wheels; next, to bring them past the heads of his rival's horses.

718 f. δμοῦ γάρ δμφι νῶτα κ.τ.λ. The driver who has *just passed* his rival feels the breath of the pursuing horses on his back: cp. *Il.* 23. 380 (Eumeles, in the chariot-race, closely pursued by Diomedes) πνοῦ δ' Εύμηλοι μετάφρενον εὐρέε τ' ὄμοι | θέρμετ'. But the driver who is being *overtaken* sees his wheels flecked with foam from the mouths of his rival's horses.—**τροχῶν βάσεις**=τροχοὺς *balvoras*.—**εἰσέβαλλον**, intrans. (as when it means 'to invade'), 'kept rushing in.' We cannot supply ἀφρόν, as object, from ἥφριζον.

720 ὑπ' αὐτὴν, close under it: cp. *Il.* 13. 614 ἦ τοι δὲ μὲν κέρυθος φάλον ήλασεν ιπποδασεῖται | ἄκρον ὑπὸ λόφον αἴτον: Xen. *An.* 4. 1. 2 τὰ...δρῆ...ὑπὲρ αὐτοῦ τοῦ ποταμοῦ ἐκρέμαστο.—**ἔσχάτην στήλην**, the stone pillar (*νύσσα, καμπτήρ*) which marked the turning-point at each end of the course. A vase-painting in Panofka, *Bilder Antiken Lebens*, pl. iii, no. 10, shows a chariot-race in which the *νύσσα*

is simply a pillar, with a fillet twined round it. Xen. *Symp.* 4. 6 ἀρματηλατοῦντα δεῖ ἔγγυς μὲν τῆς στήλης κάμψαι.—**ἔχων**, sc. τοῦ ἵππου, directing his course: cp. *Il.* 23. 325 (the skilful driver does not force the pace at first), ἀλλ' ἔχει ἀσφαλέω καὶ τὸν προσχόντα δοκεῖεν.

721 ε. **ἔχρυμπτ'** δεῖ σύριγγα, brought the nave of his (left) wheel close to the post at each successive turning. **σύριγξ** ('pipe') is strictly the *opening* in the nave (*ἡ ὅπῃ τοῦ τροχοῦ*, schol. on 716) which forms the socket of the axle; Aesch. *Suppl.* 181 σύριγγες οὐ σιγάσσων δίξονθλατοι (the sockets of the whirling axles). Here it is a synonym for the *χνόη* (717) or nave itself. That part of the wheel is rightly named here, because it projects slightly. Thus in v. 745 it is the *χνόη* that strikes the post. For **ἔχρυμπτ'** cp. *Il.* 23. 374 τῷ σὺ μάλ' ἔγχρυμψας ἐλάσσω σχεδὸν ἄρμα καὶ ἵππους.

δεξιὸν δ' ἀντίστοι κ.τ.λ. In a *τέθριππον* the four horses were harnessed abreast. The two in the middle were under the yoke (*βύγιοι*), which was affixed to the pole (*ρυάδος*), and drew by the yoke-collars (*λέπαδνα*) only, not being in traces. They were called respectively δέξιος δεξιὸς and δέξιος ἀριστερός (schol. Ar. *Nub.* 122). The two outside horses drew by traces (*σειραῖ*) only, attached to their collars, and fastened to the *ἄντην* of the car at its lower edge: hence *σειραῖ*, *σειραφόροι*. In turning from right to left, the right-hand trace-horse had most work to do; hence δεξιότερος, fig., a strong helper at need (*Ant.* 140 n.). The Homeric poems speak of *one* trace-horse besides the two yoke-horses (*παρήρως*, the traces being

σειραῖον ἵππον εἶργε τὸν προσκείμενον.
 καὶ πρὶν μὲν ὄρθοι πάντες ἔστασαν δίφροι·
 ἔπειτα δὲ Αἰνιάνος ἀνδρὸς ἀστομοί
 πῶλοι βίᾳ φέρουσιν, ἐκ δέ ὑποστροφῆς,
 τελοῦντες ἔκτον ἐβδομόν τ' ἥδη δρόμον,
 μέτωπα συμπαίουσι Βαρκαίοις ὅχοις.
 κάντεῦθεν ἄλλος ἄλλον ἔξι ἐνὸς κακοῦ
 ἔθραυε κάνεπιπτε, πᾶν δὲ ἐπίμπλατο
 ναυαγίων Κρισαῖον ἵππικῶν πέδον.
 γνοὺς δὲ οὐξὶς Ἀθηνῶν δεινὸς ἡνιοστρόφος
 ἔξω παρασπὰ κάνοκωχεύει παρεὶς
 κλύδων' ἔφιππον ἐν μέσῳ κυκώμενον.
 ἥλαυνε δὲ ἔσχατος μὲν ὑστέρας ἔχων
 πῶλους Ὁρέστης, τῷ τέλει πίστιν φέρων.

725

730

735

have δεξιόν τ'. **723** ἔστασαν made in L from ἔστασαν. **724** Αἰνιάνος τ., and Plut. Mor. p. 521 C: αἰνιάνος L, A, Γ, etc., and Ald. **725** φέρουσιν] φοροῦσιν Plut. l.c. **726** τελοῦντες] Musgrave conj. τελοῦντος: and so too Renner (N. Jahrb. f. Phil., 1882, p. 438). Nauck, ἔκτον τελοῦντων. Bellermann would read: ἔπειτα δέ, ἔκτον ἐβδομόν τ' ἥδη δρόμον | τελοῦντες, Αἰνιάνος ἀνδρὸς ἀστομοί | πῶλοι βίᾳ φέρουσιν, etc. **729** κάνεπιπτε] κ' ἀνέπιπτε (=καὶ ἀνέπιπτε) L.

παρηροταῖ): *Il.* 8. 87; 16. 152, 471: *Od.* 4. 590.

Sophocles has in mind the words of Nestor to Antilochus, *Il.* 23. 336 τὸν δεξιὸν ἵππον | κένσαι ὁμοκήσας, εἴξατέ οἱ ήτια χεροῖν· | ἐν μέσῃ δε τοι ἵππος ἀριστερὸς ἐγχριμφθήτω, | ὡς ἂν τοι πλήσῃς γε δάδσσεται ἄκρον ἵκεθαι | κίκλου ποιητῷ ('so that just the nave of the well-wrought wheel may seem to graze it').

723 πρὶν μὲν is defined by ἔπειτα δέ: up to the moment of the Aenian's disaster.—**ἔστασαν**, plpf., epic (*Il.* 2. 777 etc.), and also Attic (*Thuc.* 4. 56, etc.).

724 ἀστομοί, schol. σκληρόστομοι. The only extant example of the word in this sense; for in Aesch. fr. 442 στόμας ('hard-mouthed') is clearly right: see Nauck there (2nd ed.). Xenophon uses *ἀστομοί* of hounds which have 'no mouths' for holding their prey (*Cyn.* 3. 3): he expresses 'hard-mouthed' by ἀπειθῆς (*Eg.* 3. § 6), and calls the 'hard side' of a horse's mouth ἡ ἄδικος γνάθος (*ib.* § 5). Cp. *Anth. Plan.* 361 οὐτε χαλιωδίς | δύστομος ἴτπειν οὐσίς ἀπίθησε λόγους.—**βίᾳ φέρουσιν**: Eur. *Hipp.* 1223 αἱ δέ ἐδακούσαι στόμα πυργενῆ γνάθους | βίᾳ φέρουσιν. So ἔκφέρειν, Xen. *Eg.* 3 § 5.

ἐκ δέ ὑποστροφῆς = ὑποστρέψαντες, a phrase like ἔξι ὑπερέρας χερός (455). Cp. Polyb. 2. 25. 3 ἔξι ὑποστροφῆς ἀπήρτων, 'wheeling round, they went to meet the enemy.'

726 ε. τελοῦντες κ.τ.λ., 'finishing the sixth and now (entering upon) the seventh round.' The more general sense of τελοῦντες ('doing') is evolved from the special; cp. on *κρύψων* in 436.—Nauck finds the reading suspicious, 'since πῶλος is almost always fem.' It often is so (705 n.); but often, too, masc.: e.g. Aesch. *Ag.* 1641 (*κρύψωντα πῶλον*), *Ch.* 794, Xen. *Eg.* 1. 1.

The Aenian, closely followed by the others, had just completed his sixth διαυλος, or double course, in the hippodrome: i.e., he had just passed, for the sixth time, round the goal nearest to the starting-place, and was on the point of beginning his seventh course. Just as he was passing the goal, his horses bolted. Hence he could not work them quite round into the track. They turned out of the left-ward curve (ἔξι ὑποστροφῆς), and ran straight on. Meanwhile, one of the two Libyan chariots had swept round the goal in a wider circle, on the Aenian's right. The Aenian's

the trace-horse on the right, checked the horse on the inner side. Hitherto, all the chariots had escaped overthrow; but presently the Aenian's hard-mouthed colts ran away, and, swerving, as they passed from the sixth into the seventh round, dashed their foreheads against the team of the Barcaean. Other mishaps followed the first, shock on shock and crash on crash, till the whole race-ground of Crisa was strewn with the wreck of chariots.

Seeing this, the wary charioteer from Athens drew aside and paused, allowing the billow of chariots, surging in mid course, to go by. Orestes was driving last, keeping his horses behind,—for his trust was in the end;

730 Κρισάον Brunck: κρισαῖον MSS. περισπᾶν, and one of the later MSS. (Aug. c. 15th cent.).—κάνοκωχεύει Cobet (*Nov. Lect.* p. 170) : κάνακωχεύει MSS. **733** ἐφιππων made in L from ἐφίππων. **734** ύστερας ἔχων] ύστερας δ' ἔχων A, with most MSS., and Ald. In L the δ' has been inserted by a late hand. It is absent from a few MSS., as L² (= Lb), Harl., Aug. b.

horses dashed head-foremost into the Libyan's team, striking it on the left side.

In the four-horse chariot-race at Olympia the number of double courses was twelve. Hence the goal farthest from the starting-place is δωδεκάγυαυττόν... τέρμα δρόμου] ἵππων (Pind. *O.* 3. 33: cp. *O.* 2. 55, 6. 75, *P.* 5. 33). If the ἵππικόν (= 4 stadia) be taken as the length of one double course in the hippodrome, twelve such courses give about 5½ English miles. (Cp. art. *Hippodromus* in Smith's *Dict. Ant.*, 2nd ed., p. 965 a.)

Barcaloīs ὄχοις: cp. 702 n.: for the pl. (like the Homeric δησα), meaning one chariot, cp. fr. 611 δησοις Ἀκεσταλοισιν ἐμβεβώς πόδα.

728 ff. ἐξ ἑνὸς κακοῦ. Other chariots were close upon the Aenian and the Barcaean. The foremost of these collided with each other in the effort to avoid the wreck, and meanwhile those which were in the rear ran into them. Thus the words θραυει καὶ ἐνέπιπτε vividly describe the process.

vauaylw̄n: cp. [Dem.] or. 61 § 29 ἐν τοῖς ἵππικοῖς ἀγῶνων ἡδίστην θέαν παρέχεται τὰ ναναγοῦντα.—**Κρισάον...τέσσον** (not τεδίων), not the whole Crisaean plain, but the whole hippodrome: cp. n. on 699.

731 ff. γνώς δ' κ.τ.λ. At the moment when the Aenian ran into the Barcaean, the Athenian was among the *foremost* drivers behind these two. On seeing the crash, he drew aside, reining in his horses,

and allowed the chariots behind him to rush past in the middle of the course. They were all wrecked or disabled. He then resumed the race.—As Arist. says (*Rhet.* 1. 9. § 30, referring to Plat. *Menex.* p. 235 D), οὐ χαλεπὸν Ἀθηναῖον ἐν Ἀθηναῖοι ἔτανεν.

κάνοκωχεύει: cp. Her. 9. 13 πρὸν μὲν νῦν ἢ πυθέσθαι ἀνεκώχεν ('he held his hand', 'kept quiet'). It may have been a nautical term: *id.* 6. 116 ἀνοκωχεύσαντες τὰς νέας ('after lying to'). The verb is Ionic and poetical; but ἀνοκωχή, from which it comes, is used by Thuc. (1. 40 etc.). In Soph. fr. 304 δκωχεύσαντω should perh. replace κωχεύσαντι. The simple δκωχή occurs only in lexicons (*Etym.* M. 596. 51): δκωχα, an Ionic perf. of ἔχω (Attic ἔχηκα), only in *Il.* 2. 218, where the MSS. have συνοχακτε, but Cobet (*Misc. Crit.* 304) would read συνοκωχάτε.

κλύδων, a surging mass: cp. Plat. *Legg.* 758 Α πόλις...ἐν κλύδωνι τῶν ἁλλων πόλεων διαγομένη.

734 f. ἕσχατος μὲν corresponds with ὅπως δ' (736): he was then last, indeed; but, when he saw that only one competitor was left, he pressed to the front.—**ύστερας ἔχων** explains why he was ἕσχατος: he was purposely keeping his horses behind; and φέρων, again, gives the motive of this; because he relied on the finish. For πλότων φέρων as = πιστεῖων, see O.T. 1445 n. [Cp. J. H. Newman, *Apologia*, p. 56: 'with the racer in the Tragedy,

ὅπως δ' ὄρφα μόνον νιν ἐλλελειμμένου,
οἵξυν δί' ὡτῶν κέλαδον ἐνσείσας θοαις
πώλοις διώκει, καξισώσαντε ζυγά
ἡλαυνέτην, τότ' ἄλλος, ἄλλοθ' ἄτερος
κάρα προβάλλων ἵππικῶν ὀχημάτων. 740
καὶ τοὺς μὲν ἄλλους πάντας ἀσφαλεῖς δρόμους
ἀρθοῦνθ' ὁ τλήμων ὄρθος ἐξ ὄρθῶν δίφρων.
ἔπειτα λύων ἥνιαν ἀριστερὰν
κάμπτοντος ἵππου λαυθάνει στήλην ἄκραν
παίσας· ἔθραυσε δ' ἄξονος μέσας χνόας, 745
καξ ἀντύγων ὠλισθε· σὺν δ' ἐλίσσεται
τμητοῖς ἴμασι· τοῦ δὲ πίπτοντος πέδῳ
πῶλοι διεσπάρησαν εἰς μέσον δρόμου.

736 ὅπως δ'] So Γ, and the 1st hand in L; but the corrector of L has changed it to ὥδ' ὡς δ'. Most MSS. have ὥδ' ὡς (without δ'), the Aldine reading, or δ ὡς.—ὄρφα
μόνον νιν] Nauck conj. ὄρφα νιν μόνον.—ἐλλελειμμένου made in L from ἐνλελειμμένου: ἐκλελειμμένου Γ. **737** ἐνσείσας] C. W. Müller conj. ἐνσείξας. **738** καξι-
σώσαντε L: καξισώσαντε A, with most MSS., and Ald. **739** τότ' ἄλλος] Nauck
writes τότ' αὐτὸς: Wecklein, τόθ' οὐτος (as Blaydes conjectured, also proposing
τόθ' ἄλλος): Martin conj. ὥδ' ἄλλοτ. **741** ἀσφαλεῖς] Nauck writes ἀσφαλῆς

look forward steadily and hopefully to the event, τῷ τέλει πίστων φέρων.]

Those who read ὑστέρας δ' understand, 'last, indeed, *but* last by his own choice.' This is possible, but less simple. The μὲν after ξσχατος probably led to the insertion of δ'.

Wunder cp. Cic. *Acad. Pr.* 2. 29. 94
Ego enim, ut agitator callidus, prius quam ad finem veniam, equos sustinebo.

736 ὅπως δ' ὄρφα: when Orestes sees the Athenian. This reading is confirmed by the first hand in L. It should be noted, however, that with the other possible reading, δ δ' ὡς, δ δ' could still refer to Orestes: see on 448.

737 ἐνσείσας. ἐνσείσας is sometimes 'to drive in with force': cp. *Ant.* 1274
ἐν δ' ἐσείσειν ἀγράταις ὀδοῖς ('hurled me'
into them): here the notion is, 'sent
vibrating through their ears.'

738 ff. καξισώσαντε ζυγά: Orestes, who had kept on the inside all through (720), would quickly gain when the Athenian paused (732).

τότ'...ἄλλοθ': cp. Plat. *Phaedr.* 237 E
τοτὲ μὲν ἡ ἔτέρα, ἄλλοτε δὲ ἡ ἔτέρα κρα-
τεῖ. —ἄλλος. —ἄτερος. Cp. *Il.* 9. 313 δς
χ' ἔτέρου μὲν κεύθη ἐνī φρεσὶν, ἄλλο δὲ
εἴπη: Her. 1. 32 ἄλλο μὲν ἔχει, ἔτέρου δὲ

ἐπιδέεται. So here ἄλλος is loosely substituted for ἄτερος.

κάρα προβάλλων κ.τ.λ.: 'showing his head in front of the (two) chariots.' The neck-and-neck race is described as it would appear to a spectator at one side of the hippodrome, who saw the drivers in profile. Each charioteer is leaning forward in his car (as so often seen on vases). The head, now of one driver, now of the other, would be seen in front.—Not: 'bringing the head of his equipage in front (of the other team).'

For προβάλλων in partitive appos. with the subject of ἡλιανέτην, cp. Plat. *Phaedr.* 248 A (αι ψυχαὶ) ξυμπεριφέρονται,...ἔτέρα πρὸ τῆς ἔτέρας πειρωμένη γενέσθαι: and n. on *Ant.* 259 ff.

741 ff. τοὺς μὲν ἄλλους πάντας. Six rounds still remained to be run when Orestes and the Athenian were left alone (see on 726). The word ἔπειτα is vague, but probably the disaster of Orestes is conceived as happening in the middle of the last (or twelfth) round.—ἀσφαλεῖς is proleptic, 'in safety': it is needless to write ἀσφαλῆς.—ἀρθοῦνθ', 'had a prosperous course': cp. *Ant.* 675 τῶν δὲ ὄρθωμε-
ρων, 'of those whose course is fair' (n.). This is explained by ὄρθος ἐξ ὄρθῶν δέ.

but when he saw that the Athenian was alone left in, he sent a shrill cry ringing through the ears of his swift colts, and gave chase. Team was brought level with team, and so they raced,—first one man, then the other, showing his head in front of the chariots.

Hitherto the ill-fated Orestes had passed safely through every round, steadfast in his steadfast car; at last, slackening his left rein while the horse was turning, unawares he struck the edge of the pillar; he broke the axle-box in twain; he was thrown over the chariot-rail; he was caught in the shapely reins; and, as he fell on the ground, his colts were scattered into the middle of the course.

(Reiske having proposed *kai τοῦ μὲν ἀλλοῦ παντὸς ἀσφαλῆς δρόμου*). **742** ὠρθοῦθ^ρ] In L the second θ has been made from τ. Nauck reads ὠχεῖθ^ρ: Mekler (6th Teubner ed. of Dindorf), ὠρμάθ^ρ. **743** ἐπειτα λίων] Fröhlich conj. ἐπειτα δ' ἐλκων: Arndt, ἐπειτ^η ἀνέλκων: Hartung, ἐπειτα τείνων: Blaydes, ἐπειτ^η ἐπισχών: Töpfer, ἐπειτα ταννών: Wolff, ἐπειτ^η ἐρύκων. **745** ἀξόνος] In L the second ο has been made from α. **746** ὠλισθεῖ· σὺν δ' ἐλσσεται A, with most MSS.: ὠλισθεν· σὺν δ' ἐλσσεται L and L² (=Lb). Nauck and Blaydes write ὠλισθεν· ἐν δ' ἐλσσεται. **747** πέδῳ] Dindorf conj. πέδοι.

φρων, where the sense of the adj., varying from that of the verb, saves the language from seeming too redundant. Cp. n. on *Tr.* 613 καψφ καψὸν ἐν πεπλωματι. The prep. ἐκ denotes the condition ('with his chariot safe'): cp. 455.

743 λίων ἤνταν δριστεράν. He was turning sharply round the goal from right to left, and was therefore pulling the rein of the left track-horse. He slackened this rein a moment too soon, thus letting the horse draw with more force. The effect was to create an angular velocity, which brought the left wheel into collision with the goal. See note in Appendix. The notion that λίων has supplanted a word of the opposite sense ('tightening') appears mistaken.

745 χνόας. The wooden nave (717), in which the axle turned, was broken across (*μέσας*) by striking the στήλη, and the left wheel came off. χνόας might also denote the end of the axle itself (*ἀκραξένων*): but it seems needless to assume this sense, which is less suited to μέσας (*Tr.* 781 μέσου | κρατὸς διασπαρέντος). So in Eur. *Hipp.* 1234, the wheels have struck a stone, σύργγεις τ' δρω | τροχῶν ἐπήδων (the nave flew off) ἀξένων τ' ἐνήλατα (the lynch-pins).

746 f. ἀντύων, the 'rim' or rail, surmounting a barrier or breastwork, often of osier trellis-work, which protected the

front, and both sides, of the chariot; the plur., as in *Il.* 5. 528 δοιαὶ δὲ περδρομοὶ ἀντυγέις εἰσι (i.e., one on each side); *Ai.* 1030. It did not reach higher than the driver's waist, and was sometimes lower. In going round the corner, Orestes would have been leaning a little to the left (like a bicyclist in a similar case); as Nestor says, αὐτὸς δὲ κλωθῆναι ἔπιπλεκτῷ ἐν δίφῳ | ἦκ' ἐπ' ἀριστερὰ τῶν (*Il.* 23. 335). When the left wheel came off, he would be thrown over the left ἀντρεῖ.

σὺν δ' ἐλσσεται, tmesis (*Ant.* 432). Eur. uses this compound, in its Ionic form (*συνειλσσων*), *Ion* 1164. So Hippolytus (Eur. *Hipp.* 1236) αὐτὸς δ' ὁ τλήμων ἤνταισιν ἐμπλακεῖς | δεσμὸν δυσεξήνυστον ἐλκεῖται δεθεῖς. The charioteer sometimes passed the reins round his body,—as may be seen on two sarcophagi in the 'Sala della Biga' of the Vatican (Smith's *Dict. Ant.*, 2nd ed., art. *Circus*, vol. I. p. 435). Cp. Verg. *G.* 3. 107 *Et proni dant lora.* —**τρητοῖς** (863), a general epithet of reins or thongs (*Il.* 10. 567 ἐντητητούσιν λιᾶσσι), suggesting neat workmanship (cp. Verg. *Aen.* II. 579 *tereti...habentia*). Campbell thinks that it refers to the sharp edges, as giving pain.—**πέδῳ**, as Aesch. *Eum.* 479 *πέδῳ* (πέδοι Dind.) *πεσών*, *Tr.* 789 *χονοι* | *πτητῶν ἄντρον*.

748 διεστάρησαν εἰς μέσουν δρόμον, 'were scattered into the middle of the

στρατὸς δ' ὅπως ὥρâ νιν ἐκπεπτωκότα
δίφρων, ἀνωλόλυξε τὸν νεανίαν,750
οἵ ἔργα δράσας οῖα λαγχάνει κακά,
φορούμενος πρὸς οὐδας, ἄλλοτ' οὐρανῷ
σκέλη προφαινων, ἐστε νιν διφρηλάται,
μόλις κατασχεθόντες ἵππικὸν δρόμον,755
ἔλυσαν αἰματηρόν, ὥστε μηδένα
γνῶναι φίλων ἴδοντ' ἀν ἄθλιον δέμας.
καὶ νιν πυρᾶ κέαντες εὐθὺς ἐν βραχεῖ
χαλκῷ μέγιστον σῶμα δειλαίας σποδοῦ
φέρουσιν ἄνδρες Φωκέων τεταγμένοι,760
ὅπως πατρῶας τύμβον ἐκλάχῃ χθονός.
τοιαῦτά σοι ταῦτ' ἐστίν, ὡς μὲν ἐν λόγῳ

750 ἀνωλόλυξε] Herwerden conj. ἀνωτότυξε: Blaydes, ἀνεστέναξε or ἀνηλάλαξε.
751 λαγχάνει] τυγχάνει L² (=Lb): γρ. τυγχάνει in marg. of L. **752** φορούμενος] Blaydes conj. σποδούμενος. **754** κατασχεθόντες Elmsley: κατασχέθοντες L, with most MSS.: κατασχεθόντες Γ, Ε. **757** κέαντες Erfurdt, as Brunck proposed. The MSS. have κήαντες (L, etc., and Ald.), κήαντες (as A), κήσαντες, or κέλαντες (Triclinius).—εὐθὺς ἐν] Wecklein conj. ἐνθέντες (*Ars* p. 8). In L the first *v* of εὐθύντες has been made from *v*. **758** μέγιστον] Blaydes writes λέβητι, but proposes

course'; *i.e.*, left the track in which the race was being run (the 'course' in the narrower sense), and rushed on to the open ground between this track and the spectators. *διεσπάρησαν* cannot be satisfactorily explained on the assumption that all four horses remained harnessed to the car. But we need not assume that Orestes was entangled in the reins of all four. We may suppose, then, that, when the left wheel came off, the left trace-horse, plunging wildly, broke his traces, and freed himself. No mishap to the *χυνόν* is noticed, and the two yoke-horses, at any rate, probably remained together. Unless they broke the pole, they would still drag the disabled car. [Assuming that the four horses continued together, I formerly rendered, 'broke off'—*i.e.*, from the line of the race.]—Campbell thinks that *διεσπάρησαν* 'is used inaccurately to denote aimless movement,' and renders, 'plunged wildly about the course.'

Cp. *Il.* 23. 467 ἐνθὰ μιν ἐκπεσέειν δὲ σύν
θ' ἄμματα ἄσται, [αἱ δὲ [sc. ἵπποι] εἴηρώη-
σαν, ἐπεὶ μένος ἔλλαζε θυμόν ('rushed out
of the course').

749 ff. στρατὸς here = λεὼς (*Tr.*
795 n.).—δίφρων: the plur. as in 510:

cp. 727 *θχοις*. In the narrower sense, δίφρος is the platform of the car, usu. made of interlaced thongs (*ιμάντες*), stretched on a framework of wood or iron (*Il.* 5. 727).—δινωλόλυξε, here of grief, as ὀλόλυξαν in Ap. Rh. 3. 1218: elsewhere, almost always a triumphant cry, esp. of women (*Tr.* 205).—οἱ...οῖα: *Ai.* 923 οἵος ὢν οἷος ἔχεις.

752 ff. φορούμενος πρὸς οὐδας, 'dashed to the ground': cp. Eur. *I. T.* 49 βεβλημένον πρὸς οὐδας. [Not, 'dragged upon the ground' (Campb.), which would be πρὸς οὐδεῖ.] These words can be taken in two ways: I prefer the first. (1) With reference to his *fall from the chariot*. The people speak of his mishap as a whole, not merely of what he is suffering at the moment. (2) With reference to what occurs while he is being dragged; he is dashed earthwards (*after* being tossed upward). But this would be most awkward, when the mention of his being tossed upward follows. Eur., where he speaks of men dragged on the ground by their chariot-horses, naturally says, 'tossed up and down' (not 'down and up'): *Sapph.* 689 ή τοὺς ἄνω τε καὶ κάτω φορούμενους | ιμάσιν.

ἄλλοτ': the first ἄλλοτε is omitted:

But when the people saw him fallen from the car, a cry of pity went up for the youth, who had done such deeds and was meeting such a doom,—now dashed to earth, now tossed feet uppermost to the sky,—till the charioteers, with difficulty checking the career of his horses, loosed him, so covered with blood that no friend who saw it would have known the hapless corpse. Straightway they burned him on a pyre; and chosen men of Phocis are bringing in a small urn of bronze the sad dust of that mighty form, to find due burial in his fatherland.

Such is my story,—grievous to hear, if words can grieve;

φλογιστὸν, and ψῆμα for σῶμα.—δειλαλας σποδὸν] Neue and Madvig conj. δειλαλαν σποδὸν (as Hartung reads): Musgrave, δειλαλας σποδὸν: Wecklein (*Ars* p. 77) μεγίστον σώματος δειλὴν σποδὸν (Nauck the same, but with βαιάν). In L, too, a late corrector has suggested μεγίστον σώματος (by οὐ and τῷ superscr.), but without further change.—Deventer and Kvīčala reject this v.; Paley also suspects it. **760** ἐκλάχη a few of the later MSS. (as Ien. and Aug. b): ἐκλάχοι L, with most MSS., and Ald.: ἐκλάβοι Δ (cod. Abbat. Flor. 41). **761** λόγῳ] λόγωι L (but with οὐ written above by the 1st hand), Γ: λόγοις A, with most MSS., and Ald.

Eur. *Hec.* 28 κεῖμαι δ' ἔπ' ἀκτᾶς, θλλοτ'
ἐν πόντον σάλω.—οὐρανῷ σκέλη προφαλ-
νων, i.e. tossed feet uppermost to the sky.
Cp. Shakesp. *Hamlet* 3. 3. 93 'Then trip
him, that his heels may kick at heaven':
where Stevens quotes from Heywood's
Silver Age, 'Whose heels tript up, kick'd
'gainst the firmament.'

753 f. διφρηλάται: the drivers of
the eight previously disabled chariots
would be still on the ground.—κατα-
σχεθόντες: for these forms, cp. O. T.
651 n.

757 f. κέαντες. This aor. part. of
καίω, found in the Ionic prose of Hippocr. (7. 422 ἀποκέας), occurs also in two Attic
inscr. of 408 B.C. (ἐγκέαντι bis, Meister-
hans, p. 86, n. 686). Here it is used
without a metrical motive, such as exists in
Aesch. *Ag.* 849 κέαντες: [Eur.] *Rhes.*
97 ἐκκέαντες: Ar. *Pax* 1133 ἐκκέας. The
epic form is ἐκηνα (for ἐκηνα), part. κήνα.—
The plur. part. refers, in grammar, only
to the two bearers of the ashes, but, in
sense, to all who assisted at the funeral.

ἐν βραχεὶ χαλκῷ: cp. 1113 φέροντες
αὐτοῦ σμικρὰ λείψαντα, ἐν βραχεῖ | τεύχει θα-
νόντος: and 54 n.—μέγιστον. The heroes
were conceived as transcending later
mortals in strength (cp., e.g. *Il.* 5. 303);
and so also in stature: Her. 1. 68 (the
grave of Orestes at Sparta) ἐπέτυχον σορῷ
ἐπιταπήχει· ὑπὸ δὲ ἀπιστῆς μὴ μὲν
γενέσθαι μηδαμά μέχοντας ἀνθρώπους τῶν
γὺν ἀνοίξαντήν, καὶ εἰδὼν τὸν νεκρὸν μῆκει
τον ('proportionate') ἔοντα τῇ σορῷ.—

σῶμα...σποδὸν, a body now consisting in
(reduced to) dust: see on 682 πρόσχημ'
ἀγάνως. (The gen. cannot be taken with
χαλκῷ, as = 'an urn filled with dust.')
The conjecture δειλαλαν σποδὸν is possible,
but not probable. [A schol. in the margin
of L has written ἀντιπτωτις, 'inter-
change of cases': i.e., he took the phrase
as = μεγίστον σώματος δειλαλαν σποδὸν.]
Verse 758 cannot be omitted: ἐν βραχεῖ
could not here stand alone, as = 'in a
small compass'.

Cp. Aesch. *Ag.* 440 (Ares) πυρωθὲν ἐξ
Ίλιον | φέλουσι πέμπει βραχῖν | ψῆμα δυσ-
δάκτυτον, ἀντήροπος σποδὸν γεμίζων λέβητας
εὐθέτου. Eur. *Suppl.* 1130 σποδὸν τε
πλήθος δληγον διτὶ σωμάτων | εὐδοκίμων.
Propert. 2. 9. 13 (Briseis with the ashes of
Achilles), et tanti corpus Achillei |
Maximaque in parva sustulit ossa manu.

759 f. ἄνδρες Φωκέων (partitive gen.):
Thuc. 7. 43 § 3 ἄνδρας τῶν φυλάκων.—
ἐκλάχη, depending on φέρουσιν, is more
natural here than ἐκλάχοι, which would
depend on τεταγμένοι, and refer to the
purpose of the senders. So in 57 (n.)
φέρωμεν was corrupted to φέρομεν.

761 f. τοιαντά σοι (ethic dat.) ταῦτ'
ἴστην, as in O.C. 62.—ώς μὲν ἐν λόγῳ,
so far as mere narrative can convey an
impression. For the limiting sense of
ώς, cp. O.C. 76 ως ιδόντι (n.).—τοῖς δὲ
Ιδ., οἵπερ εἰδόμεν, = ἡμῖν δὲ τοῖς ιδούσιν.
Cp. O.T. 1237 τῶν δὲ πραχθέντων τὰ
μὲν | ἀλγιστ' ἀπεστιν' ή γάρ οὗτις οὐ
πάρα.

- ἀλγεινά, τοῖς δ' ἵδοῦσιν, οἵπερ εἴδομεν,
μέγιστα πάντων ὃν ὅπωπ' ἔγώ κακῶν.
- ΧΟ. φεῦ φεῦ· τὸ πᾶν δὴ δεσπόταισι τοῖς πάλαι
πρόρριζον, ὡς ἔοικεν, ἔφθαρται γένος. 765
- ΚΛ. ὁ Ζεῦ, τί ταῦτα, πότερον εὐτυχῆ λέγω,
ἢ δεινὰ μέν, κέρδη δέ; λυπηρῶς δ' ἔχει,
εἰ τοῖς ἐμαυτῆς τὸν βίον σφίζω κακοῖς.
- ΠΑ. τί δ' ὁδὸς ἀθυμεῖς, ὡς γύναι, τῷ νῦν λόγῳ;
ΚΛ. δεινὸν τὸ τίκτεν ἐστίν· οὐδὲ γάρ κακῶς 770
πάσχοντι μῆσος ὃν τέκη προσγίγνεται.
- ΠΑ. μάτην ἄρ' ἡμεῖς, ὡς ἔοικεν, ἥκομεν.
ΚΛ. οὗτοι μάτην γε· πῶς γάρ ἀν μάτην λέγοις;
εἴ μοι θανόντος πίστ' ἔχων τεκμήρια
προσῆλθες, ὅστις τῆς ἐμῆς ψυχῆς γεγώς, 775
μαστῶν ἀποστὰς καὶ τροφῆς ἐμῆς, φυγὰς
ἀπεξενοῦτο· καί μ', ἐπεὶ τῆσδε χθονὸς
ἔξηλθεν, οὐκέτ' εἶδεν· ἐγκαλῶν δέ μοι
φόνους πατρώους δεΐν' ἐπηπείλει τελεῖν.
ώστ' οὔτε νυκτὸς ὑπνον οὔτ' ἐξ ἡμέρας 780
ἐμὲ στεγάζειν ἥδυν, ἀλλ' ὁ προστατῶν
χρόνος διῆγέ μ' αἰὲν ὡς θανουμένην.

762 τοῖς δ' ἵδοῦσιν] Heimsoeth conj. τοῖς δ' ἀλλοισιν : Nauck formerly, τοῖς παροῦσι δ': but now he would write τοῖς δ' ἵδοῦσιν, ὡς ὅπωπ' ἔγώ, | μέγιστα (or δλγιστα) πάντων ὕπτερ εἰδομεν κακῶν.—οἵπερ] Hartung reads ὕπτερ, with Δ. **766—768** These three vv. are quoted by Suidas s.v. ὁ Ζεῦ. **767** λυπηρῶς δ'] Fröhlich conj. λυπηρῶς γ'. **768** τοῖς ἐμαυτῆς] Seidler conj. τῶν ἐμαυτῆς.—Jahn would reject this v. **769** τῷ νῦν A, with most MSS., and Ald.: τῷ νῦν L (with two dots over α): ποιψ (or ποιω) τ. Morstadt conj. τψμψ, and so Nauck reads.

764 f. The word δεσπόταισι would usu. imply that the speaker was a slave. The women of the Chorus are free (1227 πολιτεῖσ), and it has been suggested that the poet forgot this. But it is simpler to suppose that, in poetry, δεσπότης could bear its primary sense, 'master of the house,' 'lord,' without necessary reference to the special relation of master and slave. Cp. *Tr.* 363 δεσπότειν θρύνων.

πρόρριζον: see on 512.

766 ὁ Ζεῦ. Clytaemnestra regretted her failure to destroy Orestes in childhood (296 f.). But the poet is true to nature in blending some touch of maternal grief with her sense of gain.—λέγω, pres. subjunct.: cp. *O. T.* 651 n.

769 τῷ νῦν λόγῳ: the same phrase occurs in *O. T.* 90, *O. C.* 801.

770 f. δεινὸν, a mysterious power, a strangely potent tie; cp. Aesch. *P. V.* 39 τὸ συγγενές τοι δεινὸν ἢ θ' ὅμιλα: *Theb.* 1031 δεινὸν τὸ κούνι σπλάγχνον: Eur. *P.* 355 δεινὸν γυναῖκιν αἱ δύνατιν γοναῖ.—Isaiah xl ix. 15 'Can a woman forget her sucking child, that she should not have compassion on the son of her womb?'

πάσχοντι: for the masc., cp. 145 n.—
ὅν τέκη, without ἀν (*O. T.* 1231 n.). The
v.l. τέκαι is possible (*Ant.* 666 n.), but less natural.

772 μάτην ἄρ' ἡμεῖς κ.τ.λ. The old man speaks as if disappointed and aggrieved. Thus a cue is skilfully given for

but for us, who beheld, the greatest of sorrows that these eyes have seen.

CH. Alas, alas! Now, methinks, the stock of our ancient masters hath utterly perished, root and branch.

CL. O Zeus, what shall I call these tidings—glad tidings? Or dire, but gainful? 'Tis a bitter lot, when mine own calamities make the safety of my life.

PAE. Why art thou so downcast, lady, at this news?

CL. There is a strange power in motherhood; a mother may be wronged, but she never learns to hate her child.

PAE. Then it seems that we have come in vain.

CL. Nay, not in vain; how canst thou say, 'in vain,' when thou hast brought me sure proofs of his death?—His, who sprang from mine own life, yet, forsaking me who had suckled and reared him, became an exile and an alien; and, after he went out of this land, he saw me no more; but, charging me with the murder of his sire, he uttered dread threats against me; so that neither by night nor by day could sweet sleep cover mine eyes, but from moment to moment I lived in fear of death.

771 τέκη] τέκη L (the η in an erasure, from ει): τέκη A, with most MSS.: τέκοι r.

772 ἔουκεν] Paley conj. έογμεν. **775** τῆς ἐμῆς ψυχῆς] Wecklein writes τῆσδε νηδόνος. Blaydes conj., νηδόνος γεγώς ἐμῆς. **780** οὐτ' ἐξ ἡμέρας MSS. For ἐξ, Meineke conj. ἐφ' (and in one ms., E, ἐπί is written above ἐξ): G. Jacob, ἐθ', which Bellermann adopts: Wecklein, οὐ μεθ' ἡμέραν. **781** ἐμὲ στεγάζειν] Eustath. p. 632, 31 quotes the words ὑπνον ἐμὲ στεγάζειν ἡδύν. Reiske conj. ἐμὸι πελάζειν: J. W. Donaldson, ὑπνος...ἐμ' ἐστέγαζεν ἡδύς.—ἢ προστατῶν]

the change in Clytaemnestra's tone. ήμεῖς may include the bearers of the urn (759).

773 μάτην λέγοις, say the word 'μάτην': cp. *Ant.* 567 ἀλλ' ηδε μέντοι μῆ λέγε'.

775 ψυχῆς, 'life'; see on *O. C.* 998 f. The word has been suspected, and prosaically altered (cr. n.). But it is strictly correct to describe a child as 'born from' its mother's 'life.' Here the phrase has a pathetic force; his very life was her gift.

776 f. μαστῶν κ.τ.λ.: i.e., 'he deserted me who had suckled and reared him': the words do not imply that Orestes was still an infant when he left her (see on 13 f.).—ἀποστὰς: similarly a slave who left his master was said ἀφίστασθαι (*Lys.* or. 23 § 7, etc.).

ἀπεξενοῦτο, 'became estranged.' Cp. Eur. *Hipp.* 1084 f. οὐκ ἀκούετε | πάλαι ξενοῦσθαι τόνδε προύνεποντά με; ('that he is no longer my son').

779 φόνοις: for the plur., 206 θα-

νάτοις (n.). So in *O. C.* 962 φόνοις alludes to the death of Laius.

780 ff. ὥστε οὐτε...στεγάζειν. When οὐτε is followed by the infin., the negative is ordinarily μή. There are, however, many exceptions. Instances strictly like the above are these:—*Eur. Ph.* 1357 οὐσθ' οὐ μακρὰν γάρ τειχέων περιπτυχαί, | ώστ' οὐχ ἄπαντά σ' εἰδέναι τὰ δρώμενα: [Dem.] or. 53 § 1 οὐδ' αὐτὸς ἀπορος ἦν ώστ' οὐκ ἀν ἔτενειν. But most of the examples occur under special conditions: see Appendix.

ἔξ ἡμέρας, *interdiu*. The phrase ἔκ νυκτῶν, 'in the night-watches,' is frequent (*Od.* 12. 286, *Theognis* 460, *Aesch. Ch.* 287: [*Eur.*] *Rhes.* 13, 17): cp. also frag. adesp. 7 (Nauck) πτόνῳ πτόνον | ἐκ νυκτὸς ἀλλάσσοντα τὸν καθ' ἡμέραν.—στεγάζειν, lit. 'cover,' i.e. cover the eyes.

ἢ προστατῶν χρόνος, lit., 'the time which stands in front (of the present)', the 'imminent' or 'coming' time (schol. ὁ ἐπιγινόμενος). From moment to moment

- νῦν δ', ήμέρα γάρ τηδ' ἀπήλλαγμαι φόβου πρὸς τῆσδ' ἔκεινου θ'. ηδε γάρ μείζων βλάβη
ξύνοικος ἦν μοι, τούμδον ἐκπίνουσ' ἀεὶ 785
ψυχῆς ἄκρατον αἴμα—νῦν δ' ἐκηλά που τῶν τῆσδ' ἀπειλῶν οὐνεχ' ήμερεύσομεν.
- ΗΛ. οἵμοι τάλαινα· νῦν γάρ οἴμωξαι πάρα,
'Ορέστα, τὴν σὴν ξυμφοράν, δθ' ὥδ' ἔχων πρὸς τῆσδ' ὑβρίζει μητρός. ἀρ' ἔχει καλῶς; 790
- ΚΛ. οὗτοι σύ· κεῖνος δ' ὡς ἔχει καλῶς ἔχει.
- ΗΛ. ἀκουε, Νέμεσι τοῦ θανόντος ἀρτίως.
- ΚΛ. ἡκουσεν ὃν δεῖ κάπεκύρωσεν καλῶς.
- ΗΛ. ὑβρίζε· νῦν γάρ εὐτυχοῦσα τυγχάνεις.
- ΚΛ. οὔκουν 'Ορέστης καὶ σὺ παύσετον τάδε; 795
- ΗΛ. πεπάύμεθ' ήμείς, οὐχ ὅπως σε παύσομεν.
- ΚΛ. πολλῶν ἀν ἥκοις, ὡς ἔν, ἀξιος τυχεῖν,
εἰ τήνδ' ἔπαυσας τῆς πολυγλώσσου βοῆς.

Meineke conj. δ προστατῶν: Blaydes writes οὐπιστατῶν. 783 ἀπήλλαγμαι A, with most MSS., and Ald.: ἀπήλλαγην Γ, L² (=Lb), E (as corrected), Suidas s.v. προστατῶν. [The reading of L has been reported as ἀπήλλαγην, with μαι written above by the 1st hand. But L has ἀπήλλαγμαι (*sic*), with an erasure over μ, and μαι written above by the 1st hand. The scribe may have first written ἀπήλλαγην, but the letters πη are not now traceable.] 786 νῦν δ' ἐκηλα] νῦν ἐκηλα L² and Brunck. 787 οὐνεχ'] χ made in L from κ. 790 ἀρ' made in L from ἀρ'. 791 οὗτοι σύ] Reiske conj. οὐ σοι γε. 792 νέμεσι

she looked for death.—As προστατεῦν usu. means 'to govern' or 'to protect,' some understand, (1) 'Time standing over me' like a jailor (Campbell), 'the tyrannous time' (Whitelaw): or (2) generally, 'Time that controls all events,' διῆγε, kept me living: Dem. or. 18 § 89 ὁ γάρ τότε ἐντάσ πόλεμος...ἐν τῷσι τοῖς κατὰ τὸν βίον ἀφθονωτέρους...διῆγαγεν οὐμᾶς τῆς νῦν εἰρήνης ('caused you to live').

783 f. The perf. ἀπήλλαγμαι, expressing final deliverance, is better here than the aor. ἀπήλλαγην (cr. n.).—μείζων, worse than the distant Orestes, because ξύνοικος.

785 π. τούμδον, not τῆς ἐμῆς, since ψυχῆς αἷμα forms one notion: cp. 1390: *Ant.* 794 π.—ἐκπίνουσ' : cp. *Ant.* 531 σὸν δ', η κατ' οἶκους ὡς ἔχιδν' ὑφειμένη | λήθουσά μ' ἔξπινες.—ἄκρατον, 'sheer, implies the pitiless cruelty of the vampire (cp. Xen. *An.* 4. 8. 14 τούτους...καλ ὡμούσις δεῖ καταφαγεῖν): so Aesch. *Ch.*

577 φόνον δ' Ἐρινὸς οὐχ ὑπεσπανισμένη | ἀκρατον αἷμα πίεται.

νῦν δ': repeated from 783, after the long parenthesis.—ἐκηλα, adv.: cp. 164. —οὐνεχ': cp. 387.—ἡμερεύσομεν: a word used in Attic prose (as = 'to pass the day').

788 οἵμοι τάλαινα : cp. *Ph.* 416 οἴμοι τάλαινα, and so often: but in 674 οἱ 'γὰ τάλαινα.—οἴμωξαι : for the aor., cp. 285.

790 ἀρ' ἔχει καλῶς; 'It is not well?' Cp. 816; and for ἀρα, 614.

791 οὗτοι σύ sc. καλῶς ἔχεις. The sense is not merely, 'you are in an evil case'; but rather, 'you are not as I could wish'—and as Orestes is.

792 Νέμεσι : this voc. occurs also in Eur. *Ph.* 183, where, as here, νέμεσι is a v.l. (Cp. Ar. *Ran.* 893 ξύνεσι.)—τοῦ θανόντος ἀρτίως: for the place of the adv., cp. Aesch. *P. V.* 216 τῶν παρεστῶτων τότε: Andoc. or. 1 § 53 τῶν ἀπολωλότων ἥδη.

Nemesis is the goddess who requires

Now, however—since this day I am rid of terror from him, and from this girl,—that worse plague who shared my home, while still she drained my very life-blood,—now, methinks, for aught that she can threaten, I shall pass my days in peace.

EL. Ah, woe is me! Now, indeed, Orestes, thy fortune may be lamented, when it is thus with thee, and thou art mocked by this thy mother! Is it not well?

CL. Not with thee; but his state is well.

EL. Hear, Nemesis of him who hath lately died!

CL. She hath heard who should be heard, and hath ordained well.

EL. Insult us, for this is the time of thy triumph.

CL. Then will not Orestes and thou silence me?

EL. We are silenced; much less should we silence thee.

CL. Thy coming, sir, would deserve large recompense, if thou hast hushed her clamorous tongue.

made in L from νέμεσις.—νέμεσις τ. **794** εὐτυχοῦσα L (not εὖ τυχοῦσα).

795 οὐκούν L: οὐκούν A, Γ, etc., and Ald. The MSS., and Ald., have a full stop after τάδε. Benedict and Monk, τάδε;—παύσατον Aug. b (with ε super-scr.).

796 ὅπως σε παύσουμεν made in L from ὅπως ἐπαύσουμεν.—σὲ, instead of σε, Blaydes. **797** ἀνήκοις L, with most MSS., and Ald.: ἀνήκεις τ (ἀν εἶν a corrector of E). Monk (*Mus. Crit.* I. p. 203, ann. 1814) conj. ἀνήκεις: Morstadt, ἀρ' ἄγκεις.—τυχεῖν A, with most MSS., and Ald. In L τυχεῖν has been made from φιλεῖν (perh. by the first corrector, though others ascribe it to a later hand): φιλεῖν L² (=Lb): φίλος Γ.—W. Hoffmann conj. φέρειν (which Wecklein receives). Michaelis, φίλων: Nauck (formerly), φίλοις. O. Hense, ἡμῖν, ωξέν', δέξιος. **798** ἔπαντας MSS.: παύσαις Wunder.—πολυγλώσσου] Bergk conj. παλιγγλώσσου: Meineke,

that each man should receive his due (Νέμεσις ἀπὸ τῆς ἑκάτῳ διανεμήσεως, Arist. *Mund.* 7. p. 401 b. 13). The 'Nemesis of the dead man' is the avenger of wrong done to him; as the Greeks said Δίκη τυός (Aesch. *Ag.* 1432), Ερυός τυός. Cp. Aesch. fr. 266 ἡμῶν γε μέντοι Νέμεσις ('our Nemesis') ἔσθ' ὑπερτέρα, | καὶ τοῦ θανόντος ἡ Δίκη πράσσει κότον. At Athens *Nemesis* were certain rites in honour of the dead (Deni. or. 4 § 11), ἐπει ή Νέμεσις ἐπὶ τῶν ἀποθανόντων τετακται (Bekker *Anecd.* I. 282). Nemesis appears in art, too, as a goddess of the dead (Baumeister, *Denkm.*, p. 1008).

793 ἥκουσεν ἀν δεῖ. Clyt. turns her retort as though τοῦ θανόντος depended on ἄκοντε. 'Nemesis (the goddess of retribution generally) has heard a mother who prayed for the punishment of an unnatural son.'—κατέκεντρωσεν: cp. 919 κύρος.

795 οὐκούν...τάδε; This verse should probably be interrogative, as Electra's

answer suggests. And οὐκούν (*nonne ergo . . .?*) seems better than οὐκούν (*ergo . . .?*).

796 οὐχ ὅπως σε παύσομεν=οὐ λέγω ὅπως κ.τ.λ.: 'not to speak' of doing so; i.e., 'so far from' doing so (Lat. *nedum*). So οὐχ ὅτι: and (with λέγε understood) μὴ ὅτι, or (more rarely) μὴ ὅπως. But these phrases usu. stand in the first clause, followed by ἀλλὰ καὶ in a second clause; Dem. or. 6 § 9 τοὺς δὲ Θηβαῖος ἤγειτο...οὐχ ὅπως ἀντιπράξειν...ἀλλὰ καὶ συστρατεύειν. Cp., however, Xen. *H.* 2. 3. 35 διὰ τὸν χειμῶνα οὐδὲ πλεῖν, μὴ ὅτι ἀναιρεῖσθαι τοὺς ἀνδρας, δυνατὸν ἦν. Lucian, *Charon* 8 ὅταν πλέῃ μηδὲ ἐμπίδα, οὐχ ὅπως ταῦρον, ἔτι ἀρασθεὶ δυνάμενος.

797 εἰ τολλῶν ἀνήκοις. Clyt. refers to Electra's words, πεπαύμεθ' ἡμεῖς: 'If you have *indeed* silenced her, then you would deserve much,' etc. A protasis formed by *εἰ* and a past tense of the indic. is sometimes thus combined with an apodosis formed by the optat. and *ἀν*.

- ΠΑ. οὐκοῦν ἀποστείχοιμ' ἄν, εἰ τάδ' εὖ κυρεῖ.
 ΚΛ. ἥκιστ'· ἐπείπερ οὗτ' ἐμοῦ καταξίως
 πράξειας οὔτε τοῦ πορεύσαντος ξένου. 800
 ἀλλ' εἴσιθ' εἴσω· τήνδε δ' ἔκτοθεν βοῶν
 ἔα τά θ' αὐτῆς καὶ τὰ τῶν φίλων κακά.
 ΗΛ. ἅρ' ὑμὸν ᾧς ἀλγοῦσα κώδυνωμενή
 δεινῶς δακρῦσαι κάπικωκῦσαι δοκεῖ
 τὸν νιὸν ἡ δύστηνος ἀδ' ὀλωλότα;
 ἀλλ' ἐγγελῶσα φροῦδος. ὡς τάλαιν' ἐγώ.
 Ὀρέστα φίλταθ', ᾧς μ' ἀπώλεσας θανών.
 ἀποσπάσας γάρ τῆς ἐμῆς οἶχει φρενὸς
 αἱ μοι μόναι παρῆσαν ἐλπίδων ἔτι,
 σὲ πατρὸς ἥξειν ζῶντα τιμωρόν ποτε
 κάμον ταλαύνης. νῦν δὲ ποῖ με χρὴ μολεῦν;
 μόνη γάρ εἴμι, σοῦ τ' ἀπεστερημένη
 καὶ πατρός. ἥδη δεῖ με δουλεύειν πάλιν
 ἐν τοῖσιν ἔχθιστοισιν ἀνθρώπων ἐμοὶ 810
 φονεύσι πατρός. ἅρά μοι καλῶς ἔχει;
 ἀλλ' οὐ τι μὴν ἔγωγε τοῦ λοιποῦ χρόνου
 ξύνοικος *εἴσειμ', ἀλλὰ τῇδε πρὸς πύλῃ

περισπερχοῦς (from Hesych., *περισπέρχον* βοῆς). 800 *ἐπείπερ*] Paley reads *ἐπεὶ τῶν* (as Blaydes and Michaelis had suggested).—*καταξίως* L, with most MSS., and Ald.: *κατ' ἀξίαν* r: *ἐπειδὴπερ* ἐμοῦ γ' οὕτης *ἀξίως* Harl.: Monk and Bothe conj. *κατάξι'* ἄν: B. Arnold, ἐμοῦ γ' ἄν *ἀξίως*. 801 *πράξειας*] Henneberg and Schneidewin conj. *πράξαις* ἄν. Bergk, *πράξειας*, οὗτ' ἄν. 802 *τὴν* δὲ δ' L (not *τήνδε* δ'). δ' has been made from τ' by a later hand.—*ἔκτοθεν* L: *ἔκτοσθεν* r, and Ald. 803 *τά θ'* made in L from *ταῦθ'*, the reading of Γ. 805 *κάπι-*
κωκύσαι L. 807 ὡ] The scribe of L meant (I think) to write ω, not

In such cases the past tense usu. denotes an actual fact, or what is assumed to be such. Thus *O. C.* 974 ff. *εἰ δ'. . . ἥλθον, .. πῶς ἀν.. ψέγοις*; *Thuc.* 3. 40 *εἰ γάρ οὕτοι δρθῶς ἀπέτησαν* (*granting* that they were right), *ὑμεῖς ἀν οὐ χρεων ἀρχοιτε*. More rarely, the protasis expresses a condition recognised as unreal; e.g. *Od.* 1. 236 *ἐπεὶ οὖς κε θαύμητι περ ὠδῆς ἀκα-*
χοιμην, | εἰ μετὰ οἷς ἔτροποι δάμη κ.τ.λ.—Wunder's change of *ἴπαντας* to *παύσαται* is not (I now think) desirable.

πολλῶν goes with *ἄξιος*, and *τυχεῖν* is epexegetic: cp. *Ant.* 699 *οὐχ ἦδε χρυσῆς ἄξια τιμῆς λαχεῖν*;

799 εὖ κυρεῖ: alluding to her words in 791.

800 f. With *πράξειας* we supply ἄν

from *ἀποστείχοιμ'* ἄν. G. Wolff compares *Plat. Lys.* p. 208 B *εἰ βούλοιο λα-*
βῶν τὴν μάστιγα τύπτειν, ἐψει ἄν. Πέθεν δ', η δ' ὅς, ἐψει; Xen. *An.* 4. 6. 13 *δοκούμεν δ' ἀν μοι... ἐρημοτέρῳ ἀν τῷ δρει χρῆσθαι. μένοιεν γάρ αὐτοῦ μᾶλλον ἀδρόιοι οἱ πολέμωι (where the insertion of ἀν after γάρ is needless).* Cp. also *O. T.* 937 n.

The emendations which aim at introducing ἄν seem, then, superfluous. The change of *καταξίως* into *κατάξ'* ω, though specious, is not probable. Cp. *O. C.* 911 *δέδρακας οὕτης ἐμοῦ καταξίως | οὕτης ὡς πέφυκας*. *O. T.* 133 *ἐπαξίως.. ἄξιως*. Again, *πράξειας* appears sound. In the 2nd and 3rd sing. and 3rd plur. of the sigmatic aorist, classical writers of this

PAE. Then I may take my leave, if all is well.

CL. Not so; thy welcome would then be unworthy of me, and of the ally who sent thee. Nay, come thou in; and leave her without, to make loud lament for herself and for her friends.

[CLYTAEMNESTRA and the PAEDAGOGUS
enter the house.

EL. How think ye? Was there not grief and anguish there, wondrous weeping and wailing of that miserable mother, for the son who perished by such a fate? Nay, she left us with a laugh! Ah, woe is me! Dearest Orestes, how is my life quenched by thy death! Thou hast torn away with thee from my heart the only hopes which still were mine,—that thou wouldst live to return some day, an avenger of thy sire, and of me, unhappy. But now—whither shall I turn? I am alone, bereft of thee, as of my father.

Henceforth I must be a slave again among those whom most I hate, my father's murderers. Is it not well with me? But never, at least, henceforward, will I enter the house to dwell with them; nay, at these gates

ὦ, though the accent is little more than a dot (just as on *vīōv* in 806). When he intends ὠ, the curve of the circumflex is usually traceable, as, e.g., in 766, 769.

809 The scribe of L wrote φρενὸς οἰχη. A later hand has erased this, and written οἰχη φρενός.

811 ηξειν] In L the ν has been added by S. **812** μολεών] Schneidewin conj. μένειν: G. Wolff and Blaydes, βλέπειν. **814** πατρός. ἥδη δεῖ Brunck. πατρός ἥδη δεῖ MSS. (πατρός ἥδη, δεῖ Ald.). Blaydes writes, ἥδη, καὶ με δουλεύειν πάλαι | δεῖ τοῖσιν κ.τ.λ.

816 This v. is rejected by Morstadt, Schöll and Todt.

818 ξύνοικος εἴσειμι Hermann: ξύνοικος έσσομαι' (made by a later hand from έσομαι') L, with most MSS., and Ald.: ξύνοικος έσομαι r. Dawes conj.

έσομαι ξύνοικος: Erfurdt, ξύνοικος έσομαι τῆδε γ': Blaydes writes τόνδε οἰκον εἴσειμι:

age prefer the forms in ει to those in αι. There are exceptions, such as Ar. *Vesp.* 726 οὐκ ἀν δικάσαις, Thuc. 2. 84 ἔκπνειναι: and it would be unwarrantable to deny that Soph. could have written πράξαις ἄν. But the presumption is in favour of the vulgate. Still less likely is ἐτελ τᾶν, or ἐμοῦ γ' ἄν δέλως (cr. n.). If ἄν were required, Bergk's οὐτ' ἄν in v. 801 would be best.

τοῦ πορευοντος. ξένοι: Phanoteus (670).

803 τῶν φίλων, Orestes; for the plur., cp. 346. It is no concern of Clytaemnestra's to mourn him (cp. 776).

804 ff. ἀρ' ὑμίν κ.τ.λ.: 'does she not seem,' etc.—with bitter irony: cp. 790, 816.—ῳδή, by a death so piteous; cp. 751.

808 ὡς μ' ἀπώλειας θανάτου: as Antigone says of her brother, θανάτου έτ' οὐδενα κατήναρές με. Cp. Tr. 1163 n.

809 ἀποσπάσας (ἐκείνας) αὐτον κ.τ.λ.:

conversely O. T. 1432 ἀπίδος μ' ἀπόσπασα.

812 μολεών: cp. O. C. 1747 ποιοι μολαρεύειν, ὁ Ζεύς; ('whither shall we turn?').

814 ff. δουλεύειν: cp. 1192: 597 δουλεύτων. She was treated like a slave (190 ff.).—πάλιν has been suspected, but is explained by the context. In fact, her servitude had never ceased, and could not be said to recommence. But in imagination, so long as Orestes lived, she could behold a deliverer. From those bright dreams she must now go back to a slavery without hope.

816 ἀρά μοι καλῶς ξένι; cp. 790.

817 τοῦ λοιποῦ Χρόνου, a partitive gen. (478), instead of the more usual τοῦ λ. Χρόνου, or τὸ λοιπόν: so τοῦ λοιποῦ in Her. 1. 189, Ar. *Pax* 1084.

818 *έσειμι', Hermann's correction of έσσομαι', is made certain by ἀλλὰ τῆδε πρὸς πύλην. No dative is needed to explain

παρεῖσ' ἔμαυτὴν ἄφιλος αὐανῶ βίον.
πρὸς ταῦτα καινέτω τις, εἰ βαρύνεται, 820
τῶν ἔνδον ὄντων· ὡς χάρις μέν, ἦν κτάνη,
λύπη δ', ἐὰν ζῶ· τοῦ βίου δ' οὐδεὶς πόθος.

- στρ. a'. XO. ποῦ ποτε κεραυνοὶ Διός, ἢ ποῦ φαέθων
2 Ἀλιος, εἰ ταῦτ' ἐφορῶντες κρύπτουσιν ἔκηλοι; 826
ΗΛ. 3 ἐ ἔ, αἰαῖ.
ΧΟ. 4 ὁ παῖ, τί δακρύεις;
ΗΛ. 5 φεῦ. XO. μηδὲν μέγ' ἀνσῆς. ΗΛ. ἀπολεῖς. XO.
πῶς; 831
ΗΛ. 6 εἰ τῶν φανερῶς οἰχομένων
7 εἰς Ἀΐδαν ἐλπίδ' ὑποίσεις, κατ' ἔμοῦ τακομένας
8 μᾶλλον ἐπεμβάσει. 835*

- ἀντ. a'. XO. οἶδα γὰρ ἄνακτ' Ἀμφιάρεων χρυσοδέτοις*

Heimsoeth conj. *κείνοις ξύνοικος*. **819** ἄφιλος L, with most MSS., and Ald.: ἄφιλον (*v* made from *σ*) Vindobonensis, as Monk conjectured. **821** κτάνη. θάνω Brunc, with the scholiast on 975, who quotes, *ὡς χάρις μὲν ἀν θάνω, [λύπη δ' ἐν ξῷ]*. **822** ἐὰν ξῷ] Nauck conj. δηξῷ. **825** ἄλιος A, with Suidas. (*s. v. κεραυνοὶ*), and Ald.: ἄλιος L.—After ἐφορῶντες Musgrave and Kvičala suppose the loss of an anapaest (answering to ἀπάταις in 838, where see n.). Hence Kayser would change κρύπτουσιν to κατακρύπτουσιν, and καὶ νῦν in 839 to νῦν δ'. **826** The words κρύπτουσιν ἔκηλοι form a separate v. in L.—ἔκαλοι

ξύνοικος, since *φονεῖσι πατρός* so closely precedes.

819 παρεῖσ' ἔμαυτὴν, allowing myself to sink to the ground: cp. *T.* 938 πλευρόνεν | πλευράν παρεῖς ἔκειτο.—**αὐανῶ**: *Ph.* 954 ἀλλ' αὐανοῦμαι τῷδ' ἐν αὐλῷ μόνος.

821 χάρις, gratification: cp. 1266.

823—870 Kommos. 1st strophe, 823—835, = 1st antistr., 836—848: 2nd str., 849—859, = 2nd antistr., 860—870. For metressee Metrical Analysis. Changes of person occur within a verse (as in 829 ff., ΗΛ. φεῦ. XO. μηδὲν μέγ' ἀνσῆς. ΗΛ. ἀπολεῖς. XO. πῶς);). This indicates that the Chorus is here represented by the coryphaeus; it is, in fact, a lyric duet between the leader and Electra. Similar duets occur in *O. T.* 649—697 and *O. C.* 510—548, passages which further resemble this as being *κομμοὶ* inserted in *ἐπεισόδια*: also in the parodos of the *O. C.* (as at 178 ff.), and its exodus (as at 1677 ff.); and in *Ph.* 1081—1217 (as at 1184 ff.).

These lyrics mark the climax of Elec-

tra's grief. The comforter vainly seeks to rouse her from despair.

823 ff. ποῦ ποτε κ.τ.λ. ‘where are they?’ means here, ‘what are they doing;—if they see this, and do not punish?’ It is the part of the Sun-god to reveal guilt (cp. n. on 424 f.), and of the thunderbolts to smite it.—**φαέθων**: *Il.* II. 735 *ἥλιος φαέθων*. This familiar phrase explains why ἄλιος (confirmed by the metre of 838) was changed in some MSS. to *ἄελιος*.—**ἐφορῶντες**, passively viewing;—just as in *T.* 1269 (*θεοὶ τοιαῦτ' ἐφορῶσι πάθη*).—**κρύπτουσιν**: schol. οὐκ ἀγούσιν *eis φῶς*, do not brand by exposure and chastisement. Cp. *συγκρύπτειν τυλί*, to connive by silence at an offence (Andoc. or. I § 67, etc.).

828 τί δακρύεις; A gentle remonstrance; ‘why dost thou thus give way to grief?’ (Not: ‘what is the cause of thy grief?’)

830 μηδὲν μέγ' ἀνσῆς. In saying φεῦ, Electra lifted her face and stretched forth her hands to heaven, as if accusing the gods; and the Chorus hasten to warn

I will lay me down, and here, without a friend, my days shall wither.
Therefore, if any in the house be wroth, let them slay me ; for
'tis a grace, if I die, but if I live, a pain ; I desire life no more.

CH. Where are the thunderbolts of Zeus, or where is the ^{1st} bright Sun, if they look upon these things, and brand them not, ^{strophe.}
but rest ?

EL. Woe, woe, ah me, ah me !

CH. O daughter, why weepest thou ?

EL. (*with hands outstretched to heaven*) Alas !

CH. Utter no rash cry !

EL. Thou wilt break my heart !

CH. How meanest thou ?

EL. If thou suggest a hope concerning those who have surely passed to the realm below, thou wilt trample yet more upon my misery.

CH. Nay, I know how, ensnared by a woman for a chain of ^{1st} anti-strophe.

Blaydes. **827** ἐ ξ, *alaī*] Dindorf thinks that both here and in 840 (where ἐ ξ, λώ is now read) the poet wrote *alaī, alai*. **830** δύσης made in L from *ἀδύσεις*. **831** ἀπολεῖς με Vindobonensis. **832—835** L divides the vv. thus :—el—οἰχομένων— | ἐλπίδ— | τακομένας | μᾶλλον ἐπειβάσει. **834** Morstadt conj. κατ' ἐμοῦ τακομένη, and so Blaydes writes. **836—839** L divides the vv. thus :—οδα— | χρυσοδέτους | ἔρκεσι— | γυναικῶν ἀπάταισ | καὶ νῦν ὑπὸ γαλα.

her against any irreverent utterance (schol.). Cp. *Ai.* 386 μηδὲν μέγ' εἶπεν : *Od.* 22. 287 μὴ ποτε πάμπαν | εἴκων ἀφράδης μέγα εἰτεῖν : *Plat. Phaedo* p. 95 B μὴ μέγα λέγε : *Eur. H. F.* 1244 ἵσχε στόμ', ω μὴ μέγα λέγων μεῖζον πάθεις : *Theocr. Io.* 20 μηδὲν μέγα μιθεῖ (do not boast). *Verg. Aen.* 10. 547 *Dixerat ille aliiquid magnum.—άνσης*, a loud cry (*Tr.* 565 ἐκ δ' ήσσο' ἔγω).

831 ἀπολεῖς, *enecabis*. She takes their remonstrance as implying a doubt whether Orestes is dead. For this verb in ref. to *mental* pain, cp. *Ph.* 1172 τί μ' ὠλεσσας; (*'afflicted me'*—by reviving a painful memory).

832 f. τῶν...οἰχομένων, Orestes (for the plur., cp. 145 f.): *φανερώς*, because the mention of the ashes (757 ff.) has removed the last doubt from her mind.—*ἐλπίδα* with gen. of the object; cp. 1460 f.

834 f. κατ' ἐμοῦ τακομένας. This constr., instead of the simple dat. (456), is due to the peculiar sense of *ἐπειβάσει*: cp. ἔγγελάν and ἐπεγγελάν κατά των (*O. C.* 1339, *Ai.* 969). Those who would read κατ' ἐμοῦ τακομένη, and assume a tmesis, omit to observe that κατεπει- βάσει would take a genitive.

836 f. οἰδα γαρ κ.τ.λ.: 'Nay, (I can still offer thee comfort;) for I know that Amphiaraius, like Agamemnon, was betrayed to death by a false wife; and yet now he is a great spiritual force beneath the earth, and is revered among men.' Although Orestes is dead, Agamemnon may still be honoured. The Chorus do not directly hint a belief that he can still be avenged,—as Amphiaraius was. Electra then seizes on this point of contrast, Amphiaraius found an avenger; her father cannot now find one.

Ἀμφιάρεων, scanned ——, as in *O. C.* 1313 (n.): *άνακτα*, as the seer Teiresias is so called, *O. T.* 284 (n.). Amphiaraius, the Argive seer and warrior, married Eriphylē, sister of Adrastus, king of Argos. He had sworn to abide by her decision in any difference between himself and her brother, with whom he had formerly been at feud (*Apollod.* 3. 6. 2). When Polyneices sought Argive aid against Thebes, Amphiaraius opposed the enterprise, foreseeing a fatal issue. Polyneices then bribed Eriphylē with a golden necklace, and she persuaded her husband to join the expedition. The Argives were routed by the Thebans. In

- 2 ἔρκεσι κρυφθέντα γυναικῶν· καὶ νῦν ὑπὸ γαίας
 ΗΛ. 3 ἐ· ἐ· ἵω. 840
- ΧΟ. 4 πάμψυχος ἀνάσσει.
- ΗΛ. 5 φεῦ. ΧΟ. φεῦ δῆτ'. ὄλοὰ γὰρ ΗΛ. ἐδάμη. ΧΟ.
 ναί. 845
- ΗΛ. 6 οἴδ' οἴδ'. ἐφάνη γὰρ μελέτωρ
 7 ἀμφὶ τὸν ἐν πένθει. ἐμοὶ δ' οὔτις ἔτ' ἐσθ'. ὃς γὰρ
 ἔτ' ἥν,
 8 φροῦδος ἀναρπασθείσ.

838 ἔρκεσι] Bergk writes ἔρκεσιν (and in 825 'Αέλιος).—Blaydes cites Par. C (cod. 2794) as having ἔρκεσι, and conj. ἔρκυσι: Campb. conj. ἔρμασι.—κρυφθέντα] Deventer conj. ληφθέντα: Nauck, κλεφθέντα.—γυναικῶν] γυναικῶν ἀπάταις MSS. and old edd.: Brunck deleted ἀπάταις as a gloss on ἔρκεσι. Triclinius wrote κρυφθέντ' ἀπάταις, omitting γυναικῶν. **841** πάμψυχος] Morstadt conj. πάντιμος: Nauck, τιμοῦχος

the flight, Amphiaraüs was approaching the river Ismeneus, near Thebes, when the earth, riven by a thunderbolt, swallowed him up, with his chariot. Sophocles wrote an 'Eriphylē, and also a satyric 'Αιφιάρεως.

837 f. χρυσοδέτοις ἔρκεσι, nets, or snares, of golden links; i.e., the toils of fate into which he was drawn through the necklace with which his wife was bribed. (Not, 'the snare laid for her by the necklace'; she knew what was to come.) The epithet marks the figurative sense of ἔρκεσι (as a ship is λινόπτερον δχῆμα, Aesch. *P. V.* 468): cp. *Ai.* 60 εἰς ἔρκη κακά (the net of doom). **γυναικῶν**, i.e. 'Eriphylēs, an allusive plur. (145 n.), perhaps suggested by *Od.* 15. 247 (of Amphiaraüs), δὲλλ' ὅτετ' ἐν Θήβαις γυναικῶν ἐνεκα δώρων. (This is better than to give γυναικῶν a general sense,—'such as women love.') Cp. Plat. *Rep.* 590 Α ἡ 'Εριφύλη ἐπὶ τῇ τοῦ ἀνδρὸς ψυχῇ τὸν δρμὸν δεξαμένη. It was the δρμός which had been given to Harmonia by her husband Cadmus (Paus. 9. 41. 2).

κρυφθέντα, which has been suspected (cr. n.), is sound; it is the word repeatedly used with ref. to the end of Amphiaraüs: Pind. *N.* 9. 24 ὁ δ' Ἀμφιάρη σχλοσσει κεραυνῷ παμβίᾳ | Ζεὺς τὰν βαθύστερον χθῶνα, κρύψεν δ' ἄμ' ἵππους: Apollod. 3. 6. 6 Ζεύς κεραυνὸν βαλὼν τὴν γῆν διέστησεν, ὁ δὲ σὺν τῷ ἄρματι... ἐκρύφθη: and especially the oracle cited in Athen. p. 232 E, commanding Alcmaeon, the seer's son, to dedicate the fatal necklace at Delphi: καὶ σὺ φέρεν τιμῆν ἔμοι γέρας, ω ποτε μήτηρ | Ἀμφιάραον ἐκρυψεῖ

ὑπὸ γῆν αὐτοῖς σὺν ἵπποις,—where the instrum. dat. ω ('by means of which') gives an exact parallel to ἔρκεσι here (cp. also 549). In Aesch. *Theb.* 587 f. Amphiaraüs says, τήνδε πιανῶ χθῶνα, | μάντις κεκευθώς πολεμίας ὑπὸ χθονός. Pausanias (9. 8. 3) saw near Thebes the enclosed and sacred spot where the earth had opened.

Some vase-paintings, representing the departure of Amphiaraüs for Thebes, show Eriphylē carrying the bribe in her hand. In one of these, on a very ancient vase from Caere, it appears as a necklace of large white pearls (Baumeister, *Denkm.* p. 67); in another, on a lekythos from Cervetri (Roscher, *Lex.* p. 295), it is a collar, with projecting rays.

840 ἐ· ἐ· ἵω. The words ὑπὸ γαῖας remind Electra of her father and brother.

841 πάμψυχος=πᾶσαν τὴν ψυχὴν ἔχων (cp. ἄψυχος). The mind of Amphiaraüs acts upon men through his oracles as fully as if he were alive. In the popular belief, the ordinary shades of the departed had either no intelligence or a feeble one. Thus Teiresias is an exception (*Od.* 10. 495): τῷ καὶ τεθηρῶτι νόνον πόρει Περσεφόνεια | οἵω πεπνόσθαι· τοι δὲ σκιαὶ ἀπόσσονται. It was felt difficult to conceive mind apart from its supposed physical basis, the φρένες or diaphragm: cp. Leaf on *Il.* 23. 104.—The scholia recognise this explanation of πάμψυχος, but suggest also two others, both untenable: (1) 'ruling over all the shades': or (2) 'possessing his life διὰ παντός', i.e. 'immortal.'

The cult of Amphiaraüs had its chief

gold, the prince Amphiaraüs found a grave; and now beneath the earth—

EL. ah me, ah me!

CH. —he reigns in fulness of force.

EL. Alas!

CH. Alas indeed! for the murderer—

EL. Was slain. CH. Yea.

EL. I know it, I know it; for a champion arose to avenge the mourning dead; but to me no champion remains; for he who yet was left hath been snatched away.

(or *παμοῦχος*). **843** ὄλοδ γάρ] Instead of *γάρ*, cod. Vat. 47 has *γοῦν*, which Hartung adopts: Wecklein writes *μὰν*: G. Wolff conj. *τάρ*. **846—848** L divides the vv. thus:—οἴδ' οἴδ'— | μελέτωρ— | πένθει— | γάρ ἔτ' ἦν | φροῦδος ἀναρπασθεῖσ. **846** μελέτωρ] Meineke conj. *νεμέτωρ*. **847** πένθει] B. Todt conj. *κεύθει*. **848** δς γάρ ἔτ' ἦν] Herwerden conj. δς δέ ποτ' ἦν: Nauck, δς γάρ

seat in Boeotia, but afterwards spread thence to Argos, and throughout Greece. He was a chthonian deity, like Melampus; associated with Dionysus, and then with the Apollinar *μαντική*. The 'Αυφίστειον near Thebes, a dream-oracle, was consulted by Mardonius (Her. 8. 134). In later times the shrine near Oropus was more famous (Paus. 1. 34. 2).

842 Ή φεῦ.—φεῦ δῆτ'. Electra's cry, *φεῦ*, is drawn from her by the thought that, while Amphiaraüs has honour, her father's spirit is unhonoured. The Chorus suppose her to mean, 'Alas for Eriphylé's wickedness,' and respond *φεῦ δῆτ'*, 'alas indeed' (cp. *O. C.* 536 ΧΟ. Ιώ. ΟΙ. τὸ δῆτρα). Then they say, *όλοδ γάρ*, 'for the murderer—' intending to add, 'betrayed her husband's life.' But Electra, still thinking of the difference and not of the likeness between the case of Amphiaraüs and that of Agamemnon, quickly gives a different turn to the unfinished sentence by interjecting *ἔδαμη*,—'was laid low' (by her son Alcmaeon: see on 846).—For *όλοδ* (nom. fem.) active in sense, cp. *Μοῦρ* *όλοὴ* (*Il.* 16. 849, etc.): in *Tr.* 846 *όλοδ στένει* it is neut. pl. ('despairingly').

ἔδαμη should be followed by a full stop, as in L; not by a query, as in the Aldine,—a punctuation suggested by *val*. Electra is not asking a question; she is rejecting the consolation. The Chorus admit, by their *val*, the fact that Eriphylé was slain, and then Electra points the contrast (*οἴδ' οἴδ'*, κ.τ.λ.).

846 μελέτωρ (only here): 'one who cared' for the dead,—an avenger (cp. 237 διμελεῦν). Suidas s.v., ὁ ἐπιμελούμενος, δ τιμωρούμενος τῷ πατρῷ. The conjecture *νεμέτωρ* (a word applied to the avenging Zeus in Aesch. *Th.* 485) is less fitting. For the form, cp. also *γενέτωρ*.

Amphiaraüs was avenged by his son Alcmaeon,—the counterpart, in this story, of Orestes. Before setting out for Thebes, the seer had charged him with this duty. Eriphylé, bribed once more, prevailed upon her son to lead the Epigoni against Thebes. After its fall, he returned to Argos, and slew her. Pursued by the Erinyes, he fled to Psophis in Arcadia, and there was purified. He was the subject of a play by Sophocles, and of two by Euripides,—the first, ὁ διὰ Ψωφίδος (produced in 438 B.C.), dealing with his absolution, and the second, ὁ διὰ Κοπίνθου, with a later episode. Acc. to a grammarian in *Anecd. Oxon.* II. p. 337, 4, the form of the name used by Eur. was Αλκμέων.

847 τὸν ἐν πένθει, 'the mourner' (cp. 290): not, 'the lamented one.' The shade of the dead Amphiaraüs mourned until avenged. Cp. Aesch. *Ch.* 39 μέμφεσθαι τὸν γάρ | νέρθει περιβόως: Εὐη. 95 ff. (Clytaennestra's shade) ἔγώ δ' ὁφ' ὑμῶν ὥδ' ἀπηγμασμένη κ.τ.λ.

848 ἀναρπασθεῖς, by death, as by a storm: cp. Lucian *De luctu* 13 τέθυκας καὶ πρὸ ὥρας ἀνηρπάσθης: *Od.* 1. 241 νῦν δέ μιν ἀκλεῖσθαι δύπιναι ἀνηρείγαντο· | οἰχετ δύστος, δύνστος.

- στρ. β'.* ΧΟ. δειλαία δειλαίων κυρεῖς.
 ΗΛ. 2 κάγω τοῦδ' ἵστωρ, ὑπερίστωρ,
 3 πανσύρτῳ παμμήνῳ πολλῶν
 4 δεινῶν στυγνῶν τ' αἰῶνι.
 ΧΟ. 5 εἴδομεν *ἀθρήνεις.
 ΗΛ. 6 μή μέ νυν μηκέτι
 7 παραγάγγης, ὦν οὐ ΧΟ. τί φής;
 ΗΛ. 8 πάρεισιν ἐλπίδων ἔτι
 9 κοινοτόκων
 10 εὐπατριδᾶν ἀρωγαί.
- ἀντ. β'.* ΧΟ. πᾶσι θνατοῖς ἔφυ μόρος. 860

ἔφυ: Mekler, ὃν γὰρ ἔχρην. 850 *ἵστωρ*] *ἵστωρ* L. 851 f. *πανσύρτῳ παμμήνῳ* (sic) *πολλῶν | δεινῶν στυγνῶν τ' ἄχεων* L: where the 1st hand probably wrote ἄχεών, and then erased the first ω, drawing a line through the erasure from ε to the second ω. A v. l. for ἄχεων was ἄχαλων, which stands in A. Some think that this, and not ἄχεών, was what the scribe of L had first written; but in that case L's ε (in ἄχεών) must have been made from α, and the space between ε and ω is too large for ε. Triclinius notices another v. l. for ἄχεων, viz. ἄρχαλων. L's reading

849 δειλαία δειλαίων. This adj., usu. said of persons, is applied to things in *O. C.* 513, *Tr.* 1026. Cp. Eur. *Her.* 84 ηζει τι μέλος γοερὸν γοερᾶς. The anti-strophic verse (860), πᾶσι θνατοῖς ἔφυ μόρος, indicates that the αι of δειλαία and of δειλαίων is short, as in *Ant.* 1310 (n.). J. H. Heinrich Schmidt, however, makes it long in both words, reading πᾶσι θνατοῖσιν ἔφυ μόρος in 860.

850 ἴστωρ, fem., as in Eur. *I. T.* 1431: so *πράκτωρ*, *θέλκτωρ*, *σωτήρ*, *λωβητήρ* (*Ant.* 1074 n.).

851 f. πανσύρτῳ...αἰῶνι. The traditional text is *πανσύρτῳ παμμήνῳ πολλῶν | δεινῶν στυγνῶν τ' ἄχεων* (or ἄχαλων). Hermann substitutes αἰῶνι for ἄχεων, regarding the latter as a gloss upon the adjectives. Dindorf, accepting αἰῶνι, rejects πολλῶν, reading *πανσύρτῳ παμμήνῳ δεινῷ | στυγνῷ τ' ἄχεῳ αἰώνι*. But the antistrophic verse (863), *τυρητὸς δλκοῖς ἔγκυρος*, makes ἄχεων less metrically probable; on Dindorf's view, we might rather suggest ἄχθων (cp. 204 ἔκπαγλ' ἄχθη). And πολλῶν, as Hermann saw, is not likely to have been interpolated ('πολλῶν, si quidquam, sanum est'). For other conjectures, see Appendix.

The literal sense then is:—‘(I know this) by a life which, through all the months, is a turbid torrent of many things dread and

horrible.’ *πανσύρτῳ* seems rightly explained in one scholium as *πάντα σύροντι τὰ κακά*: i.e., it has an active sense, like *χαλκόπλακτος* (484 n.), *ἀμφίπλακτος* (*Ph.* 688), *πανάλωτος* (*Δητη.*, Aesch. *Ag.* 361). The genitive, πολλῶν δεινῶν στυγνῶν τ', may depend upon it, as in *Ant.* 1184 f. *θεᾶς.. προσήγορος = θεάν προσηγορίσσα*. But we might also join the genitive with αἰώνι, as = ‘a life of’ (made up of) these things. For the verb *σύρω* in ref. to a torrent, cp. Ar. *Eg.* 527 δὰ τῶν ἀφελῶν πεδίων ἔρρει, καὶ τής στάσεως παρασύρων | ἔφθει τὰς δρῦς: Plut. *Mor.* p. 5 F πόλεμος χειμάρρου δίκρυν πάντα σύρων. Thus *παμμήνῳ* has a special point. The literal *χειμάρρου* flows only in winter.

This view gives *πανσύρτῳ* a more forcible and more poetical sense than if it be taken as = ‘swept together from every side.’ The meaning then would be, ‘a life, through all the months, of many dread horrors, accumulated from every quarter,’—the epithet *πανσύρτῳ* being transferred from the troubles to the life itself. It would still, indeed, be possible to make *πανσύρτῳ* active; ‘a life which draws troubles together from all sides’; but such an active sense would be somewhat harsher, on this interpretation, than on that which supposes the image of a torrent.

CH. Hapless art thou, and hapless is thy lot!

EL. Well know I that, too well,—I, whose life is a torrent of woes dread and dark, a torrent that surges through all the months!

CH. We have seen the course of thy sorrow.

EL. Cease, then, to divert me from it, when no more—

CH. How sayest thou?

EL. —when no more can I have the comfort of hope from a brother, the seed of the same noble sire.

CH. For all men it is appointed to die.

2nd antro-
strophe.

was the general one, and is that of the Aldine. For conjectures, see Comment. and Appendix. **853** ἀθρήνεις Dindorf: ἀ θροῖς MSS., for which Erfurdt, on Gernhard's conjecture, gave ἀ θρηνέις. Blaydes suggests ἀ θρηνέις. **854** με νῦν MSS.: μέ νυν Triclinius and Brunck, as the schol. also read (μηκέτι οὖν με, φησι, κ.τ.λ.).

855 L has παραγάγης made from παράγης (the reading of Γ). After τι φῆς, the words αὐδᾶς δὲ ποῖον (*πολαῖ* Jen.) are added in the MSS.: they were deleted by Triclinius, but retained in the Aldine.—Bergk proposed to add αὐδαῖς after φῆς here, and φεῦ after παπαῖ in 867. **856** ἐλπίδων] Blaydes, followed by Nauck, writes ἔκ φιλων. **859** εὐπατριδᾶν] The MSS. add τ', which Suidas (*s. v.* παραγάγγεις) omits. See comment.—ἀρωγαῖ Γ and schol.: ἀρωγαῖ the other MSS.

853 ἀθρήνεις. The MS. reading, ἀ θροῖς, conflicts with the metre of the antistrophe (864), where the corresponding words are ἀ λώβα. In *Ai.* 582, where θρηνέιν is right, θροῖν was a *v.l.* (Paris A). The reasons for preferring ἀθρήνεις to ἀθρηνέις are two. (1) A lengthening of ἀ before θρ, though not impossible in lyrics (cp. *Ant.* 612 τὸ πτῆν), would be unusual. (2) The context favours the imperfect. In 850—852 Electra refers to the woes which she has so long endured. The Chorus now reply, ‘We have seen what thou wast mourning,’—‘the course of thy sorrow,’—through all those years (cp. 140 f.). The compromise, ἀ θρηνέις, meets the first point, but not the second.

854 *f.* μή μέ νυν. Here νυν, not νῦν, is clearly right: ‘If ye so well know my griefs, then desist,’ etc.—παραγάγγεις, by delusive comfort: cp. *O. T.* 974 τῷ φόβῳ παρηγόμην.—ἴν', in a case where (cp. 21 f.).

856 τι φῆς; Her words, *ἴν'* οὐ, already indicate her thought; ‘where there is no—hope’: and the Chorus interrupt her with a remonstrance. She rejoins by repeating that *her brother* is no more. While they are vaguely consolatory, she dwells on the loss of the only avenger to whom she could look.

857 *f.* πάρεστιν ἐλπίδων ἔτι κ.τ.λ.

The choice is between two readings; (1) εὐπατριδᾶν ἀρωγαῖ, and (2) Neue's correction, εὐπατριδῶν τ' ἀρωγαῖ. The first is best. The constr. then is, ἐλπίδων ἀρωγαῖ, aids consisting in hopes, κουνότοκων εὐπατριδᾶν, from princes born of the same parents; *i.e.*, sustaining hopes from a princely brother. For the defining gen. ἐπιδῶν, cp. 682: for the second gen., denoting the source of the hope, cp. 1460 f., εἰ τις ἐπίσιν πάρος | ἔξηρετ' ἀνδρὸς τοῦδε.

With the other reading, εὐπατριδῶν τ', both epithets belong to ἐλπίδων, and ἐλπίδες κουνότοκοι εὐπάτριδες τε mean, ‘hopes from brothers and princes,’—*i.e.*, ‘hopes from a princely brother’: the sense is unchanged, but the phrase is more artificial.

That the MSS. have εὐπατριδᾶν is more significant than that they also have τ', which might easily creep in. Suidas, who omits τ', has εὐπατριδᾶν, or (in codd. A and C) εὐπατριδῶν: but the latter variant can hardly be said to confirm εὐπατριδῶν τ'.—At 162 Orestes is called εὐπατριδῶν. The fem. εὐπατρίς occurs at 1081.

860 ζῆψι, with ref. to a law of nature or fate: cp. 236: *Tz.* 440 χαλρεῖς πέψικεν οὐχὶ τοῖς αὐτοῖς δεῖ: *O. C.* 1444 (φύναι).

ΗΛ.	2 ἦ καὶ χαλαργοῖς ἐν ἀμίλλαις 3 οὔτως ως κείνῳ δυστάνῳ 4 τμητοῖς ὀλκοῖς ἐγκύρσαι;	
ΧΟ.	5 ἀσκοπος ἀ λώβα.	
ΗΛ.	6 πῶς γάρ οὐκ; εἰ ξένος 7 ἀτερ ἐμάν χερῶν ΧΟ. παπαῖ.	865
ΗΛ.	8 κέκευθεν, οὐτε του τάφου 9 ἀντιάστας 10 οὗτε γόων παρ' ἡμῶν.	870

ΧΡΤΣΟΘΕΜΙΣ.

νῦφ' ἥδονῆς τοι, φιλτάτη, διώκομαι τὸ κόσμιον μεθεῖσα σὺν τάχει μολεῖν. φέρω γὰρ ἥδονάς τε κάναπανταν ὅν πάροιθεν εἶχες καὶ κατέστενες κακῶν.	
ΗΛ. πόθεν δ' ἀν εῦροις τῶν ἐμῶν σὺν πημάτων ἀρηξιν, οἷς ἵασιν οὐκ ἔνεστ' ἰδεῖν;	875
ΧΡ. πάρεστ' Ὁρέστης ἡμίν, ἵσθι τοῦτ' ἐμοῦ κλύνουσ', ἐναργῶς, ὡσπερ εἰσορᾶς ἐμέ.	
ΗΛ. ἀλλ' ἦ μέμηνας, ὡς τάλαινα, κάπὶ τοῖς σαυτῆς κακοῖσι κάπὶ τοῖς ἐμοῖς γελᾶς;	880
ΧΡ. μὰ τὴν πατρῷαν ἑστίαν, ἀλλ' οὐχ ὕβρει λέγω τάδ', ἀλλ' ἐκεῖνον ὡς παρόντα νῦν.	

861 χαλάργοις Dindorf (cp. πόδαργος): χαλαργοῖς MSS.: χηλαργοῖς Suidas.
863 ἐγκύρσαι Γ: ἐγκύρσαι most MSS. (L ἐν κύρσαι, made from ἐν κύσαι).
864 ἀσκοπος] Musgrave conj. ἀσπετος. **868** του made in L from τοῦ.
871 τοι] σοι Brunck. **873** ἥδονάς] Heimsoeth conj. εὐδίαν: Nauck, ἔκλυσιν:
Mekler, ἀμπνοάς. **876** λασιν L (corrected from λασινιν), with σ written over ν

861 χαλάργοις (=χηλῶν ἄργων), a vivid epithet, describing the tramp and rush of the horses' feet. Cp. O. C. 1062 ριμφαρμάτοις | ...ἀμιλλαις (n.).

863 τμητοῖς, the epithet of reins (747 n.), serves here to define the sense of ὀλκοῖς. Ordinarily ὀλκός means (1) a sort of hauling machine, or (2) a furrow.—**ἐγκύρσαι**, 'to meet with them,' as a mode of death. Cp. Her. 2. 82 ὅτεοισι ἐγκυρήσει (what fortunes he will have) καὶ ὅκως τελευτήσει. (We cannot supply μόρῳ with the verb, and take ὀλκοῖς as instrumental dat.)

864 ἀσκοπος, such as could not have been even imagined beforehand,—inconceivably dreadful. Cp. 1315: Tr. 246

τὸν ἀσκοπον | χρόνον..ἡμερῶν ἀνήριθμον.
—ἀλώβα, the cruel doom: Tr. 996 οἴαν
μ' ἀρ' ἔθον λάβων.

865 ξένος: schol. ἐπ' ἀλλοδαπῆς: cp. Tr. 65 ἔξενωμένου (n.).

866 ἀτερ ἴμαν χερῶν: cp. 1138 π.: Απ. 900 θανότας αὐτόχειρ ὑμᾶς ἐγώ | ἔλουσα κάκομητα (n.).

868 ff. κέκευθεν, lies buried: Ant. 911 ἐν "Αἰδου...κέκευθτοιν: O. T. 968 κείθει κάτω δῆ γῆς.—οὖτε του: here του is equivalent to an adv., 'at all': cp. Ant. 290 οὐτε του κλύων | σάλπιγγος: Ant. 814 οὐτ' ἐπινύμφεις | ..τις ὑμος.—ἀντιάρος =ἀντήσας (O. C. 1445), 'having obtained,' —a rare sense for ἀντιάρω, which in Sophocles elsewhere means 'to entreat'

EL. What, to die as that ill-starred one died, amid the tramp of racing steeds, entangled in the reins that dragged him?

CH. Cruel was his doom, beyond thought!

EL. Yea, surely; when in foreign soil, without ministry of my hands—

CH. Alas!

EL. —he is buried, ungraced by me with sepulture or with tears.

Enter CHRYSOTHEMIS.

CHR. Joy wings my feet, dear sister, not careful of seemliness, if I come with speed; for I bring joyful news, to relieve thy long sufferings and sorrows.

EL. And whence couldst thou find help for my woes, whereof no cure can be imagined?

CHR. Orestes is with us,—know this from my lips,—in living presence, as surely as thou seest me here.

EL. What, art thou mad, poor girl? Art thou laughing at my sorrows, and thine own?

CHR. Nay, by our father's hearth, I speak not in mockery; I tell thee that he is with us indeed.

by an early hand: *λασις* r, and Suidas s. v.—οὐκ ἔνεστ' ἰδεῖν] In L the 1st corrector (S) has written ἔτι above ἰδεῖν: and the Vindobonensis has οὐκ ἔνεστ' ἔτι, with the marginal gloss ἰδεῖν δηλονότι. B. Thiersch conj. οὐκ ἔτι ἔτι' ἰδεῖν: and so Blaydes reads. **878** ἐναργώς] Wecklein writes ἐναργής, since Soph. does not elsewhere use the adv. **881** ὑβρεὶ made in L from ὑβριν. **882** νῦν] νῦν r: νῦν r.

(1009).—τάφου...γόνων: cp. *Ant.* 29 ἀ-
κλαυτον, ἀταφον: *Il.* 22. 386 νέκυς ἀκλαυ-
τος ἀταφος.

871 ὑψὸς ἡδονῆς τοι. Here *τοι* pre-
faces the explanation of her haste: cp. *Ph.* 245, *Tr.* 234. It is better than
Brunck's *στοι*, which would be an ethic
dat. ('you see me come,' etc.).

872 τὸ κόσμον. Hurried movement
in public was contrary to Athenian notions
of εὐκοσμία. Cp. Plat. *Charmides* p. 159B
εἶπεν ὅτι οἱ δοκοὶ σωφροσύνη εἴναι τὸ κοσ-
μίως πάντα ποιέντα καὶ ἡσυχίη, ἐν τε ταῖς
δόσις βαδίζειν καὶ διαλέγεσθαι. Dem. or.
37 § 55 τοιοῦτος...ἔγώ ὁ ταχὺ βαδίζων καὶ
τοιοῦτος σὺ ὁ ἀτρέμας.

873 For the place of ὄν at the end of
the v., cp. *O. T.* 298, *O. C.* 14, *Tr.* 819.

875 f. σὺ, though emphatic, is not
scornful, but rather compassionate.—
λασιν οὐκ ἔνεστ' ἰδεῖν. The v.l. *λασιν*
(cr. n.) might at first sight seem prefer-
able; but the vulgate is stronger, through

the weight thrown on the impersonal οὐκ
ἔνεστι. There was also a weak v.l. *ἔτι* for
ἰδεῖν, but the latter balances εὑροις in 875.

878 ἐναργώς, in bodily presence: cp.
O. C. 910 ἐναργεῖς . . στησῆς: *Tr.* 223
βλέπειν . . ἐναργῆ.

879 δλλ̄ ḥ..; In this formula, ḥ
asks the question, while δλλ̄ marks sur-
prise: cp. *Ph.* 414 (n.).—τοῖς at the end
of the v.: *O. C.* 351, *Ant.* 409, *Ph.* 263.

881 f. μὰ τὴν πατρώων ἐστίαν is a
fitting asseveration here, since the hearth
symbolises the very existence of the family.
Similarly the disguised Odysseus, when he affirms that the lord of the house
will return, swears by the ἐστία (*Od.* 14.
159).—δλλ̄ οὐχ ὑβρεὶ. Here δλλ̄ ('nay')
protests against Electra's words, and, as
usual, follows the oath: cp. *Ar. Ran.* 173
Νῦν δραχμὰς μισθὸν τελεῖς; | ΔΙ. μὰ
ΔΙ, δλλ̄ Θλατον: and so *ib.* 753, 759,
1053; *Xen. Mem.* 3. 13. 3.—δλλ̄ ἔκεινον.
This second δλλ̄ merely opposes its

- Ηλ. οἵμοι τάλαινα· καὶ τίνος βροτῶν λόγον
τόνδ' εἰσακούσασ' ὥδε πιστεύεις ἄγαν;
ΧΡ. ἐγὼ μὲν ἔξ ἐμοῦ τε κούκ ἄλλης σαφῆ
σημεῖ ἰδοῦσα τῷδε πιστεύω λόγῳ. 885
- Ηλ. τίν', ὡς τάλαιν', ἰδοῦσα πίστιν; εἰς τί μοι
βλέψασα θάλπει τῷδε ἀνηκέστῳ πυρί;
ΧΡ. πρὸς νῦν θεῶν ἄκουσον, ὡς μαθοῦσά μου
τὸ λοιπὸν ἦ φρονοῦσαν ἦ μώραν λέγης. 890
- Ηλ. σὺ δ' οὖν λέγ', εἴ σοι τῷ λόγῳ τις ηδονή.
ΧΡ. καὶ δὴ λέγω σοι πᾶν ὅσον κατειδόμην.
ἐπεὶ γὰρ ἥλθον πατρὸς ἀρχαῖον τάφον,
ὅρῳ κολώνης ἔξ ἄκρας νεορρύτους
πηγὰς γάλακτος, καὶ περιστεφῇ κύκλῳ
πάντων ὁσ' ἔστιν ἀνθέων θήκην πατρός.
ἰδοῦσα δὲ ἔσχον θαῦμα, καὶ περισκοπῶ
μή πού τις ἡμῖν ἐγγὺς ἐγχρίμπηγ βροτῶν.
ὡς δὲ ἐν γαλήνῃ πάντ' ἐδερκόμην τόπον,
τύμβου προσείρπον ἀστον· ἐσχάτης δὲ ὥρῳ
πυρᾶς νεώρη βόστρυχον τετμημένου. 900

885 ἐμοῦ τε] ἐμοῦ γε Erfurdt.—**Ἄλλης**] In L the 1st hand wrote ἄλλησ, which a late corrector has changed to ἄλλου: Γ has ἄλλης, with ον written above: A, with most MSS. and Ald., has ἄλλου. **888** L has βλέψασα, and not, as has been stated, κλέψασα, though the β resembles κ, as it does also (e.g.) in 959 (βλέψας).—**ἀνηκέστῳ**] Bergk, Nauck, and Wecklein (*Ars* p. 50) conj. ἀνηφαίστῳ: Meineke, ἀνεπίστῳ or ἀνεκάστῳ. **889** πρὸς νῦν Triclinius: πρὸν νῦν most MSS. μαθοῦσά μου] Fröhlich conj. μαθοῦσ' ἐμὲ: Wecklein writes μαθοῦσά με. **890** λοιπὸν ἦ]

clause to the former: 'I do not say this in mockery, but report him as (really) present.' For the ὡς, which might be absent (as in 676), cp. 1341: *O. T.* 956 πατέρα τὸν σὸν ἀγγελῶν | ὡς οὐκέτ' ὄντα Πόλυβον. Others, less well, take ἑκένον ὡς παρόντα νῦν not as depending on λέγω but as an acc. absol. (cp. *O. T.* 101 n.).—For the triple ἄλλα in vv. 879—882, cp. *Ph.* 645—651: *O. C.* 238—248.

The ν. l. νέοι for νῷν was suggested by such passages as *Ph.* 415, ὡς μηκέτ' ὄντα κείνον ἐν φέται νέοι. It implies the unexampled contraction νῷ. (In Aesch. *Pers.* 1054, where Dindorf corrects κάπιβα to κάπιψω, καὶ βά is read by Eustathius on Dionys. p. 791.)

885 ἔξ ἐμοῦ, on my own authority: cp. 344 ἔκ σανῆς.—For the use of τε καὶ in coupling opposites, cp. *O. T.* 1275

πολλάκις τε κούχ ἄπαξ, *O. C.* 935 βίᾳ τε κούχ ἑκάν.

887 εἰς ιδοῦσα πίστιν. Nauck substitutes ἔχονσα for ιδοῦσα, but the latter is right, since πίστω = 'warranty,' 'proof.' Cp. *O. T.* 1420 τίς μοι φανεῖται πίστις ἐνδίκος; (n.)—εἰς τή μοι: for the ethic dat., cp. 144.

ἀνηκέστῳ, 'fatal': *Ai.* 52 τῆς ἀνηκέστου χαρᾶς.—πυρί, a feverish hope; cp. *Ai.* 478 κεναῖσσι ἀλπίσσι θερμαίνεται: *Ant.* 88 θερμήν . . καρδίλαν.

891 σὺ δ' οὖν: cp. *Ai.* 114 σὺ δ' οὖν, ἐπειδὴ τέρψις ἥδε σοι τὸ δρᾶν, | χρῶ χειρί: *ib.* 961 οἱ δ' οὖν γελῶντων.—τῷ λόγῳ, causal dat., since εἰς τοι τις ἡδονή (ἔστιν) = εἰ τι ἥδε.

892 καὶ δὴ: 317 n.—κατειδόμην: for the midd., cp. 977: *Ph.* 351 n.

893 ἀρχαῖον τάφον. The poet is thinking of an ancestral tomb, like those

EL. Ah, woe is me! And from whom hast thou heard this tale, which thou believest so lightly?

CHR. I believe it on mine own knowledge, not on hearsay; I have seen clear proofs.

EL. What hast thou seen, poor girl, to warrant thy belief? Whither, I wonder, hast thou turned thine eyes, that thou art fevered with this baneful fire?

CHR. Then, for the gods' love, listen, that thou mayest know my story, before deciding whether I am sane or foolish.

EL. Speak on, then, if thou findest pleasure in speaking.

CHR. Well, thou shalt hear all that I have seen. When I came to our father's ancient tomb, I saw that streams of milk had lately flowed from the top of the mound, and that his sepulchre was encircled with garlands of all flowers that blow. I was astonished at the sight, and peered about, lest haply some one should be close to my side. But when I perceived that all the place was in stillness, I crept nearer to the tomb; and on the mound's edge I saw a lock of hair, freshly severed.

λαϊσπόν μ' ἡ L (b made from δ by a corrector).—μώραν L, A, E: *μῶραν* Γ, L².—*λέγης* Ald.: *λέγης* A, etc.: *λέγοις* L, with η written above by a late hand: *λέγεις* τ.

891 *τῷ λόγῳ* Reiske and Fröhlich conj. *τῶν λόγων*: Nauck, *τοῦ λέγειν*. **894** *ὅρῳ* *ὅρῳ* L.

896 *ἔστιν*] *ἔστω* L, with *εισιν* written above by S. **898** *ἐγχριμπτηγ*] *ἐγχριμπτητη* L. The subjunctive was the prevalent reading, but Γ and a few more have *ἐγχριμπτει*. The omission of μ is general, E and L², which give *ἐγχριμπτηγ*, being exceptions. Even the Ald. has *ἐγχριμπτηγ*.—*ἐγχριμπτητος* *βροτὸς* Vindobonensis.—*ἐγχριμπτει* Nauck. **900** *ε.* *ἔσχάτης.. πυρᾶς*] Schaefer conj. *ἔσχάτηγ.. πυρᾶ*.—*νεώρη* Ellendt and Dindorf: *νεωρῆ* MSS.

πατρῷα μνήματα at Athens in which members of the same γένος were buried, [Dem.] or. 57 § 28. He may have conceived that the ashes of Agamemnon, after his corpse was burned (901 πυρᾶς), were deposited in a stone vault, above or beside which the tumulus (*κολώνη*) was raised. Pausanias saw 'in the ruins of Mycenae' a legendary τάφος of Agamemnon, and of others who were slain along with him (2. 16. § 6).

894 ff. *κολώνης ἐξ ἀκρας* is best taken with *νεορρύτους*,—'which had newly streamed from the top of the mound'; this suits πηγάς.—Others understand, 'I saw on the top of the mound streams of milk which had been newly poured there,' and compare 742 ἐξ ὅρθων ὀλφρων. (For ἐκ in phrases describing position, cp. *Ant.* 411 n.)

γάλακτος: cp. Eur. *Or.* 114 ἐλθοῦσα δ' ἄμφι τὸν Κλυταμνήτρας τάφον | μελίκρατ' ἄφεις γάλακτος οἰνωπὸν τ' ἄχνην.

περιστερὴ.. ἀνθέων: cp. O. T. 83 πολυστερῆς.. δάφνης (n.).—*ἔστιν*, not

ἔστιν, as the sense is, 'exist.'—**θήκην**, here denoting the *κολώνη*, was a general term for a sepulchre, whatever its form might be; thus Plato says (*Legg.* 947 D) θήκην δὲ ὑπὸ γῆς αὐτοῖς εἰργασμένην εἶναι φαλιδά (vault) προμήκη λίθων: and Thuc. applies the word in one place to movable grave-fittings or coffins (1. 8 § 1 θηκῶν ἀναιρεθεισῶν), in another to monuments (3. 58 § 4 ἀποβλέψατε . . ἐς πατέρων . . θήκας).

897 ε. *ἔσχον θαῦμα=θαῦμασα:* cp. 214 γνώμαν *ἴσχεις*, 1176 *ἴσχεις ἄλγος*: conversely *Ph.* 687 θαῦμα μ' *ἴχει*.—*ἐγχριμπτηγ* is here more fitting than *ἐγχριμπτει*, since the sense is, 'in fear lest some one be close by,' rather than, 'to see whether some one is not close by': cp. 581 *ποθῆς* (n.).

899 *ἐν γαλήνῃ sc. δυτα :* cp. 61: *O. C.* 29 πέλας γὰρ ἀνδρας τὸνδε νφν ὄρω, and *ib.* 586 (n.).

900 ε. *ἔσχάτης.. πυρᾶς*, 'on the edge of the mound,—the local gen., developed out of the possessive ('belonging to,' and

κεύθὺς τάλαιν' ὡς εἶδον, ἐμπαίει τί μοι
ψυχῆ σύνηθες ὄμμα, φιλτάτου βροτῶν
πάντων Ὁρέστου τοῦθ' ὄράν τεκμήριον.
καὶ χερσὶ βαστάσασα δυσφημῷ μὲν οὖ,
χαρᾶ δὲ πύμπλημ' εὐθὺς ὄμμα δακρύων. 905
καὶ νῦν θ' ὄμοιώς καὶ τότ' ἔξεπίσταμαι
μή του τόδ' ἀγλαῖσμα πλὴν κείνου μολεῦν.
τῷ γάρ προσήκει πλὴν γ' ἐμοῦ καὶ σοῦ τόδε;
κάγὼ μὲν οὐκ ἔδρασα, τοῦτ' ἐπίσταμαι,
οὐδὲ αὖ σύ πῶς γάρ; ἢ γε μηδὲ πρὸς θεοὺς
ἔξεστ' ἀκλαύστω τῆσδε ἀποστῆναι στέγης.
ἀλλ' οὐδὲ μὲν δὴ μητρὸς οὕθ' ὁ νοῦς φιλεῖ
τοιαῦτα πράσσειν οὔτε δρῶσ' ἐλάνθαν' ἄν.

902 μοι] μον L, with οι written above by a late hand. **903** ψυχῆ made in L from ψυχῆσ.—ὄμμα] Nauck writes φάσμα, which Blaydes and F. W. Schmidt also proposed. **905** βαστάσασα] In L the final α has been added by S. **912** ἀκλαύστῳ]

so 'in the region of'): cp. *Il.* 9. 219 (*ἴεν*)
τολχοῦ τοῦ ἑτέρου: 17. 372 νέφος δ' οὐ
φαίνετο πάσης | γαῖης οὐδὲ δρέων. The
word πυρὰ can mean, not only a funeral
pyre, but also the place where a corpse
was formerly burned (*bustum*), and is
here a synonym for τύμβος, κολώνη. So
Pind. *I.* 7. 57 πυρὰν τάφον θ' (of Achilles):
Eur. *Hec.* 386 πυρὰν Ἀχιλέως.

νεώρη (ώρα), recent, fresh (*O. C.* 730
φόβον νεώρη); here equivalent to an ad-
verb (*νεωτερί*) qualifying *τετμημένον*.

902 ff. ἐμπαίει κ.τ.λ.: 'fear strikes,
rushes, upon my soul a familiar image,
(suggesting) that in this I see a sure token
of Orestes.' ὄμμα is the 'face' or 'form'
of her brother,—σύνηθες, because she
was accustomed to think of him. The
inf. δρᾶν, explanatory of the first clause,
depends on the idea of a conception or
belief which is implied in the mental
image of the face; i.e., ἐμπαίει μοι ὄμμα
implies παρίσταται μοι δόξα.

The intrans. ἐμπαίειν (a stronger ἐμ-
πίπτειν) occurs only here; but cp. *O. T.*
1252 βαῦν γάρ εἰσέπαισεν Οἰδίπους. In
Aesch. *Ag.* 187 ἐμπαίοις τύχαισι are 'the
fortunes which have suddenly struck
him': cp. *ib.* 347 εἰ προσπαια μὴ τύχοι
κακό. —Ψυχῆ is best taken with ἐμπαίει,
though it could also go with σύνηθες.

The scholium in L runs thus:—ψυχῆ
σύνηθες ὄμμα] δραμα δ' ἀεὶ ἐφανταζόμην
κατὰ ψυχήν: i.e., the writer took ὄμμα to

mean 'a sight'; a sense possible for it
only when, as here, it denotes the
human face or form (*Ai.* 977: *ib.* 1004:—*Ae-ch. Ch.* 238). This scholium cannot be
claimed, however, as indicating that the
scholiast read φάσμα (cr. n.) instead of
ὄμμα,—a change which would grievously
mar the passage.

905 βαστάσασα. The aor. of this
verb often denotes taking into the hand
(*Ph.* 657, etc.), as the pres. (below, 1129)
denotes holding.—δυσφημῷ μὲν οὖ: i.e.,
she refrains from uttering any mournful
or reproachful word, with reference to his
long delay in coming. Cp. 1182: Eur.
Hec. 181 ΕΚ. ὥμοι μοι, τέκνον. | ΠΟΔ.
τί με δυσφημεῖς;—Others understand
merely, 'I utter no cry of joy.' But such
a cry would not be δυσφημος merely be-
cause she was at the tomb; in Aesch.
Cho. 235 ff. Electra freely utters her joy
there.—For the place of οὖ, cp. *Ai.* 545
ταρβήσει γάρ οὖ, and n. on *Ant.* 96.

907 f. νῦν θ' ὄμολως καὶ τότ': cp.
676. μή του. After a verb denoting
confident belief, μή, not οὖ, is usu. joined
with the inf.: cp. *O. T.* 1455 τοσούτην γ' οὖδα, μήτε μ' ἀν νόσον | μητ' ἀλλο πέρσαι
μηδέν (n.).—ἀγλαῖσμα: the word used
by the Electra of Aeschylus in the same
context, *Cho.* 193, εἶναι τοῦ ἀγλαῖσμα
μοι τῷ φιλτάτου | βροτῶν Ὁρέστου.

911 f. The elliptical πῶς γάρ (sc.
ἔδρασας) is followed by the relat. pron.

And the moment that I saw it, ah me, a familiar image rushed upon my soul, telling me that there I beheld a token of him whom most I love, Orestes. Then I took it in my hands, and uttered no ill-omened word, but the tears of joy straightway filled mine eyes. And I know well, as I knew then, that this fair tribute has come from none but him. Whose part else was that, save mine and thine? And I did it not, I know,—nor thou; how shouldst thou?—when thou canst not leave this house, even to worship the gods, but at thy peril. Nor, again, does our mother's heart incline to do such deeds, nor could she have so done without our knowledge.

ἀλαντφ Dindorf. **914** L has ἐλάνθαντ, the compendium above the final *v* denoting *ev.* The other MSS. too have ἐλάνθανεν (except that Pal., acc. to Blaydes, has ἐλάνθανε μ'). Heath conj. ἐλάνθαν' ἄν, and so Brunck: Elmsley, ἀν ἐλαθεν ἄν (though he afterwards hesitated; 'ampliandum censeo,' Eur. *Med.* p. 151): Meineke, ἐληθεν ἄν.

ἢ γε, with a causal force, as in *Ph.* 1386 πῶς (*sc.* φίλος εἰ), ὅτι γε τοῖς ἔχθροισι μ' ἐκδοῦναι θέλεις; This causal force is further marked here by the use of μηδὲ instead of οὐδέ,—'one who is not allowed' (cui ne ad deos quidem licet egredi).—**πρὸς θεοὺς**, *i.e.* to their shrines; cp. Aesch. *P. V.* 530 θεοὺς ὥσταις | θολούσι ποτικυσσομένα. The reference is to the neighbouring Heraeum (v. 8), and to the altars or images of gods in front of the palace itself (637, 1374). So in Eur. *El.* 310 Electra says that she is ἀνέτορος τρώων καὶ χορῶν τητωμένη. At Athens religious festivals were among the few occasions on which unmarried women could leave the house.

ἀκλαντφ: so L here, though it supports ἀλαντν in the other places (*O. C.* 1708, *Ant.* 29, 847, 876). L also gives κλανστά in *O. C.* 1360 (the only Sophoclean instance of that word). Cp. γνωστός and γνωτός (*O. T.* 361 n.).—For the sense, *impune*, cp. *O. T.* 401 κλαίων (n.), *Ph.* 1260 ἔκρος κλαυμάτων.

913 ἀλλ' οὐδὲ μὲν δῆ, rejecting an alternative, as *Tr.* 1128, *Ai.* 877.

914 οὐτε δρῶσ' ἐλάνθανεν ἄν. Elmsley (on Eur. *Med.* 416 f., p. 151) remarked that the Attic poets seldom elide the *e* of the 3rd pers. sing. before ἄν: *e.g.* ξύραψ' ἄν, *scripsisse* *m.* is easier to find than ξύραψ' ἄν, *scripsisset*. He does not add, however, that in respect to the weak (or 'first') aorists there was a reason for it, viz., that ξύραψ' ἄν, when meant as the 3rd pers., was liable to be confused with the 1st, unless the context was decisive; a reason which did not apply to the strong aorists

or imperfects, *e.g.* to ἐλαθ' ἄν or ἐλάνθαν' ἄν. Yet, even in regard to the first aor., there is at least one instance where the MSS. attest the elision of *e*, and the sense confirms it; Ar. *Plut.* 1011 ΓΡ...νητράριον ἄν καὶ φάττιον ὑπεκορίστεο. | ΧΡ. ἐπειτ' λοις ηγησ' ἄν εἰς ὑποδηματα: where Elmsley's correction ηγησεν for ηγησ' ἄν, though not impossible, is improbable. Take, again, Eur. *Ion* 354 σοι ταῦτα νῆβης, εἴπερ ἦ, εἰχ' ἄν μέτρον (so the MSS.): where εἰχεν would be excessively harsh, while Elmsley's emendation, σοι ταῦτ' ἄν..εἰχεν μέτρα, is clearly condemned by the plural.

It is quite true that such elision was rare; the *v* ἐφελκυντικὸν more usually averted it. The mistake is to deny that it was admissible. Porson's keen observation and fine instinct led him to no such rule; he found no offence (*e.g.*) in Eur. *Her.* 1113 φόβον παρέσχ' ἄν οὐ μέσως δέει κτύπος (*παρέσχεν* MSS.; *παρέσχ' ἄν* Heath).

But is ἐλάνθανεν, the reading of the MSS., even tenable? Surely not. The sense required is: 'Nor, if she had done it, would she have escaped notice.' But the words οὐτε δρῶσ' ἐλάνθανεν could mean only one of two things: (1) 'nor, when she did it, was she escaping (or used she to escape) notice'; (2) 'nor, when she did it, was she in the way to escape notice'; cp. Eur. *H. F.* 537 καὶ τάδ' θηρυσκε τέκν', ἀπωλλύμην δ' ἔγω: 'my children were in peril of death,' etc. That is: whichever shade of meaning were given to ἐλάνθανεν, still δρῶσα, in the absence of anything to mark conditionality, would imply, not *el έδρα*, but *ότε έδρα*.

- ἀλλ’ ἔστ’ Ὁρέστου ταῦτα *τάπιτύμβια. 915
 ἀλλ’, ὡς φίλη, θάρσυνε. τοῖς αὐτοῖσι τοι
 οὐχ αὐτὸς ἀεὶ δαιμόνων παραστατεῖ.
 νῷν ἦν τὰ πρόσθεν στυγνός· ηδὲ νῦν ἵσως
 πολλῶν ὑπάρξει κύρος ημέρα καλῶν.
- Η.Λ. φεῦ τῆς ἀνοίας, ὡς σ' ἐποικτίρω πάλαι. 920
 Χ.Ρ. τί δ' ἔστιν; οὐ πρὸς ἥδονήν λέγω τάδε;
 Η.Λ. οὐκ οἰσθ' ὅποι γῆς οὐδὲ ὅποι γνώμης φέρει.
 Χ.Ρ. πῶς δ' οὐκ ἐγὼ κάτοιδ' ἃ γ' εἶδον ἐμφανῶς;
 Η.Λ. τέθηκεν, ὡς τάλαινα· τάκείνου δέ σοι
 σωτήρι ἔρρει· μηδὲν εἰς κεῖνόν γ' ὄρα. 925
 Χ.Ρ. οἴμοι τάλαινα· τοῦ τάδ' ἥκουσας βροτῶν;
 Η.Λ. τοῦ πλησίον παρόντος ἥνικ' ᾔλλυτο.
 Χ.Ρ. καὶ ποῦ στιν οὗτος; θαῦμά τοι μ' ὑπέρχεται.
 Η.Λ. κατ' οἶκον, ἥδὺς οὐδὲ μητρὶ δυσχερής.
 Χ.Ρ. οἴμοι τάλαινα· τοῦ γὰρ ἀνθρώπων ποτ' ἦν 930
 τὰ πολλὰ πατρὸς πρὸς τάφον κτερίσματα;
 Η.Λ. οἴμαι μάλιστ' ἔγωγε τοῦ τεθνηκότος
 μημεῖ· Ὁρέστου ταῦτα προσθεῖναι τινά.
 Χ.Ρ. ὡς δυστυχής· ἐγὼ δὲ σὺν χαρᾷ λόγους
 τοιούσδε ἔχοντος ἔσπευδον, οὐκ εἰδὺν ἄρα 935
 ἵν' ἥμεν ἄτης· ἀλλὰ νῦν, ὅθ' ἱκόμην,
 τά τ' ὄντα πρόσθεν ἀλλα θεοῖς κακά.

915 τάπιτύμβια Dindorf: τάπιτίμια MSS. The schol. in L notes a variant, *τάδηλατηματα*. **917** οὐχ αὐτὸς ἀεὶ] οὐκ αὐτὸς αἰεὶ L. **918** νῷν δ' ἦν A, Γ, etc.: νῷν ἦν L.—πρόσθεν τι: πρόσθε L. **920** φεῦ] In L the 1st hand wrote only φ, and εῦ was added by S.—L points thus: φεῦ τῆς ἀνοίας. ὡς τ. κ.τ.λ. So Ald.:

Before δρῶσα can mean *εἰ δρᾶρα*, we must have ἐλάνθαν' δν, or some equivalent (as ἔμελλε λανθάνειν), in the apodosis. Conversely, before the simple ἐλάνθανεν could have a conditional sense, we should require as protasis, not δρῶσα, but *εἰ δρᾶρα*.

If ἐλάνθαν' δν were incorrect (which has not been proved), I should read Εληθεν δν (cp. 1359).

915 *τάπιτύμβια is Dindorf's certain correction of τάπιτίμια, a word which elsewhere always means, 'the price set' upon a thing, and so, 'the penalty' of a deed: cp. 1382. It cannot be explained as denoting 'the dues' paid by Orestes at the grave. Cp. *Ant.* 901 κάπιτυμβίους | χοὰς ἔδωκα.

916 f. Θάρσυνε. The verb is not elsewhere intrans., but here follows the analogy of βραδύνω, κρατύνω, ταχύνω.—οὐχ αὐτὸς ἀεί: cp. *Tr.* 129 ἐπὶ πῆμα καὶ χαρᾶ πάσι κυκλούσιν.

918 f. νῷν ἦν. The insertion after νῷν of δ' (omitted in L) seems no gain here.—κύρος: *O.C.* 1779 n.

920 φεῦ τῆς ἀνοίας, ὡς κ.τ.λ. This punctuation is recommended by the order of the words: cp. Eur. *Phoen.* 1425 φεῦ κακῶν σῶν, Οἰδίπου, σ' δυον στένω. Others place a comma after φεῦ, and take τῆς ἀνοίας with ἐποικτίρω: but in the passages which might seem similar the verb precedes the gen., as Aesch. *P. V.* 397 στένω σε τὰς οὐλομένας τύχας: *Ag.* 1321 οἰκτίρω σε θεσφάτον μόρον.

No, these offerings are from Orestes! Come, dear sister, courage! No mortal life is attended by a changeless fortune. Ours was once gloomy; but this day, perchance, will seal the promise of much good.

EL. Alas for thy folly! How I have been pitying thee!

CHR. What, are not my tidings welcome?

EL. Thou knowest not whither or into what dreams thou wanderest.

CHR. Should I not know what mine own eyes have seen?

EL. He is dead, poor girl; and thy hopes in that deliverer are gone: look not to him.

CHR. Woe, woe is me! From whom hast thou heard this?

EL. From the man who was present when he perished.

CHR. And where is he? Wonder steals over my mind.

EL. He is within, a guest not unpleasing to our mother.

CHR. Ah, woe is me! Whose, then, can have been those ample offerings to our father's tomb?

EL. Most likely, I think, some one brought those gifts in memory of the dead Orestes.

CHR. Oh, hapless that I am! And I was bringing such news in joyous haste, ignorant, it seems, how dire was our plight; but now that I have come, I find fresh sorrows added to the old!

φεῦ τῆς ἀνολας ὡς κ.τ.λ. The other punctuation, *φεῦ, τῆς ἀνολας ὡς κ.τ.λ.*, was first given by Elmsley (on Eur. *Med.* 1202), whom Hermann followed. **922** ὅτι *γῆς* Wecklein conj. ὁ ποιεῖς.—*φέρει*] In L the 1st hand wrote *φορητό*: a corrector has altered ο to ε. (There is no έ written above.) Schol. in marg., γρ. έφυσ. **924** *τάκεινον*] Canter conj. *τάκ κεινον*, and so Blaydes writes.—δέ τε Wunder. **925** *μηδὲν*] Nauck writes *μηκέτ'*. **929** *δυσχερής*] Schol. in L, γρ. δυσμενήσ. **931** *πρὸς τάφον*] Blaydes conj. *πρὸς τάφῳ*. **934** L has σύν written somewhat large in an erasure of four or five letters. **935** *τοιούσθ'* made in L from *τοιόσθ'*,

922 δποι γῆς...φέρει (cp. *O. T.* 1309 ποι γῆς φέρομαι..); in a figurative sense, —‘you know not into what regions your thoughts are straying,’—i.e., how far from realities: δποι γνώμης explains this. Cp. 390; and a proverb cited by G. Wolff from Apostolius *Paroem.* 14. 57 ποῦ γῆς ή θαλάττης ὑπῆρχες: ἐπὶ τῶν ἀνοήτων (as we say, ‘to be at sea’).

923 πῶς δ' οὐκ ἔγω κάτοιδ'; cp. n. on *Ph.* 250, πῶς γὰρ κάτοιδ', where κάτοιδ answers to οἰσθα (as here) in the line before.

924 f. *τάκεινον..σωτήρια*, such means of deliverance as he could afford, —like ἀλπίδες τυβς, hopes from one (857 f., n.).

928 καὶ ποῦ; for καὶ prefixed to the

interrogative word, cp. 236: *O. C.* 263 n. —*ὑπέρχεται*: cp. 1112.

929 μητρό goes with both adjectives; for its place, cp. *O. C.* 1399 οἴμοι κελεύθουν τῆς τ' ἐμῆς δυστρακίας: *Ant.* 1155 Κάδμον πάροικοι καὶ δύμων Αμφίονος.

931 τά πολλάδ: for the art., cp. 564.—*πρὸς τάφον*, not *πρὸς τάφῳ*, since the thought is, τίς προσήνεγκε ταῦτα;

932 f. μάλιστ', as the most probable explanation: cp. *Ph.* 617 οὐτοῦ μὲν μάλισθ' ἐκούσιον λαβών: and *O. C.* 1298 n. —*μηνμέν*', predicative.

934 f. ὁ δυστυχής sc. ἔγω: so *Tr.* 377 ὁ δυστυχός (n.).—*τοιούσθ'*, so joyful.

936 ίν' ήμεν ἀτης: cp. *O. T.* 367 ίν' εἰ κακοῖ: *ib.* 1442 ίν' ἔσταμεν | χρελας.

- Ηλ. οῦτως ἔχει σοι ταῦτ· ἐὰν δέ μοι πίθη,
τῆς νῦν παρούσης πημονῆς λύσεις βάρος. 940
- Χρ. ἡ τοὺς θανόντας ἔξαναστήσω ποτέ;
Ηλ. οὐκ ἔσθ' ὁ γ' εἶπον· οὐ γάρ ὅδ' ἄφρων ἔφυν.
- Χρ. τί γάρ κελεύεις ὥν ἔγώ φερέγγυος;
Ηλ. τλῆναι σε δρῶσαν ἀν ἔγώ παραινέσω.
- Χρ. ἀλλ' εἴ τις ὠφέλειά γ', οὐκ ἀπώσομαι.
Ηλ. ὄρα, πόνου τοι χωρὶς οὐδὲν εὔτυχει. 945
- Χρ. ὄρω. ξυνοίσω πᾶν ὄσονπερ ἀν σθένω.
Ηλ. ἀκούε δὴ νῦν ἢ βεβούλευμαι ποεῖν.
- παρουσίαν μὲν οἰσθα καὶ σύ που φίλων
ώς οὗτις ἡμῖν ἔστιν, ἀλλ' "Αἰδης λαβὼν
ἀπεστέρηκε καὶ μόνα λελείμεθον. 950
- ἔγώ δ' ἔως μὲν τὸν κασίγνητον βίω
θάλλοντ' ἔτ' εἰσήκουον, εἶχον ἐλπίδας
φόνου ποτ' αὐτὸν πράκτορ' ἵξεσθαι πατρός·
νῦν δ' ἡνίκ' οὐκέτ' ἔστιν, εἰς σὲ δὴ βλέπω,
ὅπως τὸν αὐτόχειρα πατρῷου φόνου 955

by the 1st hand. 938 δέ μοι δ' ἐμοὶ Brinck.—πιθῇ] πιθῆ L. 939—941 These three vv. are rejected by Schenkel; the second and third of them, by Morstadt and A. Schöll. Nauck would omit 941, and place 940 before 939. 940 ἡ made in L from ἦ.—ποτέ] Wecklein writes πάλιν. 941 ἔσθ' ὁ γ' r: ἔσθ' ὁδ' L (with γ written above). Haupt conj. ἐς τόδ' (a reading cited by Campb. from a Milan MS., Ambros. G. 56 sup.), which is adopted by Michaelis (3rd ed. of O. Jahn.) and Mekler (6th Teubner ed. of Dindorf); Madvig, ὁδοθ' ὁ γ'. 943 ἀν] ἀν L: ἄγ' or ἄ σ' r. 944 ὠφέλειά γ', οὐκ] To remove γ', Hense conj. πῶς, and Nauck ὠφέλησος. 945 πόνου made in L from πόνουσ. 947 δὴ νῦν Triclinius: δὴ νῦν L, with most

939 λύσεις, do away with, remove; cp. O. C. 1615 ἀλλ' ἐν γάρ μόνον | τὰ τάντα λύει ταῦτ· ἔπος μοχθήματα. Eur. fr. 573 ἀλγηδόνας δὲ ταῦτα κουφίζει φρενῶν | καὶ κορδίας ἔλυσε τοὺς ἄγαν πόνους.

941 οὐκ ἔσθ' ὁ γ' εἶπον, 'It is not quite what I meant';—said with a gentle and mournful irony, which the next words, οὐ γάρ ὅδ' ἄφρων ἔφυν, further mark. Electra is very gradually leading up to a proposal which, as she well knows, will dismay her sister; whose question—ἡ τοὺς θανόντας κ.τ.λ.—shows how far she is from conceiving that the present situation leaves any possibilities of action. To reject this verse as being (in Nauck's phrase) 'undoubtedly a later addition,' would be indeed to destroy a fine dramatic touch.—The form of the first clause recalls Ph. 442, οὐ τοῦτον εἶπον: though here οὐ

τοῦτο γ' εἶπον would be a crude substitute for the reading in the text.

942 φερέγγυος, 'able to give security,' and so 'competent' for a purpose, stands with a gen. only here, the usual constr. being the inf. (as Aesch. Eum. 87); but Thuc. 8. 68 has πρὸς τὰ δεινὰ...φερεγγυάταρος. Cp. Anthol. Pal. 10. 56. 11 σωφροσύνη τρόπος οὐτος ἔχεγγυος.

943 τλῆναι..δρῶσαν: cp. Aesch. Theb. 754 σπειράσ.. | ..έτλα: Ag. 104 πραθέντα τλῆναι.

944 ὠφέλειά γ': the particle, which has been questioned (cr. n.), implies her belief that these counsels will prove ἀνῳφελῆ.

945 ὄρα, an impressive warning that the task about to be mentioned is a great one; cp. O. C. 587 ὄρα γε μήν. οὐ σμικρός, οὐχ, ἀγών ὁδε.—πόνου..εύτυχει: cp. Eur.

EL. So stands thy case; yet, if thou wilt hearken to me,
thou wilt lighten the load of our present trouble.

CHR. Can I ever raise the dead to life?

EL. I meant not that; I am not so foolish.

CHR. What biddest thou, then, for which my strength
avails?

EL. That thou be brave in doing what I enjoin.

CHR. Nay, if any good can be done, I will not refuse.

EL. Remember, nothing succeeds without toil.

CHR. I know it, and will share thy burden with all my
power.

EL. Hear, then, how I am resolved to act. As for the
support of friends, thou thyself must know that we have none;
Hades hath taken our friends away, and we two are left alone.
I, so long as I heard that my brother still lived and prospered,
had hopes that he would yet come to avenge the murder of our
sire. But now that he is no more, I look next to thee, not to
flinch from aiding me thy sister

MSS.—*ποέιν* L (with γρ. *τελεῖν* from a later hand in marg.), Γ: *τελεῖν* A, with some
other MSS., and Ald. 948 *παρουσίαν* L, with A and most MSS., and Ald.:
παρουσία τ. — καὶ σύ που] καὶ ποῦ (made from *καὶ που*) σοι L.—Nauck would reduce
947, 948 to one verse: *ἄκουε δὴ νῦν. οὐσθε κ.τ.λ.* 950 *λελειμμέθων* L has the
letters λελει in an erasure. *λελειμμέθων* was the general reading: but one at least
of the later MSS. (in the Munich Library, cod. Monac. 313) has *λελειμμέθα*, which
Elmsley supports. 951 *βίω*] F. W. Schmidt conj. *βιοῦν* (keeping θάλλοντά τ').
952 *θάλλοντά τ'* Reiske and Musgrave: *θάλλοντά τ'* L, with most MSS., and Ald.:

fr. 233 *σοι δ' εἰπον, ὁ παῖ, τὰς τύχας ἐκ
τῶν πτύχων | θηρᾶν: id. fr. 432 τῷ γὰρ
πονοῦντι καὶ θεὸς συλλαμβάνει.*

946 *ἴνυοσω*, share the burden, help; cp. *Ph.* 627 n.

947 *ποεῖν*. The v.l. *τελεῖν* (cr. n.) is
less fitting here than the simpler word.

948 *παρουσίαν* here implies the notion
of 'support,' 'aid,' as *παρεῖναι* often does
(*Ph.* 373 n.).—*καὶ σύ που*: cp. 55.

949 *λελειμμέθων* is the only classical
instance of a 1st pers. dual except *περιδώμεθων* in *Il.* 23. 485, and *όρμώμεθων* in
Ph. 1079, where I have discussed these
forms, and given my reasons for thinking
that at least the two Sophoclean ex-
amples are genuine.—Cp. *Ant.* 58 *μέντα
δὴ νῶ λελειμμένα.*

952 *θάλλοντά τ'* is Reiske's certain
correction of *θάλλοντά τ'*. Hermann, re-
taining the latter, followed Triclinius in
taking *βίω* as = *ἐν βίῳ ζωτά*, 'alive,' which
is clearly untenable; as is also the con-
jecture *βιοῦν*.—Cp. *Tr.* 235 καὶ *ζῶντα
καὶ θάλλοντα* (n.).

953 *πράκτορ'*, one who exacts a
penalty; an avenger: as the Erinyes are
πράκτορες αἴρατος (Aesch. *Eum.* 319). At Athens the *πράκτορες* were officials
who collected fines and penalties (*ἐπιβολαί, τιμῆματα*) imposed by law. Similarly the technical term for an 'auditor'
who examined the accounts of magistrates
is applied to the king of the nether world;
μέγας γὰρ Ἄιδης ἔστιν εὕθυνος βροτῶν
(Aesch. *Eum.* 273). There are Shakespearean parallels; e.g., Lear (act 3, sc. 2, 59) calls the raging elements 'these
dreadful summoners' (officers who warned
offenders to appear in court); Hamlet (act 5, sc. 2, 347) speaks of 'this fell
sergeant, death': and death is 'that fell
arrest without all bail' (*Sonn.* 74, 1).

954 *εἰς σὲ δὴ βλέπω*: here δὴ, after
ἡγίκ' οὐκέτ' ἔστιν, marks the next resource,
just as in *Ant.* 173 *ἔγω κράτη δὴ.. ἔχω*
follows δτ' οὖν ἑκεῖνοι .. ὀλοντο. Thus it
is here rather an equivalent for ηδη than
merely a mode of emphasising σὲ.

ξὺν τῇδ' ἀδελφῇ μὴ κατοκνήσεις κτανεῖν
Αἴγισθον· οὐδέν γάρ σε δεῖ κρύπτειν μ' ἔτι.
ποὶ γὰρ μενεῖς ράθυμος, ἐς τίν' ἐλπίδων
βλέφασ' ἔτ' ὄρθην; ἢ πάρεστι μὲν στένειν
πλούτου πατρώου κτῆσιν ἐστερημένη,
πάρεστι δ' ἀλγεῖν ἐς τοσόνδε τοῦ χρόνου
ἀλεκτρα γηράσκουσαν ἀνυμέναια τε.
καὶ τῶνδε μέντοι μηκέτ' ἐλπίσῃς ὅπως
τεύξει ποτ'. οὐ γάρ ἀδ' ἄβουλός ἐστ' ἀνὴρ
Αἴγισθος ὥστε σόν ποτ' ἢ κάμὸν γένος
βλαστεῖν ἔάσαι, πημονὴν αὐτῷ σαφῆ.
ἀλλ' ἦν ἐπίσπη τοῖς ἐμοῖς βουλεύμασιν,
πρώτον μὲν εὐσέβειαν ἐκ πατρὸς κάτω
θαυόντος οἴσει τοῦ καστυγνήτου θ' ἄμα.
ἔπειτα δ', ὡσπερ ἔξεφυς, ἐλευθέρα

960

965

970

θάλλοντά γ' ι. **956** κατοκνήσεις ι: κατοκνήσης L. The subjunctive was the prevalent reading, and is that of Ald. **957** This v. (cited by the schol. on Eur. *Hec.* 570) is rejected by Wunder and Nauck; Bergk would place it before 956.

956 κατοκνήσεις. The clause *ὅπως κατοκνήσεις* denotes the object of the appeal implied in *εἰς σὲ δὴ βλέψω*. Cp. Ar. *Eg.* 1255 *καὶ σ' αὐτῷ βραχὺ, | ὅπως ἔσομαι σοι Φανός*. This is the normal construction. The v. *L. κατοκνήσης* is also correct, but is less probable. Any verb can be followed by a 'final' clause in the *subjunctive*, expressing the 'end' or purpose of the action, as *ἔρχεται ὡν τὸν*. But a verb of endeavouring, praying, contriving, usually takes an 'object' clause, expressing the object of the effort, with *ὅπως* (or *ὡς*) and *fut. indic.*: as *πειράται ὅπως δύεται*. Exceptions occur, as Xen. *An.* 5. 6. § 21 *προστρέναι..ὅπως ἐκπλεύῃ ή στρατιά*: Dem. or. 1 § 2 *παρασκευάσθαι..ὅπως ἐνθένδε βοηθήσῃτε καὶ μὴ πάθητε ταῦτα*: but these are comparatively rare. After a verb of effort, the presumption is always in favour of the fut. indic. See Goodwin, *Moods and Tenses* (new ed.), § 364.

Brunck's comment, 'soloece vulgo κατοκνήσης,' alludes to the rule laid down by R. Dawes (ob. 1766) in *Miscellanea Critica* (p. 227), and once known as the *canon Davesianus*, that *ὅπως* could not be used with the first aor. subjunct. act. or midd. Among many examples that

refute it are *ἐκπλεύσῃ* in the passage just quoted from Xen. (the fut. being *ἐκπλεύσεται*), and *κλαύσω* in 1122 (the fut. being *κλαύσουμαι*).

957 κρύπταν: cp. *Ph.* 915 οὐδέν σε κρύψω.—Nauck follows Wunder in rejecting this verse, because (1) *τὸν αὐτόχειρα* can mean no one but Aegisthus; (2) οὐδέν γάρ σε δεῖ κρύπτειν μ' ἔτι would have point only if Chrysothemis did not already know the guilt of Aegisthus; (3) *σε* and *με* cause ambiguity. We may reply: (1) The mention of the murderer's name, which Electra has hitherto uttered only in her solitary lament (98), is forcible here; and the emphatic place given to it is in the manner of Sophocles (cp. 1507 *κτείνειν*: *Ant.* 46 ἀδελφόν). (2) The words οὐδέν γάρ σε κ.τ.λ. refer, of course, to the purpose which Electra now discloses—not to the guilt of Aegisthus. (3) The formal ambiguity of *σε..με* is only such as occurs in *Ant.* 288, *ἢ τὸς κακοὺς τυμώτας εἰσορᾶθεούς*;

In this play the fate of Aegisthus forms the climax. Electra has already said that Clytaemnestra shared in the murderous deed (97 ff., 206), and has avowed that she would have wished Orestes to wreak vengeance on her (604). But she does not suggest that she herself or her sister

to slay our father's murderer, Aegisthus:—I must have no secret from thee more.

How long art thou to wait inactive? What hope is left standing, to which thine eyes can turn? Thou hast to complain that thou art robbed of thy father's heritage; thou hast to mourn that thus far thy life is fading without nuptial song or wedded love. Nay, and do not hope that such joys will ever be thine; Aegisthus is not so ill-advised as ever to permit that children should spring from thee or me, for his own sure destruction. But if thou wilt follow my counsels, first thou wilt win praise of piety from our dead sire below, and from our brother too; next, thou shalt be called free henceforth,

961 πάρεστι δ' made in L from πάρεστω. **963** μηκέτ' made in L from μηκέτι. **966** αὐτῷ τ: αὐτῷ L. **967** βονλεύμαστο] In L the ν has been erased. **969** θανόντος] Blaydes writes κεύθοντος, proposed also by Meineke

should slay their mother; even the plur. ἔχθροις in 979 need not mean more than Aegisthus. Sophocles avoids everything that could qualify our sympathy with Electra; while it suits the different aim of Euripides to make her plan the matricide. See Introduction.

958 f. ποῖ.. μενές. For ποῖ as = μέχρι τίνος, εἰς τίνα χρόνον, cp. Ar. *Lys.* 526 ποῖ γάρ καὶ χρῆν ἀναμεῖναι; It is also possible to join ποῖ with βλέψασα: 'to what quarter—to what hope—can you look?' But the order of the words is certainly against that.—**βλέψασα:** cp. 888.

960 κτήσιν, which could depend on στένειν, is perhaps best taken with ἐστερημένη. Though the simple στερεῖσθαι (as distinguished from ἀποστερεῖσθαι) is not usually joined with an acc., there is at least one instance, Eur. *Helen.* 95 πῶς; οὐ τὸ που σῷ φασγάνῳ βίον στερεῖς;

961 ἐς τοσόνδε τοῦ χρόνου: cp. 14 τοσοῦδ' ἐς ήβης. For ὁ χρόνος as=one's term of life, cp. *Ant.* 461 εἰ δὲ τοῦ χρόνου | πρόσθιν θανοῦμαι.

962 ἀλεκτρα...ἀνυμέναια, as *Ant.* 917 ἀλεκτρον, ἀνυμέναιον. The inverse order of words would be more natural, as the ὑμέναια escorted the bride and bridegroom to their home. Cp. 164 f., and 187.

γηράσκουσαν, acc. with ἀλγεῖν, while ἐστερημένη (960) depends on πάρεστι. Cp. Eur. *Med.* 1236 δέδοκται τούργον ὡς τάχιστά μοι | παῖδας κτανούσῃ τῆσδ' ἀφορμᾶσθαι χθονές, | καὶ μὴ σχολῆν ἀγούσαν ἐκδοῦναι τέκνα. The word γηρά-

σκουσαν, like Electra's phrase ὁ τολὺς.. βίορος in 185 ff., must be taken relatively to the ordinary age for marriage. Plato lays it down that a woman should not marry before sixteen or after twenty: γάμου δὲ ὄρον εἶναι κόρη ἀπὸ ἑκατέκα έτῶν εἰς ἑκούσι τὸν μακρότατον χρόνον ἀφωρισμένον (Legg. 785 b)—a good comp. on the words of Aristophanes, τῆς δὲ γυναικὸς συκρός ὁ καιρός (*Lys.* 596). It would suit the data to suppose that Electra was about twenty-five, and her sister a little younger. Cp. Eur. *Helen.* 283 θυγάτηρ ἀνανδρος πολιὰ παρθενεύεται.

963f. τῶνδε, i.e. λέκτρων καὶ ὑμέναιων: as in *Tr.* 260 τῶνδε refers to the preceding phrase, πόλιν τὴν Εὐρυτελαν.—**ὅπως:** cp. Eur. *Heracl.* 1051 μὴ γάρ ἐλπίσῃς δύοις | αὗταις πατρώφας ζῶν ἔμ' ἐκβαλεῖς χθονός.

965 f. ἢ κάμὸν, 'or mine either.'—**πημονήν**, acc. in apposition with the sentence: cp. 130 παραμύθιον: 564 ποιάς.

967 ἐπίστημι: cp. 1052: *Ant.* 636 (*γυνώμας*) als ἐγων, ἐφέθουμαι.

968 f. εὐσέβειαν..ούσαι: cp. *Ant.* 924 τὴν δυσσέβειαν εὐερεβούσης ἐκτησάμην (n.); and for ούσει..έκ, *Tr.* 461 κοῦπω τις αὐτῶν ἐς γ' ἐμοῦ λόγον κακὸν | ἡνέγκατ' οὐδὲ θνεῖος.—As **θανόντος** here denotes the state of the dead, and not the act of dying, κάτω can be joined to it; though it would have been clearer if the art. had been added, as in Eur. *Or.* 674 τὸν κατὰ χθονός | θανόντος ἀκούειν τάδε δύκει.

970 ff. The compound ἐξέφυσ implies the stock from which she sprang, as in O. T. 1084 τούσδε δ' ἐκφύς, 'such being

καλεῖ τὸ λοιπὸν καὶ γάμων ἐπαξίων
τεύξει· φιλεῖ γὰρ πρὸς τὰ χρηστὰ πᾶς ὄρāν.
λόγων γε μὴν εὐκλειαν οὐχ ὄρᾶς ὅσην
σαυτῇ τε κάμοι προσβαλεῖς πεισθεῖσ' ἔμοι;
τίς γάρ ποτ᾽ ἀστῶν ἡ ἔνων ἡμᾶς ἴδων 975
τοιοισδ' ἐπαίνοις οὐχὶ δεξιώσεται,
ἴδεσθε τώδε τὰ καστιγνήτω, φίλοι,
ῳ τὸν πατρῷον οἶκον ἐξεσωσάτην,
ῳ τοῖσιν ἔχθροῖς εὐ βεβηκόσιν ποτὲ 980
ψυχῆς ἀφειδήσαντε προύστητην φόνου·
τούτω φιλεῦν χρή, τώδε χρή πάντας σέβειν.
τώδ' ἐν θ' ἑόρταις ἐν τε πανδήμῳ πόλει
τιμᾶν ἀπαντας οῦνεκ' ἀνδρείας χρεών.
τοιαῦτά τοι νὼ πᾶς τις ἐξερεῖ βροτῶν,
ζώσαις θανούστασι θ' ὥστε μὴ κλιπεῖν κλέος. 985
ἀλλ', ὡ φίλη, πείσθητι, συμπόνει πατρί,
σύγκαμν' ἀδελφῷ, παῦσον ἐκ κακῶν ἐμέ,
παῦσον δὲ σαυτήν, τοῦτο γυγνώσκουσ', ὅτι
ζῆν αἰσχρὸν αἰσχρῶς τοῖς καλῶς πεφυκόσιν.

XO. ἐν τοῖς τοιούτοις ἐστὶν ἡ προμηθία 990

and Wecklein: Camper, Meineke and Blaydes also conj. *valoros*. 971 τολοιπόν
L, made from τὸ λοιπὸν. 972 λόγων Döbree and Bothe: λόγῳ MSS. (in L the ι of
λόγῳ has been added by a corrector). 974 πεισθεῖσ' ἐμῷ L, with most MSS., and
Ald.: πεισθεῖσα μοι Vindobonensis. 978 τὸν πατρῶον made in L from τῶν πα-
τρῶων. 980 ἀφειδήσαντε] Wecklein conj. ἀκηδήσαντε. 981 τώδε made in L

my lineage.' It is usu. joined with a genitive.—καλεῖ: this fut. midd. (used by Ar. *Nub.* 1221 and *Eccl.* 864) seems to occur only here in a pass. sense; the fut. pass. is usu. κεκλήσομαι, more rarely κληθήσομαι.—τὰ χρηστά=τὰς χρηστάς: cp. 1507: *Ph.* 448 τὰ μὲν πανοῦργα καὶ παλιτριβῆ...τὰ δὲ | δίκαια καὶ τὰ χρηστά. With ὄρāν πρὸς τι, cp. *Plat. Alcib.* I. p. 134 D εἰς τὸ θεῖον καὶ λαμπτρὸν ὄρωντες.

972 λόγων γε μὴν εὐκλεαν, lit., 'as to fame, however,' γε μὴν merely marking that the speaker turns to a new point. (Not, 'as to fame, at all events,'—i.e., even if the other rewards are *not* won.) Cp. O. C. 587 δρα γε μήν,—the only other instance of γε μήν in Sophocles. λόγων implies a contrast with ἔργα,—i.e., the substantial gains mentioned in 971 f.

975 f. ἀστῶν ἡ ἔνων. As in O. T. 1489 ff., the poet is thinking of festivals or spectacles at which Athenian women could appear in public, when

many visitors from other cities were present.—δεξιώσεται, properly, to give the right hand to one in welcome; Aeschin. or. 3 § 87 ὁ ννὺ πάντας δεξιού-
μενος καὶ προσγελῶν: Ar. *Plut.* 752 (οἱ γάρ δίκαιοι) αὐτὸν ἡσάζουστο καὶ | ἐδεξιούνθ'
ἀπαντεῖς: then, ·generally, 'to greet'; Paus. 2. 16. 2 ἰδεῖν θέλει τὸν γονέα τῆς
μητρός, καὶ λόγοις τε χρηστοῖς καὶ ἔργοις
δεξιώσαθαι.

977 θεσθε: cp. Haemon's report of the popular praises called forth by Antigone's deed, *Ant.* 692–699.

979 f. εὐ βεβηκόσιν: cp. 1057: Her. 7. 164 τυραννίδα ... εὐ βεβηκύαν.—ἀφει-
δήσαντε, fem. (cp. 1003, 1006). The properly feminine form of the dual in par-
ticiples of the third declension is actually rare, though it was certainly in use (thus
ἔχοντα occurs in an Attic inscr. of 398
B.C.). See appendix on O. C. 1076
ἴδοντε καὶ παθούσα.

προύστητην φόνου, lit., 'became minis-

as thou wert born, and shalt find worthy bridals; for noble natures draw the gaze of all.

Then seest thou not what fair fame thou wilt win for thyself and for me, by hearkening to my word? What citizen or stranger, when he sees us, will not greet us with praises such as these?—‘Behold these two sisters, my friends, who saved their father’s house; who, when their foes were firmly planted of yore, took their lives in their hands and stood forth as avengers of blood! Worthy of love are these twain, worthy of reverence from all; at festivals, and wherever the folk are assembled, let these be honoured of all men for their prowess.’ Thus will every one speak of us, so that in life and in death our glory shall not fail.

Come, dear sister, hearken! Work with thy sire, share the burden of thy brother, win rest from woes for me and for thyself,—mindful of this, that an ignoble life brings shame upon the noble.

CH. In such case as this, forethought is

from *τῶδε* (and so also *τώδ'* in 982).—*χρῆν* L, with *η* written above by a later hand. After the word, some three letters have been erased. **984** *πᾶστις* L, made from *πᾶσι...* σ. **985** *μη̄ κλιπέν* L (with γρ. μοὶ λιπέν in marg. from a later hand): *μὴ λιπέν γ.* **986** *'πίσθητι* L.—*συμπόνει*] Nauck conj. *συμπάχει*. **987** *ἀδελφῷ* [ἀδελφῇ γ.—*παῦσον*] Nauck would read *λύσον* here and in 988. **988** *γυνώσκουσ'* L. **989** Quoted by Stobaeus *Flor.* 17. 1. **990** *ἐν τοῖς* Blaydes conj. *ἐν τοι.*

ters of bloodshed.’ *προστήνατ τυνος* is properly to place oneself ‘in front of,’ or ‘at the head of,’—a general sense which yields several shades of meaning; thus Eur. *Andr.* 220 *χείρον' ἀρσένων νόσον | ταῦτην νοσούμεν,* ἀλλὰ *προστημεν* καλῶς, ‘we are wont to control it well’: *Ai.* 803 *πρόστητην ἀναγκαλας τόχης,* ‘shelter it’: Aeschin. *or.* 2 § 161 *τὸν προστάντα τῆς εἰρήνης,* ‘the champion’ of it. Here, the presence of the dat. *ἔχθρος* serves to blend the sense of ‘administering’ required by *φόνου* with that of ‘standing forth’ to confront an adversary; cp. *Ai.* 1133 *ἡ σοι γὰρ Αἴας πολέμος προστη ποτέ;*

981 f. For *τούτω...τώδε*, cp. *Ph.* 841 n.—As dist. from *έօρτας*, the phrase *πανδήμῳ πόλει* denotes any gathering of the citizens, as in the ordinary intercourse of the agora; cp. *O. T.* 1489 *πόλας γὰρ δοτῶν ήσεν εἰς ὁμιλίας, | πόλας δ' ἔօρτας..;* Similarly Lucian *Toxaris* I και *έօρτας καὶ πανηγύρεις τιμῶμεν αὐτούς.*

986 f. *συμπόνει* and *σύγκαμψε* are here synonymous, though the idea of effort is more prominent in the former, and that of distress in the latter. In-

stead of repeating a word, the poet often thus uses a synonym; cp. 1308 f. *στέγας...οίκους*: *O. T.* 54 *ἄρξεις...κρατεῖς: Ant.* 669 *καλῶς...εὖ: Tr.* 457 *δέδοκας...ταρβεῖς.*

Electra has already declared her faith that Agamemnon, in the nether world, is the ally of his children (454 *ἀρωγύν*: cp. 459). Orestes also, as she believes, is now there, working in the same cause. She asks her sister to aid their efforts.

Nauck miserably defaces this passage by adopting the corrupt *v. l. ἀδελφῇ* (*i.e.* Electra herself), which not only eliminates all thought of Orestes, but also destroys the antithesis marked by *ἔκει*.—*παῦσον ἐν κακῶν:* cp. 231 *ἐν καρδτῶν ἀποπαύσομαι.* For the aor. imper. combined with the pres., cp. *Ai.* 507 *αἰδεσαι,* 510 *οἰκτηρε.*

989 In *τοῖς καλῶς πεφύκόσιν* both senses of ‘noble’ are involved, just as in *Tr.* 721 *ἔντι γάρ κακῶς κλύνουσαν οὐκ ἀνασχέτον, | ητις προτυμῷ μὴ κακὴ πεφυκέναι.* Cp. *Ai.* 479 *ἀλλ' η καλῶς ζῆν η καλῶς τεθνηκέναι | τὸν εὐγενῆ χρῆ.*

990 f. *ἐν τοῖς τολούτοις κ.τ.λ.* These words of the Chorus, though neutral in tone (like their words at *v.* 369), imply

καὶ τῷ λέγοντι καὶ κλύοντι σύμμαχος.
 ΧΡ. καὶ πρίν γε φωνεῶ, ὡς γυναικες, εἰ φρενῶν
 ἐτύγχαν’ αὐτη μὴ κακῶν, ἐσώζετ’ ἀν
 τὴν εὐλάβειαν, ὥσπερ οὐχὶ σώζεται.
 ποὶ γάρ ποτ’ ἐμβλέψασα τοιοῦτον θράσος 995
 αὐτῇ θ’ ὄπλιζει κάμ’ ὑπηρετεῖν καλεῖς;
 οὐκ εἰσορᾶς; γυνὴ μὲν οὐδ’ ἀνὴρ ἔφυς,
 σθένεις δ’ ἔλασσον τῶν ἐναντίων χερί.
 δαίμων δὲ τοῖς μὲν εύτυχει καθ’ ἡμέραν,
 ἥμῶν δ’ ἀπορρεῖ κάπι μηδὲν ἔρχεται. 1000
 τίς οὖν τοιοῦτον ἄνδρα βουλεύων ἐλεῖν
 ἀλυπος ἄτης ἔξαπαλλαχθήσεται;
 ὅρα κακῶς πράσσοντε μὴ μείζω κακὰ
 κτησώμεθ’, εἴ τις τούσδ’ ἀκούσεται λόγους.
 λύει γὰρ ἥμᾶς οὐδὲν οὐδ’ ἐπωφελεῖ 1005
 βάξιν καλὴν λαβόντε δυσκλεῶς θανεῖν.
 οὐ γὰρ θανεῖν ἔχθιστον, ἀλλ’ ὅταν θανεῖν
 χρῆσων τις εἶτα μηδὲ τοῦτ’ ἔχῃ λαβεῖν.
 ἀλλ’ ἀντιάζω, πρὶν πανωλέθρους τὸ πᾶν
 ἥμᾶς τ’ ὀλέσθαι καξερημῶσαι γένος,
 κατάσχεις ὄργην. καὶ τὰ μὲν λελεγμένα
 ἀρρητ’ ἔγώ σοι κάτελη φυλάξομαι,

991 καὶ κλύοντι] καὶ τῷι κλύοντι L, but a line has been drawn through τῷι.
993 ἐσώζετ’ L, as 994 σώζεται, and 1257 σώζον (though in this last the i has been inserted).—This verse, omitted at first in L, has been inserted in smaller writing, not by S, but by the 1st hand; as is shown by the form of two letters especially, η and ξ. A comparison with v. 1007 (supplied by the margin by S) will illustrate the difference of the handwritings. **995** ποτ’ ἐμβλέψασα L and most MSS.; ποτε βλέψασα r, and Blaydes. **997** οὐδ’] οὐκ Γ. **998** ἔλασσον Brunck:

that Electra's plan is over-bold, and Chrys. speaks as if sure of their approval; which, indeed, she receives at v. 1015.—**καὶ κλύοντι:** for the omission of the art., cp. 1498: Aesch. *Ag.* 324 τῶν ἀλόγων καὶ κρατησάντων: and n. on O. C. 606.—**σύμμαχος** here merely = σύμφορος, helpful. The figurative sense of the word is usually closer to the literal; as in Antiphon or. 5 § 43 τὸ εἰκὸς σύμμαχον μοὶ ἔστω ('is on my side').

998 For the place of μὴ, cp. *Ph.* 66 εἰ δ’ ἐργάσει | μὴ ταῦτα (n.).—**ἐσώζετ’**, 'remembered': *Tr.* 682 n.

999 **ε.** **ἐμβλέψασα** is a slightly strengthened βλέψασα, implying a more

intent gaze; cp. Plat. *Ion* 535 π δευδὺ ἐμβλέποντας, 'with stern countenances.'—**θράσος.. ὄπλιζει**: the acc. as with ἀμφι-έννυσθαι, etc.: Schneidewin cp. *Anthol.* *Pal.* 5. 93 ὥπλισμαι πρὸς Ἐρωτα περὶ στέρωσι λογισμὸν.

997 **ε.** **εἰσορᾶς**: cp. 584.—γυνὴ μὲν κ.τ.λ.: as Ismene, too, reminds her sister (*Ant.* 61).—**σθένεις δ’ ἔλασσον.. χερί**: this is not merely an amplification of γυνὴ μὲν κ.τ.λ., meaning that a woman's arm is weaker than a man's, but refers to the fighting forces at the disposal of the rulers: cp. Eur. *EI.* 629 οἰκεῖα.. χειρ, a band of domestics.

1000 **ἀπορρεῖ**, like water that runs

helpful for those who speak and those who hear.

CHR. Yea, and before she spake, my friends, were she blest with a sound mind, she would have remembered caution, as she doth not remember it.

Now whither canst thou have turned thine eyes, that thou art arming thyself with such rashness, and calling me to aid thee? Seest thou not, thou art a woman, not a man, and no match for thine adversaries in strength? And their fortune prospers day by day, while ours is ebbing and coming to nought. Who, then, plotting to vanquish a foe so strong, shall escape without suffering deadly scathe? See that we change not our evil plight to worse, if any one hears these words. It brings us no relief or benefit, if, after winning fair fame, we die an ignominious death; for mere death is not the bitterest, but rather when one who craves to die cannot obtain even that boon.

Nay, I beseech thee, before we are utterly destroyed, and leave our house desolate, restrain thy rage! I will take care that thy words remain secret and harmless;

Ἐλαττον MSS. 999 εὐτυχῆς A, Γ, Pal., and Ald.: εὐτυχεῖ L (but with ης written above by the 1st hand) and r,—a variant probably due to some gloss on εὐτυχῆς such as that which Hermann quotes, εὐτυχῆς ἔστι δηλονότι πήγου εὐτυχεῖ. 1001 f. Morstadt suspects these two vv. 1003 πρᾶσσοντε] πάσχοντε schol. O. C. 1676. 1005 f. ἡμᾶς] ἡμῖν Elmsley, which Blaydes and Hartung read.—These two vv. are rejected by Ahrens, A. Schöll, and B. Todt. Nauck would at least change δυσκλέως to δυσμόρως (as Blaydes suggests) or δυσπότως. 1007 omitted from the text of L, and supplied in marg. by S.—οὐ γάρ] Michaelis conj. οὐδὲ αὐτός. 1008 χρήσων] In L two letters (doubtless ηι) have been erased after χρήσις, and ων written above, by the 1st hand. χρήση r.—ἔχη made in L from έχει.—Vv. 1007, 1008 are rejected by Nauck, Jahn, and Blaydes: Dindorf and Ahrens also suspect

off; cp. *Ai.* 523 ἀπορρεῖ μνήστις: Verg. *Aen.* 2. 169 *Ex illo fluere ac retro sublapsa referri* | *Spes Danaum*.—κάπτι μηδὲν ἔρχεται: so fr. 787. 8 (the waning moon) πάλιν διαρρέει κάπτι μηδὲν ἔρχεται. More often the art. is added, as in Eur. *Hec.* 622 ὡς ἐτὸ μηδὲν ἡκουειν.

1001 f. τοιούτον, so strong and so prosperous.—ἀλυτος ἄττης: cp. O. C. 786 κακῶν ἄνατος: *ib.* 1519 γῆρας ἀλυπα.

1004 κτησώμεθ: cp. 217 πολὺ γάρ τι κακῶν ὑπερεκτήσω.

1005 f. λύει here = 'set free,' 'extricate' from trouble, and therefore takes the acc.: cp. *Tr.* 181 ὅνκον σε λύσω. Those who change ἡμᾶς to ἡμῖν assume that λύει = 'profits.' The schol. gives the sense rightly: οὐδὲν ἡμᾶς ἐκλύσεται.

δυσκλέως θανέν, a death of ignominy, i.e., such as is appointed for malefactors. The βάξις καλὴ from admiring citizens and foreigners (975) will poorly com-

pensate for the doom which Aegisthus can inflict.

1007 f. οὐ γάρ θανεῖν κ.τ.λ.: here γάρ refers to δυσκλέως in 1006: '(a death of ignominy, I say,) for mere death is not the worst that we have to fear; we shall suffer a lingering death, and shall long in vain to be put out of our misery.' Cp. Creon's threat to the guard, —οὐχ ὑμῖν "Αἰδης μοῦνος ἀρκέσει, κ.τ.λ. (*Ant.* 308),—and the slow death in the vault which he designed for Antigone (*ib.* 773 ff.).—The rejection of these two verses (cr. n.) is absolutely groundless.

1010 κάξερημώσαι γένος: cp. Dem. or. 43 §. 73 ἐπιμέλειαν ἐποιηδόμην τοῦ οἴκου τοῦ Αγρίου ὅπως μὴ ἐξερημωθήσεται: and *ib.* §. 76 πῶς ἀν μᾶλλον ἐξερημώσαιεν ἀνθρώπου οἶκον; Antiphon or. 5 §. II ἐξέλειπεν αὐτῷ καὶ γένει καὶ οἰκίᾳ ἐπαρμένον.

1012 δρόητα...κάτελη, she will not divulge them, nor act upon them; they

- αὐτὴ δὲ νοῦν σχέσις ἀλλὰ τῷ χρόνῳ ποτέ,
σθένουσα μηδὲν τοῖς κρατοῦσιν εἴκαθεῖν.
- ΧΟ. πίείθον· προνοίας οὐδὲν ἀνθρώποις ἔφυ
κέρδος λαβεῖν ἀμεινον οὐδὲ νοῦ σοφοῦ. 1015
- ΗΛ. ἀπροσδόκητον οὐδὲν εἴρηκας· καλῶς δ'
ἡδη σ' ἀπορρίψουσαν ἀπηγγελλόμην.
ἀλλ' αὐτόχειρί μοι μόνη τε δραστέον
τοῦργον τόδ'. οὐ γάρ δὴ κενόν γ' ἀφήσομεν. 1020
- ΧΡ. φεῦ·
εἰδος ὥφελες τοιάδε τὴν γνώμην πατρὸς
θνήσκοντος εἶναι· πᾶν γάρ ἀν κατειργάσω.
- ΗΛ. ἀλλ' ἡ φύσιν γε, τὸν δὲ νοῦν ἡσσων τότε.
- ΧΡ. ἄσκει τοιαύτη νοῦν δὶ αἰώνος μένειν.
- ΗΛ. ὡς οὐχὶ συνδράσουσα νουθετεῖς τάδε. 1025
- ΧΡ. εἰκὸς γάρ ἐγχειροῦντα καὶ πράσσειν κακῶς.
- ΗΛ. ζηλῶ σε τοῦ νοῦ, τῆς δὲ δειλίας στυγῶ.
- ΧΡ. ἀνέξομαι κλύουσα χῶταν εὖ λέγης.

them. 1013 αὐτῇ L. 1014 είκαθεῖν Elmsley: *εἰκάθειν* MSS. 1015 πίεθον L, A, and Ald.; also Suidas s. v. πρόνοια (where he quotes 1015 f.): *πιθοῦ* r.—ἀνθρώποις ἔφυ MSS., and Stobaeus *Flor.* 3. 2: *ἔφυ βροτοῖς* Suidas *l.c.*, where Herm. conj. ἔξεφον. 1017 καλῶς δ'. L transfers δ' to the beginning of v. 1018. 1018 ἡδη Heath and Brunck (ἡδη two MSS. of Thomas Magister, p. 143 R). ἡδειν L.—ἀ πηγγελλόμην L: ἀ πηγγειλάμην Thomas Magister *l. c.* 1019 αὐτόχειρι

will be ἀτελῆ, as finding no accomplishment, and therefore doing no harm. The dat. *σοι* implies that this is for Electra's own interest.

1013 ἀλλὰ τῷ χρόνῳ ποτέ: for ἀλλὰ cp. 411. The same phrase occurs in *Ph.* 1041: in *Tr.* 201, ἀλλὰ σὺν χρόνῳ.

1015 The difference between *τείθων* and *πιθοῦ* is simply that the pres. implies a mental process ('be persuaded,' 'allow the reasoning to weigh with thee'), while the aor. denotes an act ('obey,' 'comply,'—do the thing recommended). *τείθων*, as more suggestive of gentle entreaty, seems a little the better here; while *πιθοῦ* is more fitting in v. 1007. An instance in which metre confirms *τείθων* is *O. C.* 520. Our MSS. are precarious guides on such a point: *πιθοῦ* has the better authority here, but so it has also in 1007 and in *Tr.* 470, where *πιθοῦ* is preferable.

1017 f. καλῶς δ': for the elision at the end of the v., see on *O. T.* 29.—ἀπηγγελλόμην, ἀ ἐπηγγελλόμην. Sopho-

cles uses ἀγγέλλομαι (*Ai.* 1376) and ἐξαγγελλομαι (*O. T.* 148, etc.) in a similar sense.

1019 f. αὐτόχειρι μοι. The older editions (including Brunck's) have the adverb *αὐτοχειρί* (Lycurgus § 122). Porson restored the adj. here, and (with the Ald.) in Eur. *Or.* 1040 ἀλλ' αὐτόχειρι ἡδός ὅτῳ βούλει τρόπῳ.—μόνῃ τε: contrast *Tr.* 1194 αὐτόχειρα καὶ ξὺν οἷς χρήσεις φίλων.—οὐ γάρ δὴ rejects the alternative which γε emphasises, as in *O. C.* 110, 265, *Ph.* 246.—κενόν, 'void,' since *τοῦργον τόδ'* refers to what is still only a project.

1021 f. εἰδος ὥφελες: cp. 1131 ὡς ὥφελον (n.). The ironical wish is a way of expressing how insane she thinks Electra's present design: 'It is a pity that thy courage was not shown in preventing, rather than avenging, our father's murder.'—πᾶν γάρ ἀν κατειργάσω, lit., 'thou wouldest have achieved anything'; nothing would have been too hard for thee,—even to defeat the murderous conspiracy. The MS. reading, *πάντα γάρ*

and learn thou the prudence, at last though late, of yielding,
when so helpless, to thy rulers.

CH. Hearken; there is no better gain for mortals to win
than foresight and a prudent mind.

EL. Thou hast said nothing unlooked-for; I well knew
that thou wouldest reject what I proffered. Well! I must do this
deed with mine own hand, and alone; for assuredly I will not
leave it void.

CHR. Alas! Would thou hadst been so purposed on the
day of our father's death! What mightst thou not have
wrought?

EL. My nature was the same then, but my mind less ripe.

CHR. Strive to keep such a mind through all thy life.

EL. These counsels mean that thou wilt not share my
deed.

CHR. No; for the venture is likely to bring disaster.

EL. I admire thy prudence; thy cowardice I hate.

CHR. I will listen not less calmly when thou praise me.

μοι L, A, and Monacensis (cp. 950): *αὐτοχειρὶ μοι* most MSS. and Ald.: see below.
Schol. in marg. of L, γρ. ἀλλ' οὐδὲν ἡσσόν μοι. **1022** πᾶν γὰρ ἀν Daves (*Misc. Crit.* p. 257): *πάντα γὰρ ἀν* L (the *ἀν* partly erased): *πάντα γὰρ τι*, and Ald. Musgrave conj. *πάντα γ' ἄν*: Arnold and Blaydes, *πάντα τάν*. **1023** η̄ Elmsley: η̄ MSS. **1024** *τοιαῦτην νοῦν* A, etc.: *τοιαῦτην γοῦν* L (an erasure at γ). **1026** *εἰκὸς γάρ]* Wakefield conj. *εἰκὸς κάκ'* (*Silv. Crit.* III. p. 85).—*πράσσειν* *πάσχειν*

κατειργάσω, is impossible: *ἄν* could not be omitted here. [Campbell defends that reading by Thuc. 8. 86. § 4, ὥρμημένων γὰρ τῶν ἐν Σάμῳ Ἀθηναῖς πλέον ἐπὶ σφᾶς αὐτούς, ἐν φασέστατα Ἰωνίαν καὶ Ἑλλήσποντον εὐθὺς εἰχοι οἱ πολέμοι, κ.τ.λ.] There, however, (a) *ἐν φ.*, ‘in which case’ serves at once to suggest the conditional sense; and (b) *εἰχοι* is an imperf., not an aorist (cp. 914 n.). Stahl, indeed, reads *σαφέστατας* *ἄν*, with Dobree: but that does not seem necessary.]

1023 *φύσιν γε*, i.e., in loyalty,—as she proved by saving her brother; though she had not then the ripe intelligence to grasp the whole situation, or to form a plan for averting the crime. The retort of Chrysothemis shows that she feels the reproach to herself implied by *τότε*.

1025 *ὡς οὐχὶ συνδράσουσα* κ.τ.λ.: ‘You wish that I were still ἡσσων νοῦν, i.e., incapable of forming such a plan as that on which I now propose to act. This is a hint that you will not act with me.’—*νοῦθετος* has the same tone as *νοῦθηματα* in 343.

1026 *εἰκὸς γάρ* κ.τ.λ.: ‘(I will not act with thee), for it is likely that one who remakes the attempt should e'en (*καὶ*) fare

ill.’ It is perhaps best to take *ἔγχειρ-*
ούντα in this absolute sense, rather than to supply *κακοῖς* (or *κακά*) from *κακώς*, as if the verse were a symmetrical *γνώμη*. ‘Evil ventures are likely to bring evil fortunes.’ Had the poet meant this, he might rather have written *πάσχειν κακά*: cp. fr. 877 *εἰ δέλν' ἔδρασας, δεινὰ καὶ παθεῖν* σε δεῖ. The participle is in the masc., since the statement is general: cp. 145.—*πράσσειν*, not *πράξειν*. For the pres. inf., cp. 305 *μέλλων..δράν*: *Ph.* 1398 f. *ηὔτεσα.. | πέμπειν*: Thuc. 3. 13 *ώτε οὐκ εἰκὸς αὐτοὺς περιουσιαν νεών ἔχειν, ηὐ μένις... ἐπεσβάλητε*. In such cases the notion of fut. time is sufficiently expressed by the principal verb.

1027 *ἴηλῶ*: cp. Eur. *I. A.* 1407 *ἴηλῶ δὲ σοι μὲν Ἐλλάδ, Ἐλλάδος δὲ σέ*.

1028 *ἀνέξομαι* κ.τ.λ.: ‘I will listen patiently also when you command me (as I now listen to your taunts),’—i.e., ‘when, taught by bitter experience, you recognise the wisdom of my advice’: cp. 1044. The point of *ἀνέξομαι* is that it will be a trial of patience—not less than that of being reproached with *δειλία*—to hear Electra’s acknowledgments and regrets when her rash attempt has failed.

- ΗΛ. ἀλλ' οὐ ποτ' ἔξ ἐμοῦ γε μὴ πάθης τόδε.
 ΧΡ. μακρὸς τὸ κρῖναι ταῦτα χώ λοιπός χρόνος. 1030
 ΗΛ. ἀπέλθε· σοὶ γὰρ ὡφέλησις οὐκ ἔνι.
 ΧΡ. ἔνεστιν· ἀλλὰ σοὶ μάθησις οὐ πάρα.
 ΗΛ. ἐλθοῦσα μητρὶ ταῦτα πάντ' ἔξειπε σῇ.
 ΧΡ. οὐδὲ αὖ τοσοῦτον ἔχθος ἔχθαιρω σ' ἔγω.
 ΗΛ. ἀλλ' οὖν ἐπίστω γ' οἱ μ' ἀτιμίας ἄγεις. 1035
 ΧΡ. ἀτιμίας μὲν οὖ, προμηθίας δὲ σοῦ.
 ΗΛ. τῷ σῷ δικαίῳ δῆτ' ἐπισπέσθαι με δεῖ;
 ΧΡ. ὅταν γὰρ εὖ φρονῆς, τόθ' ἥγήσει σὺ νῷν.
 ΗΛ. ἦ δεινὸν εὖ λέγουσαν ἔξαμαρτάνειν.
 ΧΡ. εἴρηκας ὄρθως φῶ σὺ πρόσκεισαι κακῷ. 1040
 ΗΛ. τί δ'; οὐ δοκῶ σοι ταῦτα σὺν δίκῃ λέγειν;
 ΧΡ. ἀλλ' ἔστιν ἔνθα χή δίκῃ βλάβην φέρει.
 ΗΛ. τούτοις ἔγω ζῆν τοῖς νόμοις οὐ βούλομαι.
 ΧΡ. ἀλλ' εἰ ποήσεις ταῦτ', ἐπαινέσεις ἔμε.
 ΗΛ. καὶ μὴν ποιήσω γ', οὐδὲν ἐκπλαγεῖσά σε. 1045
 ΧΡ. καὶ τοῦτ' ἀληθές, οὐδὲ βουλεύσει πάλιν;
 ΗΛ. βουλῆς γὰρ οὐδέν ἔστιν ἔχθιον κακῆς.
 ΧΡ. φρονεῖν ἕοικας οὐδὲν ὅν ἔγω λέγω.

I. 1029 πάθης A, etc.: μάθησ L (with π written above μ by a later hand), Γ.—τόδε] made in L from τότε by an early hand. 1030 μακρὸς] Subkoff conj. ἀκρός : Wecklein, ἀρκῶν or ἀρκεῖν. 1034 οὐδ' αὐτῷ] Fröhlich and Blaydes conj. οὐ τοι.—

1029 μὴ πάθης τόδε, i.e. μὴ ἐπαινεθῆς: as if the mere fact of being praised by Electra was the trial foreseen by her sister.

1030 τὸ κρῖναι, instead of the simple inf.: cp. 1079 τὸ τε μὴ βλέπειν ἔτοιμα: Ant. 78. Since μακρὸς here implies 'long enough,' an inf. can go with it as with *ἰκανός*, *δυνάτος*, etc.: cp. Thuc. 2. 61 ταπεινὴ (i.e. ἀδύνατος) ὑμῶν ἡ διάνοια ἔγκαρπερὲν ἢ ἔγρωτε.

χώ λοιπός χρόνος: i.e., 'whether I am right or not, cannot be decided by the present moment alone; there is *also* the future to be considered.' That is what *καὶ* marks here, but marks so lightly that if we say, 'Time enough in the future to decide that,' the slight emphasis which naturally falls on the word 'future' will sufficiently express it.

1033 μητρὶ.. σῇ: cp. 366 καλοῦ | τῆς μητρός.

1034 οὐδ' αὖ κ.τ.λ. 'I will not, in-

deed, act with thee; but, on the other hand (*αὖ*), I do not hate thee so bitterly as to report thy words'; i.e., if they were reported, the consequences would be direful. For οὐδ' as=ἀλλ' οὐ, cp. 132.—ἔχθος: cp. Ph. 59 ἔχθος ἔχθηρας μέγα.

1035 ἀλλ' οὖν..γ': cp. 233.—οἱ..ἀτιμίας: cp. 404: Dem. or. 4 § 9 οἱ προελήλυθεν ἀσελγεῖας ἀνθρώποις. The ἀτιμία is the rejection (1018 ἀπορρίψουσαν) of Electra's earnest and solemn appeal. She means, 'you disclaim hatred of me; but at least do not conceal from yourself the cruelty of the slight which you inflict.'

1036 ἀτιμίας μὲν οὖ: for οὗ, cp. 905. The genitive is adapted to the form of the preceding verse; 'do not call it ἀτιμία: it is προμηθία.'

1037 τῷ σῷ δικαίῳ: i.e., 'you dissuade me from this deed because, as you say, you are anxious for my welfare. Am

EL. Never fear to suffer that from me.
 CHR. Time enough in the future to decide that.
 EL. Begone; there is no power to help in thee.
 CHR. Not so; but in thee, no mind to learn.
 EL. Go, declare all this to thy mother!
 CHR. But, again, I do not hate thee with such a hate.
 EL. Yet know at least to what dishonour thou bringest me.
 CHR. Dishonour, no! I am only thinking of thy good.
 EL. Am I bound, then, to follow thy rule of right?
 CHR. When thou art wise, then thou shalt be our guide.
 EL. Sad, that one who speaks so well should speak amiss!
 CHR. Thou hast well described the fault to which thou cleavest.
 EL. How? Dost thou not think that I speak with justice?
 CHR. But sometimes justice itself is fraught with harm.
 EL. I care not to live by such a law.
 CHR. Well, if thou must do this, thou wilt praise me yet.
 EL. And do it I will, no whit dismayed by thee.
 CHR. Is this so indeed? Wilt thou not change thy counsels?
 EL. No, for nothing is more hateful than bad counsel.
 CHR. Thou seemest to agree with nothing that I urge.

ἔχθος] *ἄχθος* Γ. **1036** *προμηθίας*] *προθυμίας* Γ. **1038** Meineke conj. *φρονῆς ποθής*, ἡγήσεις.—*σὺ νῷν* made in L from *συνών*. **1047—1049** F. W. Schmidt would read the verses in this order: 1049, 1048, 1047. **1047** οὐδέν *ἐστιν* οὐδέν *τι*,

I not, then (*δῆτε*), to obey my own sense of duty? Must I obey yours instead? The peculiarity of the phrase is that *τῷ σῳ δίκαιῳ* means here, ‘what is right according to you,’ whereas it would normally mean, ‘the right on which you rely,’ ‘your plea, or claim.’ Cp. 1110 *τὴν σὴν κληδόνην*.

1039 ἦ δεινόν: cp. *Ant.* 323 ἦ δεινόν, φόβοι γε, καὶ ψευδῆ δοκεῖν.—εὖ λέγουσαν, because the sentiment expressed by Chrysothemis is sound in itself: *ἔξαμαρτάνειν*, because Chrysothemis assumes that true wisdom is *now* upon her own side, and not upon Electra’s. [Not: ‘It is sad that *I* should speak aright and yet *miss my aim*,’—produce no result.]

1040 φ σύ πρόσκεισται κακός: cp. 240 n.; *κακός*, instead of acc. *κακόν*, the antecedent drawn into the relative clause (cp. *Tr.* 1060 f.).—Chrysothemis means that Electra εὐ λέγει, as upholding a right principle, but *ἔξαμαρτάνει*, in proposing a desperate scheme.

1041 *f.* τὸ δ'; οὐ δοκῶ σοι κ.τ.λ.: ‘You say that I am in error. How then?’ Chrysothemis had already admitted that τὸ δίκαιον was with Electra (338): she does so here also, but argues, as before, from expediency alone.

1044 εἰ ποῆσαι: for the fut. indic. (‘if you are going to do this’) cp. *Ai.* 1155 εἰ γὰρ ποῆσαι, τοθὶ πημανοῦμενος: *Ph.* 66 εἰ δὲ ἐργάσει | μὴ ταῦτα, λύπη πᾶσιν *Ἀργείοις* βαλεῖς.

1045 καὶ μήν: cp. 556 n.
1046 βούλευσαι πάλιν=μεταβούλευσαι. Cp. *Ph.* 961 εἰ καὶ πάλιν | γράμμη μετολεῖσις (‘change it back,’—not, ‘change a second time’): *ib.* 1270 μεταγνῶναι πάλιν. Aesch. *Theb.* 1040 μηδὲ τῷ δέξῃ πάλιν (‘contrariwise’).

1048 φρονεῖν: i.e., ‘you seem to share none of my sentiments’; cp. *Ant.* 370 f. ἔμοι... | ..τοιον φρονῶν: *Il.* 4. 361 τὰ γὰρ φρονεῖς τὰ τ' ἔγω περ: *Her.* 7. 102 ἦν οἱ ἄλλοι...τὰ σὰ φρονέωσι.

- Ηλ. πάλαι δέδοκται ταῦτα κοῦ νεωστί μοι.
 ΧΡ. ἅπειμι τοίνυν· οὔτε γὰρ σὺ τάμ' ἔπη
 τολμᾶς ἐπαινεῖν οὔτ' ἔγώ τους σοὺς τρόπους. 1050
- Ηλ. ἀλλ' εἰσιθ'. οὐ σοι μὴ μεθέψομαι ποτε,
 οὐδ' ἦν σφόδρ' ἴμειρουσα τυγχάνης· ἐπεὶ
 πολλῆς ἀνοίας καὶ τὸ θηράσθαι κενά.
 ΧΡ. ἀλλ' εἰ σεαυτῇ τυγχάνεις δοκοῦσά τι
 φρονεῖν, φρόνει τοιαῦθ'. ὅταν γὰρ ἐν κακοῖς
 ἡδη βεβήκης, τάμ' ἐπαινέσεις ἔπη. 1055
- στρ. α'. ΧΟ. 1 τί τοὺς ἄνωθεν φρονιμωτάτους οἴων-
 2 οὺς ἐσορώμενοι τροφᾶς
 3 κηδομένους ἀφ' ὃν τε βλάστ-
 4 ωσιν ἀφ' ὃν τ' ὄνασι εὐρ-
 5 ωσι, ταδὲ οὐκ ἐπ' ἵσας τελοῦμεν;
 6 ἀλλ' οὐ τὰν Διὸς ἀστραπὰν
 7 καὶ τὰν οὐρανίαν Θέμιν,
 8 δαρὸν οὐκ ἀπόνητοι. 1060
- and Brunck. 1050 f. Stobaeus *Flor.* 2. 29 quotes these two vv. as from the *Φαῖδρα*.—Bergk would re-arrange vv. 1050—1057 in this order: 1055—1057, 1052—1054, 1050, 1051. 1052—1057 These six vv. are rejected by Morstadt. 1052 οὐ σοι] οὐ σοι L.—Elmsley (on Eur. *Med.* 1120) conj. οὐτοι σοι: Monk, οὐ γάρ σοι: Nauck, οὐχι σοι, or οὐ μή σοι: Wecklein, ἀλλ' εἰσιθ' εἰσω 'γώ οὐ.—μεθέψομαι] καθέψομαι Γ. Elmsley conj. μετάστωμαι, if οὐ μή σοι be kept (*Quart. Rev.* vii. p. 454). 1053 ἦν...τυγχάνης] ἦν (made from ἦν)...τυγχάνης L (with ει written over η): ε...τυγχάνεις Γ. 1057 ἔπη] ἔπη L.

1049 ταῦτα, her own rules of conduct, as distinguished from her sister's.—**νεωστί**: for the quantity of *τι* in these adverbs, see on *O. C.* 1251.

1051 τολμᾶς, 'bring thyself' to do it; cp. *O. C.* 184 τόλμα... | .. ὅ τι καὶ πόλις | τέτροφεν ἀφίλον ἀποστυγεῖν: and *Ph.* 82 n.

1052 οὐ σοι μὴ μεθέψομαι. When οὐ μή stands with the fut. indic., it can express either (1) a prohibition, if joined with the 2nd pers.; or (2) a denial, as here, if joined with the 1st or 3rd pers. Cp. Ar. *Ran.* 508 οὐ μή σ' ἔγώ | περιοψομάτελθοντ'. See n. on *O. C.* 177.

1054 καὶ τὸ θηράσθαι κενά: cp. *Ant.* 92 ἀρχὴν δὲ θηρᾶν οὐ πρέπει τάμήχασα: and for *καὶ*, *Plat. Prot.* p. 317 Α πολλὴ μωρία καὶ τοῦ ἐπιχειρήματος ('the very attempt is ridiculous').—**κενά**, vain dreams that her sister could ever feel and

act with her: cp. 1031 σοι γὰρ ὠφέλησις οὐκ ἔν.

1056 f. ὅταν γάρ κ.τ.λ.: like the warning with which she concludes at v. 430. Schol.: παρὰ τὸ 'Ομηρικὸν, ρεχθὲν δὲ τε νήπιος ἔγνω (Π. 17. 32).—**βεβήκης**:

979 n. **1058—1097** Second στάσιμον. 1st strope, 1058—1069, = 1st antistr., 1070—1081: 2nd str., 1082—1089, = 2nd antistr., 1090—1097. For the metres see Metrical Analysis.

The contrast between the attitude of the two sisters suggests the theme of this ode. Why does not Chrysothemis follow the example of natural piety which the very birds of the air set before us? But impiety will not go unpunished. Let the spirit of Agamemnon hear that Electra now stands utterly alone. She has chosen to suffer, and is ready to die, in

EL. My resolve is not new, but long since fixed.

CHR. Then I will go; thou canst not be brought to approve my words, nor I to commend thy conduct.

EL. Nay, go within; never will I follow thee, however much thou mayst desire it; it were great folly even to attempt an idle quest.

CHR. Nay, if thou art wise in thine own eyes, be such wisdom thine; by and by, when thou standest in evil plight, thou wilt praise my words.

CH. When we see the birds of the air, with sure instinct, ^{1st} careful to nourish those who give them life and nurture, why do ^{strope.} not we pay these debts in like measure? Nay, by the lightning-flash of Zeus, by Themis throned in heaven, it is not long till sin brings sorrow.

1058—1069 L divides the vv. thus:—τι— | οιωνούσ— | τροφᾶσ— | τε βλα-
στωσιν—έπωροι— | ἀλλ' οὐ— | καὶ τὰν— | δαρδν— | ω χθονία— | κατά— | θτα—
| ἀχθευτα—δνελόη. **1061** βλάστωσιν Schaefer: βλαστώσιν MSS., and Ald.; also Suidas s. v. ἀνωθεν. **1063** ἀλλ' οὐ
τὰν Turnebus: ἀλλ' οὐ μὰ τὰν MSS., which Bergk and Wecklein retain (reading πτεριμον
for τὸν in the antistr., v. 1075). **1064** οὐρανίαν L has the second ν in an

her righteous cause. May she yet prevail!

1058 f. ἀνωθεν here = ἀνω: so 1449
ξεωθεν: Τρ. 601 ξεωθεν: Ant. 521 κάτωθεν.
—οιωνούσ with οῖ (the only example in this word): cp. 1001 ταιοῦτον: Od. 7. 312 τοῖς ἐών οἰδες ἔστι.—The stork was especially a type of parental and filial piety: Ar. Av. 1355 ἐπήν ὁ πατήρ ὁ πελαργὸς ἐκπετησίμους | πάντας ποήσῃ τοὺς πελαργιδῆς τρέψειν, | δεῖ τοὺς νεοτοὺς τὸν πατέρα πάλιν τρέψειν. Suidas s. v. ἀντιπελαργεῖν: παρούση ἐπὶ τῶν τὰς χάρατας ἀποδιδύτων.

1059 f. ἑστορώμενοι: for the midd., cp. Tr. 909 εἰσορωμένη, ib. 306 ὄρωμένη: O. C. 244 προσορωμένα: Ant. 593 δρῶμαι. —(τούτων) ἀφ' ὀν: cp. O. C. 1388 κτανεῖν θ' οὐφ' ὑπὲρ ἔξειηλασι.

1061 f. εὑρωσι, where εὑρωνται would be more usual: cp. 1305 μέγ' εὑρεῖν κέρδος.—ἐπ' ίσας, sc. μολπας: cp. Her. 1. 74 διαφέρουσι σφι ἐπὶ ίσης τὸν πόλεμον. For similar phrases, cp. n. on Ant. 994 (δι' δρθῆσ).

1063 ἀλλ' οὐ τὰν κ.τ.λ. Although the text in the antistrophic v., 1075, is uncertain, it seems probable that the words Ηλέκτρα, τὸν δέ πατρὸς there represent the true metre, and that therefore Tur-

nebus was right in deleting μὰ before τὰν here. μὰ is similarly omitted in O. T. 660, 1088, Ant. 758.

1064 τὰν οὐρανίαν Θέμιν. Pindar, in a ὕμνος for the Thebans (fr. 30), celebrates τὰν εὐθυνον Θέμιν οὐρανίαν, brought by the Fates from the Ocean stream to Olympus, where she was wedded to Zeus, and gave birth to the ἀλαθέας Όρες, ‘the true Seasons,’ who come so surely in their turn. Thus there is a twofold fitness in the mention of her here. She is the goddess of just counsel, enthroned beside Zeus (Διὸς.. πάρερδος.. Θέμις, Pind. Ol. 8. 21); and her faithful daughters will bring the time of vengeance.

1065 ἀπόντροι = ἀπονοι, free from trouble or suffering; a form found elsewhere only in the adv. ἀπόντρωται (Her. 2. 14). The reference is explained by the words, τάδε οὐκ ἐπ' ίσας τελούμεν; ‘Those of us mortals who neglect these duties do not long escape suffering.’ A reflection suggested by the conduct of Chrysothemis is softened by being put in a general form.—Others suppose that Aegisthus and Clytaemnestra are the subjects of ἀπόντροι: but the context clearly excludes this.

9 ὁ χθονία βροτοῖσι φά-
 10 μα, κατά μοι βόασον οἰκ-
 11 τρὰν ὅπα τοῖς ἔνερθ' Ἀτρεί-
 12 δαις, ἀχόρευτα φέρουσ' ὄνειδη.

ἀντ. α'.

1 ὅτι σφίν ἥδη τὰ μὲν ἐκ δόμων νοσεῖ
 2 <δὴ>, τὰ δὲ πρὸς τέκνων διπλῆ
 3 φύλοπις οὐκέτ' ἔξισοῦ-
 4 ται φιλοτασίω διαι-
 5 τα. πρόδοτος δὲ μόνα σαλεύει
 6 Ἡλέκτρα, τὸν ἀεὶ πατρὸς
 7 δειλαία στενάχονσ', ὅπως
 8 ἀ πάνδυρτος ἀγδών,
 9 οὔτε τι τοῦ θανεῖν προμη-
 10 θήσ, τό τε μὴ βλέπειν ἔτοι-
 11 μα, διδύμαν ἐλοῦσ' Ἐρι-
 12 νύν. τίς ἀν εὐπατρις ὁδε βλάστοι;

1070

1075

1080

erasure (from σ?). **1070** σφίν ἥδη Schaefer: σφίσιν ἥδη L, with most MSS., and Ald. (σφίσιν γ' ἥδη r, σφίσιν ἥδη Triclinius); σφίσιν δὴ Erfurdt. **1071** νοσεῖ δὴ Triclinius: νοσεῖται MSS., and Ald.: νοσεῖται a gloss in C, cod. Par. 2794. For

1066 χθονία, preceding βροτοῖσι, serves to indicate that the dead are meant (cp. 462 βροτῶ n.): the dat. is ethic, denoting those who perceive the φάμα. Others understand βροτοῖσι of the living, and explain the dat. as virtually = a gen.; ‘rumour on the part of mortals,’ = ‘a rumour which proceeds from them.’ (For such a dat., cp. *Ant.* 861 ἀμετέρου πότμου κλεινοῖς Δαβδακίδαισιν, n.) This seems less simple and less forcible.

φάμα: cp. Pind. *O.* 8. 81, where the news of an athlete's victory is brought to his dead father in the under-world by Ἄγγελα, daughter of Hermes; also *O.* 14. 20 ff., where Ἄχω is charged with a message ‘to the dark house of Persephone.’

Some write Φάμα. Aeschines mentions Φῆμος θεοῦ μεγίστης βωσίν at Athens (or. 1. § 291: cp. Hes. *Op.* 761 f.). But here, I think, φάμα rather hovers on the verge of personification than is actually personified, just as in Her. 9. 100 φῆμι.. ἐσ-
έπτατο ἐς τὸ στρατόπεδον. So in *Od.* 24. 413, δσσα δ' ἀρ' ἄγγελος ὥκα κατὰ πτόλιν φέρετο πάντη, we need not write “Οσσα.”

1067 κατά.. βόασον: for the tmesis, cp. *O. T.* 1198 κατὰ μὲν φθίσας: *Ant.* 977 κατὰ δὲ τακόμενοι.—μοι: cp. 144.

1068 f. Ἀτρεδαῖς. As τέκνων in 1071 shows, the ref. is to Agamemnon only; for the plur., cp. 1419 οἱ γάστινα κείμενοι: Aesch. *Cho.* 49 τοὺς γάστας | νέρθεν.

δχόρευτα: cp. *O. C.* 1222 f. (death) ἀνυψέντας | ἀλυρος ἀχόρος: Aesch. *Suppl.* 681 (war) ἀχόρον ἀκίθαρον: *Eum.* 331 ὕμνος (of the Furies).. ἀφόρυκτος: Eur. *Tro.* 121 ἀτα.. ἀχόρευτος: *I. T.* 146 ἀλύροις ἐλέγοις.—The δνείδη are the dis-
honours of the house,—not reproaches to the spirit of Agamemnon for inactivity; though it is implied, of course, that now more than ever his aid is needed.

1070 νοσεῖ answers to οἰωνούς (— — —) in 1058: it is certain, therefore, that a syllable has dropped out after it. δή (supplied by Triclinius) is at least tolerable, and is not precluded by ἥδη: cp. Eur. *Tro.* 233 δοῦλαι γάρ δή (‘very slaves’) | Δωρίδος ἐρμέν χθονὸς ἥδη. So here δή will emphasise νοσεῖ. For other conjectures, see Appendix.

1071 ff. τὰ δὲ πρὸς τέκνων, acc.: lit., ‘as to the relations between their children’. —διπλῆ φύλοπις, ‘strife between two,’ ‘strife of sister with sister.’ The use of the word in ref. to a private quarrel is like that of πολέμους in 219.

οὐκέτ' ἔξισονται, ‘is no longer equal-

Voice that comest to the dead beneath the earth, send a piteous cry, I pray thee, to the son of Atreus in that world, a joyless message of dishonour;

tell him that the fortunes of his house are now distempered ; while, among his children, strife of sister with sister hath broken the harmony of loving days. Electra, forsaken, braves the storm alone ; she bewails alway, hapless one, her father's fate, like the nightingale unwearied in lament ; she recks not of death, but is ready to leave the sunlight, could she but quell the two Furies of her house. Who shall match such noble child of noble sire ?

other conjectures see comment. and Appendix. **1075** Ἡλέκτρα τὸν ἀεὶ πατρὸς MSS. (In L πατρὸς is written πῆσ.) For conjectures, see comment. **1077** πάνδυρτος Porson (*Advers.* p. 211) and Erfurdt: πανόδυρτος MSS. **1078** οὐτέ [οὐδέ] Γ.—τὸν θανεῖν] τὸν μὴ θανεῖν C. **1079** μὴ made in L from μῆν. **1081** τίς ἀν οὐτῶν Triclinius: τίς ἀν οὐτῷ Γ, and Ald.

ised'; i.e., cannot be resolved into harmony, does not permit unity of feeling, φιλότασιώ διαιτη, in a friendly home-life; for the dat. seems to be modal rather than instrumental. The boldness of the phrase resides in the fact that διπλῆ φύλωσις, 'strife between two', is treated as='two who are at strife,' and so ἔξισται expresses what would more properly be said of the sisters' minds. The schol. gives the sense rightly: οὐκέτι ήσα φρονοῦσι ως ἐν φιλή διαιτώμεναι, ἀλλὰ σταυράζουσι πρὸς ἀλλήλας.

It is also possible, though (I think) less natural, to take the dat. φιλότασιώ διαιτη as depending on ἔξισται ('is no longer compatible with friendly intercourse').

1074 σαλεύει: O. T. 22 πόλις.. | ἥη σαλεύει. Plato similarly applies the word to persons, ἐν νεσοῖς η γήρα σαλεύοντας (*Lettg.* 923 B).

1075 Ηλέκτρα, τὸν ἀεὶ πατρὸς. The traditional interpretation, preserved in the scholia, took πατρὸς with στενάχουσ', as='mourning for her sire,' and τὸν ἀεὶ as=τὸν ἀεὶ χρόνον. The gen. in this sense is quite tenable: cp. Il. 22. 424 (quoted by schol.) τῶν πάντων οὐ τόσον δδύρομαι, ἀχνύμενός περ, | ως ἐνός: Od. 14. 40 ἀντιθέουν γάρ ἀνάκτος δδύρομενος καὶ ἀχείων | θμαι: Eur. I. A. 370 Ελλάδος μάλιστ' ἔγωγε τῆς ταλαιπώρου στένω. The phrase τὸν ἀεὶ χρόνον is also frequent (Eur. *Ph.* 1520 f.; Plat. *Gorg.* 525 c, E): cp. Ai. 342 τὸν εἰσαει | ... χρόνον. But there is nothing to show that τὸν ἀεὶ could be used, without χρόνον, as='for ever': in O. C. 1584 the words τὸν ἀεὶ conceal

some corruption: in *Tr.* 80 we should read εἰς τό γ' (not τὸν) υστερον.

Hence it is now generally held that this verse is corrupt. But no certain correction has yet been proposed. The word ἀεὶ is clearly genuine: hence θάνατον πατρὸς (Fröhlich) is improbable. πατρὸς must also be right: since the comparison with the ἀγδῶν (used by Electra herself, 147) at once indicates—as, indeed, the whole context does—that the doom which she mourns is not *her own*. This excludes Dindorf's conjecture, τὸν ἐδὼν πέτυμον. Schneidewin proposed Ηλέκτρα, πέτυμον ἀεὶ πατρὸς, retaining μᾶ after ἀλλ' οὐ in 1063: but this is metrically wrong, since μᾶ is always short.

Far the best conjecture is Heath's, ἀ παῖς, οὔτον ἀεὶ πατρὸς. A marginal gloss on ἀ παῖς, namely 'Ηλέκτρα, would easily cause the corruption, especially since the words τὸν ἀεὶ so often stand together.

1077 πάνδυρτος is the form used by Aesch. *Pers.* 940 and Eur. *Hec.* 212. As the MSS. have πανόδυρτος here (a form not found in Tragedy), so they sometimes change δύρομαι to δδύρομα, as in O. T. 1218.—Cp. 147 ἀ στονόσσος'.

1078 f. οὐτε..τε: cp. 350.—τδ..μὴ βλέπειν, instead of the simple inf.: for the art., cp. 1030 (n.).

1080 διδύμαν..Ἐρινύ, Aegisthus and Clytaemnestra. So the word is applied to Helen (Aesch. *Ag.* 749, Verg. *Aen.* 2. 573) and to Medea (Eur. *Med.* 1260).

1081 τίς ἀν εὑπατρύς κ.τ.λ.: 'what

- στρ. β'. οὐδεὶς τῶν ἀγαθῶν <γὰρ>
 2 ζῶν κακῶς εὐκλειαν αἰσχῦναι θέλει
 3 νώνυμος, ὡς παῖ παῖ.
 4 ὡς καὶ σὺ πάγκλαυτον αἰῶνα κουνὸν εἴλου, 1085
 5 τὸ μῆ καλὸν καθοπλίσασα δύο φέρειν ἐν ἐνὶ λόγῳ,
 6 σοφά τ' ἀρίστα τε πᾶς κεκλήσθαι.
- ἀντ. β'. ζώης μοι καθύπερθεν 1090
 2 χειρὶ καὶ πλούτῳ τεῶν ἔχθρῶν ὅσον
 3 νῦν ὑπόχειρ ναίεις.
 4 ἐπεὶ σ' ἐφεύρηκα μοίρα μὲν οὐκ ἐν ἐσθλῷ
 5 βεβῶσαν· ἀ δὲ μέγιστ' ἔβλαστε νόμιμα, τῶνδε φερο-
 μέναν 1095

1082—1089 L divides the vv. thus:—οὐδεὶς— | εὐκλειαν— | νώνυμος— | ὡς καὶ
 —αἰῶνα— | τὸ μῆ καλὸν— | δύο— | σοφά τ'—κεκλήσθαι. **1082 f.** These two
 vv. are quoted by Stobaeus *Flor.* 37. 4.—After τῶν ἀγαθῶν a syllable is wanting in the
 MSS. (answering to the last syll. of καθύπερθεν in 1090): Hermann supplies γὰρ: Lange, *rat*: Schneidewin, ἀ (changing θέλει to θέλω: so, too, Bergk and Blaydes).

1084 νώνυμος made in L from νωνύμως. **1085** πάγκλαυτον L: πάγκλαυστον
 A, with most MSS., and Ald.—αἰῶνα κουνὸν the MSS., without variant. In L αἰῶνα
 is thus divided between two vv., and so in Ald. For conjectures see Appendix.

woman so truly noble is likely ever to be born?' Will the world see again a maiden so worthy of her descent? *εὐπατρός* is chosen so as to suggest the *father* to whom she was so loyal. Cp. Byron, *The Giaour*, v. 6, 'When shall such hero live again?'

1082 οὐδεὶς τῶν ἀγαθῶν <γὰρ>. This is a comment on Electra's devotion, as just described. The train of thought is;—'Yet such devotion might be expected in one who is truly noble (in nature as well as in race); for no generous soul will stoop to baseness.' By τῶν ἀγαθῶν here are meant *οἱ καλῶς πεφύκτες* in the full sense (989 n.). The quality of Electra's heroism is such as belongs to them generally; though the degree of it she is unique.

1083 f. ζῶν κακῶς, by an unworthy, a base life (cp. 989 δῆν.. αἰσχρῶς); opposed to καλῶς δῆν (Aī. 479).—νώνυμος, proleptic; cp. 18 (*σαφῆ*), 242 (*ἐκτίμους*).

1085 πάγκλαυτον αἰῶνα κουνόν, 'a life of mourning, shared with thy friends, i.e., with the unavenged father whose spirit is mourning in the world below (cp. 847 n.). For this sense of κουνόν, cp. Aī. 265 ff.: πότερα δ' ἄν, εἰ νέμοι τις αἴρεσιν, λάθος, | φύλους ἀνῶν αὐτὸς ἡδονάς ἔχειν, | ἢ κουνός ἐν κουούσι τις λυπεῖσθαι

ξωνών; 'to pain thy friends, and have delights thyself, or to share the grief of friends who grieve?' If it be objected that here there is nothing to define the reference of κουνόν, the answer is that the thought of her father pervades the whole context from 1074 onwards. I incline to believe, then, that the text is genuine; though I grant that κουνόν leaves room for doubt. Conjectures will be found in the Appendix.

εἶλον: the 'choice' is illustrated by Electra's replies to the Chorus in the Parodos (121—250), and it is to these more especially that they allude.

1087 τὸ μῆ καλὸν καθοπλίσασα. I believe that καθοπλίσασα is corrupt, and has supplanted some word which meant 'having rejected' or 'spurned.' In the antistrophic verse (1095), βεβῶσαν, ἀ δὲ μέγιστ' ἔβλαστε κ.τ.λ., two short syllables (ἀ δὲ) correspond with the (now) long final of καλόν. The best conjecture is J. H. Heinrich Schmidt's *ἀπολακτίσασα*, which gives precisely the required sense, and also an exact metrical correspondence with the antistrophe. Cp. Aesch. *P. V.* 651 σὺ δ', ὡς παῖ, μῆ ἀπολακτίσης λέχος | τὸ Σηνός: Eum. 141 καπολακτίσασ' ὑπνον. Only, if this was

No generous soul deigns, by a base life, to cloud a fair ^{2nd} life
repute, and leave a name inglorious; as thou, too, O my ^{strophe.}
daughter, hast chosen to mourn all thy days with those that
mourn, and hast spurned dishonour, that thou mightest win at
once a twofold praise, as wise, and as the best of daughters.

May I yet see thy life raised in might and wealth above thy ^{2nd anti-}
foes, even as now it is humbled beneath their hand! For I have ^{strophe.}
found thee in no prosperous estate; and yet, for observance of
nature's highest laws, winning

1087 καθοπλίσασα MSS. (made in A from καθοπλίσασθαι). For conjectures see comment.

1088 φέρειν] Nauck writes φέρη δ' (i.e. φέρει δ'). — ἐν ἐνι λόγῳ] ἐν λόγῳ MSS. (except T), and Ald. The metre (cp. 1096) shows that a short syllable is wanting; hence ἐν γε λόγῳ Triclinius (T). ἐν was added by Brunnck. Hermann quotes a gloss from the Leipsic MSS. a and b, ἀποφέρεσθαι ἐν ἐνι λόγῳ. **1091** χειρὶ¹ Eustathius p. 1083, 17: χειρ MSS., and Ald.—τῶν ἔχθρῶν MSS.: for τῶν Hermann conj. τεῶν: L. Lange, τοσύνδ' (received by Nauck and Wecklein). **1092** ὑπόχειρ Musgrave: ὑπὸ χείρα MSS. (ὑπὸ χέρα Erfurdt.). **1093** ἐφύρηκα Dindorf: ἐφύρκα MSS. **1094** ἐν ἐσθλῷ] ἐν is omitted by L, but is present in A (and in Ald.): the later MSS. are divided; and some of them (as Vindobonensis, Pal., and L²) have ἐπ.

the original word, then we must suppose that it had been partly obliterated before the conjecture καθοπλίσασα took its place. The same remark, however, applies more or less to the other conjectures, as ἀποπνίσασα (Gleditsch, prefixing δ': Blaydes, prefixing τ'): καταπόνσα (Paley): καθαγνίσασα (Campbell, 'purging away as by fire'): καθιππάσασα (Hermann; but the act, form does not occur).

If καθοπλίσασα be retained, the choice is between two explanations, of which I prefer the first.

(1) 'Having vanquished dishonour' (schol. καταπολεμήσασα τὸ αἰσχρόν), i.e., having overcome the temptation of ignoble ease and security. καθοπλίσω elsewhere means to 'arm' or 'equip,' never 'to subdue by arms'; if it has the latter sense here, it follows the analogy of such compounds as κατακοντίσω, καταιχμάσω, κατατοξεύω.

(2) 'Having made ready an unlovely deed': i.e., the vengeance on the murderers.—See Appendix.

1088 φέρειν, so as to win (cp. 872 μολεῖν), = φέρεσθαι, as O. T. 590 (n.). Cp. Ph. 117 ὡς τοιτό γ' ἔρχεται δύο φέρει δωρήματα.—ἐν ἐνι λόγῳ, 'in,' or as we say, 'on,' one account: cp. ἐν λόγῳ εἶναι, etc.

1090 οἱ. καθίπερθεν, an epic word not elsewhere used in Tragedy: this figu-

rative sense of it is not Homeric, but is frequent in Herodotus (as 8. 60 τῶν ἔχθρῶν κατίπερθε γενέσθαι: cp. 1. 67, 5. 69).—τεῶν, for the MSS. τῶν, is the simpler and far more probable correction than τοσόνδ' (cr. n.). The epic and Ionic τέος is used in lyrics by Aesch. (P. V. 162, Th. 105, 108): in Ant. 604 (lyr.) the MSS. give τέαν, which seems right: and in Eur. *Heracl.* 911 (lyr.) τέος is the best correction of θέος.

1092 ὑπόχειρ (Musgrave's correction of ὑπὸ χείρα) is not elsewhere extant, but is correctly formed (cp. ἐπίχειρ, ἀντίχειρ), and is placed beyond reasonable doubt by the metre (= 1084 νώνυμος, ὡς παῖ παῖ). ὑποχείριος is frequent in this sense.

1094 οἱ. μοιρά..οὐκ ἐν ἐσθλῷ βεβόσαν: cp. 1086 οἱ. ἐν κακοῖς | βεβήκησ, and 979 n.

1095 οἱ. μέγιστα..νόμιμα, those 'unwritten and unfailing' laws of the gods which prescribe natural piety in human relationships. See on Ant. 454 f. ἄγραπτα κάσφαλῆ θεῶν | νόμιμα: and O. T. 865 ff. νόμοι..ὑψίποδες, οὔραίνων | δι' αἴθέρα τεκνώθεντες, ὧν "Ολυμπος | πατήρ μύνος.—Ἐβλαστε: they are the greatest that have ever 'come into existence,' being of divine origin, and antecedent to any human law: δέλ ποτε | γῆ ταῦτα, κούδεις οἰδειν ἐξ ὅτου 'φάνη (Ant. 456).

6 ἄριστα τῷ Ζηνὸς εὐσέβειά.

ΟΡΕΣΤΗΣ.

- ἄρ', ὡ γυναικες, ὁρθά τ' εἰσηκούσαμεν,
ὁρθῶς θ' ὁδοιποροῦμεν ἔνθα χρήζομεν;
ΧΟ. τί δ' ἔξερευνάς καὶ τί βουληθεὶς πάρει; 1100
ΟΡ. Αἴγισθον ἔνθ' ῥωκηκεν ἴστορῶ πάλαι.
ΧΟ. ἀλλ' εὖ θ' ἵκανεις χῶ φράσας ἀζήμιος.
ΟΡ. τίς οὖν ἀν ὑμῶν τοῖς ἔσω φράσειν ἀν
ἥμῶν ποθεινὴν κοινόπουν παρουσίαν;
ΧΟ. ηδ', εἰ τὸν ἄγχιστον γε κηρύσσειν χρεών. 1105
ΟΡ. οὐθ', ὡ γύναι, δῆλωσον εἰσελθοῦντος ὅτι
Φωκῆς ματεύοντος ἄνδρες Αἴγισθον τινες.

1097 ἄριστα τῷ Διὸς εὐσέβειά MSS. (except T), and Ald.: for Διὸς Triclinius wrote Ζηνὸς. In L, the schol. on 1095 notices a ν. l. ἄριστα for ἄριστα: the schol. on 1097 has γρ. ἄριστα ταξῆνδος. For Διὸς, Gleditsch and Michaelis conj. πατρὸς. Wecklein writes ἄριστον αἰνον δι' εὐσέβειαν: L. Lange conj. κράτος τ' ἄριστεια τ' εὐσέβειά: Nauck (formerly), ἄριστα τὰν σὰν δι' εὐσέβειαν: Bellermann, ἐπιστάτα Ζηνὸς εὐσέβειαν.

τῶνδε φερομέναν ἄριστα: 'on account of these,—i.e., for observance of them,—winning excellent things,' 'winning an excellent reward,'—viz., praise of the noblest kind. τῶνδε is then a causal gen.: cp. O. T. 48 σωτῆρα κλήσει τῆς πάρος προθυμίας. That this is the sense of φερομένα here, is strongly suggested by other passages; cp. 968 f. εὐσέβειαν.. | ..οἵσει, and esp. O. T. 863 ff. εἰ μοι ξυνεῖη φέροντι (=φερομένῳ) | μοῖρα τὰν εὐσεπτον ἀγνείαν λόγων | ἔργων τε πάντων, ὡν νόμοι πρόκεινται | ὑψίποδες ('winning the praise of reverent purity,' etc.). Some take ἄριστα as =ἄριστεια ('winning the foremost place' in respect to these laws): an impossible sense for it. ἄριστα might, indeed, be taken with τῶνδε as possessive gen.; 'winning the best things belonging to these laws,'—their best gifts; those, namely, which they bring to those who obey them. But this would be somewhat forced.

I formerly understood:—'in respect to these laws, prospering full well': ἄριστα being then an adv., while φερομέναν is used as in Thuc. 2. 60 § 3 καλῶς.. φερόμενος τὸ καθ' ἕαντόν: 5. 15 § 2 εὖ φερόμενοι: 5. 16 § 1 εὖ φερόμενος ἐν στρατηγίαις. This view is recommended by the fact that φερομέναν ἄριστα then forms a clear antithesis to μοῖρα.. οὐδὲ ἔσθλα βεβώσαν. But two points are against it. (1)

τῶνδε, as a genitive of relation, is somewhat awkward; though we might compare Thuc. 3. 92 § 4 τοῦ πρὸς Ἀθηναίους πολέμου καλῶς ἔδικει αὐτοῖς ἡ πόλις καθίστασθαι... τῆς τε ἐπὶ Θράκης παρόδου χρησίμως ἔξειν: and id. 1. 36 § 2 Σικελίας καλῶς παράπλον κέιται. (2) The poet's usage, as we have seen, favours the other sense of φερομέναν.

1097 τῷ Ζηνὸς εὐσέβειά, 'by thy piety towards Zeus': for the objective gen., cp. O. T. 239 θεῶν εὐχαῖσι. The MSS. have Διὸς, against metre, just as in Tr. 956 they have τῷ Διὸς ἀλκιμον γύρον. In both places, Ζηνὸς, the correction of Triclinius, seems the best. Here, indeed, to judge by a marginal scholium in L (cr. n.), Ζηνὸς may have been an old variant. The change of Ζηνὸς into Διὸς is such as might have been due to a slip of memory in actors, by whom the tragic texts had been much corrupted even before 330 B.C.—Recent criticism is inclined to suspect some deeper fault here (see cr. n.); but, as it seems to me, without good reason.

1098—1383 Third ἐπιειδόν. Orestes and Pylades present themselves as Phocians, followed by two attendants (1123), one of whom carries a bronze urn.

Orestes reveals himself to Electra, who gives utterance to her joy (1098—1287).

the noblest renown, by thy piety toward Zeus.

Enter ORESTES, with PYLADES and two attendants.

OR. Ladies, have we been directed aright, and are we on the right path to our goal?

CH. And what seekest thou? With what desire hast thou come?

OR. I have been searching for the home of Aegisthus.

CH. Well, thou hast found it; and thy guide is blameless.

OR. Which of you, then, will tell those within that our company, long desired, hath arrived?

CH. This maiden,—if the nearest should announce it.

OR. I pray thee, mistress, make it known in the house that certain men of Phocis seek Aegisthus.

1098 δρθῶς θ' τ: δρθῶς δ' Α, with most MSS., and Ald. In L the 1st hand wrote δρθῶς only, and δ' was added by S. **1101** ιστορῶ] Schol. in L, γρ. μαστεύω. **1102** ἀλλ' εῦ θ' L, with most MSS., and Ald.: δρθῶς τ (ἀλλ' εῦθ' being written over it in L² and Vindobonensis). **1107** ματένοντος τ: μα..στενόνος' L, a letter (ν?)

He then speaks of his plans. The Paedagogus enters (1326), and urges them to lose no more time. Orestes and Pylades, with their attendants and the Paedagogus, enter the house (1375).

Electra, after a brief prayer, follows them in (1383).

1098 f. ἐποκούσαμεν, i.e., from some one in the neighbourhood. These envoys from Strophius (1111) are not supposed to have travelled with the messenger from Phanoteus (670). The poet has skilfully varied the dialogue from the similar one in 660 ff.

δρθῶς θ'. The v. l. θ' for θ'', though it has the better authority, is improbable here. For instances in which τε can fitly be followed by δέ, see *Ant.* 1096 (n.), *Tr.* 143 (n.).—ἐνθα here = 'whither': *Ph.* 1466.

1101 Αἴγισθον: for the constr., cp. *Ph.* 444 τοῦτον οὐσθ' εἰ κῶν κυρεῖ; (n.)—φέκηκεν, 'has fixed his abode,'—a light touch of dramatic irony, since his tenure of it is so nearly at an end. *Plat. Legg.* 666 Ε οὐκ ἐν ἄστεοι κατῳκήστων (but nomads).

1102 ἀλλ', 'well': cp. *Tr.* 229 ἀλλ' εὐ μὲν ἔγμεο'.—χά φράσας: cp. *Pind. P.* 4. 117 δύμους πατέρων.. | φράσσατε μοι: *Aesch. Suppl.* 492 ὅπδους δὲ φράστοράς τ' ἐγχωρίων: *Xen. Cyr.* 5. 4. 40 ὁδὸν φραστῆρα.—δέημος, i.e. οὐκ ἔνοχος ζημιά: schol. ἀμεπτος.

1103 f. τίς..φράστεν ἄν; For the

form of the request, cp. 660 (n.); *O. C.* 70 ἀρ̄ ἄν τις αὐτῷ πομπὸς ἐξ ἡμῶν μόλις; For the doubled ἄν, 333 (n.).

ποθενήν, passive, 'desired,' as in *Ph.* 1445 (the only other place where Soph. has the word). Cp. 666 f., σοι φέρων ἥκω λόγους | ἡδεῖς. The Chorus are meant to understand that the arrival of the new comers has been expected, and will prove welcome, as confirming the news from Phocis. To the ear of the spectator ποθενήν suggests the longing of Electra for her brother's return.—κοινόντων (found only here) recalls κοινόπλοιον (ὅμιλαν) in *Ai.* 872.

1105 τὸν δύχιστον: i.e., nearest in kin to Clyt. and Aegisthus; the Chorus do not surmise her relationship to the young Phocian. For the general masc., cp. 145, 1026.

1106 θ', δ γύναι. As θητεία was used in entreaty (*O. T.* 46), it is not, in itself, abrupt; but the tone of the direction implies ignorance of Electra's rank, and is thus in keeping with the part of the Phocian ξένος. Orestes,—who thought that he recognised her voice when it was heard from within (v. 80),—can, of course, be in no doubt as to her identity. Verse 1125 already indicates this. After v. 1148, at any rate, he would know the fact, if he had been so dull as not to discover it sooner. But he pretends not to know who she is until he hears her name pronounced by the Chorus (1171).

- ΗΛ. οἴκοι τάλαιν', οὐ δή ποθ' ἦς ἡκούσαμεν
φῆμης φέροντες ἐμφανῆ τεκμήρια;
ΟΡ. οὐκ οἶδα τὴν σὴν κληδόν'. ἀλλά μοι γέρων
ἔφειτ' Ὁρέστου Στρόφιος ἄγγελαι πέρι. 1110
- ΗΛ. τί δὲ ἔστιν, ὡς ξέν'; ὡς μὲν πέριχεται φόβος.
ΟΡ. φέροντες αὐτοῦ σμικρὰ λείψαν' ἐν βραχεῖ
τεύχει θανόντος, ὡς ὄρᾶς, κομίζομεν.
ΗΛ. οἰ γὰρ τάλαινα, τοῦτ' ἔκειν' ἥδη σαφὲς
πρόχειρον ἄχθος, ὡς ἔοικε, δέρκομαι. 1115
- ΟΡ. εἰπερ τι κλαίεις τῶν Ὁρεστείων κακῶν,
τόδ' ἄγγος ἵσθι σῶμα τούκείνου στέγον.
ΗΛ. ὡς ξένε, δόσ νυν πρὸς θεῶν, εἰπερ τόδε
κέκευθεν αὐτὸν τεῦχος, εἰς χείρας λαβεῖν,
ὅπως ἐμαυτὴν καὶ γένος τὸ πάν ὅμον
ξὺν τῇδε κλαύσω κάποδύρωμαι σποδῷ. 1120
- ΟΡ. δόθ', ἥτις ἔστι, προσφέροντες· οὐ γὰρ ὡς
ἐν δυσμενείᾳ γ' οὖσ' ἐπαιτεῖται τάδε,
ἀλλ' ἡ φίλων τις ἡ πρὸς αἷματος φύσιν. 1125
- ΗΛ. ὡς φιλτάτου μνημεῖον ἀνθρώπων ἐμοὶ^{1115 οἰ γὰρ]} ψυχῆς Ὁρέστου λοιπόν, ὡς σ' ἀπ' ἐλπίδων
οὐχ ὠνπερ ἐξέπεμπον εἰσεδεξάμην.

being erased after *a.* 1112—1114 These three vv. are rejected by A. Schöll. Nauck would re-write vv. 1113 f. thus: θανόντος αὐτῷ σμικρὰ λείψαν' ἐν κύτει | σμικρῷ φέροντες, ὡς ὄρᾶς, ἀφίγμεθα. 1114 κομίζομεν] Wecklein and Blaydes conj. προσφέρομεν. 1115 οἰ γὰρ] οἰ ἔγώ L (ἔγώ in a blot and erasure). 1116 ἄχθος] Nauck writes ἀλγος. 1119 δὸς νῦν Triclinius: δὸς νῦν most MSS., and Ald.

1108 οὐ δή ποθ': cp. *Tr.* 876 οὐ δή ποθ' ὡς θανόντα; (*n.*).

1110 f. τὴν σὴν κληδόν': cp. *Ph.* 1251 τὸν σὸν οὐ ταρβὼ φέρον.—Στρόφιος: see on 45. The name occurs nowhere else in the play.

1113 f. φέροντες, 'carrying' (in the urn), refers simply to the mode of conveyance; κομίζομεν, 'we bring,' expresses the care with which they perform their mission. In κομίζω, 'care' is indeed the primary notion (cp. κομιδή): that of 'taking a thing to a place' is secondary. φέρω and κομίζω are similarly combined in Isaetus or. 8 § 21 (referring to a funeral): εἰσελθὼν δὲ εἰσὼ κομίζειν οἶος ἦν, ἔχων τοὺς οἰσοντας: 'I was disposed to remove the body, having bearers with me.'

1115 f. τοῦτ' ἔκειν' κ.τ.λ. Three

modes of punctuation are possible; the first is perhaps the best, though the second is also satisfactory. (1) To place no point either after ἔκειν' or after σαφὲς. 'There, it seems, I clearly see that sorrow (=the sorrow which I foreboded) in your hands.' σαφὲς is then equiv. to an adv. with δέρκομαι: and the combination of σαφὲς with πρόχειρον is like that in *Tr.* 223 τάδ' ἀντίπτωρα δὴ σοι | βλέπειν πάρεστ' ἐναργῆ. (2) To place a point after σαφὲς. 'This is what I feared (ἔκεινο), now placed beyond a doubt; I see,' etc. The only objection to this is that the words πρόχειρον κ.τ.λ. then become a little abrupt and obscure. (3) To place a point after ἔκειν', and none after σαφὲς. 'That is it; I now see clearly,' etc. Cp. Ar. *A.v.* 354 τοῦτ' ἔκεινο· ποι φύγω διστρηνος; But this colloquialism, though used by

EL. Ah, woe is me! Surely ye are not bringing the visible proofs of that rumour which we heard?

OR. I know nothing of thy ‘rumour’; but the aged Strophius charged me with tidings of Orestes.

EL. What are they, sir? Ah, how I thrill with fear!

OR. He is dead; and in a small urn, as thou seest, we bring the scanty relics home.

EL. Ah me unhappy! There, at last, before mine eyes, I see that woful burden in your hands!

OR. If thy tears are for aught which Orestes hath suffered, know that yonder vessel holds his dust.

EL. Ah, sir, allow me, then, I implore thee, if this urn indeed contains him, to take it in my hands,—that I may weep and wail, not for these ashes alone, but for myself and for all our house therewith!

OR. (*to the attendants*). Bring it and give it her, whoe'er she be; for she who begs this boon must be one who wished him no evil, but a friend, or haply a kinswoman in blood.

[*The urn is placed in ELECTRA'S hands.*

EL. Ah, memorial of him whom I loved best on earth! Ah, Orestes, whose life hath no relic left save this,—how far from the hopes with which I sent thee forth is the manner in which I receive thee back!

1124 In L the 1st hand wrote ἐπαιτεῖ τόδε: a later hand has added ται in a compendium above εῖ. **1125** φύσιν] Deleting this word, Fröhlich would change τις to τις ἔστιν: Nauck, to ἔφυ τις: Autenrieth, to πέφυκεν. Jahn rejected the verse.

1127 ψυχῆς Ὄρέστου λοιπῶν] Morstadt conj. μορφῆς τ' (μορφῆς Blaydes) Ὄρέστου λειψαν'.—ώς σ' Brunck: ως MSS.—ἀπ' ἐλπίδων MSS. (written ἀπ' in A, as in Ald.): ὑπ' ἐλπίδων Schaefer. **1128** ὠνπερ L, A, with most MSS., and Ald.: οὐνπερ

Eur. (*Or. 804 τοῦτ' ἔκεινο, κτᾶσθ' ἐτα-*
pous), seems too homely for the style of Sophocles. In 1178 we have merely τόδε ἔστι ἔκεινο: in *O. C. 137 δᾶ' ἔκεινος* ἔγω.

τρόχειρον, ‘ready in the hand’: *Ph. 747 πρόχειρον εἰ τὶ σοι, τέκνον, πάρα | ξέφος χεροῖν* (n.).—ἄχθος, i.e., the urn, but with ref. to the figurative sense, ‘woe’ (*cp. 120, 204*): *Ant. 1172 τὶ δ' αὖ τόδε ἄχθος βασιλέων ἥκεις φέρω;*

1120 κέκενθεν, trans., as in *Il. 22. 118 ὅσσα πτέλις ἦδε κέκενθε*, and *Od. 3. 18 μῆτιν ἐνι στήθεσσι κέκενθε*. (the only Homeric examples of this perf.). In Attic it is elsewhere intrans.

1122 Cp. Aesch. *P. V. 637 ως τὰ-*
ποκλάσαι καποδύρασθαι τύχας.

1123 ff. δότε (ἀντῆ), ητις ἔστι: cp. *Ant. 35 διὸ τούτων τὶ δρά, | φύνον προ-*
κεῖσθαι (n.).—ἐπαιτεῖται: the only in-

stance of the midd.: in *O. T. 1416* and *O. C. 1364* we have the ordinary act. form. In ἐπαιτεῖν, too, the midd. forms are avoided.—πρὸς αἴματος: cp. *Ai. 1305 τοὺς πρὸς αἴματος*: Arist. *Pol. 2. 3, § 7* (*συγγένειαν*) ἡ πρὸς αἴματος ἡ κατ' οἰκεῖ-
τητα καὶ κηδελαν.—φύσιν: cp. 325 n.

1127 f. ψυχῆς Ὄρέστου λοιπόν, lit., ‘remaining from the life of Orestes.’—ἀπ' ἐλπίδων, far away from my hopes, contrary to them: cp. *Apoll. Rh. 2. 863 μάλα πολλὰν ἀπ' ἐλπίδος ἐλέγετο νόστος.* So ἀπὸ δόξης, contrary to expectation (*Il. 10. 324, Od. 11. 344*): ἀπὸ θυμοῦ, unpleasing to one (*Il. 1. 562*): οὐκ ἀπὸ γνώμης, not unwisely (*Tr. 389*): and often οὐκ ἀπὸ τρόπου, not unreasonably: οὐκ οὐκ καριοῦ: οὐκ ἀπὸ σκοτῶν.

Then οὐχ ὠνπερ (if sound) is best explained as standing, by attraction to ἐλ-
πίδων, for οὐχ αἰστερός: and the sense is:

νῦν μὲν γὰρ οὐδὲν ὄντα βαστάζω χεροῦν·
δόμων δέ σ', ὡς παῖ, λαμπρὸν ἔξεπεμψ' ἐγώ. 1130
ώς ὥφελον πάροιθεν ἐκλιπεῖν βίον,
πρὶν ἐς ξένην σε γαῖαν ἐκπέμψαι χεροῦν
κλέψασα τοῦνδε κάνασσάσθαι φόνου,
ὅπως θανὼν ἔκεισο τῇ τόθ' ημέρᾳ,
τύμβου πατρῷου κοινὸν εἰληχώς μέρος. 1135
νῦν δ' ἐκτὸς οἴκων κάπι γῆς ἄλλης φυγὰς
κακῶς ἀπώλουν, σῆς καστιγνήτης δίχα.
κοῦτ' ἐν φίλαισι χερσὶν ή τάλαιν' ἐγώ
λουτροῖς σ' ἐκόσμησ' οὔτε παμφλέκτου πυρὸς
ἀνειλόμην, ὡς εἰκός, ἀθλιον βάρος. 1140
ἄλλ' ἐν ξέναισι χερσὶ κηδευθεὶς τάλας

Harl.: ὕσπερ τ.—ἔξεπεμπον made in L from εἰσέπεμπον, ξ being in an erasure.
1129 f. Nauck rejects these two vv.—οὐδὲν ὄντα] οὐδέν σ' ὄντα Δ (cod. Abbat. Flor. 2788), and so Blaydes. 1131 The scribe of L wrote ὥφελον: a late corrector has altered it to ὥφελος, a v. I. found in the Vindobonensis, Harl., and a few more of the later MSS. 1133 A late corrector of L has written ν over κλέψασα and σα over κάνασσάσθαι, wishing to read κλέψασαν...κάνασσάσαν (!). 1135 εἰληχώς]

—‘In a manner how contrary to my hopes—not with those hopes wherewith I sent thee forth—have I received thee back.’ The notion of contrariety is thus expressed twice over; first by ἀπό, then by οὐχ. If this is awkward in grammar, yet it has a certain pathetic emphasis.

Other possibilities are the following.
(1) Keeping both οὐχ ὄντερ and ἀπό, to take ἀπό ἐλπιῶν as = ‘with hopes.’ The prep. would then be used as when it denotes a resource: 1378 ἀφ' ὧν ἔχοιμι: Thuc. 1. 91 § 7 ἀπὸ ἀντιπάλου παρασκευῆς. (Observe that in Tr. 667 ἀπ' ἐλπίδος καλῆς is not really similar; it means, ‘as the outcome of a fair hope.’) The prevailing usage of ἀπό condemns this view.

(2) Still keeping οὐχ ὄντερ, to change ἀπό, with Schaefer, to ὑπ̄. Cp. Eur. Hec. 351 θέρεφθην ἐλπιῶν καλῶν ὑπ̄ο. This is possible; though ὑπ̄ο, when thus used, commonly denotes an *external* accompaniment (Tr. 419 n.); as, indeed, even in Hec. l. c., the hopes are not merely Polyxena’s own, but those of her friends. Further: ὡς σ' ἀπ' ἐλπιῶν—ἀπό meaning ‘contrary to’—strikes the note of despair more forcibly.

(3) Keeping ἀπό as = ‘contrary to,’ to alter οὐχ ὄντερ either to οὐχ ὄντερ

or to οὐχ ὕσπερ. Each of these occurs in one or more of the later MSS., though probably either by conjecture or by error. Of the two, οὐχ ὕσπερ gives the simplest sense, while οὐχ ὄντερ is perhaps superior in vigour and pathos.

On the whole, I retain the traditional reading, though not without a suspicion that either ἀπό or ὄντερ is unsound.

1129 ff. νῦν μὲν γὰρ κ.τ.λ. The schol. on 1126 quotes Il. 19. 288 (Briseis mourning Patroclus): ζώδη μὲν σε Ἐλειπον ἐγώ κλισθην ιούσα, | νῦν δέ σε τεθημῶτα κυάνουμαι (from which Hermann infers,—surely somewhat fancifully,—that the schol. read οὐχ ὄντερ in 1128).—οὐδὲν ὄντα: cp. 1166 τὸ μηδέν.—λαμπρὸν refers to the bright light of life in the young face. Cp. O. T. 81 λαμπρὸς ὕσπερ δημαρτι: Eur. Ion 475 τέκνων οἰς ἀνάλαμπτοις | ...νεανίδες ἥβαι. Nauck brackets these two vv., because (1) λαμπρὸν is strange; and (2) the verses are irrelevant to the ‘hopes’ mentioned in 1127. But the fitness of λαμπρόν, as poetically used here, is precisely that it suggests the bright promise of the life on which those hopes rested.

1131 ff. ὡς ὥφελον: cp. Il. 3. 428 ὡς ὥφελες αὐτόθ' ὀλέσθαι. With Homer, ὡς and αὐτόθ' are alike frequent in this

Now I carry thy poor dust in my hands ; but thou wert radiant, my child, when I sped thee forth from home ! Would that I had yielded up my breath, ere, with these hands, I stole thee away, and sent thee to a strange land, and rescued thee from death ; that so thou mightest have been stricken down on that self-same day, and had thy portion in the tomb of thy sire !

But now, an exile from home and fatherland, thou hast perished miserably, far from thy sister ; woe is me, these loving hands have not washed or decked thy corpse, nor taken up, as was meet, their sad burden from the flaming pyre. No ; at the hands of strangers, hapless one, thou hast had those rites, and

ειληφώς Ε.

1136 κάπι made in L from κάπδ. **1139** λοντροῖς σ'] L, with most MSS. and Ald., omits σ' : which Pal. and L² preserve.—L has traces of erasure in the υρ of πυρδσ. **1140** βάρος] Nauck and Autenrieth conj. δέμας. **1141** ξέναισι] ξένησι L.

phrase : Attic usage prefers εἰθ' (1021), though ὡς also occurs (as in Ar. *Ran.* 955, Eur. *Ion* 286). The simple ὄφελον stands in *O. T.* 1157, and with μή in *Ph.* 969, *Tr.* 998.

The v.l. ὄφελες is excluded by κλέψ-ασα, since we should then require (έμε) κλέψασαν : it would also forestall v. 1134. Electra's self-reproach is that her action, without ultimately saving his life, deprived him of funeral rites at home. She goes on to lament that she herself had not rendered those rites (1138 ff.). That regret might seem inconsistent with her wish in 1131 ; but it represents a separate thought which rises in her mind as she pictures him perishing among strangers.

τοιὺδε, the fem. form in Attic inscriptions (*O. T.* 1462 cr. n.).—κάνασσωσασθα, 'rescue' : so the act. in *O. T.* 1351 ἀπό τε φύνοι | ἔρρυτο κάνασσωσε. The word means esp. to 'recover' what has been lost. Her. 3. 65 μὴ δὲ ἀνασσωσαμένουσι τὴν ἀρχήν, μηδὲ ἐπιχειρήσοσι ἀνασφέν. —φόνου : cp. II.

1134 f. ὅπως..ξεισο, lit., 'in order that thou mightest have lain' : see on *O. T.* 1319 ὦ γε τυφλὸς τε καὶ κλύων μηδέν, and *ib.* 1392 ὡς ἔδειξα μήποτε κ.τ.λ.—τύμβου πατρῷου : cp. n. on 893.

1136 φύνεις : as Clyt. says (776 f.), φύγας | ἀπεξενόῦτο : and Electra (865 ff.), ξένος | ὅπερ ἔμάν χερῶν | ...κέκευθεν.

1138 ἐν, instrumental (*Ant.* 764 n.). φύλαισι, as opp. to ξέναισι (1141). Cp. Pope's *Elegy*, vv. 47 ff.: 'What can atone, oh ever-injured shade ! Thy fate un-
pity'd, and thy rites unpaid ? | No friend's

complaint, no kind domestic tear | Pleas'd thy pale ghost, or grac'd thy mournful bier. | By foreign hands thy dying eyes were clos'd, | By foreign hands thy decent limbs compos'd, | By foreign hands thy humble grave adorn'd, | By strangers honour'd, and by strangers mourn'd !'

1139 λοντροῖς σ' ξένομησο' : not merely, 'honoured with washings,' but rather, 'washed and dressed' for the πρόθεσι. The sense is thus the same as in *Ant.* 900 f. θανάντας αὐτόχειρ ὑμᾶς ἔγω | ἔλουσα κάκβομησα. For κοσμεῖν in ref. to funeral rites, cp. 1401 : *Ant.* 395 τάφον | κοσμοῦσα ('showing grace to the dead')—by sprinkling dust and pouring libations). Similarly *O. C.* 1602 λοντροῖς τέ νυν | ἑσθῆται τ' ἔξησκοταν. Isaues or. 8 § 22 λευ-
ούσης δτι βούλοιτ' ἀντὴ τὸ σῶμα τὸ ἐκείνου συμμεταχειρίζεσθαι (referring esp. to the washing of the corpse) μεθ' ἡμῶν καὶ κοσμῆσαι. Lucian *De luctu* 11 mentions washing, anointing with perfumes, crowning with flowers and dressing.

1140 ὄθλον βάρος, the calcined bones. So in *Il.* 24. 793 (at Hector's funeral), when the body had been burned and the pyre quenched with wine, στέα λευκὰ λέγοντο κασίγνητοι θ' ἔταροι τε. They then place them in a λάρναξ or urn, which is laid in a grave (κάπετος), and over this a mound (σῆμα) is raised.

1141 f. ἐν ξέναισι χερσὶ κηδευθεῖς : cp. Demades ὑπέρ τῆς δωδεκαετίας § 9 (in Baiter and Sauppe's *Oratores Attici*, vol. II. p. 314) χλιλῶν ταφὴ Ἀθηναῖων μαρτυρεῖ μοι, κηδευθεῖσα ταῖς τῶν ἐναρτίων χερσὶν (a reminiscence of this

σμικρὸς προσήκεις ὅγκος ἐν σμικρῷ κύτει.
 οἴμοι τάλαινα τῆς ἐμῆς πάλαι τροφῆς
 ἀνωφελήτου, τὴν ἐγὼ θάμ' ἀμφὶ σοὶ
 πόνῳ γλυκεῖ παρέσχον. οὐτὲ γάρ ποτε 1145
 μητρὸς σύ γ' ἥσθα μᾶλλον ἡ κάμῳ φίλος,
 οὐθὲ οἱ κατ' οἰκον ἥσαν, ἀλλ' ἐγὼ τροφός,
 ἐγὼ δ' ἀδελφὴ σοὶ προσηνδώμην ἀεί.
 νῦν δὲ ἐκλέοιπε ταῦτ' ἐν ήμέρᾳ μιᾷ 1150
 θανόντι σὺν σοί. πάντα γάρ συναρπάσας
 θύελλ' ὅπως βέβηκας. οἰχεται πατήρ·
 τέθνηκ' ἐγὼ σοί· φροῦδος αὐτὸς εἰ θανών·
 γελῶσι δὲ ἔχθροι· μαίνεται δὲ ὑφ' ἥδουνῆς
 μήτηρ ἀμήτωρ, ἡς ἐμοὶ σὺ πολλάκις
 φήμας λάθρᾳ προύπεμπες ὡς φανούμενος 1155
 τιμωρὸς αὐτός. ἀλλὰ ταῦθ' ὁ δυστυχῆς
 δαίμων ὁ σός τε κάμὸς ἐξαφείλετο,
 ὃς σ' ὠδέ μοι προύπεμψεν ἀντὶ φιλτάτης
 μορφῆς σποδόν τε καὶ σκιὰν ἀνωφελῆ. 1160
 οἴμοι μοι·
 ὦ δέμας οἰκτρόν, φεῦ φεῦ.
 ὦ δεινοτάτας, οἴμοι μοι,

1142 μικρὸς...μικρῷ Suidas s. v. ὅγκος. **1145** παρέσχον] Nauck conj. παρεῖχον.
1146 f. Nauck would reduce these two vv. to one, thus: μητρὸς σύ γ' εἰλκε
 μαστόν, ἀλλ' ἐγὼ τροφός (changing οὐτε to οὐδὲ or οὐ τι in 1145). **1148** σοὶ
 L (with ἡ, indicating σῃ, written above by the 1st hand): σοὶ Α: σῃ Γ, etc., and
 Ald.—προσηνδώμην L (made from προσηνδόμην), Α, etc.: προσηνδόμην r and Ald.
1150 θανόντι] θανόντα Γ. **1152** τέθνηκ' ἐγὼ σοὶ MSS. and Ald.—Erfurdt

verse?). Kaibel *Eprigr. Gr.* 604. 3 Μαρκιανὸς δὲ μὲν θαψε καὶ ἐκήδευσεν.—σμικρὸς..ὅγκος: cp. 758 n.

1143 ff. τῆς ἐμῆς..τρ. ἀνωφελήτου: for the order of words, cp. 133 n.—παρέσχον, not παρεῖχον, because she is looking back on a closed chapter of her life.

1146 ἡ κάμῳ: for the redundant καὶ, see on O. C. 53 δοῦσθα κάγῳ.—μητρὸς..φίλος, her 'dear one,' 'darling.' The objections made to φίλος, on the ground that it must mean 'friend,' illustrate the danger of identifying a word with its conventional equivalent in another language. The conjectures are all bad

(γάνος, θάλος, τέκος, φάος, and, worst of all, 'φελος, i.e. ὄφελος).

The schol. on 1146 has, τὸ δὲ φίλος ἀντὶ ὄφελος. But P. N. Papageorgius corrects ὄφελος to ὁ φίλος (*Scholia in Soph. Trag. Vetera*, Leipsic, 1888). And this is confirmed by the first part of the same scholium; οὐκ ἡσθα τῆς μητρὸς ἀλλὰ μᾶλλον καὶ ἐμοῦ: i.e., the scholiast understood, 'for thou didst not belong to thy mother more than to me,' and took φίλος as=a vocative.

1147 οἱ κατ' οἰκον, here =οἱ οἰκέται, as in *Tr.* 934 τῶν κατ' οἰκον. In Aesch. *Cho.* 749 ff. it is a domestic, the τροφός, who dwells on her care for the infancy of

so art come to us, a little dust in a narrow urn.

Ah, woe is me for my nursing long ago, so vain, that I oft bestowed on thee with loving toil! For thou wast never thy mother's darling so much as mine; nor was any in the house thy nurse but I; and by thee I was ever called 'sister.' But now all this hath vanished in a day, with thy death; like a whirlwind, thou hast swept all away with thee. Our father is gone; I am dead in regard to thee; thou thyself hast perished: our foes exult; that mother, who is none, is mad with joy,—she, of whom thou didst oft send me secret messages, thy heralds, saying that thou thyself wouldest appear as an avenger. But our evil fortune, thine and mine, hath reft all that away, and hath sent thee forth unto me thus,—no more the form that I loved so well, but ashes and an idle shade.

Ah me, ah me! O piteous dust! Alas, thou dear one,

wrote τέθνηκ' ἔγώ· σὺν φροῦδος etc., which Hermann and others adopt. Musgrave conj. τέτηκ' ἔγώ σοι (Fröhlich, τέτηκ' ἔγώ· σύ). **1157** In L a point (or letter?) has been erased after δαιμῶν, and there is also an erasure at the second σ of σόδε. —ἔξαφειλετο made in L by erasure from ἔξαφειλατο. **1158** φιλάττης] φιλάττων L, with ης written above by the 1st hand. **1159** σποδόν] In L ν has been erased before δ. **1160** οἵμοι μοι] οἱ μοι μοι L, and so in 1162.

Orestes. ήσαν, sc. τροφοί.—δλλ' ἔγώ τροφός, sc. η. [Not, ἔγώ (μὲν) τροφός, ἔγώ δ' ἀδελφή.. προσηνδέμην.]

1148 δδελφή σοι, rather than ἀδελφή σοι, since a slight emphasis on the pron. better marks the reciprocity of affection; 'I was thy nurse; and by thee I was ever called "sister." He had other sisters, but it was she who stood in the child's mind for all that "sister" means.—προσηνδέμην: cp. 274.

1149 Π. ἐκλελούτε: 19 n.—θανόντι, in its simple pathos, is better than the v.l. θανόντα, for which Brunch quotes Eur. H. F. 69 καὶ νῦν ἑκένα μὲν θανόντι ἀνέπτατο.—συναρπάσας, like the morehomely συλλαβών in O. T. 971 (n.).—θύελλα: II. 13. 39 φλογὶ θοι αὸλλέσ εἰδε θυελληγ.

1152 τέθνηκ' ἔγώ σοι: 'I am dead in relation to thee.' For Electra, this is another way of saying, 'I am dead, so far as any aim or joy in life is concerned'; since the only hopes which made life tolerable to her were centred in her brother. See her words in 808 ff., ως μ' ἀπώλεσας θανόντι | ἀποστάσας γάρ κ.τ.λ. For the dat. σοι, cp. Ph. 1030 τέθνηχ' ίμιν πάλαι. These words are usu. written τέθνηκ' ἔγώ σοι: but the enclitic σοι destroys the point.

Others explain: (1) 'I am dead because of thee'; 'thou hast been the death of

me.' The dat. is then like that in *Ai.* 1128 τῷδε δ' οἴχομαι ('in his purpose, I am dead'). But this is less suitable to the context. (2) 'I am dead to thee, as thou to me,'—i.e., we are now parted from each other by the barrier between earth and Hades.—The objection to τέθνηκ' ἔγώ στι κ.τ.λ. is that the unqualified τέθνηκα would be unfitting when a reference to actual death immediately follows.

1154 ff. μήτηρ δμήτωρ: cp. O. T. 1214 τὸν ἄγαμον γάμον: *Ai.* 665 ἔδωρα δῶρα: Aesch. P. V. 544 ἔχαρις χάρις.—ής, 'concerning whom,' depends primarily on φῆμας προπεμπτες (cp. 317 n.), but also denotes the object of τιμωρίας. It must not be taken with λαθρὰ: the messages were of course secret; the point here is their tenor and their frequency. Cp. 169 f.

1160—1162 οἵμοι μοι κ.τ.λ. These three verses are divided as above in L, and now in most editions. Hermann wrote οἱ μοι. | ω δέμας οἰκτρόν. | φεῦ, φεῦ. | ω δευτάτας | οἱ μοι.—For ana-paestic verses inserted in dialogue, cp. *Tyr.* 108 αἰαῖ, ω τάλας, αἰαῖ, and *ib.* 1085 ωναξ' Αἰδη, δέξαι μ', | ω Διὸς ἀκτίς, παῖσσον. This is one of the traits from which it may be inferred that the *Electra* was a comparatively late play. Cp. 1502.

πεμφθεὶς κελεύθους, φίλταθ³, ὡς μ' ἀπώλεσας·
ἀπώλεσας δῆτ², ὥς κασίγνητον κάρα.

τοιγάρ σὺ δέξαι μ' ἐς τὸ σὸν τόδε στέγος, 1165
τὴν μηδὲν εἰς τὸ μηδέν, ὡς σὺν σοὶ κάτω
ναίω τὸ λοιπόν. καὶ γάρ ήνίκ' ἥσθ' ἄνω,
ἔνν σοὶ μετεῖχον τῶν ἵσων· καὶ νῦν ποθῶ
τοῦ σοῦ θανοῦσα μὴ ἀπολείπεσθαι τάφου.
τοὺς γάρ θανόντας οὐχ ὄρῳ λυπουμένους. 1170

ΧΟ. θυητοῦ πέφυκας πατρός, Ἡλέκτρα, φρόνει.
θυητὸς δὲ Ὁρέστης· ὡστε μὴ λίαν στένε.

πᾶσιν γὰρ ήμῖν τοῦτ' ὀφείλεται παθεῖν.

ΟΡ. φεῦ φεῦ, τί λέξω; ποῦ λόγων ἀμηχανῶν
ἔλθω; κρατεῖν γὰρ οὐκέτι γλώσσης σθένω. 1175

ΗΛ. τί δὲ ἔσχες ἄλγος; πρὸς τί τοῦτ' εἰπὼν κυρεῖς;

ΟΡ. η σὸν τὸ κλεινὸν εἶδος Ἡλέκτρας τόδε;

1163 κελεύθους] In L the final σ is from a later hand.

1167 ἥσθι] ἥσθι' L.

1168 μετεῖχον made in L from κατεῖχον. 1169 In L the 1st hand wrote μὴ
ἀπολείπεσθαι, but the initial μ has been partly erased. μὴξ ἀπολείπεσθαι L²,
μὴ ἐκλείπεσθαι Γ. 1170 A. Zippmann, followed by Nauck, rejects this v.

1173 Bergk and others reject this v., which Stobaeus *Flor.* 118. 16 cites thus:

1163 f. κελεύθους, from Crisa to Mycenae: δεινοτάτας, since the expected avenger returns as dust. For the poetical plur., cp. 68 ταῦδε ταῖς ὁδοῖς. The plur. might, indeed, mean the journey from Mycenae to Phocis, and the return; but this is less natural.—**ἀπώλεσας**: cp. 808.
—δῆτ²: 842 n.

1165 f. τοιγάρ σὺ δέξαι μ' κ.τ.λ.: cp. *Romeo and Juliet*, act 5, sc. 3, 106: ...‘I still will stay with thee, | And never from this palace of dim night | Depart again: here, here will I remain | With worms that are thy chamber-maids; O, here | Will I set up my everlasting rest’...

τὴν μηδὲν, as in *Ait.* 1231 τοῦ μηδὲν = τοῦ θανότος.—τὸ μηδὲν also can be said of a person who is dead (Eur. fr. 522, quoted on 244 ff.), or doomed to death, *Tr.* 1107 καν τὸ μηδὲν ω: but here, following τὴν μηδὲν, it rather suggests the state, ‘thy nothingness.’ On these phrases generally cp. *Ant.* 1325 n.

1168 f. μετεῖχον τῶν ἴσων: cp. Dem. or. 21 § 96 τῶν ἴσων μετεῖχε τοῖς ἄλλοις ἥμιν.—μὴ ἀπολείπεσθαι: this mode of writing, which implies synesis, is now more usual than μάπο- (crasis), or μὴ πο- (prodelision): see n. on *Ph.* 782,

ἀπολείπεσθαι=‘to be left behind by,’ and so, ‘to be parted from,’ ‘deprived of’: Eur. *Med.* 35 πατρός μὴ ἀπολείπεσθαι χθνός: *Or.* 216 τῶν πρὸν ἀπολειψθεῖς φρεῶν.

1170 τοὺς..θανόντας κ.τ.λ. This verse has been rejected (cr. n.) as a commonplace not suitable here. But it is surely one which might naturally occur in any utterance of weary despair. It closes her lament with a cadence like that which we find twice elsewhere near the end of a speech: *O.C.* 955 θανεῖν θανόντων δ' οὐδὲν ἀλγος ἀπτεται: *Tr.* 1173 τοῖς γὰρ θανοῦσι μόχθος οὐ προσγιγνεται.

1171 f. θυητοῖς κ.τ.λ.: ‘as thy father was a mortal, so his son, thy brother, was but mortal also’: with θυητὸς supply ἦν.—φρόνει, ‘bethink thee’ (not, ‘be patient’).—Nauck would change πέφυκας to γεγώσα, and θυητὸς δὲ to θανόντι, because (1) it is ‘absurd’ to call a dead man θυητὸς: (2) it is no comfort for Electra that her father was mortal; and (3) the parenthetical φόρει is unusual.

1173 πάσιν γὰρ ήμῖν. Bergk rejects this verse, thinking that it was probably interpolated from Euripides (cp. *Alc.* 419 ὡς πάσιν ήμῖν κατθανεῖν ὀφείλεται, and *ib.*

sent on a dire journey, how hast undone me,—undone me indeed, O brother mine !

Therefore take me to this thy home, me, who am as nothing, to thy nothingness, that I may dwell with thee henceforth below ; for when thou wert on earth, we shared alike ; and now I fain would die, that I may not be parted from thee in the grave. For I see that the dead have rest from pain.

CH. Bethink thee, Electra, thou art the child of mortal sire, and mortal was Orestes ; therefore grieve not too much. This is a debt which all of us must pay.

OR. Alas, what shall I say ? What words can serve me at this pass ? I can restrain my lips no longer !

EL. What hath troubled thee ? Why didst thou say that ?

OR. Is this the form of the illustrious Electra that I behold ?

'Αριστοφάνους Πολυδού· τὸ γὰρ φοβεῖσθαι τὸν θάνατον λῆπος πολὺς' | πᾶσιν γὰρ ἡμῖν τοῦτ' διέλεγε ταῦθεν. Polyidus, the legendary μάντης, was the subject also of a play by Eur. **1174** ἀμηχανῶν C (cod. Par. 2794): ἀμηχάνων the other MSS., and Ald. **1175** γλώσσος made in L from γνώσσης, with N and M written above by the 1st hand: γνώμης Γ, L², Pal. **1177** 'Ηλέκτρας] ἡλέκτρα L (with σ added

782). It is true that the comment of the Chorus on an actor's speech is usually limited to two verses. But we find three above, 369—371, and in *O. T.* 1073—**1075**. Few will think with Dindorf that τοῦτος (= τὸ θανεῖν, implied in θυητός) is too obscure.

1174 φεῦ φεῦ, τί λέξω; Orestes, deeply moved, speaks to himself, though loud enough for Electra to hear. A similar ‘aside’ (if it can be called so) marks the crisis in the purpose of Neoptolemus, *Ph.* 895 f.: NE. παπαῖ· τί δῆτ’ ἀν δρψμι ἔγω τοινθένδε γε; ΦΙ. τί δ’ ἔτσι τω, ω παῖ; ποὶ ποτ’ ἐξέσθις λόγω;

λόγων goes with ποτί, not with ἀμηχανῶν. (cp. *O. C.* 310 ὡ Ζεῦ, τί λέξω; ποὶ κρενῶν ξιθω, πάτερ; *Ph.* 897 οὐκ οὐδὲ ὅποι χρή τάπορον τρέπειν ἔποι.

1176—1226 It is well to observe the delicately gradual process which leads up to the recognition.

(i) 1176—1187. She is surprised that her woes should affect the stranger, and he hints that they are his own. (ii) 1188—1198 She is thus led to speak more in detail of her sorrows, and of her despair,—caused by her brother's death. (iii) 1199—1204. He once more expresses his pity,—and this time in words which cause her to ask whether he can

be a *kinsman*. He does not give a direct answer, but inquires whether the Chorus are friendly, and is assured that they are so.

The preparation is now complete: the actual disclosure follows. (i) 1205—1210. He asks her to give him the urn which is in her hands: she entreats that she may be allowed to keep it, and to pay it the last honours. (ii) 1211—1217. He tells her that she ought not to mourn for her brother. ‘Why,’ she asks: ‘if these are his ashes?’ ‘They are not so,’ he replies,—taking the urn from her hands. (iii) 1218—1221. ‘Where, then,’ she asks, ‘is his grave?’ ‘The living have no grave.’ ‘He lives?’ ‘Yes,—as surely as I live.’

1176 ἔσχες ἄλγος: cp. 897 ἔσχον θαῦμα: and for the sense of the aor., 1256, 1465.

1177 κλειδόν, as a daughter of the great Agamemnon, the names of whose children were widely known: so Ioë, daughter of Eurytus, is κάρτα λαμπρὰ καὶ κατ’ δυομά καὶ φύσιν (*Tr.* 379). Cp. *Ph.* 575 ὅδ’ ἐσθ’ ὁ κλειδός σοι Φιλοκτήτης, ζένε.—Though joined with εἴδος, κλειδόν should not be taken as referring to the fame of her beauty; it is equivalent to κλεινής, by the common idiom (785).

- ΗΛ. τόδ' ἔστ' ἐκεῖνο, καὶ μάλ' ἀθλίως ἔχον.
 ΟΡ. οἵμοι ταλαινῆς ἄρα τῆσδε συμφορᾶς.
 ΗΛ. οὐ δή ποτ', ὃ ξέν', ἀμφ' ἐμοὶ στένεις τάδε; 1180
 ΟΡ. ὡς σῶμ' ἀτίμως κάθεως ἐφθαρμένον.
 ΗΛ. οὗτοι ποτ' ἄλλην ἢ μὲ δυσφημεῖς, ξένε.
 ΟΡ. φεῦ τῆς ἀνύμφου δυσμόρου τε σῆς τροφῆς.
 ΗΛ. τί δή ποτ', ὃ ξέν', ὥδ' ἐπισκοπῶν στένεις;
 ΟΡ. ὡς οὐκ ἄρ' ἥδη τῶν ἐμῶν οὐδὲν κακῶν. 1185
 ΗΛ. ἐν τῷ διέγνως τοῦτο τῶν εἰρημένων;
 ΟΡ. ὄρῶν σε πολλοῖς ἐμπρέπουσαν ἄλγεσιν.
 ΗΛ. καὶ μὴν ὄρᾶς γε παῦρα τῶν ἐμῶν κακῶν.
 ΟΡ. καὶ πῶς γένοιτ' ἀν τῶνδ' ἔτ' ἔχθια βλέπειν;
 ΗΛ. ὄθιούνεκ' εἰμὶ τοῖς φονεῦσι σύντροφος. 1190
 ΟΡ. τοῖς τοῦ; πόθεν τοῦτ' ἔξεσήμηνας κακόν;
 ΗΛ. τοῖς πατρός· εἴτα τοῖσδε δουλεύω βίᾳ.
 ΟΡ. τίς γάρ σ' ἀνάγκη τῇδε προτρέπει βροτῶν;

above the line by a corrector), Γ, L². 1179 ἄρα L (from ἄρα r. 1180 οὐ] τί L, with 'ou' written above by the 1st hand. The schol. read οὐ : ἄρα οὐ περὶ ἐμοῦ τάδε; But τί is the reading of most MSS., and Ald. 1181 f. These two vv. are rejected by A. Schöll. 1183 τροφῆς] Nauck conj. στολῆς. 1184 τί μοι ποτ' L, but μοι is partly erased, and ΔΗ written above by the 1st hand. τί μοι ποτ' Suidas (s. v. ἐπισκοπῶν): τί δή ποτ' A, with most MSS., and Ald.

1178—1184 Bergk has an ingenious (though, I think, mistaken) theory concerning this passage. Seeing that v. 1180 resembles v. 1184, he suggests that 1180 was an inferior variant for 1184: and, on similar grounds, that 1183 was a feeble substitute for 1179. That is, there were two different texts of this passage. (*a*) In one of them, the better, verses 1180 and 1183 were absent, and the rest stood in this order, 1178, 1181, 1182, 1179, 1184. (*b*) In the other, verses 1179 and 1184 were absent, and the rest stood in this order, 1178, 1181, 1182, 1183, 1180. The present text arose from an attempt to harmonise the other two.

We have only to read the dialogue with attention to perceive that this hypothesis of variants is arbitrary. Verse 1183 expresses sympathy in a more definite and emphatic manner than v. 1179: verse 1184 expresses surprise more directly and decidedly than v. 1180. There is a gradual accentuation of the stranger's interest and of Electra's perplexity. This development is the internal proof that

our text has not arisen from a ditto-graphia.

1178 καὶ μάλ': here, as in 1455, the καὶ = 'and'; sometimes, however, καὶ μάλα = *vel maxime* (cp. καὶ πολύ, καὶ λίαν), as in Xen. *Cyr.* 6. 1. 36 ἀνθρώπους..καὶ μάλα δοκοῦντα φρονίμους εἶναι.

1179 ταλαινῆς is better taken with συμφορᾶς than with σοῦ understood. Cp. Aesch. *Th.* 695 τάλαν' ἄρα; *Ch.* 1069 μόχθοι τάλανες. *Ai.* 980 ὕμοι βαρεῖας ἄρα τῆς ἐμῆς τύχης: where, as here, and in O. *T.* 1395, *O. C.* 409, ἄρα = simply ἄρα.

1180 οὐ δή ποτ', the reading of the scholiast, is clearly better than that which prevails in our MSS., τί δήποτ'. It expresses her first feeling of surprise: she can hardly believe that his pity is for her. In 1184, on the other hand, τί δή ποτ' is fitting: she has recognised the fact, and asks the cause. Cp. 1108.

1181 ἀτίμως, ruthlessly: cp. 444 n.—καθέως, in the act. sense of ἀθεος, 'disregarding the gods,' 'impious.' Kinsfolk have wronged their kinswoman. Cp.

- EL. It is ; and very grievous is her plight.
 OR. Alas, then, for this miserable fortune !
 EL. Surely, sir, thy lament is not for *me* ?
 OR. O form cruelly, godlessly misused !
 EL. Those ill-omened words, sir, fit no one better than me.
 OR. Alas for thy life, unwedded and all unblest !
 EL. Why this steadfast gaze, stranger, and these laments ?
 OR. How ignorant was I, then, of mine own sorrows !
 EL. By what that hath been said hast thou perceived this ?
 OR. By seeing thy sufferings, so many and so great.
 EL. And yet thou seest but a few of my woes.
 OR. Could any be more painful to behold ?
 EL. This, that I share the dwelling of the murderers.
 OR. Whose murderers ? Where lies the guilt at which thou
 hintest ?
 EL. My father's ;—and then I am their slave perforce.
 OR. Who is it that subjects thee to this constraint ?

1185 ήδη Heath and Brunck: ήδειν MSS.—τῶν ἐμῶν] Purgold conj. τῶνδε σῶν.—οὐδὲν] ἔγω L, partly erased: another early hand had written οὐδὲν above, but this in turn has been erased. Tournier conj. ως οὐδὲν (for οὐκ ἄρ') ήδη τῶν ἐμῶν ἔγω κακῶν.

1187 στ] σε MSS. **1189** τῶνδ' ἔτ' ε: τῶνδέ τ' most MSS. (τῶνδέτ' L) and Ald. **1191** ἐξεσήμηνας] L has the α in an erasure (from ε). **1193** The 1st hand in L wrote γάρ (without σ'): an early corrector has changed this to γάρ σ'. —ἀνάγκη ε, and Ald.: ἀνάγκη L, with A, and most MSS.—προτρέπει] Reiske conj. προστρέπει:

124 ἀθέωτα: Antiphon or. 1 § 21
 ἀθέως καὶ ἀκλέως πρὸ τῆς εἰμαρμένης ὑφ' ὧν ηκιστ' ἔχρη τὸν βίον ἐκλιπών.

1182 ή μέ: Ant. 83 μὴ μοῦ προτάρ-
 βει: ib. 736 ή μοι.—δυστρημέσις: cp. 905
 n. The schol. gives the sense rightly,
 τὰ δύστρημα ταῦτα ἡ λέγεις ἐμοὶ καὶ οὐκ
 ἀλλαφ τινὶ ἀρμέσει. For the fem. δύλην,
 cp. 100. The words express, courteously,
 yet with a certain reserve and dignity,
 her surprise that a stranger should make
 the comment; ξένη is significant.

1183 δυνόμου, as her forlorn appearance shows (cp. 188 φύλος οὐτης ἀνήρ ὁ περι-
 ταραται; also 165, 962).—τροφῆς, way of
 life: *Ai.* 499 δυνιλαν ἔξειν τροφήν.

1184 τι δῆι ποτ'. δῆι, which the scribe
 of L appears to have regarded as the true
 reading (cr. n.), is slightly better here
 than μοι, which would be an ethic dat.
 ('I pray thee': cp. 144): μοι could not
 depend on ἐπισκοπῶν, which would re-
 quire the acc. The partic. is absolute
 ('with this steadfast gaze'); it does not
 govern τι (as= 'with what meaning?').

1186 ἐν τῷ..τῶν εἰρημένων, 'by means
 of what that has been said?': cp. Plat.
Prot. p. 324 Ε ἐν τοιτῷ..λύτραι η ἀπορίᾳ.

1187 ὁρῶν σὲ κ.τ.λ. 'What,' she
 asks, 'has quickened this sense of thy
 woes?' 'The sight of thine,' he answers.
 Clearly we must write σὲ, not σε: the
 antithesis with τῶν ἐμῶν (1185) requires
 it, and otherwise the point is lost. [A
 school ed. published by me in 1867 was
 the first, so far as I know, which gave σὲ.
 Mr Blaydes (ed. of 1873) approved this
 (p. 322), and adopted it.]

ἐμπρέπουσαν. Cp. Aesch. *Ch.* 17
 (Electra) πένθει λυγρῷ | πρέπουσαν: which
 refers to all the outward signs of grief,
 and not merely to dress. Aesch. *Suppl.*
 116 (if sound) Ιηλέμουσιν ἐμπρεπῆ (ἐμφερῆ
 Tucker) ζῶσα γόδις με τιμῶ.

1191 πόθεν, predicate: πόθεν ἔστι
 τοῦτο τὸ κακὸν δὲ ἐξεσήμηνας; Cp. *Ph.* 26
 τοῦτον οὐ μακράν λέγεις (n.).

1192 εἴτα marks a further aggravation
 of her lot. His murderers though they
 are, she is their slave.—δούλεια: 190 n.

1193 ἀνάγκη..προτρέπει. Cp. *Il.* 6.
 336 ἥμηρ ἐν θαλάμῳ, θελον δ' ἀχεῖ προ-
 τραπέσθαι, 'to turn forwards towards'
 grief, and so, 'to yield myself up to it.'
 It seems possible that this Homeric use
 of the middle was that on which Sopho-

- Η.λ. μήτηρ καλεῖται, μητρὶ δ' οὐδὲν ἔξισοι.
 Ο.ρ. τί δρῶσα; πότερα χερσίν, ἢ λύμη βίου; 1195
 Η.λ. καὶ χερσὶ καὶ λύμαισι καὶ πᾶσιν κακοῖς.
 Ο.ρ. οὐδ' οὐπαρήξων οὐδὲν ὁ κωλύσων πάρα;
 Η.λ. οὐ δῆθ'. δις ἦν γάρ μοι σὺ προῦθηκας σποδόν.
 Ο.ρ. ὡς δύσποτομ', ὡς ὄρων σ' ἐποικτίρω πάλαι.
 Η.λ. μόνος βροτῶν νυν ἵσθ' ἐποικτίρας ποτέ. 1200
 Ο.ρ. μόνος γὰρ ἥκω τοῖσι σοῖς ἀλγῶν κακοῖς.
 Η.λ. οὐ δή ποθ' ἡμῖν ἔνγγενής ἥκεις ποθέν;
 Ο.ρ. ἐγὼ φράσαιμ' ἄν, εἰ τὸ τῶνδε εὔνουν πάρα.
 Η.λ. ἀλλ' ἔστιν εὔνουν, ὅστε πρὸς πιστὰς ἔρεις.
 Ο.ρ. μέθεις τόδε ἄγγος νυν, ὅπως τὸ πᾶν μάθησ. 1205
 Η.λ. μὴ δῆτα πρὸς θεῶν τοῦτο μ' ἐργάσῃ, ξένε.
 Ο.ρ. πιθοῦ λέγοντι κούχ ἀμαρτήσει ποτέ.
 Η.λ. μῆ, πρὸς γενείου, μῆ 'ξέλη τὰ φίλτατα.
 Ο.ρ. οὐ φῆμ' ἔάσειν. Η.λ. ὡς τάλαι' ἐγὼ σέθειν,
 'Ορέστα, τῆς σῆς εἰ στερήσομαι ταφῆς. 1210

Blaydes, προσβάλλει.

1197 οὐδὲ ὁρ: οὐθ' ὁ L.

1198 πᾶσι made in L from πᾶσι by a late hand.

1198 In L the σ of προῦθηκας has been added by the first corrector, S. 1200 νυν T (Trichlinus): νῦν the other MSS., and Ald.—ποτέ] ἑμέ D (cod. Par. 2820): με σύ Harl.: Blaydes writes σύ με. 1201 τοῖσι σοῖς A, with most MSS., and Ald. In L the 1st hand wrote τοῖσι ἵσοισ, and ἵ remains,

cles modelled his use of the act. here. 'Who causes thee to yield to this necessity,'—subjects thee to it? No dative occurs with this verb elsewhere; nor is any emendation probable. [I formerly understood, 'impels thee with this necessity.' But this is awkward: in *Ant.* 269 f. δις πάντας ἐς πέδουν κάρα | νεῦσι φθώ προτρέψεν, the sense is, indeed, 'impelled,' but the inf. aids it, as in *O. T.* 358 σὺ γάρ μ' ἀκοντα προτρέψυ λέγευν.]

1194 ἔισοι, trans., as in 738 and elsewhere in Sophocles: schol. οὐκ ἴσα πράττει τῷ τῆς μητρὸς θνήματι. Cp. *Tr.* 818 μηδὲν ὡς τεκούσα δρᾷ. It is needless to assume an intrans. use here ('resembles'). Such an use is generally recognised, indeed, in *Thuc.* 5. 71 § 2, and 6. 87 § 5; though in each place it is possible to supply an acc. from the context.]

1195 χερσίν, personal violence, hinted at in 627, 912: λύμη βίου, in respect of food, lodging, dress, etc.; 189 ff. Cp. *Tyr.* 793 λυμαντήν βίου.

1197 οὐπαρήξων: cp. *O. T.* 297 n.

1198 προῦθηκας, set before me, presented: cp. *Ai.* 1294 προθέντ' ἀδελφῷ δεῖπνον.

1200 ποτέ is right; the v.l. ἑμέ was probably due to a fancied need for the pron., which, however, can easily be understood; cp. *Ph.* 801 ἔμπροσον (n.). If it were required, it would be simplest to read νῦν μέ.

1201 τοῖσι σοῖς was the prevalent reading here, while τοῖσι ἴσοισ can claim to be the original reading of L: but, in a case where confusion was so easy, the authority of our MSS. is not great. In *O. T.* 648 πάρεστι σοι has been made in L from πάρεστι ἴσοι: and in Ar. *Vesp.* 747 τοῖσι σοῖς was a v.l. for the true τοῖσι σοῖς.

The word ἔνγγενής in 1202 is the point which inclines me to prefer τοῖσι σοῖς. If he had said τοῖσι ἴσοις,—'equal,' or 'equivalent,' woes,—that would have explained, indeed, why he should feel sympathy; but it would not have warranted the surmise that he was a kinsman. The objection that, with τοῖσι σοῖς, v. 1201 merely repeats 1200, is un-

- EL. A mother—in name ; but no mother in her deeds.
 OR. How doth she oppress thee ? With violence or with hardship ?
 EL. With violence, and hardships, and all manner of ill.
 OR. And is there none to succour, or to hinder ?
 EL. None. I *had* one ; and thou hast shown me his ashes.
 OR. Hapless girl, how this sight hath stirred my pity !
 EL. Know, then, that thou art the first who ever pitied me.
 OR. No other visitor hath ever shared thy pain.
 EL. Surely thou art not some unknown kinsman ?
 OR. I would answer, if these were friends who hear us.
 EL. Oh, they are friends ; thou canst speak without mistrust.
 OR. Give up this urn, then, and thou shalt be told all.
 EL. Nay, I beseech thee, be not so cruel to me, sir !
 OR. Do as I say, and never fear to do amiss.
 EL. I conjure thee, rob me not of my chief treasure !
 OR. Thou must not keep it.
 EL. Ah woe is me for thee, Orestes, if I am not to give thee burial !

but a corrector has placed a circumflex over the third *t*, indicating τοῖσι σοῖσι.
1205 νῦν Monk (*Mus. Crit.* I. p. 212) : νῦν MSS. **1207** πιθοῦ ῥ : πειθοῦ L, with most MSS., and Ald.—ποτέ] Wecklein conj. τόδε. **1208** μὴ ἔξελη MSS. [μὴ ἔξελης cod. Mon. 313], Ald., and Eustathius p. 129. 15: μ' ἔξελη Elmsley. **1210** εἰ στερήσομαι] ὑστερήσομαι ῥ.

founded. He *pities* her woes, he says, because he *feels* them (ἀλγῶν). Cp. Aesch. *Cho.* 222 (shortly before the ἀναγύρωσις) : ΗΔ. ἀλλ' ἐν κακοῖσι τοῖς ἐμοῖς γελάν ὑθελεις ; | OP. κάν τοῖς ἐμοῖς ἄρ', εἴπερ ἐν γε τοῖσι σοῖς. While preferring τοῖσι σοῖς, however, I recognise that τοῖς σοῖς is also quite tenable.

1203 τὸ τώδε=αἴσε. Cp. Plat. *Legg.* p. 657 D οἱ μὲν νέοι...τὸ δὲ τῶν πρεσβυτέρων.

1205 νῦν refers to the assurance just given, πρὸς πιστὰς ἔρεις : it is clearly better than νῦν.

1207 πιθοῦ : cp. *Tr.* 470 πιθοῦ λεγούση. L, with most MSS., has πειθοῦ : see on 1015.

1208 πρὸς γενέον : a formula of solemn appeal, accompanied, perhaps, by the gesture of raising her right hand towards his face. In *Il.* 1. 500 f. Thetis clasps the knees of Zeus with her left hand, and places her right under his chin. The same two acts of supplication are associated in Eur. *H. F.* 1207, *Andr.* 573, etc. Cp. *Hec.* 344 μῆ σου προσθήγω γενεάδος.

The reading of the MSS., μὴ ἔξελη, is stronger and more pathetic than μ' ἔξελη : and με is easily understood. For the reiterated μῆ, cp. *O. C.* 210 μῆ, μῆ μ' ἀνέργη : *Ai.* 191 μῆ, μῆ μ', ἀνάξ, .. | .. κακά φάρν ἄργ—ἔξελη, properly, ‘take out of my keeping,’ while ἀφέλη would be simply ‘take away from me.’ So Her. 3. 137 ἔκαρπεθέντες τε τὸν Δημοκῆδεα καὶ τὸν γαδλὸν .. ἀπαρεθέντες.—τὰ φίλτατα : cp. *O. C.* 1110 ἔχω τὰ φίλτατα (his daughters) : *Ph.* 434 σοῦ πατρὸς ἦν τὰ φίλτατα (Patroclus).

1209 οὐ φήμ' ἔάσειν. Cp. *Ph.* 816 f. ΦΙ. μέθεις, μέθεις με... | NE. οὐ φήμ' ἔάσειν. He approaches her; she clings to the urn, and at v. 1216 is still holding it; then his words, ἀλλ' οὐκ Ὁρέστου (1217), reconcile her to parting with it, and he gently takes it from her hands.

The division of the trimeter (ἀντιλαβῆ) marks agitation, as again in 1220—1226, 1323, etc. Cp. also *O. T.* 627, *O. C.* 722, *Ph.* 54, etc.

τάλαιψις ἔγω σέθεν : cp. *Tr.* 972 οἷμοι ἔγω σοῦ μέλεος.

1210 εἰ στερήσομαι. For εἰ with

- ΟΡ. εὐφῆμα φώνει· πρὸς δίκης γὰρ οὐ στένεις.
 ΗΛ. πῶς τὸν θανόντ' ἀδελφὸν οὐ δίκῃ στένω;
 ΟΡ. οὐ σοι προσήκει τήνδε προσφωνεῖν φάτιν.
 ΗΛ. οὗτως ἄτιμος εἴμι τοῦ τεθνηκότος;
 ΟΡ. ἄτιμος οὐδενὸς σύ· τοῦτο δ' οὐχὶ σόν. 1215
 ΗΛ. εἰπερ γ' Ὁρέστου σῶμα βαστάζω τόδε.
 ΟΡ. ἀλλ' οὐκ Ὁρέστου, πλὴν λόγῳ γ' ἡσκημένον.
 ΗΛ. ποῦ δ' ἔστ' ἐκείνου τοῦ ταλαιπώρου τάφος;
 ΟΡ. οὐκ ἔστι· τοῦ γὰρ ζῶντος οὐκ ἔστιν τάφος.
 ΗΛ. πῶς εἶπας, ὡς παῖ; ΟΡ. ψεῦδος οὐδὲν ὥν λέγω. 1220
 ΗΛ. ἦ ζῆ γὰρ ἀνήρ; ΟΡ. εἰπερ ἔμψυχός γ' ἔγω.
 ΗΛ. ἦ γὰρ σὺ κείνος; ΟΡ. τήνδε προσβλέψασά μου
 σφραγίδα πατρὸς ἔκμαθε εἰ σαφῇ λέγω.

1215 τοῦτο δ' οὐχὶ σόν.] In L there is an erasure over these words: a marginal gloss explains them by οὐ σοι προσήκει. The gloss ἀλλ' ἐμὸν, written between this v. and 1216, also refers to them. **1216** βαστάζω made in L from βαστάσω.—τόδε.] Morstadt would write τόδε; **1217** οὐκ] In L the κ has been added (or made from γ?)

fut. ind., expressing a matter of grief or indignation, cp. *Ph.* 988 (n.), *εἰ μ' οὐτος ἔτι* τῶν σῶν ἀπάξεται *βίᾳ*.—**ταφῆς**, ‘sepulture’ (not ‘sepulchre,’ *τάφου* 1169),—i.e., the privilege of depositing the urn in a tomb: see 1140 n. At v. 760 it is said that the ashes are sent, *ὅπως πατρίφας τύμβον ἑκλάχῃ χθονίος*.

1211 εὐφῆμα φώνει. He means that it is δύσφημον to speak of the living as if they were dead (59 n.). This is the earliest hint of the truth,—a hint which she, of course, cannot yet seize. She interprets his first phrase by the second, *πρὸς δίκης γὰρ οὐ στένεις*, as meaning that for her it is not right to lament. Cp. *O. T.* 1014 πρὸς δίκης οὐδὲν τρέμων (n.).

1213 οὐ σοι προσήκει: not οὐ σοι: the stress is on the verb: ‘it is not meet for thee (or for any one) to speak thus.’ The pron. can be enclitic, though in a place which would usu. give emphasis: cp. *O. T.* 800 *καὶ σοι, γάναι, τάληθες ἔξερῶ*.—**τήνδε προσφωνεῖν φάτιν** (*ἀτέντος*), to apply this epithet to him, viz. θαυμάτων.

1214 ἄτιμος..τοῦ τεθνηκότος: cp. Aesch. *Ch.* 295 *πάντων δ' ἄτιμον κακίλον θνήσκειν χρόνῳ*. ‘Am I so contemned by the spirit of my dead brother,’ she asks, ‘that my lament would be displeasing to him?’ Cp. 442 ff.

1215 By οὐδενὸς he avoids either accepting or correcting τεθνηκότος.—τοῦτο

8' οὐχὶ σόν, ‘but this (*τὸ στένειν*) is not thy part,—not the thing which it is right for thee to do. Cp. 1470 οὐκ ἐμὸν τόδος, ἀλλὰ σόν, κ.τ.λ.: Aesch. *Th.* 232 σὸν δ' αὖ τὸ στήναν: and *O. C.* 721 (n.). [Not: ‘but this thing (the urn) does not concern thee,’—as some explain.]

1216 βαστάζω: cp. 905 n.

1217 πλὴν λόγῳ γ' ἡσκημένον, lit., ‘except so far as it has been dressed up in fiction.’ *ἡσκημένον* is a metaphor from dress and ornament: cp. 452: Aesch. *Pers.* 182 *πέπλοισι Περσικοῖς ἡσκημένη*. The school indicates, but dilutes, the sense by *κατεσκευασμένον*. For πλὴν..γε, cp. *Ph.* 441 ποίον δὲ τούτον πλήν γ' Ὁδοσέων ἔρεις;

1218 τοῦ ταλαιπώρου. She infers that his true ashes rest elsewhere,—among strangers; and that she has missed even the consolation of placing them in a tomb (1210 n.). Thus her former thought (1138 ff.) returns with increased bitterness.

1220 ὡς παῖ. The change from ὡς ξένε (1180, 1182, 1184, 1206) to this less formal mode of address marks her first flash of hope. It is like the change from ὡς ξένε to ὡς τέκνον which marks the joy of Philoctetes when he finds that his visitor is a Greek (*Ph.* 236). For παῖς applied to a young man, cp. 455: 1430 (where Electra addresses Orestes and Pylades as

OR. Hush!—no such word!—Thou hast no right to lament.

EL. No right to lament for my dead brother?

OR. It is not meet for thee to speak of him thus.

EL. Am I so dishonoured of the dead?

OR. Dishonoured of none:—but this is not thy part.

EL. Yes, if these are the ashes of Orestes that I hold.

OR. They are not; a fiction clothed them with his name.

[He gently takes the urn from her.]

EL. And where is that unhappy one's tomb?

OR. There is none; the living have no tomb.

EL. What sayest thou, boy? OR. Nothing that is not true.

EL. The man is alive? OR. If there be life in me.

EL. What? Art thou he? OR. Look at this signet, once our father's, and judge if I speak truth.

by an early corrector.

1220 ὡς παῖ] Nauck conj. ἡ τάν.

1221 ἀνήρ]

ἀνήρ L, etc., and the edd. before Brunck. **1222** προσβλέψασα L, with most MSS.: προσβλέψουσα r (which Dind. by an oversight ascribes to L). Meineke

ὦ παῖες): *Ph.* 1072 δδ' ἔστιν ἡμῶν ναυκράτωρ ὁ παῖς (*Neoptolemus*). It might perhaps be thought that the word is scarcely fitting in the mouth of a maiden who is only a few years older than the youth to whom she speaks. But it seems natural. A sister who has had the care of a younger brother is apt to feel the interval of age between herself and his contemporaries as greater than it really is.—Nauck, who thinks ὡς παῖ ‘impossible,’ would write ὡς τάν.

1221 ἀνήρ, following ὡς παῖ, beautifully suggests how, in Electra's yearning imagination, the youthful brother, the hope of their house, had long been invested with heroic might.

1222 εἰ τάνθε...σφραγίδα. There is no hint that Electra's memory had been awakened by anything in his appearance, or by his voice; and the mere possession of the ring was no proof. Musgrave, indeed, notes the view, accepted by Dacier and Boissonade, that the σφραγίς πατρὸς is a congenital mark; as Cedrenus (p. 135 A) mentions τὸ Πελόπειον τοῦ γένους σημαντρον τὴν ἐλαλαν, seen by Iphig. on Or.'s right shoulder. But this is fanciful. A Greek audience was wholly uncritical in such a matter, so long, at least, as the old feeling for the heroic

legends existed. It is remarkable how swiftly Sophocles glides over the incident, as if conscious that the σημεῖον was little more than conventional. The σημεῖα of Aeschylus are of a like order,—the lock of hair, like Electra's own; the foot-prints, symmetrical with hers,—and the early work of her hand at the loom: but Aeschylus at least treats them in a thorough and deliberate manner (*Cho.* 168—234). It is Euripides, the innovator on the myths in form and spirit, who invents something more plausible,—the scar over one eyebrow of Orestes, caused by a fall in childhood (*Eur. El.* 513—573).

Nauck would re-write the vv. thus: —ΗΔ. ἦ γάρ σύ κείνος; ΟΡ. ἔκμαθ' εἰ σαφῆ λέγω. | ΗΔ. σφραγίδα πατρὸς ΟΡ. τήρθε προσβλέποντα ἀθρει. He holds that, since every other verse from 1220 to 1226 (inclusive) is divided between two speakers, v. 1223 must be so divided also. But there was no ‘rule’ of this kind. See *O. C.* 1439—1442 ΠΟ. μὴ τοι μ' ὅδηρον. ΑΝ. καὶ τίς ἀν σ' ὄρμώμενον | εἰς προσπτον Αἰδηρον οὐ καταστένοι, κάσι; | ΠΟ. εἰ χρῆ, θανοῦμαι. ΑΝ. μὴ σύγ', ἀλλ' ἐμοὶ πιθῶν. | ΠΟ. μὴ πεῖθ' ἡ μὴ δεῖ. ΑΝ. δυστάλανά τέρ' ἔγω. His other argument is that the test is more satisfactory if chosen by Electra, instead of being proffered by Orestes.

- ΗΛ. ὡς φίλτατον φῶς. ΟΡ. φίλτατον, συμμαρτυρῶ.
 ΗΛ. ὡς φθέγμ', ἀφίκου; ΟΡ. μηκέτ' ἄλλοθεν πύθη. 1225
 ΗΛ. ἔχω σε χερσίν; ΟΡ. ὡς τὰ λοίπ' ἔχοις ἀεί.
 ΗΛ. ὡς φίλταται γυναικες, ὡς πολίτιδες,
 ὅρατ' Ὁρέστην τόνδε, μηχαναῖσι μὲν
 θανόντα, νῦν δὲ μηχανᾶσι σεσωσμένον.
 ΧΟ. ὄρῶμεν, ὡς παῖ, καπὶ συμφοραῖσι μοι
 γεγηθὸς ἔρπει δάκρυον ὄμμάτων ἅπο. 1230
- στρ. ΗΛ. ίὼ γοναί,
 2 γοναὶ σωμάτων ἐμοὶ φιλτάτων,
 3 ἐμόλετ' ἀρτίως,
 4 ἐφηγύρετ', ἥλθετ', εἰδεθ' οὖς ἐχρήζετε. 1235
 ΟΡ. 5 πάρεσμεν· ἀλλὰ σῆν' ἔχουσα πρόσμενε.
 ΗΛ. 6 τί δ' ἔστιν;
 ΟΡ. 7 σιγᾶν ἄμεινον, μή τις ἔνδοθεν κλύῃ.
 ΗΛ. 8 ἀλλ' οὐ μὰ* τὴν ἄδμητον αἰὲν "Αρτεμιν
 9 τόδε μὲν οὐ ποτ' ἀξιώσω τρέσαι
 10 περιστὸν ἄχθος ἔνδον
 11 γυναικῶν ὁν ἀεί. 1240

conj. προσβλέποντα.—μοι] Morstadt conj. μοι. 1225 ὡς φθέγμ'] Blaydes writes ὡδέλφ': a conj. made also by Fröhlich (ὡς δέλφ').—πύθη] L has π in an erasure (from λ?). 1226 χερσίν A, and Ald.: χεροῖν L, with γρ. χερσὶ above the line: the later MSS. are divided. Neue conj. χεροῖν.—ἔχοις the 1st hand in L (altered to ἔχεις by a late hand): ἔχεις A, with most MSS., and Ald.: Κνίστα conj. ἔχ' εἶσαι. 1228 ὄρατ' L. 1229 νῦν δὲ μηχανᾶσι] Meineke conj. νῦν δ' οὐ μηχανᾶσι: Bergk, νῦν δὲ μοῦμφανῶς.—σεσωσμένον] σεσωμένον Wecklein. (Cp. his *Curae Epiigr.*

1224 ὡς φίλτατον φῶς. Cp. Ph. 530
 ὡς φίλτατον μὲν ἡμαρ, ἥδιστος δ' ἀνήρ.
 1225 ὡς φθέγμ'. A beautifully natural expression of her new joy in his living presence. So the solitary Philoctetes welcomes the sound of Greek speech,—ὡς φίλτατον φῶνημα (Ph. 234). Cp. Ai. 14
 ὡς φθέγκ', Αθηνα. O. C. 863 (Oed. to Creon) ὡς φθέγμ' ἀναδέει.—μηκέτ' ἄλλοθεν πύθη. Cp. 1474: O. C. 1266 τάμα μὴ τίς ἀλλων πύθη. For μηκέτ', cp. Pind. O. 1.
 114 μηκέτι πάπταιν πόροισιν.

1226 ἔχω...ἔχοις ἀεί. Cp. Eur. El. 578 ὡς χρόνῳ φανεῖς, | ἔχω σ' ἀλπττως. ΟΡ. καξ ἔμοι γ' ἔχει χρόνῳ.

1227 πολίτιδες: cp. 251 n.: 1413.
 1228 f. μηχανᾶσι: as Hamlet (3. 4. 188) is 'mad in craft.'—σεσωσμένον: cp. 6o. Here the word implies, 'brought safely home' (Tr. 610 ἐς δόμους | .. σωθέντ').

1230 f. συμφοραῖσι. Eustathius p. 647. 37: καὶ ἡ συμφορὰ δὲ οὐ μόνον ἀποτρόπαιος ἀλλὰ καὶ ἀγαθὴ, ὡς δηλοῖ σὺν ἀλλοῖς καὶ ὁ εἰπὼν ἐπ' ἀγαθῷ τὸ ἐπὶ συμφοραῖς γεγηθδεσ..δπο. Ar. Eq. 406 (from Simonides) πίνε πίν' ἐπὶ συμφοραῖς.—γεγηθδεσ..δάκρυον: cp. Ant. 527 φίλαδελφοι κάτω δάκρυ' εἰβούμένην.

1232—1237 Α μέλος ἀπὸ σκηνῆς between Electra and Orestes. Strophe, 1232—1352, = antistr. 1253—1272 (a verse being lost after 1264). Epode, 1273—1287. For metres see Metrical Analysis.

1238 γονιλ σωμάτων κ.τ.λ. This phrase seems to gain in fulness and force if taken as meaning, 'son of the father whom I so loved,' rather than as a mere periphrasis for σώματα φίλτατα, 'dearest of all men ever born': the latter would be weaker than (e.g.) τέκνων σῶν..δίπτυχος γονή (Eur. Med. 1136), though it

EL. O blissful day! OR. Blissful, in very deed!

EL. Is this thy voice? OR. Let no other voice reply.

EL. Do I hold thee in my arms?

OR. As mayest thou hold me always!

EL. Ah, dear friends and fellow-citizens, behold Orestes here, who was feigned dead, and now, by that feigning, hath come safely home!

CH. We see him, daughter; and for this happy fortune a tear of joy trickles from our eyes.

EL. Offspring of him whom I loved best, thou hast come Strophe. even now, thou hast come, and found and seen her whom thy heart desired!

OR. I am with thee;—but keep silence for a while.

EL. What meanest thou?

OR. 'Tis better to be silent, lest some one within should hear.

EL. Nay, by ever-virgin Artemis, I will never stoop to fear women, stay-at-homes, vain burdens of the ground!

p. 60.) **1230** ὁρῶ μεν] ὁ ρῶ μεν L (and similarly Ald., δρῶ μεν): δρῶ μεν Γ and a few others. **1232 f.** L has λὼ γοναὶ σωμάτων ἐμοὶ φιλτάτων as a single v. After the first γοναὶ, a second γοναὶ has been added above the line by a later hand. The second γοναὶ is omitted also by Γ, and Ald.: but is present in A, and most MSS. Nauck conj. λὼ γοναὶ, | λὼ σωμάτων κ.τ.λ.: Blaydes, λὼ λὼ, | γοναὶ σωμάτων. **1235** ἥλθετ', εἰδεθ'] Heimsooth conj. εἰδεθ', εἰλεθ'. **1237** ξστα A, and Ald.: ἔστιν L (the ν from a late hand). **1239** ἀλλ' οὐ, τὰν ἀρτεύιν τὰν αἰὲν ἀδυήταν L. So A, with most MSS., and Ald. After οὐ, μὰ is added in Harl., and L². See comment. **1242** γυναικῶν δὺν δέλ] L adds these words to the preceding verse,

is tenable. In either case the use of the plur. σωμάτων instead of σώματος (schol. ἀντὶ τοῦ ἑνκοῦ) is very bold, and seemingly unique. (Cp. 206, n. on θαύάτους.) It is confirmed, however, by the fact that Latin poetry tolerates a corresponding use of *corpora*: Ovid *Her. Epist.* 8. 113 *male corpora tacta relinquo*, the (living) body of Pyrrhus. (Conversely in Eur. *Med.* 1108 σῶμα τέκνων = *ib.* 1111 σώματα τέκνων.) The plur. certainly cannot be explained by supposing a reference to Pylades also.

1234 f. ἀρτεύς marks her sense of the sudden change from the despair which she was feeling but a few moments before.—οὐδείς, meaning herself: for the plur., cp. *O. T.* 1184 ἔννοι οὐδεὶς τ' | οὐ δημιλῶν, οὐδεὶς τέ μ' οὐδεὶς κτανόν.—ἐχρῆστε: cp. 171.

1236 σὺν' ἔχουσα: so *Ph.* 258 σὺν' ἔχοντες.

1239 δλλ' οὐ μὰ κ.τ.λ. Far the most

probable account of the text here is that an iambic trimeter was corrupted, first by an accidental transposition of words and then by attempted correction, into the form which appears in most MSS. (cr. n.), δλλ' οὐ τὰν "Ἀρτεύιν τὰν αἰὲν ἀδυήταν. A strong argument for this is the antistrophic verse, 1260, τίς οὖν ὁν ἀξίλαν γε σοῦ πεφηρότες: where ἀ, though omitted by the scribe of L, was supplied by another early hand, and appears in A, as in most other MSS., and in the Aldine. The inference is confirmed by the manner in which pairs of iambic trimeters alternate with lyrics throughout this strophe: 1235 f., 1243 f., 1251 f.—For other views, see Appendix.

τὴν ἀδυήταν: cp. the prayer of the Danaïdes to Artemis, Aesch. *Suppl.* 149 ἀδυάτας ἀδυάτα | βύσιος γενέσθω.—Ἀρτεύιν: 626 n.

1240 f. τόδε μὲν..δύ δέ. These words express her new exultation in the

ΟΡ. 12 ὅρα γε μὲν δὴ κάν γυναιξὶν ὡς Ἀρης
13 ἐνεστιν· εὐδ' ἔξοισθα πειραθεῖσα που.

ΗΛ. 14 * ὄτοτοτοῖ τοτοῖ,
15 ἀνέφελον ἐνέβαλες
16 οὐ ποτε καταλύσιμον,
17 οὐδέ ποτε λησόμενον
18 ἀμέτερον οἶον ἔψυ κακόν.

ΟΡ. 19 ἔξοιδα καὶ ταῦτ' ἀλλ' ὅταν παρουσία
20 φράζῃ, τότ' ἔργων τῶνδε μεμνῆσθαι χρεών.

ἀντ. ΗΛ. ὁ πᾶς ἐμοί,
2 ὁ πᾶς ἀν πρέποι παρὰν ἐννέπειν
3 τάδε δίκα χρόνος·
4 μόλις γάρ ἔσχον νῦν ἐλεύθερον στόμα.
ΟΡ. 5 ξύμφημι κάγω· τοιγαροῦν σώζουν τόδε.

and so Ald.

1243 μὲν δὴ] Blomfield conj. μέν τοι (*Mus. Crit.* I. p. 213).
1244 This v. is wanting in T, Triclinius having probably deleted it because there is nothing to correspond with it in the antistrophe, where a verse has been lost after 1264.

1245 ὄτοτοτοῖ τοτοῖ Hermann (= 1265): ὄτοτοῖ L: ὄτοτοῖ A, and Ald.

1246 ἐνέβαλες schol. (on 1245 φησὶν δι τὸν ἐνέβαλες μοι κακὸν ἀνέφελον): ἐπέβαλες L (the second e made from t), with most MSS., and Ald.: ἐνέβαλες L²: ὑπέβαλες Vat, a (=cod. 40, 13th cent.), and Blaydes.

1248 οὐδέ] οὐ δή A.—λησόμενον] Blaydes (cp. λασόμενον).—τλησόμενον Γ.

1249 L has ἀμέτερον in a separate line.

sense that she has a brother for her champion.—περισσὸν ἄχθος, vainly burdening the ground: cp. fr. 859 ὡς οὐδέν ἔσμεν πλὴν σκιᾶς ἐοικέτες, | βάρος περισσὸν γῆς ἀναστρώψουμενοι. *Od.* 20. 378 οὐδέ τι ἔργων | ἐμπαιον οὐδὲ βίης, ἀλλ' αὐτως ἄχθος ἀρούρης. *Il.* 18. 104 ἀλλ' ήμας παρὰ ηγεσὶν ἐπώσιον ἄχθος ἀρούρης.—*Ἐνδον...* δὸν δέ. Cp. O. C. 343 n.: Eur. 928 τῶνδον οἰκουρῆμαθι.

1243 f. γε μὲν δὴ: cp. *Tr.* 484 ἐπει
γε μὲν δὴ (n.).—Ἀρης, the warlike spirit: cp. Aesch. *Ag.* 78 "Ἄρης δ' οὐκ ἐνὶ χώρᾳ: id. *Suppl.* 749 γυνὴ μορωθεῖσ' οὐδέν οὐκ ἐνεστ' Ἄρης."

εὐδ' ἔξοισθα κ.τ.λ. These words prove the genuineness of the verse (which Triclinius rejected, cr. n.): for it is this allusion to her sufferings at the hands of Clyt. that prompts Electra's reply.

1246 ff. ἀνέφελον.. κακόν. Her sorrow—the long and bitter strife with her mother—is one over which, from its nature (*οὐλον* ἔψυ), no veil can be drawn; it is manifest to all, and fierce, like the sun in a cloudless summer sky. It is a sorrow which can never be done

away with, οὐ ποτε καταλύσιμον, because no reconciliation is possible. And it is one of which no time can efface the memory (οὐδέ ποτε λησόμενον).

The author of the scholion on 1245 read ἐνέβαλες:—ἐπειπερ ὑπέμυησεν αὐτὴν τῆς τοῦ πατρὸς ἀναρέσεως, διὰ τῶν προερημένων δύο στίχων φησὶν δι τὸν ἐνέβαλες μοι κακὸν ἀνέφελον. This yields a good sense; 'thou hast mentioned' (*mentionem inieciisti*). Cp. Plat. *Rep.* 344 D οἷον ἐμβαλὼν λόγον ἐν νῷ ἔχεις ἀπίειν. The traditional ἐπέβαλες has been explained in two ways. (1) 'You have mentioned.' For this sense there is no parallel. (2) 'You have laid the burden of the woe *upon* me,'—i.e., 'brought it to my recollection.' This is perhaps just possible: but it is so artificial as to seem improbable. ὑπέβαλες, 'you have suggested,' would be an easy correction: cp. 833 ὑπολοεις. *Ph.* 1170 παλαιὸν ἀλγῆμ' ὑπέμυασας. If, however, it was the original word, the corruption to ἐπέβαλες is strange, since the sense would have been clear.

καταλύσιμον, fitting here, as suggestive

OR. Yet remember that in women, too, dwells the spirit of battle ; thou hast had good proof of that, I ween.

EL. Alas ! ah me ! Thou hast reminded me of my sorrow, one which, from its nature, cannot be veiled, cannot be done away with, cannot forget !

OR. I know this also ; but when occasion prompts, then will be the moment to recall those deeds.

EL. Each moment of all time, as it comes, would be meet Anti-occasion for these my just complaints ; scarcely now have I strophe. had my lips set free.

OR. I grant it ; therefore guard thy freedom.

1251 f. *ξέιδα καὶ ταῦτ'*] For *καὶ*, Meineke conj. *παῖ* (received by Dindorf and Blaydes) : Wecklein (*Ars* p. 15), *ἔγώ* : Hartung and Bergk, *καύτρος*.—*παρονοτά*] One of the later MSS. (*Augustanum* c) has *παρροτά*, with gl. *ἡ μυήμη* : another (*Ienensis*) has *παρρητά*, with gl. *νοεῖς ὑπάρχουσαν*, and (as a v. l.) *παρρητά*. Hence Reiske conj. *παρροτά* | *φράζειν* : Blaydes and Autenrieth, *παρροτά* | *παρῆ* (Niese and Hermann, *προσῆ*). **1253 f.** *ὁ τὰς ἔμοι, | οἱ πᾶς*] Blaydes conj. *ἄπας ἔμοι* (or *ἔμοιγ*), *| ἄπας*. **1255** *δίκαια χρόνος*] *δίκαια αὐχρόνος* (*sic*) L (marg., *γρ. τάδε δίκαια*). **1256** *ἔσχον* made in L from *ἔχων*.—Pauli conj. *ἔλευθεροστομεῖν*. **1257** *σώζον* L (made from *σώζον*) : cp. 993.

of *καταλύεσθαι* *ἔχθραν*, *πόλεμον*, κ.τ.λ.—*λησόμενον* : 'that never its own burden can forget,' as Whitelaw renders. The *κακόν* is half-personified here, though not in the preceding clauses; precisely as in *Ph.* 1167 the *κήρ* (disease) is *οἰκτρὰ..βούκειν*, *ἀδαής δὲ* | *ἔχειν μυρίον ἀχθος δὲ* *ξυνοικεῖ* (n.).

The usual explanation is, 'that cannot be forgotten'; but *λησόμενον* could mean, 'that cannot escape notice'; for, though the act. *λησών* is more usual in this sense (*Tr.* 455, *Il.* 23. 416), the midd. *λησομαί* is so used by Hippocrates (2. 170), Arist. (*Pr. Anal.* 2. 19), Lucian, etc. But here, especially after *ἀνέφελον*, such a sense would evidently be too weak.

1251 f. *ξέιδα καὶ ταῦτ'*: 'these things also,' i.e., the sufferings to which she has just alluded. The change of *καὶ* to *παῖ* (rightly made in *Ph.* 79) is needless here.

παρονοτά may be freely rendered 'occasion'; it seems to be a purposely vague word, intended to suggest 'the presence' of the murderers; a dark hint of the coming vengeance. When their presence admonishes (*φράζειν*),—gives the signal for action,—then will be the time

to recall their crimes; which are indicated, with a similar reserve, by *ἔργων τῶνδε*.

The scholia attest *παρονοτά* as the traditional reading, and suggest two explanations. (1) *τονταν ἐπιτρέπῃ οἱ καιρὸς καὶ καλῆς*: i.e., *παρονοτά*=*τὰ παρόντα*, the circumstances of the moment. Cp. *cum res ipsa foret*. (2) *ὅπονταν η παρονοτά τούτων η καὶ οἱ καιρὸς ἐπιτήδεος*. Here *τούτων* is evidently neuter, and the meaning is, 'when these topics come before us,—when it is the fitting time to discuss them. Neither view is satisfactory.

The v. l. *παρροτά*, doubtless a conjecture, would enfeeble the passage, and would further require us to alter *φράζειν*.

1253 ff. *ὁ πᾶς χρόνος*, 'all time', to come: cp. Isocr. or. 1 § 11 *ἐπιλίποι δὲ* *ἀν ημᾶς οἱ πᾶς χρόνος, εἰ πάσας τὰς ἔκεινον πράξεις καταριθμούμεθα*. In Pind. *P.* 1. 46 *οἱ πᾶς χρόνος* has a like sense. *παρών*, 'when present,' i.e., 'as it comes.' There can be no moment at which she might not fitly make her just complaints. *δίκαια* goes with *ἔννέτειν*, not with *πρέποι*.

μόδις γαρ κ.τ.λ.: i.e., having waited so long for freedom of utterance, she should not now be required to keep silence.—*ἔσχον*, 'have obtained': cp. 1176 n.

1257 *σώζον τόδε*, i.e. the *ἔλευθερον στόμα*. If she is overheard in the house, she may yet lose the newly-gained free-

- Ηλ. 6 τί δρῶσα;
 ΟΡ. 7 οὖ μή στι καιρὸς μὴ μακρὰν βούλου λέγειν.
 Ηλ. 8 τίς οὖν ἀν ἀξίαν γε σοῦ πεφηνότος 1260
 9 μεταβάλοιτ' ἀν ὅδε σιγὰν λόγων;
 10 ἐπεί σε νῦν ἀφράστως
 11 ἀέλπτως τ' ἐσεῖδον.
 ΟΡ. 12 τότ' εἶδες, *εὗτε θεοί μ' ἐπώτρυναν μολεῖν
 —
 Ηλ. 14 ἔφρασας ὑπερτέραν 1265
 15 τᾶς πάρος ἔτι χάριτος,
 16 εἴ σε θεὸς ἐπόρισεν
 17 ἀμέτερα πρὸς μέλαθρα·
 18 δαιμόνιον αὐτὸ τίθημ' ἔγω.
 ΟΡ. 19 τὰ μέν σ' ὄκνῳ χαίρουσαν εἰργαθεῖν, τὰ δὲ 1270
 20 δέδοικα λίαν ήδονῇ νικωμένην.
 ἐπ. Ηλ. ἵω χρόνῳ μακρῷ φιλτάταν
 οὐδὸν ἐπαξιώσας ὅδε μοι φανῆναι,
 μή τί με, πολύπονον ὥδ' ἴδων 1275
 ΟΡ. τί μὴ ποήσω; Ηλ. μή μ' ἀποστερήσῃς
 τῶν σῶν προσάπων ἀδονὰν μεθέσθαι.

1260 τίς οὖν ἀν ἀξίαν] τίς οὖν ἀξίαν L, with ἀν added above the line by an early hand. ἀν is omitted by G also, but is given by A, with other MSS., and Ald. For conjectures see Appendix on 1239. **1263** ἀέλπτως τ'] A omits τ'. **1264** *εὗτε] δτε MSS.—ἐπώτρυναν Reiske and Brunck: ὑπέρτρυναν MSS., and Ald.—Heath and Brunck first indicated the loss of a trimeter after this v. **1267** ἐπόρισεν Dindorf and Fröhlich: ἐπόροιεν L, made from ἐπώροιεν, the reading of A, as of most MSS., and Ald.—Hermann

dom. Except in the sense of 'remembering' (993 n.), the midd. of the simple σωζω is somewhat rare; but cp. Ar. *Eq.* 1017 σώζεσθαλ σ' ἐκέλευσ' ἵερδν κύνα.

1259 μακράν..λέγειν: Ar. *Th.* 382 μακράν ξοικε λέξειν. Cp. *Ai.* 1040 μὴ τείνει μακράν: Aesch. *Ag.* 916 μακράν γάρ ἐξέτεινας.

1260 ff. τίς οὖν, a remonstrance, in which οὖν may be rendered by 'Nay.' **1261** δέξιαν is predicative, and equiv. to an adverb, 'worthily,' 'fitly'; cp. the schol., τίς δέ, φησι, σοῦ φανέντος δικαίως ἔλοιτο ἀντὶ λόγων σιωπῆν; I agree with the schol. also in taking σοῦ πεφηνότος as a gen. absol., rather than as depending on δέξιαν. For the absolute use of the latter, cp. 298 δέξιαν δικῆροι: O. T. 1004 χάρου..δέξιαν: ib. 133 ἀξίως. Join λόγων with μεταβάλοιτ', not with σιγὰν: cp. Anti-

phon or. 5 § 79 ἡλλάξαντο..εὐδαιμονίας..κακοδαιμονίαν.—ὅδε, as thou biddest.

1264 After τότ' εἶδες, the MSS. have δτε: but the tribrach in the second foot, while there is no caesura in the third, makes an intolerably lame verse. Read εὗτε instead of δτε, and scan θεοί as a monosyllable by synizesis. In the other trimeters of Sophocles where θεός belongs to the third foot, it is always so scanned: O. C. 964, Ph. 1020, Ai. 489, 1129. δτε arose from τότ'.

ἐπώτρυναν, by the oracle (35): an answer to the reproach unconsciously conveyed by ἀέλπτως (1263). He came as soon as Apollo gave the word. After this verse, a trimeter has been lost, as the strophe shows, where v. 1244 (ἔνεστι κ.τ.λ.) is certainly genuine.

1266 f. χάριτος, a grace shown to

EL. What must I do?

OR. When the season serves not, do not wish to speak too much.

EL. Nay, who could fitly exchange speech for such silence, when thou hast appeared? For now I have seen thy face, beyond all thought and hope!

OR. Thou sawest it, when the gods moved me to come....

* * * * *

EL. Thou hast told me of a grace above the first, if a god hath indeed brought thee to our house; I acknowledge therein the work of heaven.

OR. I am loth, indeed, to curb thy gladness, but yet this excess of joy moves my fear.

EL. O thou who, after many a year, hast deigned thus to Epode, gladden mine eyes by thy return, do not, now that thou hast seen me in all my woe—

OR. What is thy prayer?—

EL. —do not rob me of the comfort of thy face; do not force me to forego it!

conj. ἔβιβασεν: Blaydes writes ἐπέβασεν, and also suggests ἐκόμισεν. **1268** ἀμέτερα] L has the letters ετε written small in an erasure. **1269** δαιμόνιον] A separate verse in L. **1271** εἰργάθειν Elmsley: εἰργάθειν MSS. μακρῷ γε Triclinius. **1275** μή τί με L, with most MSS.: μή τι—πολύπονον Ienensis: πολύστονον the other MSS., and Ald.—ωδ’] In L the 1st hand wrote τῶδε, but the r has been erased. A later hand has written in marg., γρ. ὠδῖδων (with "above i, which was at first ei), meaning that τῶδε' should be ωδ'. **1276** μή μ' ἀποστερήσῃς] A separate verse in L. **1277** ήδονὰν L, etc., and Ald.: ηδονὴν τι: ἀδονὰν Dindorf.

her, a matter for thankfulness.—**ἐπόρισεν** is the best correction of the corrupt **ἐπόρσεν** or **ἐπώρσεν**. It is true that **πορίζω** has not elsewhere the special sense of **πορεύω**, 'to convey,' 'bring': but how easily a poet might transfer that sense to it, is suggested by the similar case of **πορεύειν** in *O. C.* 1457, (**πώς ἄν τις**) **δεῦρο** Θησέα πόροι, 'fetch him hither.'

1269 ε. δαιμόνιον: cp. Xen. *Mem.* 1. 3. § 5 ει μή τι δαιμόνιον εἴη. Dem. or. 2 § 1 δαιμοὶ τινὶ καὶ θεὶ παντάπασιν ἔουκεν εὐεργεσίᾳ.—**τιθημ** = τιθεμαι: *Ant.* 1166 οὐ τιθημ ἔγω | σῆμα τοῦτον.

Electra remembers the warning dream (417 ff.), in which she had already surmised a supernatural agency (411: 459). It is indeed **δαιμόνιον** that Orestes, sent by Apollo, should arrive at this moment.

The punctuation given in the text seems best. The Aldine has only a comma after **μελαθρα**: but then we should need a colon after **χάριτος**.

1271 τὰ μὲν..τὰ δὲ (adverbial), 'on the one hand,' 'on the other': *Tr.* 534 f.

1274 ὁδὸν..φανῆναι: cp. 1318 ἔξηκεις ὁδῶν. Here, too, the acc. is 'cognate,' since the verb implies ἐλθεῖν. (It is not really like *Ai.* 878, κέλευθον..φανεῖς, where the acc. denotes the ground which the search has traversed.)

1276 τι μή ποήσω; He interrupts her entreaty, μή τί με—, by asking, 'what am I not to do?' (the negative form of the delib. subjunct.).

1277 ε. μή μ' ἀποστερήσῃς..ἀδονὰν: the double acc. with ἀποστερέων, though less frequent than acc. of person and gen. of thing, is not rare: cp. Antiphon *Tetral.* B. γ. § 2 τὸ ίημον τῆς κατηγορίας ἔμαντρον ἀποστέρησα: Isaeus or. 8 § 43 τὰ..χρήματα ίημᾶς ἀποστερήσων: Xen. *An.* 7. 6. 9 ίημᾶς..ἀποστερεῖ τὸν μισθὸν.—**μεθίσθαι**, sc. αὐτῆς, epexegetic inf.: see on 543 δαστασθαι. Cp. Eur. *Med.* 736 ἀγονών οὐ μεθεῖ ἀν ἐκ γαλας ἐμέ,

where the

OP. ἦ κάρτα κάν ἄλλοισι θυμοίμην ἰδών.

ΗΛ. ξυναινεῖς;

OP. τί μὴν οὐ;

ΗΛ. ὡ φίλαι, ἔκλυον ἀν ἐγὼ
οὐδὲ ἀν ἥλπιστ' αὐδάν.

† <οὐδὲ ἀν> ἔσχον *όρμαν

ἀναυδον οὐδὲ σὺν βοᾷ κλύουσα.

τάλαινα· νῦν δ' ἔχω σε· προύφανης δὲ

φιλτάταν ἔχων πρόσοψιν,

ἄς ἐγὼ οὐδὲ ἀν ἐν κακοῖς λαθοίμαν.

1280

OP. τὰ μὲν περιστεύοντα τῶν λόγων ἄφες,
καὶ μήτε μήτηρ ὡς κακὴ δίδασκέ με,
μήθ' ὡς πατρών κτῆσιν Αἴγισθος δόμων
ἀντλεῖ, τὰ δ' ἔκχει, τὰ δὲ διασπέρει μάτην.

1290

Porson conj. ἀδονάν. 1278 κάν] κ' ἀν L, made from κάν. 1280 τί μὴν
οὐδὲ] A separate v. in L. 1281—1284 ὡ φίλαι ἔκλυον ἀν | ἐγὼ· οὐδὲ ἀν ἥλπιστ'
αὐδάν | ἔσχον δργάν ἀναυδον | οὐδὲ (sic) σὺν [from σὺν] βοᾷ κλύουσα τάλαινα· L. The
lemma of the schol. in L gives, however, ἔκλυον ἀν (not ἀν). There is no variation in

acc. depends on the part., and ἐμοῦ is to be supplied with the verb. (Porson, in his note on that v., suggests ἀδονᾶν here, comparing the plur. ἀδονᾶς in 1302.)

1279 f. ξυναινεῖς, as in 402, *Ph.* 122.—τί μὴν οὐ; 'why should I not?' = 'of course I do.' Cp. [Eur.] *Rhes.* 706 HM. A. δοκεῖς γάρ; HM. B. τί μὴν οὐ; Similarly, without οὐ, Aesch. *Eum.* 203 ἔχρηστον τούτον πατέρος πένψατο: τί μὴν; ('what then?' i.e. 'I was right in doing so').

1281 f. ὡ φίλαι. It seems fitting that, towards the close of these lyrics, Electra should address some words to the sympathetic Chorus,—as she did before, just after the discovery (1227); though at v. 1285 she again speaks to Orestes. The emendation ὡ φίλα, ὅτι (Wunder), like others designed to alter φίλαι, is hardly probable.

αὐδάν is unquestionably the living voice of Orestes, which 'she could never have hoped to hear,' after the apparent proofs of his death. Cp. 1225 ὡ φθέγγιμ, ἀφίκου: and with οὐδὲ ἥλπιστ', cp. 1263 ἀδελπτως: 832 f. εἰ τῶν φανερῶν οἰχομένων | εἰς Αἴδαν ἐλπίδ' ιποτεσι; and 838 f. The first and best scholium on 1281 recognises that αὐδάν denotes a source of joy, not of grief, to her (καὶ γὰρ ἡ ἡδονὴ προετρέπετο αὐτὴν βοῆσαι), though wrongly explaining the word as φήμη περὶ τοῦ ἀδελφοῦ (news of his safety). If αὐδάν

meant the report of his death, the words ἐγὼ οὐδὲ ἀν ἥλπιστ' would lose all force.

1283 f. There can be no doubt that something has been lost before οὐδὲ. Arndt supplies οὐδέ δέν, which might easily have been omitted, either through its likeness to αὐδάν just before it, or through the οὐδέ δέ above it. δρμάν, for the traditional δργάν, is due to Blomfield (*Mus. Crit.* 1. 214).

δργή in Sophocles means either (1) 'anger,' or (2) 'disposition': *Ant.* 875 αὐτόγνωτος..δργά: *ib.* 355 δοτυθμός δργάς: *Ai.* 639 συντρέψους δργαῖς. Neither sense can be fitted into any probable interpretation. Some have supposed the meaning to be that Electra 'restrained her anger in silence,' when Clyt. was exulting in the death of Orestes; but, in fact, her anger found a voice (see 792). Others understand that she 'restrained her emotion' (of grief), on hearing the sad news; but she did not do so (see 823—870): nor could δργάν mean 'emotion' in that sense.

On the other hand δργή and δρμή were easily confused in MSS. Thus in *T.* 720, where δρμή is right, γ has been written over μ in L, and δργή is actually the reading of A, and of the Aldine.

The context is the best guide to the sense which should be restored. Throughout these lyrics, Orestes has been en-

OR. I should be wroth, indeed, if I saw another attempt it.

EL. My prayer is granted? OR. Canst thou doubt?

EL. Ah, friends, I heard a voice that I could never have hoped to hear; nor could I have restrained my emotion in silence, and without a cry, when I heard it.

Ah me! But now I have thee; thou art come to me with the light of that dear countenance, which never, even in sorrow, could I forget.

OR. Spare all superfluous words; tell me not of our mother's wickedness, or how Aegisthus drains the wealth of our father's house by lavish luxury or aimless waste;

the MSS., except that Γ and others have δν. The Aldine has a comma after φλαι, and points after ανδάν· ἀναδον· τάλαντα. For conjectures, see below. **1287** After ἐγώ a space (=about two letters) is left in L.—λαθοίμαν] λαθοίμ' δν r.

1292 Arndt rejects these four vv. **1291** τά δ'] τάδ' L, A, and Ald.

deavouring to repress Electra's cries, lest she should be overheard (1236, 1238, 1251 f., 1257, 1259, 1271 f.). The corrupt words probably referred to this. δράν is the 'impulse' or 'emotion' which compelled her to utter her new joy. She turns to these sympathetic women, and excuses her incaution by her happiness.

οὐδέ δν έσχον is the potential indicative: see Goodwin, *Moods and Tenses*, new ed., § 244. Cp. Dem. or. 37 § 57 πῶ δν...έγώ τι σε ἡδίκησα; ('how could I possibly have wronged thee?'). ἀναδον, proleptic: Aesch. *Ag.* 1247 εὐφημον... κομηγον στύμα.

Other interpretations and conjectures will be found in the Appendix.

1285 τάλαντα is a comment on her own joyous emotion, precisely as in 902 κειθός τάλαντ' ώς ελῶν κ.τ.λ.

1286—1283 The first part of the third ἐτεισθόν began at 1098, with the entrance of Orestes. Now, after the μέλος ἀπὸ σκηνῆς (1232—1287), comes the second part, going down to the point at which the avengers pass into the house, followed by Electra.

1288 τά...πεισο. τῶν λόγων: cp. Ph. 24 τάπλοιστα τῶν λόγων (n.).

1289 ή. καὶ μήτε μήτηρ κ.τ.λ. These verses plainly intimate the poet's opinion that it would be a fault in art to retard the action at this point by a long narrative. A similar criticism is implied in O. C. 1115 f., καὶ μοι τὰ πραχθέντ' εἶπαθ' ώς βροχίστη, ἔπει | ταῖς τηλικατόδε συκρός ἔξαρκει λόγος (n.).

Conington (*Journ. of Philology*, i. p. 156) supposes an allusion to Eur. *El.* 300—338, where Electra, speaking to the disguised Orestes, mentions her own sufferings, her mother's splendours, and the insolence of Aegisthus. But such an allusion seems improbable: that speech is not long; it comes in with dramatic fitness; nor does it refer to the wasteful profusion of Aegisthus, which is the main point here. A later speech of Electra's in the same play (Eur. *El.* 907—951) would in some respects suit the words here better; but that is spoken over the corpse of Aegisthus, and could scarcely be regarded as delaying the action.

Another theory, that Sophocles alludes to the earlier part of the *Choephoroi*, is certainly mistaken. Possibly he had no particular work in view, but was merely glancing at a tendency which he had noticed in contemporary drama.

1290 f. πατρῶν, properly the epithet of δόμων (492 n.): cp. 960.—(τὰ μὲν) ἀντλεῖ, τὰ δ' ἔκχει: cp. O. T. 1228 σσα | κεύθει, τὰ δ' αὐτίκ' εἰς τὸ φῶς φανεῖ κακά: Ττ. 117 στρέφει, τὰ δ' αἴξει. ἔκχει, effundit: Aesch. *Pers.* 826 δλθον ἔκχει μέγαν: *Anth. Pal.* 9. 367 τὸν πατρικὸν πλοῦτον... | αλοχρῶς εἰς ἀκρατεῖς ἔξεγεν δαπάνας. As dist. from ἔκχει (profuse outlay on luxury), διασπέρι μάτην expresses *aimless* waste, which obtains no return. ἀντλεῖ, exhaustit, is properly the general term, while the other two verbs denote special modes of it. But, since τὰ μὲν is implied in τὰ δέ, the sentence is in form a rhetorical climax,—

χρόνου γὰρ ἀν σοι καιρὸν ἔξειργοι λόγος.
 ἀ δ' ἄρμόσει μοι τῷ παρόντι νῦν χρόνῳ
 σήμαιν', ὅπου φανέντες ἡ κεκρυμμένοι
 γελῶντας ἔχθροὺς παύσομεν τῇ νῦν ὁδῷ. 1295
 οὐτω δ' ὅπως μῆτηρ σε μὴ πιγνώστει
 φαιδρῷ προσώπῳ νῷν ἐπελθόντοιν δόμους·
 ἀλλ' ᾧς ἐπ' ἄτῃ τῇ μάτην λελεγμένη
 στέναζ· ὅταν γὰρ εὐτυχήσωμεν, τότε
 χαίρειν παρέσται καὶ γελᾶν ἐλευθέρως. 1300

Ηλ. ἀλλ', ὡς κασίγνηθ', ὥδ' ὅπως καὶ σοὶ φίλον
 καὶ τούμὸν ἔσται τῇδ'. ἐπεὶ τὰς ἥδονὰς
 πρὸς σοῦ λαβοῦσα κούκ ἐμὰς ἐκτησάμην.
 κούδ' ἀν σε λυπήσασα δεξαίμην βραχὸν
 αὐτὴ μέγ' εὐρεῖν κέρδος· οὐ γὰρ ἀν καλῶς 1305
 ὑπηρετοίην τῷ παρόντι δαίμονι.
 ἀλλ' οἰσθα μὲν τάνθένδε, πῶς γὰρ οὐ; κλύων
 ὄθοιόνεκ' Αἴγισθος μὲν οὐ κατὰ στέγας,
 μῆτηρ δ' ἐν οἴκοις· ἦν σὺ μὴ δείσης ποθ' ᾧς
 γέλωτι τούμὸν φαιδρὸν ὄψεται κάρα· 1310

1292 χρόνου] Reiske conj. ἔργον: Dindorf, πόνου. Instead of χρόνου..λόγος, Paley writes λόγου..χρόνος.—ἔξειργοι] Hartung writes ἔξαιροι, Suidas having ἔξαιροι (s. v. χρόνου πόδαι). **1296** οὐτω Triclinius: οὐτως L, with most MSS., and Ald. **1297** ἐπελθόντοιν A, and Ald.: ἐπελθόντων L (but with the ω partly erased, and οι written above by an early hand), Γ. Nauck conj. ἐσελθόντοιν: Blaydes, παρελθόντοιν. **1298** τῇ μάτην] Reiske and Blaydes conj. μὴ μάτην.—λελεγμένη A, with most MSS., and Ald.: δεδεγμένη I, with λλ written above by an early hand. This is correctly

'spends,' 'spends profusely,' 'spends aimlessly.'

1292 χρόνου..καιρὸν, temporis modum, due limit or measure of time. Cp. Pind. N. 7. 58 τὸν δ' ἔουκτα καιρὸν δῆδον | δῆδωσι (Μοῖρα): Aesch. Ag. 785 τῶς σε σεβίζω, | μῆθ' ὑπεράρας μῆθ' ὑποκάμψας | καιρὸν χάρτος; ('the due measure of courtesy').—ἔξειργοι, 'shut out,' 'preclude.'

Hermann took χρόνου καιρὸν as = τὸν καιρὸν τοῦ χρόνου, 'the opportune moment of time.' The meaning would then be that the λόγος might hinder them from seizing that moment. But the phrase is a strange one, scarcely to be justified by Plut. Serter. 16, where χρόνος is virtually personified,—εὐμενής ὁν σύμμαχος τοῖς δεχομένοις λογισμῷ τὸν καιρὸν αὐτοῦ.

The schol. has: ἀφαιρεῖται γάρ, φησι, τὴν εὐκαιρίαν τῶν πραχθέντων τῶν λόγων ἡ ἀδόλεσχτα. This only shows that he took καιρὸν as 'opportunity,' not as

'due limit.' It does not warrant the view that, instead of χρόνου, he read ἔργον or πόνον.

1294 η. φανέντες, if it be safe for them to enter the house (as it is, cp. 1308): κεκρυμμένοι, if it be necessary to wait in concealment until they can safely enter.—γελῶντας: cp. 1153.

1296 η. οὐτω δὲ (σκόπει) ὅπως: cp. Ar. Ran. 905 ἀλλ' ᾧς τάχιστα χρὴ λέγειν οὐτω δ' ὅπως ἔρειτον | ἀστεία. Without οὐτω, O. T. 1518 γῆς μ' ὅπως πέμψεις ἀποικον (n.).—πιγνώστει, 'detect': the dat. is instrumental.—νῷν, Orestes and Pylades: cp. 1372f.—ἐπελθόντων δόμους: cp. Ant. 152 f. ναὸν χοροῖς | .. ἐπελθώμεν.

1298 η. μάτην, falsely: 63 n.—The conjecture μὴ for τῇ would mean, 'as if the calamity were not a fiction'; but the vulgate is manifestly better, —εὐτυχήσωμεν is strictly the 'ingressive' aorist, 'when we shall have become prosperous.'

for the story would not suffer thee to keep due limit. Tell me rather that which will serve our present need,—where we must show ourselves, or wait in ambush, that this our coming may confound the triumph of our foes.

And look that our mother read not thy secret in thy radiant face, when we twain have advanced into the house, but make lament, as for the feigned disaster; for when we have prospered, then there will be leisure to rejoice and exult in freedom.

EL. Nay, brother, as it pleases thee, so shall be my conduct also; for all my joy is a gift from thee, and not mine own. Nor would I consent to win a great good for myself at the cost of the least pain to thee; for so should I ill serve the divine power that befriends us now.

But thou knowest how matters stand here, I doubt not; thou must have heard that Aegisthus is from home, but our mother within;—and fear not that she will ever see my face lit up with smiles;

stated by Michaelis, in his revision of Jahn's *Electra*, for which he used a collation of L by H. Hinck. L has generally been reported as having δεδειγμένη: perhaps because the compendium for εγ has some resemblance to that for ει, so that εγυ was mistaken for ειγυ. Nauck conj. ἡγγελμένη. 1302 τούμδν] Tournier conj. θυμὸς (taking τρόπον as = ἐμοί). 1303 ἐμάς] Blaydes conj. ἐμοῦν. 1304 δεξαλμην τ (as Pal.): λεξαλμην L, with γρ. βουλομην βραχὺ in marg.: βουλομην A, with most MSS., and Ald. 1306 ὑπηρετολην Musgrave and Elmsley: ὑπηρετομην MSS. 1308 θθ' οὐνεκ'

1301 **ε.** καὶ σοι, 'to thee, on thy part' (cp. 1146 n.): followed by καὶ τούμδν, as in O. T. 165 f. εἰ ποτε καὶ προτέρας ἄτας is followed by ἔλθετε καὶ νῦν: Ar. *Nub.* 356 ἐπερ τινὶ κάλλῳ, | οὐρανομήκη ρήξατε κάλλῳ φωνῇ.

ωδὲ..τῷδε: cp. 643. τῷδε is here redundant, repeating the sense of ωδὲ for emphasis.—τούμδν = 'my conduct': cp. *Tr.* 53 φράσαι τὸ σὸν (n.).—For φίλον, cp. O. C. 1205 ἔστω δὲ οὐν ὅπως ὑμῶν φίλον.

1308 κούκι ἐμάς, lit., 'and not as my own,'—i.e., as the fruit of my own efforts. He has a right to restrict the joys which he has bestowed.

1304 κούδ. The adverbial οὐδὲ goes with βραχὺ, though separated from it; cp. II. I. 354 νῦν δὲ οὐδὲ με τυτθὸν ἔτισεν. καὶ precedes it as in Xen. *An.* 3. 2. 4 καὶ οὐδὲ Δια Ξένιον ἥδεσθη.—The part. λυπήσασα expresses the condition of δεξαλμην: cp. Andoc. or. I. § 3 πάντα τὰ ἀγαθὰ ἔχει στερψμενος τῆς πατρίδος οὐκ ἀν δεξαλμην: Aeschin. or. 3. § 217 οὔτε τὰ αὐτὰ τούτῳ δημιορθοσας ἔδεξαμην ἀν δῆν.

1306 ὑπηρετολην is a certain correction of the MS. ὑπηρετομην. The midd.

is not found in classical writers, though it was frequent later. Metre proves the active form in five of the seven places where Soph. uses the verb (996; O. T. 217; O. C. 283; Ph. 15, 990): only here and in Ph. 1024 is the midd. even possible. Blaydes ingeniously suggests that ὑπηρετομην may have come from ὑπηρετομολην. ὑπηρετειν, however, does not occur.—δάμοιν, the god who has brought him home (cp. 1266 ff.). Her brother is the καβαρτῆς πρὸς θεῶν ὠρμηνός (70).

1307 τάνθέδε=τὰ ἐνθάδε: cp. Eur. *Bacch.* 48 εἰς δ' ἄλλην χθόνα, | τάνθέδε θέμενος εὖ, μεταστήσω πόδα.—Not, 'what should be done next' (as in O. T. 1267 τάνθέδε = 'the sequel'). That was, indeed, the regular sense of the sing. τούνθέδε (Ph. 895).

1308 **ε.** στέγας and οίκοις are synonyms; cp. 986 f. συμπνει..σύγκαμν' (n.).—Electra here gives the information which was to have been brought by the old man (41). He, however, has been in the house since v. 803. At v. 1368 he repeats these facts.

δείσης..ώς..διψεται: cp. 1426 f.: Xen. *Cypr.* 5. 2. 12 ἀνδρὸς μή φοβοῦ ώς ἀπο-

μῖσός τε γὰρ παλαιὸν ἐντέτηκέ μοι,
 κἀπεί σ' ἐσεῖδον, οὐ ποτ' ἐκλήξω χαρᾶ
 δακρυρροοῦσα. πῶς γὰρ ἀν λήξαιμ' ἔγω,
 ἦτις μιὰ σε τῇδ' ὁδῷ θανόντα τε
 καὶ ζῶντ' ἐσεῖδον; εἰργασαι δέ μ' ἄσκοπα. 1315
 ὥστ' εἰ πατήρ μοι ζῶν ἵκοιτο, μηκέτ' ἀν
 τέρας νομίζειν αὐτό, πιστεύειν δ' ὄραν.
 ὅτ' οὖν τοιαύτην ἡμὶν ἐξίκεις ὁδόν,
 ἄρχ' αὐτὸς ὡς σοι θυμός· ὡς ἔγω μόνη
 οὐκ ἀν δυοῖν ἥμαρτον· ηγὰρ ἀν καλῶς
 ἔσωσ' ἐμαυτήν, ηγὰρ καλῶς ἀπωλόμην. 1320

- OP. σιγᾶν ἐπήνεστ'. ὡς ἐπ' ἐξόδῳ κλύω
 τῶν ἐνδοθεν χωροῦντος. ΗΛ. εἴσιτ', ὡς ξένοι,
 ἄλλως τε καὶ φέροντες οἵ ἀν οὔτε τις
 δόμων ἀπώσαιτ' οὔτ' ἀν ἡσθείη λαβών. 1325
- ΠΑ. ὡς πλεῖστα μῶροι καὶ φρενῶν τητάμενοι,
 πότερα παρ' οὐδὲν τοῦ βίου κήδεσθ' ἔτι,
 η νοῦς ἐνεστιν οὔτις ὑμὶν ἐγγενῆς,

L (εκ in an erasure). 1311 μῖσός τε] μῖσος L, with τὲ (sic) added above the line by a corrector. 1312 ἐκ λήξω L, with an erasure between κ and λ (doubtless of π, but it is no longer traceable).—χαρᾶ Schaefer: χαρᾶs MSS., and Ald. 1313 λήξαιμ' ἔγω L, with ω in erasure (from ἀν). 1315 εἰργασαι] αι made in L from ω. 1319 ὡς σοι L, made from ὡς σοι: ὡς σοι r and Ald. 1322 f. σιγᾶν...

ρήσεις ἀξιού. So with δπως: Eur. *Heracl.* 248 μὴ τρέψῃς δπως σέ τις | σὺν παισὶ^ν βωμῷ τοῦδε ἀποσπάσει βλα.—Distinguish the wholly different use of δπως μή, instead of a simple μή, after a verb of fearing (O. T. 1074 δέδοιχ' δπως | μή..ἀναρρήσει, 'I fear that it will break forth'). Here, for example, δείσις δπως μή δψεται would mean the same thing as δείσις ὡς (or δπως) δψεται.

1311 ἐντέτηκε: cp. Plat. *Menex.* p. 245 D δθει καβαρὸν τὸ μάσον ἐντέτηκε τῇ πόλει τῆς ἀλλοτρίας φύσεως. Lucian *Peregr.* 22 τοσοῦτος ἔρως τῆς δόξης ἐντέτηκεν αὐτῷ. The word leans to a bad sense (like 'inveterate'): yet cp. Julian p. 130 c ἐντέτηκε μοι δευός τοῦ θεοῦ πόθος. See also Tr. 463 (n.).

1312 f. χαρᾶ is right. The objection to the MS. χαρᾶs, which Hermann and Paley keep, is the sense. She means that her tears of joy will be mistaken by Clyt. for tears of sorrow. But if we read

χαρᾶs, too much stress is laid on that *feeling* of joy which she is to conceal, and δακρυρροοῦσα then becomes ambiguous; since the words could mean, as Triclinius saw, οὐποτε πανσομαι τοῦ χαρίεω (=χαρᾶs), καν εἰς δάκρυα θλίθω ('ever though I weep').

1314 f. ἦτις, with causal force: cp. 187.—ἐσεῖδον suits θανόντα no less than δῶτα, since she had seen the urn: cp. 1129 νῦν μὲν γὰρ οὐδὲν ὄντα βαστάζω χεροῖν.—ἄσκοπα, in a way which she could not have imagined beforehand; cp. 864. As the next verses show, the meaning is not merely, 'thou hast given me an unlooked-for joy,' but rather, 'thou hast wrought upon my mind with a bewildering effect of joy,—so that, if the dead returned, I should scarcely marvel.'

1318 f. δτε, causal: cp. 38.—τοιαύτην, so wondrous; prompted and conducted by a god (1266 ff.).—ὡς σοι is better than ὡς σολ, because, after the

for mine old hatred of her hath sunk into my heart; and, since I have beheld thee, for very joy I shall never cease to weep. How indeed should I cease, who have seen thee come home this day, first as dead, and then in life? Strangely hast thou wrought on me; so that, if my father should return alive, I should no longer doubt my senses, but should believe that I saw him. Now, therefore, that thou hast come to me so wondrously, command me as thou wilt; for, had I been alone, I should have achieved one of two things,—a noble deliverance, or a noble death.

OR. Thou hadst best be silent; for I hear some one within preparing to go forth.

EL. (*to ORESTES and PYLADES*). Enter, sirs; especially as ye bring that which no one could repulse from these doors, though he receive it without joy.

[Enter the PAEDAGOGUS.

PAE. Foolish and senseless children! Are ye weary of your lives, or was there no wit born in you,

χωροῦντος. These words are given to Orestes in the MSS., as in the Ald., and in most of the recent editions. Hermann, Bergk and Paley give them to the Chorus. Schol.: *τινὲς τὸν χορὸν φασὶ λέγειν ταῦτα*.—Instead of *κλίνει*, Fröhlich conj. *τινός*, which Nauck adopts.

1325 ἀπώσαιτ'] *ἀπώσετ'* L (with *ai* written over *e*).—*ησθεῖη* L.
1326 *ὑμῖν*] *ὑμῖν* MSS. (*ημῖν* E), and Ald.—*ἐγγενῆς* r (A, etc.), and Ald.: *ἐκγενῆς* L

emphatic *αὐτός*, the next stress should fall rather on *θυμός* than on *σοι* ('rule me thyself, as thou *wilt*').

1320 f. οὐκ ἀν δυοῖν *χαρτον*, *i.e.*, would have secured one of the two things. Classical Greek idiom preferred this negative form to a positive (such as *δύοιν θατέρουν ἀν ἔτυχον*). The modes of stating the dilemma vary; thus we find: (1) *ἢ γάρ..ἢ*, as here; Andoc. or. I § 4 *δυοῖν..οὐκ ἢν αὐτῷ ἀμαρτεῖν* *ἢ γάρ..μηθοι..ἢ ἀποκτεῖναι*: so Dem. or. 19 § 151, etc. (2) *ἢ..ἢ*, as Thuc. I. 33 § 3 *μηδὲ δυοῖν φέρεσαι ἀμάρτωσιν* (not fail to be beforehand with us in one of two things), *ἢ κακῶσαι..ἢ βεβαιώσασθαι* n. (3) *εἰ μὲν γάρ..εἰ δὲ*, as Isocr. or. II § 43.—Remark that the modification of this phrase used by Eur. *Or.* II 51, *ἐνὸς γάρ οὐ σφαλέντες ἔξομεν κλέος, | καλῶς θανόντες ἢ καλῶς σεωσμένοι*,—where *δυοῖν* is merely a bad conjecture,—is due to the fact that the principal verb, *ἔξομεν*, is positive.

1322 f. *σιγάν..χωροῦντος*. Although it is usually the Chorus that announces a new comer, it is best to follow the MSS. in ascribing these words to Orestes, who has already so often enjoined

silence (1236, etc.). The *ἀντιλαβή* in 1323 confirms the MSS., since a trimeter is seldom divided between the Chorus and another speaker. (The altercation between the Chorus and Creon in *O. C.* 829 ff. is an exception.)—*ἐτρίψεο*: for the aor., cp. 668.

ἐπ' ἔξεδῳ: cp. *Tr.* 532 ὡς ἐπ' ἔξεδῳ. —*τῶν ἔνδοθεν*, sc. *τινός*: cp. 667 (n.).

1324 f. *ἄλλως τε καὶ φέροντες*: *i.e.*, besides the general claim of *ἔλον*, they have this special claim. So fr. 61 (a short speech befits *τοῖς φρονοῦσιν σώφρονα*), *ἄλλως τε καὶ κόρη τε κάργελ γένος*. Aeschylus uses *ἄλλως τε πάντως καὶ* (*P. V.* 636, *Pers.* 689).

οἱ ἀν..ἀπώσαιτ: *i.e.*, ostensibly, the relics of a kinsman; in her secret meaning, retribution.

1326 f. *τητώμενοι*: 265 n. The faithful old servant scolds them as if he was still their *παιδαγωγός*.

παρ' οὐδὲν, 'of no account,' is usually joined with *εἶναι* (as *O. T.* 983), or with verbs of 'esteeming,' such as *ἄγειν* (*Ant.* 35). The phrase here may be compared with *Ant.* 466 *παρ' οὐδὲν ἀλλος* (*ἔστι*), n.

ὅτ' οὐ παρ' αὐτοῖς ἀλλ' ἐν αὐτοῖσιν κακοῖς
τοῖσιν μεγίστοις ὄντες οὐ γιγνώσκετε;
ἀλλ' εἰ σταθμοῖσι τοῖσδε μὴ κύρουν ἐγὼ
πάλαι φυλάσσων, ἦν ἀν ύμὸν ἐν δόμοις
τὰ δρῶμεν' ύμῶν πρόσθεν ἢ τὰ σώματα.
νῦν δὲ εὐλάβειαν τῶνδε προύθέμην ἐγώ.

καὶ νῦν ἀπαλλαχθέντε τῶν μακρῶν λόγων
καὶ τῆς ἀπλήστου τῆσδε σὺν χαρᾶ βοῆς
εἴσω παρέλθεθ', ὡς τὸ μὲν μέλλειν κακὸν
ἐν τοῖς τοιούτοις ἔστ', ἀπηλλάχθαι δὲ ἀκμῆ.

ΟΡ. πῶς οὖν ἔχει τάντεύθεν εἰσιόντι μοι;

ΠΑ. καλῶς· ύπάρχει γάρ σε μὴ γνῶναι τινα.

ΟΡ. ἥγγειλας, ὡς ἔουκεν, ὡς τεθνηκότα.

ΠΑ. εἰς τῶν ἐν "Αἰδου μάνθαν' ἐνθάδε ἀνήρ.

ΟΡ. χαίρουσιν οὖν τούτουσιν; η τίνες λόγοι;

ΠΑ. τελουμένων εἴποιμ' ἀν· ὡς δὲ νῦν ἔχει,

καλῶς τὰ κείνων πάντα, καὶ τὰ μὴ καλῶς.

with gl. in marg., ἕγγεγεγμένος θάξος τοῦ γένους. **1329 f. παρ' αὐτοῖς**] Fritsch conj. πρὸς αὐτοῖς: Wecklein (*Ars p. 113*) πέρα πῶς. Nauck would read ὅτ' οὐ παρ', αὐτοῖς ὄντες οὐ γιγνώσκετε ('when ye do not recognise that ye are not at home'), deleting ἀλλ' ἐν αὐτοῖσιν κακοῖς | τοῖσιν μεγίστους.—γιγνώσκετε L, A, etc., and Ald. **1331 σταθμοῖσιν** L. **1332** ύμῶν L, with most MSS., and Ald.: ήμὸν r. **1333** ύμῶν MSS., and Ald.: ήμῶν: Nauck, οὖμα. **1334** This v. is rejected by Ahrens and Morstadt. **1336** ἀπλήστου r, and Ald.: ἀπλείστου L and A. Meineke conj. ἀπαύστου. σὺν χαρᾷ made in L from συγχαρᾷ.—Purgold

1329 f. οὐ παρ' αὐτοῖς κ.τ.λ. Here παρά has its simple locative sense, 'beside.' παρά κακοῖς differs from ἐν κακοῖς just as παρά πυρί (*Od. 7. 154*) from ἐν πυρί. They stand, not 'just on the verge,' but 'just in the midst,' of deadly perils. αὐτοῖς is repeated, because it intensifies each of the prepositions. (Cp. 720 ὑπ' αὐτῆρι.. στήλην, n.)

1331 σταθμοῖσι, the door-posts. Cp. *Od. 22. 181* (with ref. to the watchers at the door of the armoury), τῷ δέ έσταν ἑκάτερθε παρὰ σταθμοῖσι μένοντε. For the dat. of place, see 174 n. He stood there to intercept any inmate whom the sound of voices outside might have brought to the doors.

1332 f. ύμιν..ύμῶν: the repeated pron. has a certain sarcastic force; 'ye would have had your plans in the house,' etc. If any change were needed, ήμὸν for ύμῶν would be the best.—τὰ δρῶμεν': 85n. A listener at the doors must quickly

have discovered that Orestes had returned; and Clyt. would have been warned. τὰ σώματα is a hint that the lives of the avengers would then have paid the penalty.

1334 f. νῦν δέ..καλ νῦν. Cp. *Tr. 88* νῦν δέ (= 'but as it was'), followed in 90 by νῦν δέ (= 'but now').

1336 σὺν χαρᾷ βοῆς has been rashly changed to σὺν βοῇ χαρᾶς (cr. n.). The latter would throw the emphasis on χαρᾶς: but it is the βοή, not the χαρά, which he deprecates.

1338 ἀπηλλάχθαι: for the perf. (implying 'at once'), cp. 64 n.: *AI. 479* ἀλλ' η καλῶς ζῆν η καλῶς τεθνηκέναι | τὸν εὐγενῆ χρῆ. In 1335 we had ἀπαλλαχθέντε: cp. 163, n. on γάν.

1339—1345 It has been held that these verses, or at least 1340—1344, are spurious (cr. n.). Certainly Orestes has already heard from Electra that Clytaemnestra exults in the news of his death (1153—1156). Still, it is natural that he

that ye see not how ye stand, not on the brink, but in the very midst, of deadly perils? Nay, had I not kept watch this long while at these doors, your plans would have been in the house before yourselves; but, as it is, my care shielded you from that. Now have done with this long discourse, these insatiate cries of joy, and pass within; for in such deeds delay is evil, and 'tis well to make an end.

OR. What, then, will be my prospects when I enter?

PAE. Good; for thou art secured from recognition.

OR. Thou hast reported me, I presume, as dead?

PAE. Know that here thou art numbered with the shades.

OR. Do they rejoice, then, at these tidings? Or what say they?

PAE. I will tell thee at the end; meanwhile, all is well for us on their part,—even that which is not well.

conj. σὺν βοῇ χαρᾶς, which Nauck and Blaydes adopt. **1337 μέλλειν** L, Γ. **1339—1345** These seven vv. are rejected by A. Schöll: Ahrens rejects 1340—1344. **1340 σεῖ** Döderlein conj. με. **1341 ὡς ξουκέν** Fröhlich conj. ὡς ξουκέ, με: Wecklein (*Ars p.* 139), ὡς ξουκ', ξμ'. **1343 χαίρουσιν** οὖν A, with most MSS., and Ald.: χαίρουσιν ἐν L, Γ, Pal. **1344 ὡς δὲ νῦν** Deventer conj. ὡς τὰ νῦν, omitting v. 1345, and deleting the colon after *δύν*. Blaydes reads ὡς τὰ νῦν, but makes no other change. **1345** L has τάκεινων, made from τὰ κείνων, as in O. C. 392.

should make some reference (as he does in 1341) to his emissary's performance of the task. Not less natural is the question in 1343, since the old man, who entered the house at v. 803, is the only person who can tell whether the feeling described by Electra still exists.

1339 τάγνεῦθεν, 'the next things,' i.e., the conditions with which he will have to deal as soon as he enters. Cp. 728 κάντεῦθεν, and 1307 n. on τάθερδε.

1340 ὑπάρχει κ.τ.λ., 'it is secured that no one shall recognise him': cp. Eur. *Heracl.* 181 δναῖ, ὑπάρχει μὲν τόδ' ἐν τῷ σῇ χθονί, | εἰπεῖν ἀκοῦατ τ' ἐν μέρει πάρεστι μοι. Dem. or. 3 § 15 τοῦτ' οὖν δεῖ προσέναι, τὰ δ' ἄλλα ὑπάρχει.—For the verbal ambiguity of σε..τινά, cp. *Ant.* 288 (n.).

1341 ὡς ξουκέν, ὡς τεθν.: for the double ὡς, cp. *Ant.* 735 ὁρᾶς τόδ' ὡς εἰρηκας ὡς θυγατρέos; and *Tyr.* 394. The pron. με is easily understood; cp. 1200.

1342 εἰς τῶν ἐν "Αἴδου..ἀνήρ, 'one of the dead': for this indefinite use of εἰς, cp. Isocr. or. 20 § 11 ὡν οὐτος εἰς ὡν τηγχάνει. More often τις is added, as Ar. fr. 418. 2 τῶν ἀδολεσχῶν εἰς γέ τις (cp. *Ant.* 269 τις εἰς, n.). Here ἀνήρ virtually = τις.—Campbell renders: 'I would have you know that you are the only dead man

who is in the light of day' (ἐνθάδε, as opp. to ἐν "Αἴδου). But ἐνθάδε must surely mean, 'in the house.'

1343 χαίρουσιν οὖν τούτοισιν..; Though ἐν has L's support, οὖν, the prevalent reading, is far better. With ἐν, the sense would be, 'rejoice under these circumstances' (not, 'in these things'); see on *Tyr.* 1118 ἐν οἷς | χαίρειν προθυμεῖ.

1344 f. τελουμένων cannot mean 'when the *deed of vengeance* is being done.' Rather it is a purposely vague phrase; 'when our task is being finished'; 'towards the end': i.e., when, the vengeance having been taken, that work is being crowned by re-establishing a rightful rule in the house. Cp. Eur. *Andr.* 997 (μηχανῆ) ἦν πάρος μὲν οὐκέτω, | τελουμένων δὲ Δελφίς εἰσεται πέτρα: where the phrase has a similar tone of mystery and reserve.

—For the neut. plur. part. in the gen. abs., without subject, cp. Aesch. *Thr.* 274 ἐν ξυντυχόντων: Eur. *I. A.* 1022 καλῶς δὲ κραυθέντω: Thuc. 1. 116 § 3 ἔσαγγελθέντω: Xen. *Cyr.* 1. 4. 18 σημανθέντων.

ὡς δὲ νῦν ξει, but, as things stand now, τὰ κείνων πάτα καλῶς (ξει), all the conditions on their part (that of Clyt. and Aeg.) are good (for us), καὶ τὰ μη καλῶς (ξει), even those which are not morally good,—viz., Clytaemnestra's joy at

- ΗΛ. τίς οὖτός ἐστ', ἀδελφέ; πρὸς θεῶν φράσον.
 ΟΡ. οὐχὶ ξυνίης; ΗΛ. οὐδέ γ' εἰς θυμὸν φέρω.
 ΟΡ. οὐκ οἰσθ' ὅτῳ μ' ἔδωκας εἰς χέρας ποτέ;
 ΗΛ. ποιώ; τί φωνεῖς; ΟΡ. οὐ τὸ Φωκέων πέδον
 ὑπεξεπέμφθη σῇ προμηθίᾳ χεροῦν. 1350
 ΗΛ. ἡ κεῖνος οὗτος οὐ ποτ' ἐκ πολλῶν ἔγω
 μόνον προστήρου πιστὸν ἐν πατρὸς φόνῳ;
 ΟΡ. ὅδ' ἐστι· μή μ' ἐλεγχε πλείοσιν λόγοις.
 ΗΛ. ὁ φίλτατον φῶς, ὁ μόνος σωτὴρ δόμων
 'Αγαμέμνονος, πῶς ἥλθες; ἡ σὺ κεῖνος εἶ,
 ὃς τόνδε κάμ' ἔσωσας ἐκ πολλῶν πόνων;
 ὁ φίλταται μὲν χεῖρες, ἥδιστον δ' ἔχων
 ποδῶν ὑπηρέτημα, πῶς οὕτω πάλαι
 ξυνών μ' ἐληθες οὐδὲ ἔφαινες, ἀλλά με
 λόγοις ἀπώλλυς, ἔργ' ἔχων ἥδιστ' ἐμοί; 1360
 χαῖρ', ὁ πάτερ· πατέρα γὰρ εἰσορᾶν δοκῶ.
 χαῖρ'. ἵσθι δ' ὡς μάλιστά σ' ἀνθρώπων ἔγω
 ἥχθηρα κάφιλησ' ἐν ἡμέρᾳ μιᾷ.
- ΠΑ. ἀρκεῖν δοκεῖ μοι· τοὺς γὰρ ἐν μέσῳ λόγους,

A too has *τάκεινων*: but the Ald., *τὰ κείνων*. 1347 ξυνίης τι: ξυνίεις L, with most MSS., and Ald. 1348 χέρας L: χείρας A, and Ald. 1350 προμηθίᾳ L, with *ει* written over *i* by a corrector. προμηθίᾳ A, and Ald.: προθυμίᾳ Pal. 1351 ὅν ποτ'! Meineke conj. δν τοτ'. 1352 προστήρον Dindorf: προσεύνορον MSS. 1355 f. In L ἡ has been made from *ῃ*: *ει* is in an erasure: and the *σ* of *ὅσ*

the death of her son, and those insults which expressed her new sense of security (773–803).

1347 οὐχὶ ξυνίης; The ἀντιλαβή marks the interest of the moment: cp. 1209 n.—οὐδέ γ' εἰς θυμὸν φέρω: lit., 'No, I cannot even bring (a conjecture) into my mind'; 'I cannot form an idea.' The phrase occurs nowhere else, and is not really like *O. T.* 975, *μῆ νυν ξέτι αὐτῶν μηδὲν ἐν θυμῷ βάλης* ('lay to heart'). As οὐδέ shows, the Greek would not be adequately rendered by our phrase, 'bring to mind' (= 'recall to memory'). When we say that an impression is 'borne in upon' the mind, the analogy is nearer.

1349 f. ποιῷ is conformed to δῆρι in 1348, since the acc. for οἰσθα is suppressed; the practice being that, in a curt question such as this, ποιῶς takes the case of the word to which it refers (*e.g.*, *O. T.* 1176 ποιῶ; *Ai.* 1322 ποιοῦ); It implies that, for the moment, she fails not

only to recognise the man but to recall the occasion: cp. *O. T.* 1129 ποίον ἀνδρα καὶ λέγεις;

οὐδὲ...χεροῖν: the long space between the words is noteworthy; cp. *Ph.* 598 f. (*τίνοις..χάριν*), n.—πέδον: cp. *O. C.* 643 δέμους στέλγειν (n.).—ὑπεξεπέμφθην: cp. 297 ὑπεξέθου (n.).—σῇ προμηθίᾳ: cp. 12, 1132 f.

1352 προστήρον πιστὸν, 'found a true ally': πρός denoting the acquisition. Cp. Polyb. 1, 59, 6 προσηγρέθη ἡ πρός τὴν συντέλειαν (*χορηγία*), 'the funds for the completion of the enterprise were made up.' Classical prose preferred προσεξεύρεσκω (*Isocr.*), or προσεπεξεύρεσκω (*Thuc.*).

1354 φῶς, day, as in 1224.

1356 τόνδε καῦμ: he saved Orestes from murder, and Electra from that bereavement.—ἔσωσας, not έσωσεν, in spite of κείνος. Cp. Eur. *Heracl.* 945 ff. ἕκείνος εἴ σύ, followed by δι..ἡξιωσας. So, when

EL. Who is this, brother? I pray thee, tell me.

OR. Dost thou not perceive? EL. I cannot guess.

OR. Knowest thou not the man to whose hands thou gavest me once?

EL. What man? How sayest thou?

OR. By whose hands, through thy forethought, I was secretly conveyed forth to Phocian soil.

EL. Is this he in whom, alone of many, I found a true ally of old, when our sire was slain?

OR. 'Tis he; question me no further.

EL. O joyous day! O sole preserver of Agamemnon's house, how hast thou come? Art thou he indeed, who didst save my brother and myself from many sorrows? O dearest hands; O messenger whose feet were kindly servants! How couldst thou be with me so long, and remain unknown, nor give a ray of light, but afflict me by fables, while possessed of truths most sweet? Hail, father,—for 'tis a father that I seem to behold! All hail,—and know that I have hated thee, and loved thee, in one day, as never man before!

PAE. Enough, methinks; as for the story of the past,

has been added by a corrector. **1357 ε.** Bothe conj. ὁ φιλτάτας μὲν χεῖρας, which Blaydes adopts.—ἡδοτον δ' ἔχων MSS., and Ald. For ἔχων, Schneidewin conj. ἐμόι: Emperius and Bergk, νῷν: Wieck, σῶν: F. W. Schmidt, ἐμῶν, and for ποδῶν, πόνων. **1360** ηδοτ' ἐμόι MSS., and Ald.: Erfurdt and others conj. ηδοτά μοι. **1361** Nauck conj. χαῖρ' ὁ πάτερ μοι· πατέρα γάρ σ' ὀράν δοκῶ. —δοκῶ L. **1362** τοθι δ'] In L the δ' has been added by S.—μάλιστά σ'] σ made in L from τ.

a speaker has referred to himself in the 3rd person, he quickly reverts to the first, as in *O. C.* 6 (n.) ἐμόι follows Οἰδίποτον in v. 3.

1357 ε. ὁ..χεῖρας: she takes his hands in her own. This explains why the poet has not written φιλτάτας..χεῖρας: we see, too, how natural is the transition to ἔχων, as she is looking in her old friend's face. The sense is, ἔχων πόδας οἱ τὰ ηδοταντηρέσσαν, viz., in the journeys to and from Phocis.

1359 οὐδ' ἔφαινες, 'and didst not give any light.' This absolute use of the word is sufficiently interpreted by the context; it is scarcely needful to supply (e.g.) τὴν ἀλήθειαν, or συνέντα σεαντόν.—φαίνω is never really intrans. (= 'to appear') except in the epic aor. φάνεσκον (*Il.* 11. 64, *Od.* 12. 241, etc.).

1360 ἔργ' ἔχον, 'possessed of them,' 'knowing them': ἔργα being 'facts,' as opp. to λόγοι. (59 f. δταν λόγωθ θαῶν | ἔργοισι σωθῶ). Cp. *Ant.* 9 ἔχεις τι κεισήκουσας;—Others explain, 'while engaged in a course of action' (cp. *Ant.* 300 παν-

ουργα...ἔχειν, n.).—For ἐμόι, after με, cp. *O. C.* 811 μηδέ με | φύλασσ' ἐφορμῶν ηθοθα χρῆν valein ἐμέ (n.).

1361 πατέρα. This is the only tragic trimeter in which the third foot is formed by a single word of three short syllables. When the third foot is a tribrach there is usu. a caesura both in the third and in the fourth foot (as *O. T.* 248 κακὸν κακῶς νιν δυορον ἑκτρῆψαι βλον: cp. Eur. *Tro.* 497): or at least in the third foot (as *Ant.* 31). But it should be observed that the pause after χαῖρ', ὁ πάτερ makes a vital difference. The movement of the verse begins afresh at πατέρα, and the effect of that word to the ear is like that of a tribrach in the first, rather than in the third, place of a trimeter. Hence we may defend the text here, and yet concede that no tragic poet could have written such a verse without the pause (e.g. ηλθ' ἀσμενος πατέρα ποτ' εἰσοράν δοκῶν).

1364 η. τοῦς..ἐν μέσων λόγους, the story of the brother's and sister's experiences in the interval since Orestes left Mycenae. Cp. *O. C.* 583 τὰ..ἐν

πολλαὶ κυκλοῦνται νίκτες ἡμέραι τ' ἵσαι,
αἱ ταῦτα σοι δεῖξουσι, Ἡλέκτρα, σαφῆ.
σφῶν δὲ ἐννέπω γε τοῦ παρεστάτου ὅτι
νῦν καιρὸς ἔρδειν· νῦν Κλυταμνήστρα μόνη.
νῦν οὐτις ἀνδρῶν ἔνδον· εἰ δὲ ἐφέξετον,
φροντίζεθ' ὡς τούτοις τε καὶ σοφωτέροις
ἄλλοισι τούτων πλείοσι μαχούμενοι.

ΟΡ. οὐκ ἀν μακρῶν ἔθ' ἡμὶν οὐδὲν ἀν λόγων,
Πυλάδη, τόδ' εἴη τοῦργον, ἀλλ' ὅσον τάχος
χωρεῖν ἔσω, πατρῶα προσκύσανθ' ἔδη
θεῶν, ὅσοιπερ πρόπυλα ναίουσιν τάδε.

ΗΛ. ἄναξ *Απολλον, ἰλεως αὐτοῦ κλύε,
ἔμοιν τε πρὸς τούτουσιν, ἢ σε πολλὰ δὴ
ἀφ' ὧν ἔχομι λιπαρεῖ προῦστην χερί.
νῦν δὲ, ὡς Λύκει *Απολλον, ἐξ οῶν ἔχω

1365 In L the 1st hand wrote *κυκλοῦνται*: a later hand altered this to *κυκλοῦσι*: but the letters *νται* were again written above, and *σι* partly erased. *κυκλοῦσι* A, with most MSS., and Ald.: *κυκλοῦνται* Γ (from *κυκλωῦνται*), Pal., T. **1367** [σφῶν] *σφῶν* L, *ι* having been erased after *ω*. *σφῶν* r, and Ald.—*ἐννέπω* γε L, with most MSS. (L²

μέσω (the needs of the interval, until death): Eur. *Med.* 819 *περισσοι πάντες οὖν μέσω λόγων* (between the present moment, and her deed): *Or.* 16 *τὰς γὰρ ἐν μέσῳ στγῶν τύχας* (the fortunes of the house in the interval).

The acc. *τὸν..λόγων* is resumed in 1366 by *ταῦτα*, because the sentence *πολλαὶ κ.τ.λ.* has intervened. Cp. *Thuc.* 2. 62 *τὸν δὲ πόνον...ἀρκετώ μὲν ὑμῶν καὶ ἕκενα ἐν ὃς ἀλλοτε..ἀπέδειξα οὐκ ἀρθῶς αὐτὸν ὑποπτευόμενον*: *Tr.* 287 *αὐτὸν δὲ ἔκεινον*, resumed in 289 by *νν.*

κυκλοῦνται, the form originally written by the scribe of L, is confirmed by usage, though the other reading, *κυκλοῦσι*, displaced it in most MSS. See on *Tr.* 129 *κυκλοῦσιν*, the only instance of *κυκλεῖν* used intransitively which occurs in Greek before Aristotle.

1367 *σφῶν δὲ ἐννέπω γε*: ‘And further’ (*γε*, i.e. besides counselling Electra), ‘I tell you,’ etc.: cp. *Ai.* 1150 *ἔγω δέ γ' ἀνδρ' ὅπωπα κ.τ.λ.*: Eur. *Or.* 1236 *ἔγω δέ γ' ἔπεκλευσα*. (This is better than to take *γε* as emphasising *ἐννέπω* only; ‘I warn you,’—whether you will heed me or not.) Hermann’s conjecture, *ἐννέπω γε*, is no improvement.

1370 f. *τούτοις* refers to *ἀνδρῶν* in

1365

1370

1375

1369, the male domestics, who are supposed to be now busied out of doors. *ἄλλοισι* are the body-guards, *δορυφόροις*, of Aegisthus, who may be expected to return ere long from the country (313); *σοφωτέροις* (*μάχεσθαι*), as being trained to arms. Since the two comparatives, *σοφωτέροις* and *πλείοσιν*, are not linked by a conjunction, *τούτων* cannot be construed with both; it is perhaps best taken with *πλείοσιν*. ‘Ye will have to fight both with these men (the *οἰκέται*), and with others of greater skill, more numerous than these.’

Another view is that *ἀνδρῶν* in 1369 refers to Aegisthus and his armed followers, while *τούτοις* in 1370 means Clytaemnestra and her women-servants: this seems less natural.

1372 f. *οὐδέτεν* is adv.: lit., ‘this task would no longer seem to be in any way (*οὐδέν*) a case for many words, but for entering,’ etc. The two constructions of *ἔργον ἔστιν*, as = *οἷς est*, are here combined. (1) For the gen., cp. *Ar. Plut.* 1154, *οὐκ ἔργον ἔστ' οὐδέν στροφῶν*: (2) for the inf., *Ai.* 11 *καὶ σ' οὐδέν εἴσω τῆσδε παπτάνειν πύλης | ἔτ' ἔργον ἔστιν*. The peculiarity here is that, instead of the simple *ἔργον*, we have *τόδε τοῦργον*,

many are the circling nights, and days as many, which shall show it thee, Electra, in its fulness.

(*To Orestes and Pylades.*) But this is my counsel to you twain, who stand there—now is the time to act; now Clytaemnestra is alone,—no man is now within: but, if ye pause, consider that ye will have to fight, not with the inmates alone, but with other foes more numerous and better skilled.

OR. Pylades, this our task seems no longer to crave many words, but rather that we should enter the house forthwith,—first adoring the shrines of my father's gods, who keep these gates.

[ORESTES and PYLADES enter the house, followed by the PAEDAGOGUS.—ELECTRA remains outside.]

EL. O King Apollo! graciously hear them, and hear me besides, who so oft have come before thine altar with such gifts as my devout hand could bring! And now, O Lycean Apollo, with such vows as I can make,

omits γε), and Ald. : Hermann wrote ἐννέπω 'γώ. 1368 κλυταιμήστρα L, as also in 1473, where, however, it has been made from κλυταιμήστρα. 1372 ἡμιν L.—οὐδὲν ἀν] Nauck conj. ἐνδέον (Fröhlich, ἐνδέες). 1378 προστην] In L the scribe wrote πρόστην, but the ο has been altered (by himself?) to ο (= ov), with " over it.—Blaydes (1873) writes πέστην: so too, by independent conjecture, Wecklein (1877).

from which ἔργον has to be supplied with the gen. and with the inf. Cp. Eur. *Andr.* 551 οὐ γάρ, ὡς ξουκέ μοι, | σχολῆς τοῦ ἔργον.

1374 f. πατρῶα, instead of πατρόων: cp. 1290 n.—ἴδη, images of the gods (*O. T.* 886 δαιμόνων ἔδη, n.), placed in the πρόπυλα, here a statelier term for πρόθυρον, the porch or vestibule of the house. Cp. Ar. *Vesp.* 875 ὁ δέσποτ' ἀναξ, γείτον 'Αγιεῦ τούμοι προβύρου προπύλαιε. The gods of the entrance were esp. Apollo Agyieus (cp. 637 προστήνει), and Hermes. It is these who, with Zeus, are invoked by the returning herald in Aesch. *Ag.* 509—515: cp. *ib.* 519 σεμνοὶ τε θάκοι δαίμονες τ' ἀντήλιοι.

προσκύναντε: the worshipper stretched forth his right arm towards the image, presenting to it the flat of his hand, by bending back the wrist; then kissed his hand, and wafted a salute to the god. Orestes and Pylades perform this act of reverence before each ἔδος in the vestibule. Meanwhile, turning towards the statue of Apollo Lykeios which stands in front of the palace (645), Electra makes her prayer.

1378 ἀφ' ἀν: for ἀπό, denoting one's resources, cp. 1127 n.—ἔχοιμ: optat. of

indefinite frequency in past time; cp. *Ph.* 289 n.: *Tr.* 905 κλαῖε δ' ὅργάνων ὅτου | ψαύσειν.

λιπαρεῖ, earnest, devout: cp. 451 n.—προνήστην σε, presented myself (as a suppliant) at thy shrine. Similarly προστάτης is 'one who presents himself before a god,' 'a suppliant,' *O. C.* 1171, 1278. The only other trace of προστήναι as = 'to approach,' with an acc., is in a fragment from the *Tyrō* of Sophocles (fr. 599, Nauck 2nd ed.). Athenaeus, in illustrating the word καρχήναι, quotes it as follows (p. 475 A): Σοφοκλῆς δὲ Τυρῷ: προστήναι μέσην | τράπεζαν αὐλῇ σίτια (σίτα Manobius) καὶ καρχήναι: adding, πρὸς τὴν τράπεζαν φάσκων προσελήλυθέναι τοὺς δράκοντας κ.τ.λ. The meaning was, then, that the serpents 'approached the table'; a parallel for the use here. Schweighäuser, indeed, conjectured προστήναι (cp. Aesch. *Pers.* 203 βωμὸν προσέστην), and Bergk, less well, προσπήναι.

Blaydes and Wecklein read πέστην: but ἐπέστην σε as = 'approached thee' would be unexampled (see on *Tr.* 339).

1379 εἰς οἴων ἔχω | αὐτῷ: lit., 'I make the prayer with such means as I have'; i.e., no longer with offerings—

αἰτῶ, προπίπτω, λίσσομαι, γενοῦ πρόφρων
ἡμῖν ἀρωγὸς τῶνδε τῶν βουλευμάτων,
καὶ δεῖξον ἀνθρώποισι τάπιτίμια
τῆς δυσεβείας οἷα δωροῦνται θεοί.

1380

στρ. ΧΟ. ἵδεθ' ὅπου προνέμεται

- 2 τὸ δυσέριστον αἷμα φυσῶν *Αρης.
- 3 βεβᾶσιν ἄρτι δωμάτων ὑπόστεγοι
- 4 μετάδρομοι κακῶν πανουργημάτων
- 5 ἄφυκτοι κύνες,
- 6 ὥστ' οὐ μακρὰν ἔτ' ἀμμενεῖ
- 7 τούμον φρενῶν ὄνειρον αἰωρούμενον.

1385

ἀντ. παράγεται γὰρ ἐνέρων

- 2 δολιόπους ἀρωγὸς εἴσω στέγας,
- 3 ἀρχαιόπλουτα πατρὸς εἰς ἐδῶλια,
- 4 νεακόνητον αἷμα χειροῦν ἔχων.

1390

Nauck conj. τίμων.

1380 προ πίτνῳ L (made from προ πίτνω): a letter ($\sigma?$) has been erased after ο. προπίτνῳ A, and Ald.: προσπίτνῳ r. **1383** In L the σ of τῆς is followed by an erasure (of τ?). **1384** ὅπου L, with most MSS., and Ald.: ὅπη τ: ὅπαι Schneidewin: ὅπως Bergk. **1385** τὸ δυσέριστον] Michaelis conj. ὁ δυσέριστος: Blaydes, ὁ δυσέριστος (or τὸ δυσάλικτον): M. Schmidt, τὸ δυσάρεστον αἷμ' ἀφύσσων "Αρης. **1389** ἀμμενεῖ Wunder (schol. ἀκατ' ἐμαυτὴν ὠνειροπόλουν οὐκ εἰς μακρὰν ἔσται μετέωρα δλλ' εὐθέως τελεσθήσεται):

since none are at hand—but with heart-felt vows. Schol. ὡς δυνάμεως ἔχω, λόγους δέξιον, οὐ θύειν.

1380 I read προπίπτω, as metre requires, not προπίτνω. The first syllable of πίτνω is never long. Thus, where ἔ is needed, Aesch. Pers. 588 has προπίτνοντες, and Soph. O. C. 1754 προπίτνομεν: but, requiring ἔ, Eur. Suppl. 63 writes προπίπτοντα.

1382 τριπτίμια. Eur. Hec. 1086 δράσαντι δ' αἰσχρῷ δεινᾷ τάπιτίμια. Josephus Bell. Iud. 1. 30 § 6 ἀπέχω τῆς ἀστελας τὸ ἐπιτίμον.

1384—1397 Third stasimon. Strophe, 1384—1390 = antistr., 1391—1397. For metres see Metrical Analysis.

This short ode fills the interval of suspense. The Chorus imagine the avengers, who have just passed within, as guided by divine powers to their goal.

1384 θεθ', like Tr. 821 τὸ οὖν, ὡς παῖδες κ.τ.λ. It seems necessary to alter θοῦτον, the reading of L (cr. n.).

προνέμεται expresses a gradual and

regular advance. προνέμεσθαι is lit. ‘to go forward in grazing.’ The midd. occurs only here; nor is the act. found in a strictly parallel sense; in Aesch. Eum. 313 καθαρὰς χειρας προνέμονται = ‘putting forward.’ But we have the analogy of ἐπινέμειν, as meaning to encroach on a neighbour’s pastures; Arist. Pol. 5. 5. 9 τῶν εὐπόρων τὰ κτήην ἀποσφάξεις, λαβών (sc. τοὺς εὐπόρους) παρὰ τὸν ποταμὸν ἐπινέμοντας. In Aesch. Ag. 485 πιθανὸς ἀγανάθηλος ἐπινέμεται | ταχύπορος, some make ἐπινέμεται pass., ‘is encroached upon’; but ταχύπορος is in favour of its being midd., like προνέμεται here: ‘the limit of a woman’s belief (too lightly won) quickly oversteps the border’ (between fact and fiction).

Campbell suggests that the image in προνέμεται is from fire ‘eating its way’ forward, and compares Her. 5. 101 ἀπ' οἰκλὺς ἐς οἰκλὺς λὸν τὸ πῦρ ἐπενέμετο τὸ δστυ. This hardly agrees so well with the idea of a stealthy advance.

1385 τὸ δυσέριστον αἷμα, bloodshed,

I pray thee, I supplicate, I implore, grant us thy benignant aid
in these designs, and show men how impiety is rewarded by the
gods !

[ELECTRA enters the house.]

CH. Behold how Ares moves onward, breathing deadly Strophe.
vengeance, against which none may strive !

Even now the pursuers of dark guilt have passed beneath
yon roof, the hounds which none may flee. Therefore the
vision of my soul shall not long tarry in suspense.

The champion of the spirits infernal is ushered with stealthy Anti-
feet into the house, the ancestral palace of his sire, bearing keen-
strophe.
edged death in his hands ;

ἀμμένει L, with most MSS., and Ald.: ἐμμένει Γ: ἐμμένειν Δ. 1390 τοῦμῶν τ.—
αἰωρούμενον made in L from αἰωρούμενων.

1393 ἐδώλια L, with most MSS.: ἐδράσματα A, and Ald. In L the first corrector (S) has written γρ. ἐδράσματα above ἐδώλια. 1394 νεακόνητον αἱ μαχε ροῦ ἔχων L: where χερῶν has been made from χειρῶν. Over ἀλμα is written ἀντὶ ξίφος. There is no variation in the MSS., except χειρῶν in T. But the Aldine has νεακόνητον (not νεακόνητον): and this stands also in the lemma of the scholium on 1394, in the edition printed at Rome in 1518 by Lascaris. He may have taken it from the Aldine, which appeared in 1502.

deadly vengeance, against which the guilty will strive in vain. δυσέριστον = δύσμαχον: cp. 220 οὐκ ἔριστά. Not, as the schol. took it, ‘bloodshed caused by unholy strife’ (between mother and children).—φυσῶν: cp. Eur. *I. A.* 125 οὐ μέγα φυσῶν θυμὸν ἐπαρέ | τοι..; *I. T.* 288 (the Erinyes) πῦρ πνέοντα καὶ φόνον.

1386 δωμάτων ὑπόστεγοι: cp. *Ai.* 796 σκηῆς ὑπαλον: Aesch. *Eum.* 669 σῶν δόμων ἐφέστοιν: Eur. *I. T.* 80 ἔξεδροι χθονός.

1387 εἱ μετάδρομοι.. κύνες, the Erinyes. Cp. Aesch. *Ch.* 1054 σαφῶς γάρ αἴθε μητρὸς ἔγκοτοι κύνες. *Eum.* 246 ως κύων νεβρὸν | πρὸς ἀλμα καὶ σταλαγμὸν ἔκμαστεύομεν. Ar. *Ran.* 472 Κωκτοῦ τε περίδρομοι κύνες.

1389 δῆμενει was in the schol.’s text (see cr. n.), and is clearly better than ἀμ-
μένει. For the apocopé of ἀνά in comp.,
cp. *Ant.* 1275.

1390 τοῦμῶν φρενῶν δνειρον: cp.
492 n.—αἰωρούμενον. Cp. Her. 8. 100
(of Mardonius) ὑπὲρ μεγάλων αἰωρθέντα,
'in suspense concerning great issues'
(victory or death). Thuc. 7. 77 (Nicias)
ἐν τῷ αὐτῷ κινδύνῳ τοῖς φανδοράτοις
αἰωρούμα.

1391 εἱ ἐνέρων..δρωγός. Orestes is
the champion, not only of his father’s
spirit, but also of Hades, who is ‘not

regardless’ (184), and of the other powers
invoked by Electra from the nether world
(110 ff.). Cp. *O. T.* 126 Λαὸν δ' ὀλωλ-
ότος | οὐδεὶς ἀρωγὸς ἐν κακοῖς ἔγλυνετο.

1393 ἀρχαίοτλοντα.' He is to eject
the usurper, and to recover his inheritance
(cp. 72: 162: 1290).

1394 νεακόνητον ἀλμα χειροῖν ἔχων.
The words, if sound, mean, ‘bearing
keen-edged death in his hands.’ ἀλμα is
the deed of blood by which vengeance is
to be taken. νεακόνητον refers primarily
to the keen edge of the weapon (sword
or dagger) with which the blow is to be
dealt; but may suggest also the keen
edge of the avengers’ resolve (Aesch. *Th.*
715 τεθηγμένον τοι μ' οὐκ ἀπαμβλυνέις
λόγῳ).

The bold use of ἀλμα may be illustrated
by Aesch. *Ch.* 932 πολλῶν αἰμάτων,
'many deeds of blood'; Eur. *Or.* 284
εἴργασται δ' ἐμοι | μητρῶν ἀλμα, 'the murder
of a mother.' It should be remembered
that Orestes does not enter the
house with a weapon displayed in his
hands. The sword or dagger is concealed.
We may be sure, then, that, whether ἀλμα is genuine or not, at least
Sophocles did not use any word (such as
μάχαιρα) denoting a weapon; since then
the words χειροῖν ἔχων would necessarily
have had their literal sense, 'holding in

5 ὁ Μαίας δὲ παῖς

1395

6 Ἐρμῆς σφ' ἄγει δόλον σκότω

7 κρύψας πρὸς αὐτὸν τέρμα, κούκέτ' ἀμμένει.

στρ. Η.Δ. ὁ φίλταται γυναῖκες, ἄνδρες αὐτίκα
τελοῦσι τούργον· ἀλλὰ σήγα πρόσμενε.

ΧΟ. πῶς δὴ; τί νῦν πράσσουσιν; Η.Δ. ἡ μὲν ἐς τάφον
λέβητα κοσμεῖ, τὰ δὲ ἐφέστατον πέλας.

ΧΟ. σὺ δὲ ἔκτὸς ἥξας πρὸς τί; Η.Δ. φρουρήσουσ' ὅπως
Αἴγισθος ἡμᾶς μὴ λάθη μολὼν ἔσω.

Κ.Δ. αἰαῖ· ἵὰ στέγαι
φίλων ἔρημοι, τῶν δὲ ἀπολλύντων πλέαι.

Η.Δ. βοῶ τις ἐνδον· οὐκ ἀκούετ', ὁ φίλαι;

ΧΟ. ἥκουσ' ἀνήκουστα δύστανος, ὥστε φρίξαι.

For conjectures, see below. **1396** L has ἐρμῆς ἐ ἄγει, with an erasure after ἐ rather larger than the space for one letter. Nothing is legible in the erasure, except what seems to be the beginning of π. [Some discern ξ in the erasure, and σ written above it: I fail to do so.] ἐπάγει A, and Ald.: ἐπεισάγει E: σφ' ἄγει Γ, L² (=Lb), and Vindobonensis. For conjectures, see below.

1398 ἄνδρες MSS. **1399** τελοῦσιν] In L ἔσω is written above (i.e. ἔσω, in the house). **1401** τῶ δ'] The scribe of L wrote τῶιδ', but ὁ has been

the hands'; they could no longer have meant, as the context requires them to mean, simply, 'charged with', 'bearing with him.' This fact—that some *abstract* word is required—is, to my mind, the strongest argument in favour of **ἀλμα**.

If **νεάκοντον** is right, the **α** must be short. The verse corresponds with 1387 μέτ̄ : ἄδροισος καὶ | ὡν πάν | οὐργῆμάτ | ὡν Λ ||, a dochmiac dimeter. Now, analogy would suggest that **νεάκοντον** is Doric for **νεηκόνητον**. Cp. **νεηκονής** (*Ai.* 820): **νεηκής** (*Hom.*): **νεηλιφής** (*réos*, ἀλεφω, *Arist.*). Even when the second part of the compound begins with a consonant, we find such forms as **νεαγενής** ([Eur.] *I. A.* 1623), **νεηθαλής**, **νεήτρος**, **νεήφατος**. Yet at least two exceptions occur. (1) **νεάλητος** in Nicander *Alexiph.* 358 and 364; although the **α** is normally long. (2) *Anthol. Pal.* 7. 13 **παρθενικήν νεάνδον**; in an epigram ascribed to Leonidas of Tarentum, c. 280 B.C. It seems possible, then, that Sophocles should have written **νεάκόντον**.

Other interpretations, and the various conjectures, are considered in the Appendix.

1395 f. ὁ Μαίας δὲ παῖς. Hermes **χθόνιος**, whom Electra had already in-

voked (111), acts here in his twofold quality as **τομπάνος** and **δόλος**. Cp. *Ph.* 133. Ἐρμῆς δ' ὁ πέμπτων δόλος ἥγησειτο νῷ. A like part is assigned to him in the *Choephoroi*, 727 χθόνιον δ' Ἐρμῆν | .. τοῖσδ' ἐφοδεῖσαι | ξιφοδηλήτουσιν ἄγουσιν: ιδ. 812 ἔνδιλόβος δ' ἐνδίκως | παῖς ὁ Μαίας ἐπιφοράτος (like a favouring wind) | πράξιν οὐρανού θέλων.

'**Ἐρμῆς σφ'** ἄγει is the most probable reading. The erasure in L, and the variants in later MSS., have prompted conjectures. Thus Neue, whom Nauck and Wecklein follow, writes ἐπὶ σφ' ἄγει: G. Wolff suggests ἐξῆς σφ' ἄγει: Kvíčala, σφ' ἐπεάγει. But it is rash to assume that 'Ἐρμῆς' is a gloss: cp. [Eur.] *Rhes.* 216 ἀλλ' εὖ σ' ὁ Μαίας παῖς ἐκεῖσε καὶ πάλιν | πεψύειν Ἐρμῆς, ὃς γε φηλητών ἄνακ. If the **σ** of **σφ'** had been lost after 'Ἐρμῆς, φ'ἄγει might have led to **ἐπάγει**, and this to mistaken remedies, such as **ἐπεισάγει** (cr. n.).

1398—1510 Exodos: the vengeance.

1398—1441 A kommos. It falls into two principal parts. (1) 1398—1421; the death of Clytaemnestra. (2) 1422—1441; Orestes and Pylades re-enter; Aegisthus approaches; and they prepare to receive him.

and Hermes, son of Maia, who hath shrouded the guile in darkness, leads him forward, even to the end, and delays no more.

[Enter ELECTRA from the house.]

EL. Ah, dearest friends, in a moment the men will do the Strophe. deed;—but wait in silence.

CH. How is it?—what do they now?

EL. She is decking the urn for burial, and those two stand close to her.

CH. And why hast thou sped forth?

EL. To guard against Aegisthus entering before we are aware.

CLYTAEMNESTRA (*within*). Alas! Woe for the house forsaken of friends and filled with murderers!

EL. A cry goes up within:—hear ye not, friends?

CH. I heard, ah me, sounds dire to hear, and shuddered!

altered to ω, and a line drawn through ι. **1403** ήμᾶς is omitted in the MSS. (though written above in the Ienensis), and Ald.: it was added by Reiske. Triclinius filled the gap by inserting αὐτὸς after Αἴγισθος. **1404** αἰαὶ Hermann: αῖ at L.

1405 πλέω] πλέῃ Elmsley on Eur. *Med.* 259. **1406** τις] τὶς Γ, L². **1407** ἀνήκουστα] In L the v has been added in a smaller character by a corrector. The two vv. in L are divided thus: ηκούσ· ἀνήκουστα δύ|στανος· ὥστε φρίξαι.—φρίξαι Pal.,

The general structure of this kommos is clearly strophic; but critics differ on details. The simplest view is that of Dindorf and others, that vv. 1398—1421 form a single strophe, = anistr. 1422—1441. The lyric verses 1407, 1413—4, and 1419—1421, correspond respectively with 1428, 1433—4, and 1439—1441: for these, see Metrical Analysis. It is usually held, with Hermann, that the correspondence of the iambic trimeters also must be exact. This makes it necessary to assume a gap in our text after v. 1427 (n.), and a second after 1429 (n.), besides the defect in 1432. See Appendix.

1398 Electra hastens out of the house. She performs the part of an ἔξαγ-γελος, so far as to describe the situation at this moment in the house: then Clytaemnestra's cry is heard, like that of the dying king in Aesch. *Ag.* 1343 ff. In the *Orestes* (498 B.C.) Electra has a similar part, perhaps suggested by this. Helen's cry is heard within, and Electra says to the Chorus (1297), ηκούσαθ'; ἄνδρες χεῦρ' έχουσαν ἐν φόνῳ.

1399 τελοῦσι, fut. This 'Attic' fut. of τελω is frequent; e.g. 1435; *O. T.* 232; *O. C.* 630, 881, 1634, etc. But τελευ has also good authority: Dem. or. 21 § 66 διατελέσω: Plat. *Rep.* 425 ε διατελέσουσιν.

1400 f. τάφον (cp. 1140 n.). Nothing would be gained by reading ταφὴν (1210).—λέβητα, the urn: cp. Aesch. *Ag.* 444 σποδοῦ γεμίσων λέβητας εὐθέτουν. κοσμεῖ. In II. 23, 253 f. the golden urn containing the bones of Patroclus is 'covered with a linen veil.' In II. 24. 796 the urn with Hector's ashes is 'shrouded in soft purple robes.' Leaf observes there: 'In Etruscan graves very fine linen covers are found spread on the stools on which stand the urns containing the ashes.' Some such 'dressing' is denoted by κοσμεῖ here; but wreaths of flowers may also be meant.

1404 αἰαὶ· οὐ στέγαι. Dindorf (*Metra* p. 106) reads these words as a dochimiac (—~—~—): Nauck and Wecklein take them as an iambic tripody (—~—~—). The latter view seems correct. The hiatus after αἰαὶ is excused by the pause. Cp. *Ant.* 1276 φεῦ φεῦ, ω πένοι. *Ph.* 1106 αἰαὶ αἰαὶ (= 1086 ὡμοι μοι μοι).

1407 ἀνήκουστα, lit., 'not to be heard': then, 'dreadful to hear'; cp. δρόπτητα. So Eur. *Hipp.* 362 ἔκλυες, ω, | ἀνήκουστα τᾶς | τυράννου πάθη μέλεα θρεο-μένας. Antiphon or. I § 22 δεήσεται ἀθέμιτα καὶ ἀτέλεστα καὶ ἀνήκουστα καὶ θεοῖς καὶ ὑμῖν.

- ΚΛ. οἵμοι τάλαιν'. Αἰγισθε, ποῦ ποτ' ὧν κυρεῖς;
 ΗΛ. ἴδοὺ μάλ' αὖ θροεὶ τις. ΚΛ. ὁ τέκνον τέκνου, 1410
 οἴκτιρε τὴν τεκοῦσαν. ΗΛ. ἀλλ' οὐκ ἐκ σέθεν
 ὥκτίρεθ' οὗτος οὐδὲ ὁ γεννήσας πατήρ.
 ΧΟ. ὁ πόλις, ὁ γενεὰ τάλαινα, νῦν *σοι
 μοῖρα καθαμερία φθίνει φθίνει.
 ΚΛ. ὡμοι πέπληγμαι. ΗΛ. παισον, εἰ σθένεις, διπλῆν. 1415
 ΚΛ. ὡμοι μάλ' αὐθις. ΗΛ. εἰ γὰρ Αἰγισθω γ' ὄμοιν.
 ΧΟ. τελοῦσ' ἀραί· ζῶσιν οἱ γᾶς ὑπάλ κείμενοι.
 παλίρρυτον γὰρ αἴμ' ὑπεξαιροῦσι τῶν κτανόντων 1420
 οἱ πάλαι θανόντες.

ἀντ. καὶ μὴν πάρεισιν οἶδε· φουνία δὲ χεὶρ
 στάζει θυηλῆς Ἀρεος, οὐδὲ ἔχω *ψέγειν.

and Hermann: φρέξαι most MSS., and Ald.
1410 ὁ τέκνον τέκνου T (Triclinius), Vindobonensis: ὁ τέκνον ὁ τέκνου L (in which these words form a separate v.), with most MSS., and Ald. **1411** οὐδὲ Vindobonensis, Dindorf: οὐδὲ^θ L, with most MSS., and Ald. **1412** οὐδὲ Vindobonensis, Dindorf: οὐδὲ^θ L, with most MSS., and Ald. **1413** ὁ πόλις, ὁ γενεὰ] Gomperz conj. ὁ Πέλοπος γενεά, which Nauck and Wecklein adopt.—νῦν σοι is suggested by Hermann (who, however, kept σε), and independently by R. Whitelaw (*Sophocles translated into English Verse*, p. 437). νῦν σε MSS.: Bellermann writes νῦν σοι.
1414 καθαμερία Triclinius, and r: καθ' ἡμερία L: καθημερία A, with most MSS., and

1410 *Ιδού*, referring to sound (as we could say, ‘there!’): so *Ai.* 870 *Ιδού*, | δοῦπον αὖ κλύν τινά.—**μάλ'** αὖ: *O. C.* 1477 *ἴα*, *Ιδοὺ μάλ'* αὐθις ἀμφισταται | δια-| πρύσος *θρόσος*.

1411 **ε** ἐκ σέθεν: for ἐκ, cp. *O. C.* 51 κούν̄ ἀτιμος ἐκ γ' ἐμοῦ φανεῖ.—**ο γεννήσας πατήρ**: cp. 261: *Τr.* 311 ὁ φιύνας πατήρ: *O. T.* 793 τοῦ φυτεύσαντος πατρός.

1413 **ε** The traditional reading φθίνει φθίνει is vindicated, and all difficulty is removed, by the slight change of σε to σοι. The **μοῖρα καθαμερία** is the fate which has afflicted the house day by day. In the only other place where καθαμέριος occurs (*Eur. Ph.* 229), it has this sense, ‘daily’; nor is any other, indeed, tenable. (Cp. 259 κατ' ἡμαρ.) This fate is now being extinguished (φθίνει) by the righteous act of vengeance, which, according to the poet's view in this play, closes the misfortunes of the race (cp. 1510 τῇ νῦν δρυῇ τελεωθέν). For φθίνει said of an evil which wanes or dies out, cp. fr. 718 (*Θησ*).. ἀνθεῖ τε καὶ φθίνει πάλιν.

Others explain as follows. (1) Keeping both σε and φθίνει φθίνει: ‘fate is de-

stroying thee *this day*.’ But the alleged evidence for a transitive use of φθίνει is very small and doubtful: see Appendix. (2) Keeping σε, but reading φθίνει φθίνει: ‘now it is the doom of *this day* that thou shouldst fade.’ Both these versions force an impossible sense on καθαμερία. That explanation of it was a mere makeshift of the scholiast; ὁ γενεὰ τοῦ οἴκου τούτου, κατὰ ταύτην σε τὴν ἡμέραν ἡ Μοίρα εἰς φθορὰν καὶ ἐλάττωσιν τοῦ γένους θγει.

Nor is the objection to these interpretations merely verbal. They represent the Chorus as *deplored* that doom of the race which entails yet another deed of bloodshed. But, as Whitelaw well observes, this commits Sophocles to the Aeschylean view of the vengeance ‘as a new crime in the series of crimes’ (Translation, p. 437). The Chorus are in the fullest sympathy with the avengers. They regard the slaying of Clytaenestra not as a new calamity, but as a welcome retribution: cp. 1434 τὰ πρὸν εἰ θέμενοι, and 1508 ff. The words ὁ πόλις, ὁ γενεὰ express the feeling of these πολιτίδες (1227) that the cause of the house is that of the city. They hail the approaching

CLYT. (*within*). O hapless that I am!—Aegisthus, where, where art thou?

EL. Hark, once more a voice resounds!

CLYT. (*within*). My son, my son, have pity on thy mother!

EL. Thou hadst none for him, nor for the father that begat him.

CH. Ill-fated realm and race, now the fate that hath pursued thee day by day is dying—is dying!

CLYT. (*within*). Oh, I am smitten!

EL. Smite, if thou canst, once more!

CLYT. (*within*). Ah, woe is me again!

EL. Would that the woe were for Aegisthus too!

CH. The curses are at work; the buried live; blood flows for blood, drained from the slayers by those who died of yore.

[Enter ORESTES and PYLADES from the house.

Behold, they come! That red hand reeks with sacrifice to Anti-strophe. Ares; nor can I blame the deed.

Ald.—*φθίνει* *φθίνει* L (the first *i* of the second *φθίνει* made from *o*). *φθίνει* *φθίνει* is also in Γ, Ι², Pal., T: while A, with a few others, and the Aldine, have *φθίνειν*. Hermann wrote *φθίνειν*, *φθίνειν*. Dindorf conj. *φθίνειν* ἔχει. Blaydes gives *φθίνειν* *φθίσει* (dat. of *φθίσις*). **1416** *Αἰγισθῷ γ]* γ' Hermann: θ' L, with most MSS., and Ald.: δ' r. **1417–1421** L divides the vv. thus:—*τελοῦστρο*—| *γᾶστο*—| *πολλύρυτον*—| *κτανόντων..θανόντεσ*. **1417** *τελοῦστρο* Triclinius: *τελοῦστρων* L, A, etc., and Ald. **1419** *παλίρρυτον* Bothe: *πολύρυτον* MSS. (*πολλύρυτον* L). Fröhlich conj. *νεύρρυτον*. **1422 f.** The MSS. and the Aldine give these two vv. to Electra. Hermann first restored them to the Chorus. **1423** L has the *v* of

deliverance of Mycenae from the tyrants. The change of ω πδλις, ω γενεά into ω Πέλοπος γενεά (cr. n.) is equally rash and infelicitous.

1415 f. Cp. Aesch. *Ag.* 1343 ΑΓ. ώμοι, πέληγμαι καιροι πληγήν έσω... 1345 ώμοι μάλισθις, δευτέραν πεπληγμένος.—διπλῆγι: cp. O. C. 544 δευτέραν έπαισας: *Ant.* 1307 τι μ' οὐκ ἀνταίαν | ἐπαισέν τις...;

εὶ γὰρ Αἰγισθῷ γ' δύον (adv.). The dat., suggested by ώμοι, depends on the notion which that exclamation implies; as if (e.g.) κακὸν ἦκει μοι were followed by εἰ γὰρ Αἰγισθῷ γ' δύον ἦκειν. This is simpler than to supply (a) ἐπλήγης or (b) ἐββας, taking δύον as a prep.—The reading *Αἰγισθῷ θ'* δύον, though not impossible, is very awkward. The sense would be: 'Oh that thou wert crying,—and woe to Aegisthus also!'—

1417 f. *τελοῦστρο* ἄρα, 'are doing their work.' *τελοῦστρο* is transitive, though the object (*τὸ έργον*) is not expressed. Cp. *Tr.* 825 n.—οι..κείμενοι, Agamemnon:

for the plur. (like οι..θανόντες, 1421), cp. 146 γονέων, n.—*ἄπταλ*: 711 n.

1419 f. *παλίρρυτον*: cp. 246 *πάλιν* | δώσουστ' ἀντιφόνους δίκας: *Od.* i. 379 *παλιντίτα* ἔργα, deeds of retribution. In Eur. *El.* 1155 *παλίρρους..δίκα* is 'the turning tide of justice,' which comes upon the guilty.—*ὑπέξειρούστι*: cp. Eur. *Hipp.* 633 δλύθον δωματων ὑπεξειλών.

1422 f. καὶ μῆν: 78 n.—*στάζει* θυη-λῆς: the gen. depends on the notion of fulness; cp. O. C. 16 βρόων | δάρνης: fr. 264 ἀραχνῶν βρίθει. (There is no other example of *στάζω* in this constr., for in fr. 491, δπδν..*στάζοντα τομῆς*, the sense is, 'sap dripping from the cleft wood.')—The θυηλή is φύρος. Cp. Shakesp. *H. IV.*, pt. i, act 4, sc. i, 113, 'They come like sacrifices in their trim, | And to the fire-eyed maid of smoky war | All hot and bleeding will we offer them.'

ψέγειν, Erfurdt's correction of λέγειν, deserves the favour which it has found with almost all editors from Hermann onwards. If λέγειν be sound, the sense

- ΗΛ. Ὁρέστα, πῶς κυρεῖτε; ΟΡ. τὰν δόμοισι μὲν
καλῶς, Ἀπόλλων εἰ καλῶς ἐθέσπισεν. 1425
- ΗΛ. τέθνηκεν ἡ τάλαινα; ΟΡ. μηκέτ' ἐκφοβοῦ
μητρῶν ὡς σε λῆμ' ἀτιμάσει ποτέ.
- ΧΟ. παύσασθε. λεύσσω γάρ Αἴγυσθον ἐκ προδήλου.
- ΗΛ. ὡς παῖδες, οὐκ ἄψορον; ΟΡ. εἰσοράτε ποῦ 1430
τὸν ἄνδρ'; ΗΛ. ἐφ' ἥμīν οὗτος ἐκ προαστίου
χωρεῖ γεγηθώς 〽 - - - 〽 -
- ΧΟ. βάτε κατ' ἀντιθύρων ὅσον τάχιστα,

θυηλῆσ in an erasure.—ψέγειν Erfurdt: λέγειν MSS. 1424 κυρεῖτε Reisig and Elmsley: κυρεῖ L, with most MSS., and Ald.: κυρεῖ γε Triclinius: κυρεῖ δὲ Hermann. Kolster conj. κυρεῖ τάδ; ἐν (others, τάδ'; ἐν: or τά γέ ἐν): Wecklein, κυρεῖ; λέγ' ἐν. 1426 τέθνηκεν ἡ τάλαινα] The MSS. and Ald. give these words to Orestes. Erfurdt restored them to Electra. 1427 After this v. Erfurdt supposed three vv. to be lost. See below. 1428 f. λεύσσω] In L the second σ has been added above the line.—After ἐκ προδήλου Seidler, Hermann and others suppose the loss of a trimeter. 1430 εἰσοράτε ποῦ 〽: εἰσοράτε ποῦ L (but the accent on ε̄ is from a later hand), with

must be, ‘utterance fails me,’—at a moment so terrible. But οὐδ' ἔχω λέγειν is not equivalent to οὐδ' ἔχω φωνεῖν, nor, again, to οὐδ' ἔχω τῇ λέγειν (or τῇ φω). It ought to mean rather, ‘nor can I describe’ (what I see): which would be strange here. Hermann suggested that οὐδ' ἔχω λέγειν might be an unfinished sentence,—‘but I cannot tell..’ (whether the avengers have accomplished their deed). This, however, as he allows, would be frigid. So also would ψέγειν be, if explained in his way (‘I cannot complain that they have not well dyed their swords’). Taken, however, in its natural sense, ‘nor can I blame the deed,’ ψέγειν is forcible enough. In Aesch. Ch. 989 the converse corruption took place, λέγω becoming ψέγω.

1424 κυρεῖ is a certain correction of κυρεῖ. With Hermann's conjecture, κυρεῖ δέ, the sense would be, ‘now, how goes it?’—δέ giving animation to the question.

1425 ἐθέσπισεν: cp. 36 f. Contrast the calm confidence of Orestes with his words of anguish in Aesch. Ch. 1016 f., ἀλγῶ μὲν ἔργα καὶ πάθος γένος τε πᾶν, | ἀγῆλα νικης τῆσδε ἔχων μάσματα.

1426 f. ἐκφοβοῦ..ώς: 1309 n. The sense of λῆμα is not necessarily either good or bad; thus Pind. P. 8. 44 τὸ γενναῖον.. | ..λῆμα: O. C. 960 λῆμ' ἀναδέει: though it generally implies at least a strong spirit. Cp. however Pind. P. 3.

24 ἔσχε τοιαύταν μεγάλαν ἀράταν | καλλιπέπλον λῆμα Κορωνίδος, where, as here, λῆμα implies blame, though it has no epithet (Gildersleeve happily renders, ‘wilful Coronis’).

After v. 1427 Erfurdt and others suppose the loss of three verses answering to vv. 1404—1406 (*αἰα...φίλαι*): see note in Appendix on 1398. The context itself, however, does not indicate any lacuna. In a calmer scene, doubtless, we might have looked for some comment from Electra on the announcement that Clytaemnestra is dead. But this is a passage full of excitement and hurrying action. The warning παύσασθε in 1428 is sufficiently justified by the brief dialogue between Orestes and Electra which has already taken place (1424—1427).

1429 ἐκ προδήλου, like ἐκ τοῦ ἐμφανέος (Her. 4. 120), ἐκ τοῦ πραθανόος (Thuc. 3. 43 § 3), ἐκ τοῦ φανεροῦ, etc.: ἐκ being used as above in 455, 725. In this adverbial phrase the adj. is merely a stronger δῆλος, as in *Ai.* 1311 θανεῖν προδήλως (‘before all eyes’). Its other sense was ‘clear beforehand’ (Dem. or. 18 § 196 εἰ.. ἦν σοι πρόδηλα τὰ μέλλοντα).

Here, again, it is supposed that we have lost a trimeter, answering to 1409. (Hermann suggests δλλ' ἔξκατό γ', ώς παρεσκευάμεθα.) But the context, at least, does not show any gap in the sense.

1430 ὡς παῖδες: cp. 1220 ὡς παῖ n.—οὐκ ἄψορον, sc. εἰσειτε, into the house.

EL. Orestes, how fare ye? OR. All is well within the house, if Apollo's oracle spake well.

EL. The guilty one is dead? OR. Fear no more that thy proud mother will ever put thee to dishonour.

* * * * *

CH. Cease; for I see Aegisthus full in view.

EL. Rash boys, back, back! OR. Where see ye the man?

EL. Yonder, at our mercy, he advances from the suburb, full of joy.

CH. Make with all speed for the vestibule;

most MSS., and Ald. **1431 f.** τὸν ἀνδρόν; Ηλ. ἐφ' ἡμῖν οὐτος] So Hermann. In L and most MSS. the words are divided thus: τὸν ἀνδρόν ἐφ' ἡμῖν; Ηλ. οὐτος κ.τ.λ. The Aldine gives to Electra the whole passage from ω̄ παιδες (1430) to γεγηθώς inclusive, and has ὥμιν instead of ἡμῖν. Nauck would prefer, τὸν ἀνδρόν ἐφ' ἡμῖν τοῦτον; Ηλ. ἐκ προαστίου κ.τ.λ.: or, with Martin, τὸν ἀνδρόν λόντ' ἐφ' ἡμῖν; Ηλ. ἐκ προαστίου | χωρέι γεγηθώς οὐτος. One ms. (Pal.) has χωρεῖ γεγηθώς οὐτος ἐκ προαστίου.—As Hermann saw, the second part of a trimeter has been lost after γεγηθώς. **1433 κατ'** ἀντιθύρων] Blaydes conj. κατ' ἀντιθυρον τόδ', ὡς. Paley conj. κατ' ἀντιθυρον δ'.—κατάντι θυρῶν

Cp. *Ai.* 369 οὐκ ἔκτος ἀψορρον ἔκνεμει πόδα; *O. T.* 430 n.

1431 ἐφ' ἡμῖν, 'in our power'; cp. *O. C.* 66 ή πὶ τῷ πλήθει λόγος; *Ph.* 1003 μὴ πὶ τῷ ἔστω τάδε. *Xen. An.* 3. i. 35 ώ̄ μῆποτ' ἐπὶ τοῖς βαρβάροις γενόμεθα, ἀλλὰ μᾶλλον... ἔκεινοι ἐφ' ἡμῖν. The sense of ἐφ' ἡμῖν is the reason for giving the words to Electra, and not, as L does (cr. n.), to Orestes.—Not, 'towards us'. With a dat. denoting persons, ἐπὶ would mean rather 'against', as in *Od.* 10. 214 οἰδ' οἵ γ' ὀρμήσοσαν ἐπὶ ἀνδράσιν. It is different when the dat. denotes a place, though even then such a sense for ἐπὶ is rare; *Il.* 5. 327 τηνσίν ἐπὶ γλαφυρῆσσαν ἐλαυνέμεν ('towards').

Some have thought that the words of Orestes in this v. should be metrically equivalent to those of Clyt. in 1411, ὅλκτηρε τὴν τεκοῦσαν. Nauck, for example, proposes τὸν ἀνδρόν ἐφ' ἡμῖν τοῦτον; This seems, however, a groundless assumption.

1432 χωρεῖ γεγηθώς. The rest of the trimeter is lost. Hermann suggests κάρτα σὺν σπουδῇ ποδέσ.

1433 βάτε κατ' ἀντιθύρων, 'make for the vestibule.' If the words are sound, κατά, lit. 'down upon,' denotes the point on which the rapid movement is directed. The application of κατά, with gen., to downward movement, in the literal sense, is not rare; cp. *Il.* 13. 504 αἰχμῇ.. κατά γαῖης | φύεται': 3. 217 κατά χθονὸς δύματα

πήξας. Again, it can denote 'descent upon' in a purely figurative sense (*λέγειν κατὰ τον*). The peculiarity here is that, while the movement is literal, the descent is figurative. Even κατὰ σκοποῦ τοξεύειν (Herodian 6. 7. 19) is different, since the arrow is conceived as describing a curve. I do not know any real parallel for this use of κατά. It seems to justify some suspicion of the text.

The word ἀντιθύρον is known only from the following passages. (1) *Od.* 16. 159 στῆ δὲ κατ' ἀντιθύρον κλωτῆς, describing a position outside of the hut: usually rendered, 'he stood over against the doorway.' (2) In Lucian *Alex.* 16 τὸ ἀντιθύρον is the wall opposite to the door of a room; in this wall a second door is made, to admit of a crowd streaming through the room. In Lucian *Symp.* 8 the sense is the same.

Here, τὰ ἀντιθύρα seems to mean, as in the *Odyssey*, a place close to the doors; probably just inside of them, and (from that point of view) 'over against them'; a vestibule, or entrance-hall. Cp. 328 πρὸς θυρῶν ἔξεδος. As προθυρών was a collateral form of πρόθυρον (*Etym. Magn.* 806. 4, etc.), ἀντιθύρων may have been such a form of ἀντιθύρον. If so, the desirable accus. for κατά could be at once obtained by κατ' ἀντιθύρων'. The corrupt v. l. in one ms. (Γ), κατάντι θυρῶν, is also noteworthy. κατάντι does not occur: but in *Il.* 23. 116 we have κάταν-

νῦν, τὰ πρὸν εὖ θέμενοι, τάδ' ὡς πάλιν.
 ΟΡ. θάρσει· τελοῦμεν. ΗΛ. ἦ νοεῖς ἔπειγέ νυν. 1435
 ΟΡ. καὶ δὴ βέβηκα. ΗΛ. τάνθάδ' ἀν μέλοιτ' ἐμοί.
 ΧΟ. δι' ὥτὸς ἀν παῦρά γ' ὡς ἡπίως ἐννέπειν
 πρὸς ἄνδρα τόνδε συμφέροι, λαθραῖον ὡς ὄρουσῃ 1440
 πρὸς δίκας ἀγῶνα.

ΑΙΓΙΣΘΟΣ.

τίς οἶδεν ὑμῶν ποῦ ποθ' οἱ Φωκῆς ξένοι,
 οὓς φασ' Ὁρέστην ἡμὸν ἀγγεῖλαι βίον
 λελοιπόθ' ἵππικοῖσιν ἐν ναυαγίοις;
 σέ τοι, σὲ κρίνω, ναὶ σέ, τὴν ἐν τῷ πάρος 1445
 χρόνῳ θρασεῖαν· ὡς μάλιστα σοὶ μέλειν
 οἴμαι, μάλιστα δ' ἀν κατειδῦναι φράσαι.
 ΗΛ. ἔξοιδα· πῶς γάρ οὐχί; συμφορᾶς γὰρ ἀν
 ἔξωθεν εἴην τῶν ἡμῶν τῆς φιλτάτης.
 ΑΙ. ποῦ δῆτ' ἀν εἴεν οἱ ξένοι; δίδασκέ με. 1450
 ΗΛ. ἔνδον· φίλης γὰρ προξένου κατήνυσαν.

I: see below. 1434 τάδ' ὡς πάλιν MSS. For ὡς, Dindorf conj. αὐ: Gleditsch, εὖ: Fritsch, τάδ' ὡς τελεῖν. Heimsoeth would read τάδ' αὐ, omitting πάλιν: Hartung, πάλιν, omitting τάδ' ὡς. 1435 The words ἦ νοεῖς are given by the MSS. to Orestes; Erfurdt restored them to Electra.—νῦν Turnebus: νῦν MSS. 1437—1441 δι' ὥτος...ἀγῶνα. Triclinius restored these vv. to the Chorus; in L and other MSS., as in the Ald., they are given to Electra.—L divides the vv. thus:—δι' ὥτος— | ἡπίως— | πρὸς— | δρούσῃ. 1438 ἡπίως] γρ. νηπίωι (with οὐ, written above), sc. in L. ἡπίων Triclinius. 1440 L has the ν of λαθραῖον in an erasure. 1441 In L two or three letters have been erased after δρούσῃ. 1442 φώκειον L, with ἦ written above by the 1st hand. 1443 ἡμὺν L. 1445

τα, 'down hill,' as opp. to *ἄναντα*. This suggests another possibility, with *θυρῶν*, —*βάτε κάταντα θυρῶν*', where *κάταντα* would be explained by a gesture, 'haste down there to the porch.'

1434 εὖ θέμενοι: cp. O. T. 633 νεῦκος εὖ θέσθαι: fr. 324 ἦν παρὸν θέσθαι καλῶς | αὐτὸς τις αὐτῷ τὴν βλάβην προσθῇ φέρων: Eur. *Bacch.* 49 τάνθένδε θέμενος εὖ.—τάδ'
 ὡς πάλιν, sc. εὖ θήσθε. For πάλιν as= 'in their turn,' cp. 371.

1435 ἦ νοεῖς, lit., hasten 'on the path that thou hast in view,'—i.e., to the execution of the plan within the house. Cp. *Ai.* 868 πᾶ γάρ οὐκ ἔβαν ἐγώ;

The ground for giving the words ἦ νοεῖς to Electra, rather than to Orestes (cr. n.), is not merely that her share in this verse then becomes the same as in v. 1415. That ground would be incon-

clusive (cp. 1431 n.). The better reasons are these: (1) the simple *τελοῦμεν* is thus far more forcible. (2) ἦ νοεῖς, if said by Orestes, would be a feeble reference to the wish of the Chorus; as said by Electra, it is a natural comment on *τελοῦμεν*.

1436 καὶ δὴ βέβηκα: cp. 558 n.: *Ty.* 345 καὶ δὴ βεβῆσι.

1437—1441 These verses are antistrophic to 1417—1421. δι' ὥτος implies gentle, whispering tones; cp. Theocr. 14. 27 χάμη τούτῳ δι' ὥτος ἔγενοτο πόχ' δύνχον οὔτως.—ὡς ἡπίως, 'as if kindly,' 'with seeming gentleness': not like ὡς ἐτητύμως in 1452.—λαθραῖον, as epith. of ἀγῶνα, has a predicative force,—that he may rush upon his doom without foreseeing it'; it may thus be represented by an adv., 'blindly.'—δίκας ἀγῶνα. δίκη is the just retribution which awaits

that, as your first task prospered, so this again may prosper now.

OR. Fear not,—we will perform it. EL. Haste, then, whither thou wouldest.

OR. See, I am gone. EL. I will look to matters here.

[*Exeunt ORESTES and PYLADES.*

CH. 'Twere well to soothe his ear with some few words of seeming gentleness, that he may rush blindly upon the struggle with his doom.

[*Enter AEGISTHUS.*

AEGISTHUS.

Which of you can tell me, where are those Phocian strangers, who, 'tis said, have brought us tidings of Orestes slain in the wreck of his chariot? Thee, thee I ask, yes, thee, in former days so bold,—for methinks it touches thee most nearly; thou best must know, and best canst tell.

EL. I know, assuredly; else were I a stranger to the fortune of my nearest kinsfolk.

AEG. Where then may be the strangers? Tell me.

EL. Within; they have found a way to the heart of their hostess.

ναὶ σὲ Reiske: καὶ σὲ MSS., and Ald. **1446** μάλιστα σοι Blaydes and Fritzsch: μάλιστά σοι L, Ald., and vulg. **1449** τῶν ἐμῶν τῆς φιλτάτης r, and Ald. (the prevalent reading). L has τῶν ἐμῶν τε φιλτάτων, with τῆσ (not ἡσ) written above τε, and τησ (not ησ) above the των of φιλτάτων. (It is probable that only ἡσ and ησ were written by the 1st hand, and that the τ in each case was added later.) Some of the later MSS., as L² and Pal., have τῶν ἐμῶν τῶν φιλτάτων: or τῶν ἐμῶν γε φιλτάτων.—Vauvilliers conj. τῶν ἔμοιγε φιλτάτων: Hartung, τῆς ἐμῶν τῶν φιλτάτων: Lenting and G. Wolff, τῶν ἐμῶν τῆς φιλτάτων. **1450** δίδασκέ με] Schol. in L, γράφεται μήνυέ μοι. This may have come from the corrupt δίδασκέ μοι (Pal., and 1st hand in E).—ἀν εἰσεν] Nauck conj. ἀρ' εἰσεν, or (with δὴ for δῆτ') τὰ νῦν εἰσ'. **1451** ἔνδον φίλης γάρ προξένου] Hartung writes ἔνδον φίλης ἐς προξένου: Blaydes, ἔνδον φίλης δὲ ἐς προξένου, conjecturing also φίλης γάρ ἐς ξένης

him. δίκης ἀγών is the struggle which this retribution brings upon him,—his conflict with the avenging power.

1444 ναναγλούς: cp. 730, where, however, it refers to the general wreck of chariots. Here it ought to denote the later and independent disaster, which affected the chariot of Orestes only.

1445 σέ τοι: cp. *Ant.* 441 n.—κρίνω=ἀνακρίνω, 'question': *Tr.* 314 τί δ' ἀν με καὶ κρίνως; Cp. *Ant.* 399 n.

1448 f. συμφορᾶς, which can denote either good fortune (1230) or evil, suits the purposed ambiguity. For the ear of Aegisthus, her reply means: 'Of course I know; else I should be a stranger to the fortune of my nearest *kinswoman*',—viz., her mother. She leaves him to decide whether she means that Clytaem-

nestra is afflicted or rejoiced by the news. And meanwhile ἡ συμφορὰ τῆς φιλτάτης has a further meaning—Clytaemnestra's death—which he cannot yet surmise.

Possibly this is the only ambiguity intended. But τῆς συμφορᾶς..τῶν ἐμῶν τῆς φιλτάτης might be genitive of ἡ συμφορὰ τῶν ἐμῶν ἡ φιλτάτη, 'the most welcome fortune of my kindred,'—i.e., 'my brother's return.' Cp. 1273 φιλτάταν | δόδων. To intend this as an inner meaning would certainly be quite in the manner of Sophocles; cp. *O. T.* 337 δρυγῆν ἐμέμψω τὴν ἐμήν, τὴν σὴν δὲ δόδων | ναυσούσαν οὐ κατεῖδες.—For other views, see Appendix.

1451 φίλης γάρ προξένου κατηγυνοσαν. The ostensible meaning is that they have reached her house, οἴκον being understood. Cp. *Ai.* 606 ἀνύσειν | ..Αἰδαν: *Ant.* 804

- AI. ἦ καὶ θανόντ’ ἥγγειλαν ὡς ἐτητύμως;
 HL. οὐκ, ἀλλὰ κάπεδειξαν, οὐ λόγῳ μόνον.
 AI. πάρεστ’ ἄρ’ ἡμῖν ὥστε κάμφανῆ μαθεῖν;
 HL. πάρεστι δῆτα, καὶ μάλ’ ἄζηλος θέα. 1455
 AI. ἦ πολλὰ χαίρειν μ' εἴπας οὐκ εἰωθότως.
 HL. χαίροις ἄν, εἴ σοι χαρτὰ τυγχάνει τάδε.
 AI. σιγᾶν ἄνωγα κάναδεικύναι πύλας
 πᾶσι Μυκηναίοισιν Ἀργείοις θ' ὄρᾶν,
 ὡς εἴ τις αὐτῶν ἐλπίσιων κεναῖς πάρος
 ἔξῆρετ’ ἀνδρὸς τοῦδε, νῦν ὄρῶν νεκρὸν
 στόμια δέχηται τάμα, μηδὲ πρὸς βίαν
 ἔμοιν κολαστοῦ προστυχών φύσῃ φρένας. 1460
 HL. καὶ δὴ τελεῖται τάπ’ ἐμοῦ· τῷ γάρ χρόνῳ
 νοῦν ἔσχον, ὥστε συμφέρειν τοῖς κρεισσοσιν. 1465

(as Wunder, φίλης γάρ πρὸς ξένου).—καθήνυσαν Dobree on Arist. *Plut.* 607, in accord with Phrynicus (in Bekker's *Anecd.* I. p. 14): ἀνέων δαρένουσιν οἱ Ἀττικοί. καὶ δῆλον ἐκ τῆς συναλοιφῆς καθήνυσαν γάρ. Porson also wrote ἀνέτουσιν in Eur. *Ph.* 463 (= 453 Dind.), 'Moeridi, Herodiano et alii obsecutus.' Our MSS. of the tragic dramatists preserve no traces of an aspirate in ἀνέω or ἀνέτω. Ellendt explains this by supposing that Tragedy followed the epic usage, which (acc. to schol. on ἀνέστις in *Il.* 2. 347) did not employ the aspirated forms. 1453 οὐκ, ἀλλὰ] δέκτε. ἀλλὰ L, but there has been an attempt to cancel the accent on δ. The Ald. gives οὐκ· ἀλλὰ. 1456 χαίρειν μ' μ' is wanting in A and E. 1457 χαρτὰ made in L from χαρά.—τυγχάνει A, with most MSS., and Ald.: τυγχάνοι L, and the

τὸν παγκοίτην.. θάλαμον | .. ἀνέτουσαν. O. C. 1562 ἔξανθαι | .. τάν.. | νεκρῶν πλάκα. The hidden meaning is, φίλης προξένον κατήνυον φύνον: they have accomplished her murder. To the ear of the audience, the nature of the ellipse would be plain enough.—This is Whitelaw's view, and I am now satisfied that it is the best. The English rendering given above is borrowed from his verse translation, 'To the heart of their hostess they have found their way.' I formerly took the inner meaning to be, φίλην.. προξένον κατήνυσαν (*conficerunt*). But this is hardly warranted by (e.g.) Eur. *Or.* 89 αἷμα γενέθλιον κατήνυσεν: and the genitive ought to suffice for both meanings.

1452 ἦ καὶ: 314 n.—ὡς ἐτητύμως, like ὡς ἀληθῶς, etc. This emphasising use of ὡς with adverbs of the positive degree was probably developed out of its use with superlatives, as ὡς μάλιστα.

1453 οὐκ, ἀλλὰ κάπεδειξαν. The added words, οὐ λόγῳ μόνον, represent the sense of the clause suppressed after

οὐκ: οὐ μόνον ἥγγειλαν, ἀλλὰ κ.τ.λ. Cp. Ar. *Ran.* 103 ΗΡ. σέ δὲ ταῦτ' ἀρέσκει; ΔΙ. μὴ ἀλλὰ πλέν ἡ μανομαι: i.e., μὴ (λέγετο ὅτι) ἀρέσκει, ἀλλὰ κ.τ.λ.—Cp. ΑΙ. 813 χαρεῖν ἔτοιμος, κον λόγῳ δείξω μόνον.

1454 πάρεστ’ is meant by Aegithus to be impersonal; but suggests to the spectators another meaning ('is he here?').—ὥστε: cp. *Ph.* 656 ἀρ' ἔστιν ὥστε καγγύθει θέαν λαβεῖν;—κάμφανῆ μαθεῖν, sc. αὐτῶν, Orestes. The ambiguous gender of κάμφανῆ suits the situation. κάμφανῆ might, indeed, be plur., meaning the relics (λειψανα, 1113): but this is less simple.

1455 πάρεστι δῆτα. The nom. ἄζηλος θέα renders it better to understand δι νεκρῶς with πάρεστι than to take the verb impersonally. For δῆτα, cp. 843: καὶ μάλ, 1178.

1456 ἦ πολλὰ χαίρειν μ' εἴπας, lit. 'thou hast bidden me rejoice much,' i.e., greeted me with most joyful news. The words would more usually mean 'a long farewell,' as in Eur. *Hipp.* 113 τὴν σῆν δὲ Κύπρων πόλλ, ἐγώ χαίρειν λέγω. Cp.

AEG. Have they in truth reported him dead ?

EL. Nay, not reported only ; they have shown him.

AEG. Can I, then, see the corpse with mine own eyes ?

EL. Thou canst, indeed ; and 'tis no enviable sight.

AEG. Indeed, thou hast given me a joyful greeting, beyond thy wont.

EL. Joy be thine, if in these things thou findest joy.

AEG. Silence, I say, and throw wide the gates, for all Mycenaeans and Argives to behold ; that, if any of them were once buoyed on empty hopes from this man, now, seeing him dead, they may receive my curb, instead of waiting till my chastisement make them wise perforce !

EL. No loyalty is lacking on my part ; time hath taught me the prudence of concord with the stronger.

[*A shrouded corpse is disclosed. ORESTES and PYLADES stand near it.*

inferior MSS. of Suidas (*s. v. χαρά*) : in the better MSS. of Suidas this v. is wanting.

1458 στιγάν] Wecklein writes οἴγεν : and so, independently, as it seems, Paley (ed. 1880).—κάναδεικύναι] Hartung writes κάμπεταννίαι : Herwerden conj. κάναπτενίαι : Fröhlich, καὶ διογύναι.—πύλας] πύλας Monacensis: as Döderlein and Dobree wished to read. Reiske conj. πέλας: Fröhlich δέμας (as Blaydes reads) : Purgold, τύχας; Tournier, στέγας. **1459** Μυκηναῖοισι] Wiesler conj. Μυκηναῖος νν. —Nauck, with Herwerden, rejects this v. **1460** αὐτῶν] ἀστῶν Nauck, with Benedict and Herwerden. **1465** κρείσσονι L: κρείττονι r, and Ald.

however *Ai.* 112 χαίρειν, 'Αθάνα, τᾶλλα' ἔγώ σ' ἐφερει, i.e., 'be happy in all else.'

1457 While τυγχάνοι has the support of L, the more prevalent reading τυγχάνει is the better here. She means, 'Rejoice, if this is matter for joy,' rather than, 'You might (or would) rejoice, if it were' such. Cp. 891 σὺ δ' οὖν λέγ', εἰ τοι τῷ λόγῳ τις ἡδονή.

1458 κάναδεικύναι πύλας, if right, is a pregnant phrase, 'open the gates and show the interior.' Ar. *Nub.* 302 ὥν | μιστοδόκος δόμος | ἐν τελέταις ἀγίαις ἀναδεικνυται. Bold as it is, I incline to believe that it is sound. No probable emendation has yet been made: see Appendix.

1459 Μυκηναῖοισι, the townsfolk : 'Αργεῖοις, the people of the neighbouring district: see 4 n., and cp. 160 ἀ κλεινά | γά.. Μυκηναῖοι. —πάσιν: cp. O. T. 1287 βοᾷ διοίγειν κλῆθρα καὶ δηλοῦν τινα | τοῖς πᾶσι Καδμεῖοισι τὸν πατροκτόνον. *Ant.* 1183 ὁ πάντες δοτοί (n.).—I do not think that the verse is spurious: see Appendix on 1458.

1460 f. ἐλπίστιν..ἀνδρὸς: for the gen., cp. 857 n.

1462 f. στόμια, poet. plur.; so Aesch. *Ag.* 237 χαλινῶν. Cp. Plut. *Compar. Peric.* et *Fabii* 1 σπαργάνωτι τῷ δῆμῳ χαλινῶν ἐμβαλεῖν θύρεως.—φύσῃ φρένας: O. C. 804 οὐδὲ τῷ χρόνῳ φύσας φανεῖ | φρένας ποτ' (n.).

1464 f. καὶ δὴ κ.τ.λ.: lit., 'already my part is being performed.' For τάπ' ἔμοῦ cp. O. C. 1628 τάπτοσιν βραδύνεται. She refers ostensibly to what he has just said: 'I, at least, am already resolved to be loyal and docile.' Her secret meaning is, 'My part in the plan of vengeance is being accomplished.' She is luring him to his fate: cp. 1438 τάνθάδ' ἀν μελοιτ' ἔμοι.—τελεῖται is pres. There is no certain instance in Attic of *τελοῦμαι* as fut. pass. (*Ph.* 1381 n.)—τῷ...χρόνῳ: for the art., cp. 1013.—συμφέρειν τοῖς κρείσσονι, to agree with them, to live in concord with them. Cp. Eur. *Med.* 13 αὐτή τε πάντα συμφέροντος 'Ιάσονι. Ar. *Lys.* 166 ἀνήρ, ἐν τῇ γνωσκει συμφέρει. This sense comes from that of 'sharing a burden' (946), so that it resembles our phrase, 'pull together.' Here it suits her inner meaning,—that she is working with those who now are the stronger (i.e., the avengers).

- AI. ὁ Ζεῦ, δέδορκα φάσμ' ἄνευ φθόνου μὲν οὐ πεπτωκός· εἰ δ' ἔπεστι νέμεσις, οὐ λέγω.
χαλάτε πᾶν κάλυμμ' ἀπ' ὄφθαλμῶν, ὅπως τὸ συγγενές τοι κάπ' ἐμοῦ θρήνων τύχῃ.
- OP. αὐτὸς σὺ βάσταζ· οὐκ ἐμὸν τόδ', ἀλλὰ σόν, 1470 τὸ ταῦθ' ὄραν τε καὶ προσηγορεῖν φίλως.
- AI. ἀλλ' εὖ παραινεῖς, κάπιπείσομαι· σὺ δέ, εἴ που κατ' οἰκόν μοι Κλυταμνήστρα, κάλει.
- OP. αὕτη πέλας σοῦ· μηκέτ' ἀλλοσε σκόπει.
- AI. οἴμοι, τί λεύσσω; OP. τίνα φοβεῖ; τίν' ἀγνοεῖς;
- AI. τίνων ποτ' ἀνδρῶν ἐν μέσοις ἀρκυστάτοις 1476

1466 *ἄνευ φθόνου μὲν οὐ*] In L the scribe wrote *φθόνου*: but the first corrector (S) has inserted *θ* after *φ*. For *φθόνου* Gomperz conj. *θεοῦ*, which Nauck and Wecklein adopt.—For *οὐ*, Tyrwhitt conj. *εὐ*, which Blaydes reads. **1467** *πεπτωκός*] Nauck conj. *πεφῆντος*.—*εἰ δ' ἔπεστι*] In L the scribe first wrote *εἰ δὲ εστιν*, then corrected this to *εἰ δ' ἔπεστι*, deleting the *v*.—*εἰ δ' ἔστι Γ, εἰ δὲ τις ἔστι* Vindobonensis.

As Electra utters these words, the central doors are opened, and the eccylema is pushed forward. This was a small and low stage. A corpse is seen upon it, the face and outlines concealed by a covering. Near it stand Orestes and Pylades—the ‘Phocians’ whom Aegisthus seeks. The eccylema remains displayed to the end, and at v. 1507 Orestes and Pylades go out behind it. So in the *Antigone* the eccylema is in view from 1293 to the close, and at 1347 Creon is led off behind it.

The corpse here is an effigy, like that of Haemon in *Ant.* 1261 ff. The deuteragonist, who had played Clytaemnestra, is now playing Orestes.

1466 f. δέδορκα φάσμ' κ.τ.λ.: ‘I behold that which has not fallen without the jealousy of the gods.’ Aegisthus is not openly exulting here; he veils his joy in specious language, for he is in public, and speaks before hearers whom he distrusts. He affects to think that the gods have struck down his enemy. The meaning implied by *φθόνον* is that Orestes had incurred the divine displeasure by unnatural threats against his mother and his step-father (779 δεῖται ἔπητεῖται τελεῖν).

The invocation, ὁ Ζεῦ, at once indicates the sense of *φθόνον* as=the *divine* jealousy. For that sense, see on *Ph.* 776 τὸ φθόνον δὲ πρόσκυνον.—The word *φάσμα* is chosen on account of *δέδορκα*, in

place of a word like *σῶμα*, or *πτῶμα*, adapted to *πεπτωκός*. In *Tr.* 693, on the other hand, *δέρκομαι φάτιν | ἀφρατον*, the subst. is adapted to the adj.—For other views, see Appendix.

ἔπεστι: cp. Aesch. *Eum.* 542 *ποινὰ γάρ ἔπεσται*; Xen. *Cyr.* 6. 2. 33 *ἔπεστι γάρ τις αἰσχύνη*.—*νέμεσις*, the divine re-resentment; *O. C.* 1753 *πενθεῖν οὐ χρή νέμεσις γάρ*. Nemesis is not here so definitely a person as above in 792.—*οὐ δένειν, indictum volo*. Aesch. *Eum.* 866 *ἐνοικούν δέ σριθος οὐ λέγω μάχην*.

Aegisthus corrects himself with hypocritical piety; it is as if he said, ‘but it is not for me to judge my fellow-mortals.’

1469 τὸ συγγενές: the neuter gender suits the intended ambiguity.—*τοι* emphasises *τὸ συγγενές*, as *γε* or *γοῦν* could do, but has also a sententious force, implying that such a tribute to kinship is a duty. Thus it suits the pious tone of the speaker: ‘If he was my enemy, still he was my kinsman.’ *Ćp. Ant.* 278 *ἔμοι τοι*: Xen. *Mem.* 1. 6. 11 *ἔγώ τοι σε δίκαιον μὲν νομίζω*.

κάπ' ἐμοῦ = καὶ ἀπ' ἐμοῦ, from my side, on my part: cp. 433; *O. C.* 1289f. *καὶ ταῦτ' ἀφ' ὑμῶν*. *Βούλησομαι | .. κυρεῖν ἐμοῦ*. [I formerly understood, *καὶ ἐπ'* ἐμοῦ, ‘in my case’ also: but now prefer the other view.]—*θρήνων τύχῃ*: *Ai.* 924 ὡς καὶ ταρ̄ ἔχθροῖς δέξοις θρήνων τυχεῖν.

1470 f. βάσταζ, sc. *τὸ κάλυμμα*,

AEG. O Zeus, I behold that which hath not fallen save by the doom of jealous Heaven ; but, if Nemesis attend that word, be it unsaid !

Take all the covering from the face, that kinship, at least, may receive the tribute of lament from me also.

OR. Lift the veil thyself; not my part this, but thine, to look upon these relics, and to greet them kindly.

AEG. 'Tis good counsel, and I will follow it.—(*To Electra*) But thou—call me Clytaemnestra, if she is within.

OR. Lo, she is near thee : turn not thine eyes elsewhere.

[AEGISTHUS removes the face-cloth from the corpse.

AEG. O, what sight is this !

OR. Why so scared ? Is the face so strange ?

AEG. Who are the men into whose mid toils

1468 χαλάτε] Wecklein conj. χάλα τὸ (*Ars* p. 22). **1469** τοι r, and Brunck : τε L, with most MSS., and Ald. : γε Triclinius, and so Blaydes reads.—κάπι] και ἀπ' r.

1471 φίλως] In L the 1st hand wrote φίλωσ, which has been altered by erasure to φίλος. φίλως Pal., L², T, etc.: φίλος A, Harl., etc. The Aldine has φίλος, which was explained as the vocative (ἥγουν φίλε, gl. in Aug. c). Purgold

'handle it,' i.e., 'lift it': cp. 905 n.—οὐκ ἔμδον, since Orestes is supposed to be a Phocian stranger.—ταῦθι, 'these relics'; he avoids saying either τὴν δ' or τὸν δ'.

προστηρούειν φίλως. Lucian (*De iuctu*, c. 13) describes the sorrowful farewells addressed by relatives to the corpse, when laid out for burial: φῆσει γάρ ὁ πατήρ, γοερόν τι φεγγύμενον καὶ παρατείνων ('drawing out') ἐκστοτον τῶν ὄνουμάτων· τέκνουν ἥδοστον, οὔχι μοι καὶ τέθυνκας καὶ πρὸ ὥρας ἀνηρπάσθης, μόνον ἐμὲ τὸν ἀθλιον καταλιπών κ.τ.λ.

1472 ε. σὺ δέ, Electra.—εἴ που κατ' οἰκόν μοι. The words mean properly, 'if she is anywhere in the house for me,' i.e., 'so that I can see her.' The enclitic μοι, thus placed, could not go with καλεῖ, as it does in *Tr.* 1147 καλέι τὸ πᾶν μοι σπέρμα σῶν δμαψινων. A translation, however, need not mark this.

1474 μηκέτ' ἄλλοτε σκόπει: cp. 1225 n.

1475 τίνα φοβεῖ κ.τ.λ. As Aegisthus gazes in terror and horror on Clytaemnestra's face, Orestes says, 'Whom dost thou fear? Who is it that thou dost not know?' i.e., 'Why should that face terrify thee? Is it not familiar?'

Campbell remarks: 'After a glance of horrified recognition at the corpse, Aegisthus looks strangely on Orestes. τίνα = διὰ τί τὸν δέ.' He refers both φοβεῖ and

ἀγνοεῖς, then, to the fear and bewilderment with which Aegisthus looks at Orestes. But the words of Orestes thus lose the grim force which belongs to them as a comment on οἷμοι, τι λέντωσι;

1476 ε. ἀρκυστάτοις. The ἄρκυς (*cassis*) was a hunting tunnel-net, ending in a pouch (*κεκρύφαλος*, Xen. *Cyneg.* 6 § 7). It was meant to receive the game when driven to the extremity of the enclosed ground. ἀρκύστατα (*ἄρκυς, λοτρημ*) meant properly such nets *when set up*; and ἀρκυστάτοις, or ἀρκυστασία, is the enclosure formed by them (Xen. *Cyneg.* 6 § 6). When used figuratively, as here, the word suggests, not merely the capture of the victim, but also the act of decoying or driving him into the toils. It is thus more expressive than δικτυον (the general word for 'net'), ἀμφίβληστρον ('casting-net'), or γάγγαμον (a circular fishing-net),—which are also used metaphorically (Aesch. *Ag.* 358, 1382, 361). Cp. *Ag.* 1374 πῶς γάρ τις ἔχθροις ἔχθρὰ πορούνων, φίλοις | δοκούσιν εἶναι, πημονῆς ἀρκύσταταν | φράξειν ὑψος κρεύσσον ἐκπηδήματος;

For μέσων, cp. Aesch. *Eum.* 112 ἐκ μέσων ἀρκυστάτων | ὠρουσεν: Eur. *El.* 965 καλῶς ἀρ' ἀρκυν ἐσ μέσην πορεύεται.—πέπτωκα with έν (instead of εls with acc.), as Eur. *H. F.* 1091 ὡς ἐν κλιδῶνι καὶ φρενῶν ταράγματι | πέπτωκα δεινῷ.

- πέπτωχ' ὁ τλήμων; ΟΡ. οὐ γὰρ αἰσθάνει πάλαι
 *ζῶντας θανούσιν οὔνεκ' ἀντανδᾶς ἵσα;
 AI. οἴμοι, ξυνῆκα τοῦπος· οὐ γὰρ ἔσθ' ὅπως
 ὅδ' οὐκ Ὁρέστης ἔσθ' ὁ προσφωνῶν ἐμέ. 1480
- ΟΡ. καὶ μάντις ὃν ἄριστος ἐσφάλλουν πάλαι;
 AI. ὅλωλα δὴ δείλαιος. ἀλλά μοι πάρες
 κἀν σμικρὸν εἰπεῖν. ΗΛ. μὴ πέρα λέγειν ἔα
 πρὸς θεῶν, ἀδελφέ, μηδὲ μηκύνειν λόγους.
 τί γὰρ βροτῶν ἀν σὺν κακοῖς μεμιγμένων 1485
 θνήσκειν ὁ μέλλων τοῦ χρόνου κέρδος φέροι;
 ἀλλ' ὡς τάχιστα κτεῖνε, καὶ κτανὼν πρόθες
 ταφεῦσιν ὃν τόνδ' εἰκός ἐστι τυγχάνειν,
 ἀποπτον ἡμῶν ὡς ἐμοὶ τόδ' ἀν κακῶν

and Erfurdt conj. φίλοις.—Tournier suspects this verse. **1478** ζῶντας Tyrwhitt, a correction approved by Musgrave, but first placed in the text by Brunck: ζῶν τοῖς MSS. **1481** καὶ] ὃς Tzetzes *Epist.* p. 19. Reiske conj. νῦν.—ἐσφάλλον made in L from ἐσφάλον, the reading of Γ and a few others, and of Ald. **1483** κἀν σμικρὸν A, etc., and Ald.: κἀν ἐπιμικρὸν L (with κανσμικρό written above by S), and r. **1485 f.** These two vv. were omitted by the scribe of L, and have been added in the right hand margin, in an erasure. The hand which wrote them is described as ‘paullo recentior’ by Dindorf, who thinks that the same verses had previously been written there by the first hand, or by the first corrector (S), and then erased. But this seems improbable. The writing appears rather to be the

1477 πάλαι goes with αἰσθάνει (lit., ‘hast thou not long since been aware?’): not with ἀντανδᾶς. For πάλαι referring to a recent moment, cp. 676.

1478 In ἀντανδᾶς, a compound found only here, ἀντι has the same force as in ἀντομάξω, Thuc. 6. 4. § 6 τὴν πόλιν (Rhegium)...οἰκίας Μεσσήνη...ἀντωβιασε, ‘changed its name’ to Messene. Aegisthus ‘changes the designation’ of living men, and speaks of them ίσα τοῖς θανοῦσιν, in the same terms which would properly be applied to the dead. Thus the strict sense of the words is, ‘Thou perversely (ἀντ-) speakest of the living as if they were dead.’ The acc. ζῶντας stands with ἀντανδᾶς as with the simple αἰδᾶν (e.g., Eur. *Hipp.* 582 αἰδῶν δεινὰ πρόσπολον κακά). If ἀντανδᾶς meant ‘reply to,’ or ‘speak face to face with,’ it would require the dative.

Editors from Brunck onwards have been nearly unanimous in accepting ζῶντας, Tyrwhitt’s correction of the ms. ζῶν τοῖς. Campbell, who retains ζῶν τοῖς, explains thus: ‘that thou, a living man, hast been replying to the dead

(Orestes), in tones like theirs (ἱσα): i.e., ‘with a tongue that is already doomed to death.’

1479 f. ξυνῆκα: for the aor., cp. 668 n.—Cp. Aesch. *Ch.* 886 ΟΙ. τὸν ζῶντας καίνειν τούς τεληγκότας λέγω. | ΚΑ. οἱ 'γω, ξυνῆκα τοῦπος ἐξ αἰνιγμάτων.—οὐ γὰρ ἔσθ' ὅπως...οὐκ: cp. O. C. 97: Ο. Ι. 1058.

1481 καὶ μάντις: ‘and, though so good a prophet, (yet) thou wast deceived so long?’ The interrogative καὶ (928, 1046) is here nearly = κάτα. The antithesis between μάντις and ἐσφάλλον makes this better than to take καὶ as = ‘also’ (‘so good a seer *too*, and yet deceived so long?’). Others take καὶ as = καὶ περ, with ὃν.

1482 f. πάρες κἀν σμικρὸν εἰπεῖν. Here κἀν is most simply explained as καὶ ἔα, sc. παρῆς. Cp. Ar. *Ach.* 1021 μέτρησον εἰρήνης τῇ μοι, κἀν πέντ' ἔτη, sc. μετρήσεις. See Appendix.

1485 f. βροτῶν is a partitive gen., on which θνήσκειν ὁ μέλλων depends (cp. Thuc. 4. 102 τῶν ὅλων τὸν βούλδην, etc.); though the sense is not affected in

I have fallen, hapless that I am?

OR. Nay, hast thou not discovered ere now that the dead, as thou miscallest them, are living?

AEG. Alas, I read the riddle: this can be none but Orestes who speaks to me!

OR. And, though so good a prophet, thou wast deceived so long?

AEG. Oh lost, undone! Yet suffer me to say one word...

EL. In heaven's name, my brother, suffer him not to speak further, or to plead at length! When mortals are in the meshes of fate, how can such respite avail one who is to die? No,—slay him forthwith, and cast his corpse to the creatures from whom such as he should have burial, far from our sight! To me, nothing but this can

minuscule of S himself; though this is one of the cases in which it is not easy to distinguish it from the writing of the first hand. Other instances are noticed by Mr E. M. Thompson, in the Introduction to the Autotype Facsimile of the Laurentian MS., page 11. The later MSS. have these verses in the text.—τι made in L from τις.—μεμγυμένων L, A, and Ald.: μεμγυμένον τ.—φέροι A, and Ald.: φέρει L, made from φέρου.—Hartung writes, τι γάρ λαών ἀν̄ ξὺν κακοῖς μεμγυμένον ('by what speech, mingled with reproaches,' i.e. attempts to exculpate himself at the cost of others). **1487 πρόθεσ** made in L from πρόσθεσ (the reading of Γ, etc.).

a translation if it be rendered as a gen. absol.

σὺν κακοῖς μεμγυμένων, 'involved in miseries,' implying here, 'crimes, and their consequences.' For **σὺν** (which need not be taken as a case of *tmesis*), cp. Pind. *N.* 3. 77 μεμγυμένον μέλι λευκῷ | σὸν γάλακτι. So Pind. *I.* 3. 3 δέξιος εὐλογίαις ἀπότον μεμγύθαι. The converse phrase (like *πρόσκειται κακὸν* more relatively to *πρόσκειμαι κακῷ*, 240 n.) occurs in Her. 7. 203 εἶναι δὲ θυητὸν οὐδένα οὐδὲ ἔσεσθαι τῷ κακὸν ἐξ ἀρχῆς γνωμένῳ οὐ συνεπίχθη. We may also compare *Ant.* 1311 δειλαῖς δὲ συγκέκραμαι δύνα ('steeped in it'): Ar. *Plut.* 853 οὐτω πολυφόρῳ συγκέκραμαι δάλμοι. Shelley, *The Cenci*, act 5, sc. 4: 'Be constant to the love | Thou bearest us; and to the faith that I, | Though wrapt in a strange cloud of crime and shame, | Lived ever holy and unstained.'

Θυήσκειν: for the pres. inf. with μέλλω, cp. n. on *O. T.* 967.—τοῦ χρόνου, the time implied in μηκύνειν.

Many recent critics follow Dindorf in suspecting or bracketing these two verses. Two things should be clearly recognised at the outset. First, that no suspicion is warranted by the fact that the scribe of L accidentally omitted these verses from

the text,—as he also omitted several lines elsewhere which are undoubtedly genuine. Secondly, that in the language of these verses there is nothing to which exception can fairly be taken. If they are rejected, it must be on the ground that the thought which they express is inappropriate. But is it so? Aegisthus has appealed to mercy, asking for a brief respite. Electra fears that her brother may relent. What gain, she asks, would such a respite be, even to the doomed wretch himself? And her own feeling requires his instant death. It should be noted also that such a pair of verses, containing a general sentiment in an interrogative form, is Sophoclean; cp. *Ai.* 475 τι γάρ παρ' ἡμαρ ἡμέρᾳ τέρπειν ἔχει | προσθείσα κάναθείσα τοῦ γε κατθανεῖν; also *Ant.* 463 f.

1488 f. ταφέντιν, birds and dogs: Aesch. *Th.* 1020 ὥπ' οἰωνῶν... | ταφέντις ἀτίλως: see on *Ant.* 1081.—**ἀποτοτὸν** τιμῶν, far from our sight; the gen. as after words of 'distance from' (*O. T.* 762 n.). Cp. *Od.* 3. 258, where Nestor says that, if Menelaus on his return had found Aegisthus still living,—τῷ κέ οι οὐδὲ θανόντι κυτῆν ἐπὶ γαλανὸν ἔχεναν, | ἀλλὰ δρα τόν γε κύνες τε καὶ οἰωνὸν κατέδαψαν | κείμενον ἐν πεδίῳ ἐκὰς ἀστεος.

- μόνον γένοιτο τῶν πάλαι λυτήριον. 1490
- OP. χωροῖς ἀν εἴσω σὺν τάχει· λόγων γὰρ οὐ
νῦν ἔστιν ἄγων, ἀλλὰ σῆς ψυχῆς πέρι.
- AI. τί δ' ἐς δόμους ἄγεις με; πῶς, τόδ' εἰ καλὸν
τοῦργον, σκότου δὲ, κού πρόχειρος εἶ κτανεῖν;
- OP. μὴ τάσσε· χώρει δ' ἐνθαπερ κατέκτανες 1495
πατέρα τὸν ἀμόν, ὡς ἀν ἐν ταῦτῳ θάνης.
- AI. ἦ πᾶσ' ἀνάγκη τήνδε τὴν στέγην ἴδειν
τά τ' ὄντα καὶ μέλλοντα Πελοπιδῶν κακά;
- OP. τὰ γοῦν σ'. ἐγώ σοι μάντις εἰμὶ τῶνδ' ἄκρος.
- AI. ἀλλ οὐ πατρῶαν τὴν τέχνην ἐκόμπασας. 1500
- OP. πόλλ' ἀντιφωνεῖς, ἦ δ' ὅδὸς βραδύνεται.
ἀλλ' ἔρφ'. AI. ὑφηγοῦ. OP. σοὶ βαδιστέον πάρος.
- AI. ἦ μὴ φύγω σε; OP. μὴ μὲν οὖν καθ' ἥδονην
θάνης· φυλάξαι δὲ με τοῦτο σοι πικρόν.
χρῆν δ' εὐθὺς εἶναι τήνδε τοῖς πᾶσιν δίκην, 1505

1490 γένοιτο has been added in L by S. **1492** ἄγων Heath: ἄγων MSS., and Ald. **1495** ἐνθάπερ L. **1496** ἀμόν made in L from ἀμον.—ώς ἀν [ἐν] ἀν is omitted in L, A, and most MSS., as in Ald.: while L², which has ἀν, omits ἐν. Triclinius wrote ως ἀν ἐν. Hermann (after suggesting ως ἐν αὐταῦτῳ) wished to read ως ἀρ' ἐν, or ως νυν ἐν.—ἐν ταῦτῳ] ἐνταῦθαι Vindobonensis, but with γρ. ἐν ταῦτῳ. **1498 f.** In L these two verses stand in an erasure, but are written

Pausan. 2. 16 § 7 Κλυταιμνήστρα δὲ ἐτάφη
καὶ Αἴγυσθος δλίγον ἀπωτέρω τοῦ τελ-
χους, ἐντὸς δὲ ἀπηξιώθησαν, ἔνθα Αγα-
μέμνων τε αὐτὸς ἐκείτο καὶ οἱ σὺν αὐτῷ
φονευθέντες.

1492 ἄγων, *discrimen*, the issue: cp. O. C. 587: Eur. *Ph.* 588 μῆτερ, οὐ λόγων
θέτ' ἄγων: *Or.* 1291 οὐχ ἔδρας ἄγων:
Thuc. 3. 44 οὐ γὰρ περὶ τῆς ἐκείνων ἀδι-
κίας ήμεν ὁ ἄγων, εἰ σωφρονοῦμεν, ἀλλὰ
περὶ τῆς ἡμετέρας εὐθυναλίας.

1494 πρόχειρος.. κτανεῖν. In its primary and usual sense, *πρόχειρος* denotes what is ready in the hand (1116). Here it passes into a wholly different sense, applied to a person whose hand is ‘forward’ or ready, as *πρόθυμος* is one whose spirit is forward. Cp. Eur. *H. F.* 161 τῇ φυγῇ πρόχειρος ἦν, ‘prompt for flight’ (=φεύγειν), where Wilamowitz illustrates the dat. by Pind. *O.* 4. 14 τροφαῖς ἔτοιμοι ἵππων.

1495 μὴ τάσσε: cp. *Ant.* 664 τούπι-
τάσσειν τοῖς κρατήνουσιν: Eur. fr. 690
τάσσειν δὲ μᾶλλον ἦ πτισσεσθαι θέλοις.
—ἐνθάπερ, i.e. (ἐκείσε) ἐνθάπερ: cp. 1099.

The place meant is the μέγαρον of the house: see on 268 f.

1497 f. πᾶσ' ἀνάγκη, as *O. T.* 986,
Her. 2, 22, Plat. *Phaedo* p. 67 A, etc.—
τά τ' ὄντα καὶ μέλλοντα: for the omission
of the art. with the second partic.,
cp. 991 n.

Aegisthus means; ‘Must this house witness, not only those sorrows of our family which exist already, but those others which are to come, if I am slain?’ He speaks of his impending doom as if it were due, not to his own crimes, but to the working of the hereditary *ἀρά*, and implies that it will be followed by other deeds of bloodshed. In saying Πελοπιδῶν, he appeals, as a last hope, to family sympathies. Thystidae, like himself, and Atreidae, like Orestes, are alike ‘children of Pelops.’ According to the legend, the calamities of the house were closed by the righteous vengeance of Orestes, whom Athena’s judgment vindicated from the Furies.

1499 τὰ γοῦν σ': σά, though emphatic, is elided; see on *O. T.* 64 πόλιν

make amends for the woes of the past.

OR. (*to AEGISTHUS*). Go in, and quickly ; the issue here is not of words, but of thy life.

AEG. Why take me into the house ? If this deed be fair, what need of darkness ? Why is thy hand not prompt to strike ?

OR. Dictate not, but go where thou didst slay my father, that in the same place thou mayest die.

AEG. Is this dwelling doomed to see all woes of Pelops' line, now, and in time to come ?

OR. Thine, at least ; trust my prophetic skill so far.

AEG. The skill thou vauntest belonged not to thy sire.

OR. Thou bandiest words, and our going is delayed. Move forward ! AEG. Lead thou. OR. Thou must go first. AEG. Lest I escape thee ? OR. No, but that thou mayest not choose how to die ; I must not spare thee any bitterness of death. And well it were if this judgment came straightway upon all

by the 1st hand, and not (as Dindorf thinks) by another early hand. The scribe had originally written, by an oversight, two verses which did not belong here, and then erased them. κακά (or at least κά) at the end of 1498, and the οὐ of ἀκρος at the end of 1499, are just beyond the limits of the erasure.—τὰ γοῦν] τά γ' οὖν L. Meineke conj. σὰ γοῦν. **1502** ἔρφος made in L from ἔρπε (as it is written in Γ, L², and some others). **1505—1507** Quoted by Nicephorus Vasilakes, Προγυμνάσματα c. 6 (Walz, *Rhet. Gr.* vol. I. p. 461), thus: ἐχρῆν δ' εὐθὺς εἴναι τὴνδε τοῖς πᾶσιν δίκην, | ὅστις πέρα τι τῶν νόμων πράσσειν θέλει, | κτενεῖν τὸ γάρ κακούργον οὖν ἀνήπολις.—Dindorf rejects these three verses. **1505** χρῆν L, with most MSS., and Ald.: χρῆται Γ: ἐχρῆν τ.—τὴνδε added in L above the line,

τε κάμε καὶ σ' ὁμοῦ στένει.—ἀκρος: cp. Aesch. *Ag.* 1130 οὐ κομπάσαι' ἀνθεσ- φάτων γνώμων ἀκρος | εἴναι.

1500 τὴν τέχνην, i.e., τὴν μαντικήν. Agamemnon fell into the snare laid for him: *Ag.* 911 ἐστὶ δῶμα δελπτον ὡς ἀνήγνηται Δικη.—Cp. *Ag.* 1121 οὐ γάρ βάναυσον τὴν τέχνην ἐκτησάμην.

1501 Cp. O. C. 1628 πάλαι δὴ τάποι σον βραδύνεται.

1502 The double change of person within the verse (Or.—Aeg.—Or.) is rare. As G. Wolff observes, there is no instance of it in Aesch.; in Soph. the only other examples occur in the two latest plays, *O. C.* 832, *Ph.* 810, 814, 816, at moments of high excitement. A triple change within the verse occurs only once, in *Ph.* 753. This is another point which bears on the date of the *Electra*: cp. 1160 n.

ἔρφος. The word is always so written here, as if Orestes could foresee that Aegisthus would utter an aspirated word. Similar instances occur elsewhere: see

Appendix. In the theatre, we must suppose, the actor said ἔρπε at full length: and possibly the poet so wrote it.

1503 f. ή μὴ φύγω σε; '(dost thou do this, lest..?)' Cp. O. T. 1012 η μη μισμα τῶν φυτευσάντω λάβης;—μὲν οὖν: O. T. 705.—καθ' ηδονὴν θάνης: i.e., with such comfort as would be given by permission to choose the place or mode of death. Cp. 1493.

1505—1507 The imperf. χρῆν, with εἴναι, implies that, though it ought to be so, it is not. The sense is, in substance, what might be expressed by a conditional sentence, ηδε δίκη ηδε τοῖς πᾶσιν, εἰ τὸ εἰκὸς ἐπαθον.—εὐθὺς, immediately after the crime in each case; Aegisthus has enjoyed too long an impunity. Cp. 13 f. n.—Θέλει is better here than θέλοι, since it suggests more clearly the reference to the actual case of Aegisthus. The optative is, however, also tenable. It would mark the generality of the statement, 'any one who should wish'; and could follow a present,

ὅστις πέρα πράσσειν γε τῶν νόμων θέλει,
κτείνειν. τὸ γὰρ πανούργον οὐκ ἀν ἦν πολύ.

XO. Ὡς σπέρμ' Ἀτρέως, ὡς πολλὰ παθὸν
δι' ἐλευθερίας μόλις ἔξηλθες
τῇ νῦν ὄρμῃ τελεωθέν.

1510

by S.—**1506** πέρα] πέραι L.—πράσσειν γε MSS.: πράσσειν τι Wunder.—τῶν νόμων]
τῶν ἀλλων Γ.—θέλει] In L the 1st hand wrote θέλοι, which has been altered to
θέλει. Of the later MSS., some (as Γ) have θέλοι: others (as A), θέλει, and so Ald.
1507 πανούργον MSS. In the citation by Nicephorus (n. on 1505—7), κακούργον
was doubtless a mere slip of memory: κακούργος, κακουργία, κακουργέν occur repeat-

χρή, no less than χρῆν (cp. *Ant.* 666).—
τοῖς πάσι...ὅστις: cp. *Ai.* 760, where
ὅστις refers to σώματα in 758: *Ant.* 709,
where οὗτος follows ὅστις in 707: *Eur.*
El. 933 κάκεινος στιγῶ | τοὺς πάιδας,
ὅστις κ.τ.λ.: *Plat. Rep.* 566 D ἀσπάζεται
πάντας φάν περιτυγχάνη.

πράσσειν γε: γε emphasises, not πράσ-
σειν, but rather the whole sentence, and
might have immediately followed ὅστις,
if metre had allowed: cp. *Il.* 3. 279
ἀνθρώπους τίνυσθον, οὐτις γ' ἐπίορκον διμο-
σηγ. Certainly πράσσειν τι is no improvement.

κτείνειν, rather than θνήσκειν, because
the speaker is himself the executioner.
For the emphatic place of the word, cp.
957 *Alγισθον*.—τὸ πανούργον, equiv. in
sense to οἱ πανούργοι: cp. 972 n.: *Thuc.*
1. 13 τὸ λρωτικὸν καβύρον.—Shakesp.
Meas. for Meas. act 2, sc. 2, 91: 'Those

many had not dared to do that evil, | If
the first that did the edict infringe | Had
answer'd for his deed.'

Nicephorus Vasilákes (*Βασιλάκης*), a
professor of rhetoric at Constantinople in the
latter part of the twelfth century,
places these three verses of Sophocles at
the head of a short piece in his rhetorical
'Exercises' (*Προγνωστάματα*), and makes
them the text of a discourse evidently
prompted by the evils of his own time.
The verses remind us, he says, how well
Sophocles understood the function of
Tragedy as a κουή παιδαγωγία, or vehicle
of moral teaching. After setting forth
in action the warning example of Aegis-
thus, the poet here ἀποβίδωι λόγον ξν-
δοντα τοῖς εἰργασμένοις, i.e., generalises
the lesson. From a literary and aesthetic
point of view the remark deserves the
notice of those who, like Dindorf, think

who dealt in lawless deeds, even the judgment of the sword : so should not wickedness abound.

CH. O house of Atreus, through how many sufferings hast thou come forth at last in freedom, crowned with good by this day's enterprise !

edly in his discourse upon this text, showing how the word was in his thoughts. The same may probably be said of his *πέρα τι τῶν νόμων πράσσειν* in 1505. **1508** ὡς] ὡς L² (=Lb).—*παθὸν* made in L² from *παθῶν*. *παθῶν* A. **1510** Quoted by Eustathius p. 881. 34 καὶ τὸ τελεοῦν, ὡς τῇ νῦν ὄρμὴ τελεωθέν. Musgrave conj. *στηρεωθέν* ('firmly established'), or *στελεχωθέν* ('matured').

the verses spurious. If the speech of Orestes ended with v. 1504, the effect would manifestly be too abrupt.

1508 ὡς στέρημ' Ατρέως. The dynasty of the Atreidae (*δεσπόται οἱ πάλαι*, 764) is about to be restored in the person of the rightful heir, Orestes (162), who displaces the usurper Aegisthus, the representative of the Thyestidae.

1509 δι' ἐλευθερίας.. ἔξι λαθεῖς, come forth *in* freedom. For διά denoting the state, cp. Thuc. 6. 34 § 2 δεῖ διὰ φύσου εἰσι. The phrase here is in one respect peculiar. When the verb denotes *motion*, διά in this idiom usu. denotes a course of action, and not a state; e.g., Thuc. 6. 60 § 3 διά δικῆς ἐλθεῖν, Her. 6. 9 διά μάχης ἐλεύσονται: see on *Ant.* 742.

1510 ὄρμῆ, the enterprise of the avengers against the tyrants. Cp. Xen. *An.* 3. 1. 10 οὐ γάρ οὔδε την ἐπὶ βασιλέα

ὄρμήν ('the purpose to attack him').—*τελεωθέν*, 'consummated,' 'perfected'; i.e., 'made completely prosperous.' The word is applied to those who attain maturity in body and mind; Plat. *Rep.* 487 A τελεωθεῖσι.. παιδεῖα τε καὶ ἥλικα. Herodotus uses it in a sense akin to that which it bears here, 3. 86 ἐπιγενόμενα δὲ ταῦτα τῷ Δαρείῳ ἐτελέσθε μιν, 'when these omens came to the aid of Dareius, they made him completely acceptable.'—In *O. C.* 1089 Sophocles uses the form *τελεώσα*. Both *τελεοῦν* and *τελεοὺν* (as *τέλεος* and *τέλεος*) were Attic, while the forms without *ι* are alone used by Herodotus.

This play contains no presage of trouble to come, and fitly ends with the word *τελεωθέν*. Contrast the closing words of the *Choephoroi* (1075 f.): ποῖ δῆγα κρανεῖ, ποῖ καταλήξει | μετακοιμοθέν μένος ἀτης;

APPENDIX.

6 f. **Δύκειος** was a widely-diffused epithet of Apollo. At Athens the **Δύκειον** was sacred to him, and a seat in the Dionysiac theatre bore the inscription, *ἱερέως Ἀπόλλωνος Δυκήου* (*C. I. A.* III. 292). Other places, besides Argos, where he was worshipped under this name were Sicyon, Troezen, Thebes, and Delphi (cp. Preller, I. p. 202). The words of Alcman (fr. 68), *πρόσθ' Ἀπόλλωνος Δυκήω*, probably refer to a shrine at Sparta. Hesychius explains **Δυκιάδες κόραι** as *τὸν ἀριθμὸν τριάκοντα, αἱ τὸ ὄδωρ κομίζουσαι εἰς τὸ Δύκειον*: where the number thirty, suggesting the days of the month, is a hint that the primary significance of **Δύκειος**, though lost in speech, survived in symbolism. It is uncertain to what **Δύκειον** the notice refers.

The root *λυκ*, *λυx*, from which **Δύκειος** comes, furnished other titles also for Apollo, of which the original sense became similarly veiled. One is **Δύκιος** (Pind. *P.* I. 39), popularly explained as ‘Lycian’: see on *Philoctetes* 1461. Another is the Homeric *λυκηγενής* (*Il.* 4. 101), usually interpreted either as ‘Lycia-born,’ or else as ‘wolf-born,’ because Leto, before giving birth to the god, had been changed into a wolf (Aelian *N. A.* 10. 26). To these may perhaps be added **Δυκαῖος**: for Hesychius *s. v.* gives **Δυκαῖον** as = *τὸ Πύθιον*, and refers to a temple of that name at Chrysè in the Troad. **Δύκιος** was the name of a month in the calendar used at Lamia in S. Thessaly (Welcker, *Götter*. I. p. 481).

On the other hand, *λυκ* yields that group of words in which the root-sense is unconcealed; **λευκός**, **λυκάβας** (year), **ἀμφιλύκη νύξ** (the twilight of dawn, *Il.* 7. 433), with its equivalents **λυκόφως** (schol. *ad loc.*, and Aelian *N. A.* 10. 26), **λυκανγές** (Lucian), and **λυκοειδές** (Hesych.). Latin affords parallels in *Lucetius*, an epithet applied by Naevius to Iuppiter (Gellius 5. 12), and *Lucina*, where the original meaning of the root remains clear.

The sense which Sophocles here affixes to **Δύκειος** was undoubtedly that which had the widest acceptance in ancient Greece: the ‘wolf-god’ was the ‘wolf-slayer.’ Plutarch recognises **λυκοκτόνος** as an appellation of Apollo (*Mor.* 966 A), and the poet who addresses him in the

Anthology (13. 22) says, οὐ σοι φαρέτρη λύεται λυκοκτόνος. The invocation of the Λύκειος as a destroyer (*O. T.* 203 n.) points in the same direction.

This, however, is not the only relation between Apollo and the wolf of which traces are found. According to Pausanias (1. 19. § 3), the *Δύκευον* at Athens was so named from the hero *Δύκος*, son of Pandion, who afterwards fled to Lycia (Her. 1. 173). A statue of this Lycus stood before one of the Athenian law-courts (Ar. *Vesp.* 389); he was the patron of litigants (cp. *ib.* 819). The wolf was often the type of a guilty fugitive, and Lycus symbolised the suppliant to whom Apollo φίξιος extends his grace, as the law affords its protection to the suitor and the accused.

Again, the wolf is sometimes described as an animal *beloved* by Apollo (Aelian *N. A.* 10. 26). In the Argive legend (see note on vv. 6 f.), it was Apollo who made the wolf victorious over the bull, and thus moved the grateful Danaüs to found the Δύκειον. In other words, the wolf is there the symbol of a power allied, or even identified, with that of Apollo himself; and Argives might have objected that the Sophoclean paraphrase of Δύκειος by λυκοκτόνος, though suited to the general belief, was contrary to the spirit of their local legend. At Delphi a bronze wolf stood near the great altar (Paus. 10. 14. § 7, Plut. *Pericl.* 21); a fact which suggests some further association beyond that of the victim with the slayer. The wolf may indeed have been regarded as a symbol of the sun-god's fierce and destructive power. It is noteworthy that the wolf is associated with other solar deities besides Apollo,—as with the Italic Mars and Soranus (see A. Furtwängler in Roscher's Lexicon, p. 443). This fact certainly confirms the view of O. Müller (*Dorians*, I. 305) and Welcker (*Götterl.* I. 481), that there was some reason for such an association beyond the verbal resemblance of λύκος and λύκειος.

21 f. ὡς ἐνταῦθ' †έμεν
ἴν' οὐκέτ' ὁκνεῦν καιρός, ἀλλ' ἔργων ἀκμή

The form ἐμέν is quoted from the Alexandrian poet Callimachus (c. 260 B.C.) by the grammarian Herodian (c. 150 A.D., περὶ μονήρους λέξεως, p. 24 ed. Dind.), and by Eustathius p. 1457. 50, who explains the words of Callimachus, γρῆς ἐμέν, by γρᾶται ἐσμέν. There is no other trace of it. Callimachus formed it probably on the analogy of the infin. ἐμεναι. The scholiast on verse 21 remarks that ἐμέν is ἀναλογώτερον than ἐσμέν, in which the σ is, he thinks, redundant; a fact which explains how ἐμέν kept its place in the text here, and apparently escaped suspicion. Besides ἐσμέν, the only forms of the 1st pers. plur. which occur in writers of the classical age are the epic and Ionic εἰμέν, and the Doric εἰμές.

The emendations are of two general classes; I. those which leave *w* in v. 22; II. those which place it in v. 21, or remove it altogether.

I. (a) Retaining ἐνταῦθ'. 1. Dawes (*Misc. Crit.* p. 277), ως ἐνταῦθ' ἴμεν. On this, see commentary. 2. Hermann mentions a conjecture ως ἐνταῦθα δή. 3. Dindorf writes, ως ἐνταῦθ' ἔβης. (b) Omitting

ἐνταῦθ^ο. 1. Meineke (on *O. C.*, p. 248), ὡς ἐξήκομεν. 2. Kreussler (*Act. Sem. philol. Heidelb.*, p. 49), ὡς καθέσταμεν. 3. Michaelis (in the 3rd ed. of Jahn's *Electra*), ὡς ἐπείγομεν. 4. Schneidewin, ὡς ἴκανομεν, or ὡς βεβήκαμεν. 5. M. Schmidt, ὡς ἐλήλυθμεν. 6. Mekler, ὡς ἔσταλθέ μοι.

II. 1. Hotchkis (*ap. Gaisford ad Hephaest.* II. 10 p. 218), ὡς ἐνταῦθ^ο ἵνα | οὐκ ἔστιν ὀκνεῖν καιρός. 2. Hermann mentions this conjecture, only modified by ἔστ^ο ἔτ^ο instead of ἔστιν, and illustrates ἵνα | οὐκ by Aesch. *P. V.* 793 ἵνα | αἱ Φορκίδες. 3. Porson (*Tracts*, p. 221), ὡς ἐνταῦθ^ο ἵνα | οὐκ ἔστ^ο ἔτ^ο ὀκνεῖν ἐσμέν. 4. Monk (*Mus. Crit.* I. p. 64), ὡς ἐνταῦθ^ο μὲν | οὐκ ἔστ^ο ἔτ^ο ὀκνεῖν καιρός. 5. Blaydes writes, ὡς ἐσμέν γ^ά ἵνα | οὐκ ἔστ^ο ἔτ^ο ὀκνεῖν καιρός. 6. Hartung (ed. 1850), ὡς, ἵν^τ ἔσταμεν, | οὐκ ἔστ^ο ἔτ^ο ὀκνεῖν καιρός (a conjecture which had occurred to me also). 7. Thielemann (*Progr. Merseburg.*, 1849), had suggested the same, but with ἐνθ^ο ἔσταμεν. (Naber, *Mnemos. Nov.* IX. p. 232, had also proposed ἐνθ^ο ἔσταμεν, but without changing ἵν^τ οὐκέτ^ο κ.τ.λ., so that ἐνθ^ο would mean 'there'; a sense which Sophocles never gives to it.) 8. Wecklein writes, ὡς ἐνταῦθ^ο ἔτι | οὐκ ἔστιν ὀκνεῖν καιρός.

Other critics think that this passage bewrays the hand of an interpolator. Nauck brackets vv. 20, 21 (*πρὶν οὖν...έμεν*), leaving v. 22 unchanged. Paley (1880) also thinks vv. 20, 21 spurious, and would change ἵν^τ in v. 22 to ὥστ^ο. Schwerdt (*ap. Michaelis in Jahn's ed.*) would reduce vv. 21 f. to one v., thus: ξυνάπτετον λόγοισιν, ὡς ἔργων ἀκμή.

72 ἀρχέπλουτον. When a verbal stem ending in a consonant is prefixed in composition to a noun beginning with a consonant, the linking vowel is normally either ε, as in δακέθυμος, or ι, as in λαθικηδής. After ἀρχ, the vowel is sometimes ε, as in ἀρχέλαος, but more often ι, as in ἀρχιθέωρος and other words denoting office. In ἀρχομηνία ('beginning of a month'), ἀρχοειδής ('in the nature of a principle'), the first part of the compound is not the verbal stem ἀρχ, but the noun-stem ἀρχα, and α becomes ο by the ordinary rule, as in λυροποίος.

139 οὔτε τρύσοις οὔτε λιταῖσιν. The metrical conflict with the corresponding words in the strophe (v. 123), ὥδ^ο ἀκόρεστον οἰμωγάν, could be removed, as G. Wolff saw, by a simple transposition, οἰμωγάν ὥδ^ο ἀκόρεστον. At first sight this is an attractive remedy. But in ὥδ^ο ἀκόρεστον οἰμωγάν there is a certain mournful cadence which recommends the traditional order of words; and that order is in itself far more natural. Gleditsch proposed to read ὥδ^ο ἀκόρεστον στενάχουσα, which is still less probable.

Nauck would re-write the whole passage thus: παῖ μαρτὸς δυστανοτάτας | Ἡλέκτρα, τίν^ο ἀεὶ κλαίεις | οἰμωγὰν ἀκόρεστον = ἀλλ' οὕτοι τόν γ^ά ἔκ λιμένος | παγκοίνου πατέρ' ἀντάσεις | θρήνοις οὐδὲ γάσοισιν.

144 The form ἐφίει, as 2nd pers. pres. ind. midd., instead of ἐφίεσαι, is solitary, as has been pointed out by Prof. E. A. Sonnenschein (*Greek Gramm.*, Part I, § 261). He has suggested to me that it ought

possibly to be written ἐφιεῖ (as contracted from ἐφιέει). I should certainly suppose that Sophocles was led to it by the analogy of such active forms as μεθιεῖς (*Il.* 6. 523), etc.

193 ff.

οἰκτρὰ μὲν νόστοις αὐδά,
οἰκτρὰ δ' ἐν κοίταις πατρώαις
ὅτε *οἵ παγχάλκων ἀνταία
γενύνων ὥρμαθη πλαγά.

Hartung finds here an imitation of Eur. *El.* 157 ff., where Electra says that she laments her father, λοντρά πανύσταθ̄ νόδρανάμενον χροΐ, κοίτᾳ ἐν οἰκτροτάτῳ θανάτῳ. | ίώ μοὶ μοὶ | πικρᾶς μὲν πελέκεως τομᾶς | σᾶς, πάτερ, πικρᾶς δ' | ἐκ Τροίας ὁδίον βουλᾶς. There, however, κοίτᾳ refers to the bath, as λοντρά shows; not, as κοίταις does here, to a banquet: and it is surely gratuitous to suppose that the repetition of οἰκτρὰ here was suggested by that of πικρᾶς in Euripides. Hartung's interpretation, however, does not depend on the theory of imitation. He understands: 'thy father's voice was piteous at his return,—piteous as he reclined at the banquet'; i.e., the *only* αὐδὰ meant is Agamemnon's cry at the banquet; and οἰκτρὰ μὲν νόστοις, οἰκτρὰ δ' ἐν κοίταις is merely (as he says) a sort of ἐν διὰ δυοῖν for οἰκτρὰ ἐν ταῖς μετὰ τοὺς νόστους κοίταις. Schneidewin takes the same view, save that he explains ἐν κοίταις πατρώαις as = 'in the banqueting-hall of his fathers,' the Pelopidae. The objection to this interpretation is that the words οἰκτρὰ μὲν νόστοις ...οἰκτρὰ δ' ἐν κοίταις would naturally denote two distinct occasions. Their distinctness is emphasised by the repetition of οἰκτρά.

Prof. Campbell, retaining τοι in v. 195, renders:—'Piteous were thy tones at the time of thy father's return, and piteous was thy crying where thy father lay, when thou hadst seen launched the death-stroke of the solid brazen axe.' Thus the αὐδὰ is in each case that of Electra; and τοι is an ethic dative. By ἐν κοίταις he understands the place where the king 'lay in death'; and suggests that the poet may have modified the Homeric version by supposing that Agamemnon had been lured to his θάλαμος by Clytaemnestra *after* the feast, and there slain.

316

ιστόρει· τί σοι φίλον;

Some editors still write ιστόρει τί σοι φίλον, and maintain that τί could stand for ὅ τι, although there is no indirect question. In my belief, this use of τί is confined to post-classical Greek, and no genuine example of it can be found in writers of the classical age. The only satisfactory mode of testing the matter is to go carefully through the instances which have been adduced.

1. Eur. *Ion* 324 τάλαινά σ' ἡ τεκοῦσα, τίς ποτ' ἦν ἄρα. Here there should be a colon after τεκοῦσα, and a note of interrogation after ἄρα. Other passages where punctuation affords the remedy are Soph. *El.* 1176, *O. T.* 1144, *Tr.* 339.

2. Eur. fr. 773. 2 αἰτοῦν τί χρῆζεις ἐν· πέρα γὰρ οὐ θέμις | λαβεῖν σε. Here Rau (*ap.* Nauck, 2nd ed.) conjectures λέγ' εἴ τι χρῆζεις. (ΔΕΤΕΙ might pass without much difficulty into ΑΙΤΟΥ.) Cp. *Tr.* 416 λέγ',

εἰ τι χρῆσεις (and so also in Eur. *El.* 1049): λέγ' εἰ τι βούλει *Med.* 1320, *Suppl.* 567, etc. It would also be possible to write *aitoū· τι χρῆσεις*; ἐν· κ.τ.λ.

3. [Dem.] or. 56, *κατὰ Διονυσοδώρου*, § 24. (The speech, though not by Demosthenes, is probably the work of a contemporary; its date is not earlier than 322—321 B.C.) οὐ ταῦτ' ἀπέστελλον πάντα δεῦρο, ἀλλ' ἐκλεγόμενοι τίνων αἱ τιμαὶ ἐπετέταντο. Here ἐκλεγόμενοι obviously implies an indirect question; ‘they did not send all those things here, but only a selection, (made by inquiring) what articles had risen in price.’ Cp. Dem. or. 19 § 288 τί παρ' ὑμῶν ἐψήφισται, τοῦτο ἐπετήρουν, i.e., ‘they were watching (to see) what had been decreed on your part.’

So far as I am aware, the above are the only examples which have been brought from writers of an earlier date than 300 B.C. We may add to these, however, the old oracle quoted in Diog. Laert. I. § 28, and commonly printed thus, τίς σοφίη πάντων πρώτος, τούτου τρίτος αὐδῶ. Here we should write πρώτος; [In the Didot ed., which gives Cobet's recension, δ̄ is substituted for τίς.]

Turning now to post-classical texts, let us take some genuine instances of τίς used for ὅστις without an indirect question.

1. Straton (2nd cent. A.D.) in *Anthol.* 12. 219 κἀμὲ φιλείτω, | μισθὸν καὶ παρ' ἔμοῦ λαμβάνετω τί θέλει, ‘and let him take from me in recompence what he will.’ The place of καὶ significantly indicates the quality of the Greek.

2. Kaibel *Epigr.* 376 a (a sepulchral inscription at Aizani in Cilicia). Οὐλπίᾳ Ἀπ[φ]η Εὐαρέτᾳ θυγατρὶ μνεῖας χάριν. | τίς ἀν δὲ χεῖρα προσαγάγῃ βαρύφθονον, | ταῖς αὐτᾶς περιπέσοντο συμφοραῖς. The middle aor. of περιπέττω is worthy of the context. This formula τίς ἀν δὲ κ.τ.λ., followed by the imprecation on the disturber of the grave, seems to have been a common one; thus it recurs in *Epigr.* 376 b. And the usage of τίς is illustrated by the fact that, in another inscription, we have δ̄ς ἀν προσοίσει (*sic*) χεῖρα τὴν βαρύφθονον (376 d).

3. Athenaeus, p. 438 E, quotes a biographer of Antiochus Epiphanes (*ob.* 164 B.C.) as ascribing to him these words, τίνι η Τύχη δίδωσι, λαβέτω. (Casaubon conjectured φ̄ τινι.)

4. With regard to the Hellenistic usage as exemplified by the New Testament, it would be difficult to find a passage in which τίς replaces ὅστις where there is absolutely no suggestion of an indirect question; though, on the other hand, the usage passes, of course, beyond the limit which (if I am right) was observed in classical Greek. Thus in St Mark xiv. 36, οὐ τί ἐγὼ θέλω, ἀλλὰ τί σύ, A. Buttmann (*Gramm. of N. T. Greek*, p. 252, Eng. tr.) agrees with those who see an indirect question here (‘The question is, not what I will...’); and Winer takes a similar view (*Gramm. of N. T. Greek*, Eng. ed. by Dr W. F. Moulton, p. 210). I agree with them; though I should be disposed to add that, in such an example, the suggestion of the indirect question is so faint as to make τίς virtually equivalent to a purely relative ὅστις.

363 f. ἐμοὶ γὰρ ἔστω τοῦμὲ μὴ λυπεῖν μόνον
βόσκημα.

The conjectures here show a wide diversity of view as to the *sense* required. Each of the following ideas is represented by one or more of them:—(1) ‘to be firm in doing right’: (2) ‘to persevere in grief’: (3) ‘to honour my father’s memory’: (4) ‘to vex his enemies’: (5) ‘to be content with a bare subsistence.’ But the simplest way of classifying the emendations is under two heads, viz., I. those which involve some part of *λυπεῖν* or *λύπη*, and II. those which do not.

I. (a) With *λυπεῖν*. 1. Erfurdt: *τοῦμὲ μὴ λυποῦν* etc. (*satis habebo non exagitari adulterorum inhumanitate*): i.e., ‘let it be solace enough for me if I am not actually persecuted.’ Prof. Campbell adopts *λυποῦν*, but gives the words a different sense: ‘I would have such maintenance alone as will not cause me pain’: i.e., ‘through compliance with my father’s enemies.’ 2. Brunck: *τοῦ μέ νιν (eos) λυπεῖν*. 3. Hermann suggested, *τοὺς ἐμοὶ λυπεῖν*, i.e., ‘to vex (our enemies) as much as I can.’ But he finally adhered to the vulg., *τοῦμὲ μὴ λυπεῖν*. 4. Lindner: *τοῦμὲ ἀεὶ λυπεῖν* (in a like sense). 5. G. Wolff: *τοῦτο δῆ, λυπεῖν (do.)*. 6. Mohr: *τάμα (=τοὺς ἐμοὺς) μὴ λυπεῖν*. 7. Schuppe: *τόνδε (i.e. πατέρα) μὴ λυπεῖν*. 8. Eggert: *τοὺς σύ, μὴ λυπεῖν (i.e., οὓς σὺ λυπεῖς, viz., her father)*. 9. Fuss: *τοῦμὲ μὴ λυπεῖν ἐμούς*. 10. Wecklein, in his edition, reads *τοῦμὲ μὴ λυπεῖν φίλους*.

(b) With *λύπη*. 1. Burges: *τοὺν ἐμῆ λύπη*. 2. Arnold: *τοὺν ἐμῆ λύπη μένεν*. 3. W. Hoffmann: *τοῦτο δῆ, λύπη*. 4. Moriz Schmidt: *τούμρενεν λύπη*. 5. Renner: *τούσδε ἐλάν λύπη*.

II. 1. Clem. Otto: *τοῦμὲ μὴ λιπεῖν νόμον* (and so Henneberg, but with *γόνον*). 2. Lobeck: *τοῦμε μὴ κλιπεῖν* (Döderlein, *λλιπεῖν*). 3. Schneidewin: *τοῦμὲ* (Nauk., *τῶνδε*) *μὴ λήγειν γόνων*. 4. F. W. Schmidt: *τοῦμὲ μὴ ἀλτεῖν*. 5. Driessen: *τοῦμὲ μηνίειν*. 6. Bergk: *τοῦμὲ μὴ γνωπεῖν (=ἀσθενεῖν, Hesych.).* 7. Fröhlich: *πατέρ' ἐμὸν κλαίειν*. 8. Heimsoeth: *τοῦμὸν οὐ λεῖπον*. 9. Blaydes (in his text): *τοῦμὲ μὴ κλεῖπον*.

442 f. σκέψαι γὰρ εἴ σοι προσφιλῶς αὐτῇ δοκεῖ
γέρα τάδ̄ οὖν τάφοισι *δέξεσθαι νέκυς.

The actual usage of *δοκῶ* in Sophocles (see commentary) sufficiently justifies Heath’s correction of *δέξασθαι* to *δέξεσθαι* here. And that usage might be illustrated from the best Attic prose; e.g., *δοκῶ*, referring to the future, takes (1) the future inf. in Thuc. 1. 44; 2. 20, 79; 5. 14, 59; 7. 41; 8. 54; Plat. *Phaedr.* 228c, *Theaet.* 183D: (2) the aor. inf. and *ἄν* in Thuc. 4. 104; 6. 37, 38; 7. 73: Plat. *Rep.* 336D; 351C.

But could *δοκεῖ δέξασθαι*, without any further indication of future time, mean, ‘seems likely to receive,’ instead of, ‘seems to have received?’ I should certainly think not; and for the simple reason that *δοκῶ* does not necessarily refer to the future. Goodwin (*Moods and Tenses*, new ed., § 136) states that ‘Verbs of *hoping, expecting, promising, swearing*, etc., when they ‘refer to a future object,’ ‘regularly take the

future infinitive in indirect discourse; but they also allow the aorist and even the present infinitive (not in indirect discourse), like verbs of *wishing*, etc.' And the reason why they can thus allow the aorist infinitive is that they themselves, in such cases, exclude the supposition of a reference to past time. No ambiguity is possible: whereas δοκεῖ δέξασθαι, if intended to refer to the future, would be (to say the least) ambiguous: we may, indeed, go further, and say that those words would inevitably be understood as referring to the past, unless some other words in the context made it clear that the reference was to the future.

The examples in prose of a simple aor. inf. referring to the future are often doubtful; either because a change of one letter would give the fut. inf. (as in Thuc. 4. 24 § 4 ήλπιζον...χειρώσασθαι, Lys. or. 12 § 19 ϕόντο κτήσασθαι); or because the loss of ἀν may be suspected, as in Lys. or. 33 § 2 ὥγήσατο γὰρ τὸν ἐνθάδε σύλλογον ἀρχὴν γενέσθαι τοῖς "Ελλησι τῆς πρὸς ἀλλήλους φιλίας (not, 'thought that it had become,' but 'expected that it would become'), where ἀν has surely dropped out after ἀρχὴν. All the more valuable are the few examples which resist such treatment. Homeric Greek furnishes at least one such, *Od.* 4. 253 f. καὶ ὕμοσα καρτερὸν ὄρκον | μὴ μὲν πρὶν 'Οδυσῆα μετὰ Τρώεσ' ἀναφῆναι. Another occurs in Aesch. *Theb.* 427 ff., θεοῦ τε γὰρ θέλοντος ἐκπέρσειν πόλιν | καὶ μὴ θέλοντος φησίν, οὐδὲ τὴν Διὸς | Ἐριν πέδῳ σκήψαντας ἐκποδῶν σχεθεῖν, for, whatever doubt there may be as to some other words there, it does not affect σχεθεῖν. In Eur. *H. F.* 745 f. ηλ-πιστε παθεῖν may probably be counted as another example; for those words, at least, appear sound.

445 ἐμασχαλίσθη. The ancient authorities for the custom are the following.

1. The scholia on this verse. Three comments, by three different hands, are pieced together. (a) The first says that murderers were wont to wipe their swords on the heads of their victims, ὕσπερ ἀποτροπιαζόμενοι τὸ μόσον τὸ ἐν τῷ φόνῳ. (b) The second states that the murderers of a kinsman or clansman (οἱ δρῶντες ἐμφύλιον φόνον) were wont ἀκρωτηριάζειν τὸν ἀναρρεθέντας,...ὕσπερ τὴν δύναμιν ἐκείνων ἀφαιρούμενοι. (c) The third scholium more closely explains the term μασχαλίζω, by τὰ ἄκρα ἔτεμνον καὶ περὶ τὴν μασχάλην αὐτοῦ ἐκρέμαζον, assigning the same motive; ἵνα, φασίν, ἀσθενῆς γένοιτο πρὸς τὸ ἀντίτισασθαι τὸν φονέα. It ends by quoting Apoll. Rhod. 4. 477, ἐξάργυματα τάμνε θανόντος. [Parts of these scholia are also in Suidas s. v. μασχαλισθῆναι and ἀποτροπιαζόμενοι, and *Etym. Magn.* s. v. μασχαλίζω.]

2. Photius and Suidas s. v. μασχαλίσματα. It is here that Aristophanes of Byzantium (c. 200 B.C.) is cited as the authority:—'Αριστοφάνης <φησί> παρὰ Σοφοκλεῖ ἐν 'Ηλέκτρᾳ κείσθαι τὴν λέξιν, ἔθος σημαίνονταν. οἱ γὰρ φονεύσαντες ἐξ ἐπιβούλῆς τινα ὑπὲρ τοῦ τὴν μῆνιν ἐκκλίνειν ἀκρωτηριάσαντες μόρια τούτου καὶ ὄρμασίαντες ἐξεκρέμασαν τοῦ τραχήλου διὰ τῶν μασχαλῶν διείροντες· ἀφ' οὐ δὴ καὶ μασχαλίσματα προσηγορευσαν αὐτά.

3. Suidas s.v. ἐμασχαλίσθη, to a similar effect. The motive ascribed to the murderers is expressed by the words τὸ ἔργον ἀφοσιουμένοις. The *Troilus* of Sophocles is quoted for the phrase πλήρη μασχαλισμάτων.

4. *Etym. Magn.* s.v. ἀπάργματα. Here also the motive is ἀφοσιῶσαι τὸν φόνον.

5. The schol. on Apoll. Rhod. 4. 477 adds a new detail, viz., that the murderers, after mutilating their victim, ἔπειτα τοῦ αἰματος αὐτοῦ λαβόντες τρὶς εἰς τὸ στόμα ἀπέπτυνον. The motive is ἔξιλάσασθαι τὴν δολοφονίαν.

Thus the ancient authorities agree in referring the custom denoted by μασχαλίζειν to the murderer's *fear*. But while some of them (*ι* and *ε*) conceive this fear as a dread of *vengeance from the dead man*—who must therefore be deprived of power to wreak it—others (*ι a*, 3, 4, 5) conceive it as a disquieting sense of the *pollution* incurred by the deed, and regard the custom as being in the nature of an expiation, i.e., a propitiation of the gods (especially, of course, the *χθόνιοι*) by offering to them the severed parts. The latter view is expressed in the word ἔξαργματα as a synonym for μασχαλίσματα. It is noteworthy that in the explanation ascribed to Aristophanes (see paragraph 2) the phrase used is ὑπὲρ τοῦ τὴν μῆνας ἐκκλίνειν: where the *μῆνας* intended may be that of the gods, or of the dead man's spirit, or both; and if both, then here the two explanations converge: i.e., the act which incapacitates the victim for vengeance at the same time bespeaks the clemency of the deities.

466 τὸ γὰρ δίκαιον οὐκ ἔχει λόγον | δυοῖν ἐρίζειν. Hartung, adopting Scaliger's change of λόγον to λόγου, explains thus:—‘What is right (i.e. a clear duty) does not admit of (οὐκ ἔχει) people contending with opposed arguments’: or, as he expresses it in his verse translation, ‘Gerechtes eignet nicht dem Streit | Verschiedener Meinung.’ But οὐκ ἔχει ἐρίζειν could mean only, ‘is unable to contend.’

495—497 πρὸ τῶνδέ τοι μ' ἔχει τμῆ ποτε μῆ ποθ' ἡμῖν
ἀψεγές πελᾶν τέρας.

The corresponding verses in the strophe are 479—481,

ὑπεστί μοι θράσος, ἀδυπτόνων κλύουσαν
ἀρτίως ὀνειράτων.

A. Conjectures which assume that in 479 we should read ὑπεστί μοι θράσος, and not ὑπεστί μοι θάρσος.

These are of two classes, viz., I. such as alter the words πρὸ τῶνδέ τοι μ' ἔχει: II. such as leave those words unaltered, but make some change in μῆ ποτε, μῆ ποθ' ἡμῖν.

I. In the words πρὸ τῶνδέ τοι μ' ἔχει the following changes (among others) have been proposed. 1. Wunder: θράσος for μ' ἔχει. 2. Erfurdt: πρὸ τῶν μ' ἔχει θράσος. 3. Reiske: πρὸς ὅν δέος μ' ἔχει. 4. Faehse and Bergk: πρὸ τῶνδέ τοι μένει. 5. Schneidewin: πρὸ τῶνδέ τοι μ' ἔχει (Lachmann ἔχει), or ἐμοί. 6. Nauck (formerly): δοκῶ δέ τοι

μ' ἔχει. 7. Blaydes (*inter alia*): πρὸ τῶνδε πείθομαι (or γ' ἐλπομαι). 8. E. Hoffmann: πρὸ τῶνδέ τοι δέχου. 9. Kolster: πρὸς δὲ ἄγη μ' ἔχει. 10. Hartung: πρὸ τῶνδε μ' ἔχει θράσος [adding τι after ὑπεστι in 479].

II. In the words μή ποτε, μή ποθ' ήμῦν the following changes (among others) have been proposed. 1. Wecklein (who thus reads in his edition): μή ποτε, μή ποτ' ἐλπίς. 2. Fritzsch: θειόν τι, μή ποθ' ήμῦν. 3. Michaelas: θάρσος, χρόνῳ ποθ' ήμῦν. 4. G. Wolff: θάρσος (μένοι ποθ' ήμῦν | ἀψεγέσ).

B. Conjectures which assume ὑπεστί μοι θάρσος (instead of θράσος) in 479.

1. Gleditsch and J. H. H. Schmidt: ἥτοι μ' ἔχει θάρσος ἐκ τῶνδε δὴ ποθ' ήμῦν.

2. Kvíčala: πρὸ τῶνδέ τοι θάρσος εἴσεισι μ', η ποθ' ήμῦν.

497 ἀψεγέσ. To the note on this word it may be added that Blaydes, very naturally, attributes the conjecture ἀψεφές to Dindorf, guided by the latter's note in his ed. of 1860. But Bergk (p. xlvi of his Sophocles) settles the point: 'ἀψεφές scripsi ex coniectura quam olim cum Dindorfio communicavi.' That reading has now been received by Wecklein also. Schneidewin proposed μαψεπές ('speaking vainly,' 'false'), comparing *Hom. hymn. Merc.* 564 μαψιλόγουσι πιθήσας | οἰωνοῖστ, and Lycophron 395 κόκκυγα κομπάζοντα μαψιάρας στόβους ('idle boasts'). Hesych. has μαψίφωνος.

680 κάπεμπόμην. Prof. E. A. Sonnenschein, in some ms. notes on this play which he has communicated to me, refers to Brugmann's view that the Imperfect was the old Indogermanic tense of narration, and was only gradually displaced by the aorist. This is certainly one of those instances in which the imperfect is (for us, at least) *practically* equivalent to an aorist; nor is it easy to trace a properly imperfect force in ἐπεμπόμην, unless it reside in the suggestion of *a purpose* present to the mind of the sender ('the object of my being sent was...'). Cp. my note in the appendix to the *Trachiniae*, p. 187.

686 δρόμου δ' ισώσας τάφεσει τὰ τέρματα.

I. Reason is given in the commentary for thinking that in the foot-races the customary order was, δόλιχος, στάδιον, δίαυλος. A passage in Plato's *Laws* (833 A) might seem at first sight to be against this view. He is proceeding to frame rules περὶ ἀπάντων τῶν ἀγώνων τῶν γυμνικῶν, and begins by laying down the general principle that the contests for which the State offers prizes should be such as conduce to efficiency in war. He then says:—σταδιοδρόμον δὴ πρώτον ὁ κῆρυξ ήμῖν, καθάπερ νῦν, ἐν τοῖς ἀγώσι παρακαλεῖ· ὁ δὲ εἰσεισιν ὅπλα ἔχων· ψιλῷ δὲ ἀθλα οὐ θήσομεν ἀγωνιστῇ. πρώτος δὲ εἰσεισιν ὁ τὸ στάδιον ἀμιλλησόμενος σὺν τοῖς ὅπλοις, δευτέρος δὲ ὁ τὸν δίαυλον, καὶ τρίτος ὁ τὸν ἐφίππιον [not 'a race on horseback,' but a foot-race of the length known as 'the horse-course'], καὶ τέταρτος ὁ τὸν δόλιχον κ.τ.λ.

The word *σταδιοδόμον*, with which the passage commences, is the general term for the competitor in *foot-races*,—not a special term for the runner in the foot-race called the stadiion. This appears at once from the fact that, in the following sentences, we have a list of the particular foot-races. It appears also from words a little further on, when, having dealt with the foot-races, Plato turns to another class of contests (833 D):—*καὶ τὰ μὲν περὶ δρόμους...ταῦτα ἔστω τὰ δὲ κατ’ ισχύν, κ.τ.λ.* Hence the words *καθάπερ νῦν* do not imply that, in Plato's time, the stadiion came first among the foot-races. They mean merely that the foot-races collectively came first among the athletic contests,—as we know that they did. It is true that, among his proposed foot-races, Plato puts the stadiion first, the diaulos second, and the dolichos fourth; but there is nothing whatever to show that this was the actual order at the festivals. He is original in other details (as to the arming of the runners, etc.), and may well be so in this detail also.

2. The traditional reading *τῇ φύσει*. This would mean his ‘aspect,’ ‘form,’ as indicative of strength; cp. *Tr.* 308 *πρὸς...φύσιν*, ‘to judge by thine aspect’; *O. T.* 740 *φύσιν | τίν’ εἰχε, φράζε,*—where it has the special sense of ‘stature.’ The following explanations have been given by those who retain *τῇ φύσει*. (1) G. Wolff: ‘having made the result (*τὰ τέρματα*) of the race worthy of his aspect.’ (2) Nauck: ‘having run the *prescribed course* (*τὰ τέρματα τοῦ δρόμου, die vorgeschriebenen Bahnen des Laufes*) in a manner worthy of his aspect.’ This is shortly expressed in one of the scholia: *ἀρμοδίως τῇ ἑαυτοῦ φύσει δραμών.* Now, there would be little difficulty in such an expression as (*e.g.*) *τοῦργον ισώσας τῇ φύσει*, ‘having made his *performance* match his *appearance*;’ *that* might properly be compared with Pind. *N.* 3. 19 *ἔρδων τ’ ἐουκότα μορφῇ*, or *O.* 8. 19 *ἔργῳ τ’ οὐ κατὰ εἶδος ἐλέγχων.* But it is another matter when, instead of *τοῦργον* or the like, we have such a phrase as *τὰ τέρματα δρόμου*.

This has been felt by those critics who, retaining *τῇ φύσει*, have altered something else. (1) Thus B. Thiersch (ann. 1841), followed by Bergk (who first added the comma after *ἔξηλθε*):—*δρόμον δ’ ισώσας τῇ φύσει, τὰ τέρματα | νίκης ἔχων ἔξηλθε, πάντιμον γέρας*: ‘having run as well as he looked, he came out with the result of victory’ (or ‘the final victory’), ‘a glorious prize.’ Here the phrase, *δρόμον ισώσας τῇ φύσει*, is satisfactory: the objection is to the phrase *τὰ τέρματα νίκης*. Nor can the objection be overcome by omitting the comma after *ἔξηλθε*, and taking *τὰ τέρματα* adverbially, as = ‘in the end.’ (2) K. W. Müller: *δρόμον δ’ ισώσας τῇ φύσει, τὰ στέμματα | νίκης ἔχων ἔξηλθε.* (3) B. Todt: *δρόμον δ’ ισώσας τῇ φύσει τοῦ σπέρματος* (‘the inborn vigour of his stock’). Todt agrees with Nauck in thinking that vv. 686 f. should stand after 695. (4) Tournier: *δρόμον δ’ ισώσας τῇ φύσει τώρεγματα* (or the like): ‘his efforts in the race.’ (5) G. Wolff: *δρόμον δ’ ισώσας τῇ φύσει τότ’ ἔργυματα.* (6) Suidas, s. v. *δρόμοις*, has *δρόμῳ δ’ ισώσαι* (v. *I. ισώσας*) *τῇ φύσει τὰ πράγματα* (v. *I. τέρματα*). Ellendt, adopting *δρόμῳ*, gives *ισώσας* an impossible sense, first suggested by Neue (who, however, kept *δρόμον*): ‘having

reached the goal by running ('assequi currendo'), τῇ φύσει, 'celeritate pedum.' If δρόμῳ were adopted, it would be at least more tolerable (though not satisfactory) to understand that, 'by his running' he 'made the issue match his appearance.'

Except τάφέσει, no correction of the words τῇ φύσει has any probability. Reiske suggested τῇ θύσει ('rushing speed'); Buchholz, τάνύσει. Neither yields an intelligible sense.

691 δρόμων διαύλων πένταθλ' ἀ νομίζεται.

The conjectures may be brought under two classes:—I. those which retain some part of the word δίαυλος; II. those which expel it altogether.

I. 1. Hermann: δρόμων διαύλων πεντάδ' (*immo πεμπάδ'*) ἢ νομίζεται,—supposing *five heats* in the δίαυλος.

2. Hermann also suggested, δρόμων, διαύλων, πέντε θ' ὃν νομίζεται | ἀθλῶν.

3. Monk writes in *Museum Criticum* (vol. I. p. 201, ann. 1814):—'The most probable emendation is one which, I believe, I have heard attributed to Porson, δρόμων διαύλων ἀθλ' ἀπερ νομίζεται.' It appears in Kidd's *Tracts and Miscellaneous Criticisms* of Porson, p. 221, thus:—'693. ἀθλ' ἀπερ νομ. περ scilicet in πενταθλον, hoc in πέντε migravit.' [Blaydes observes that it is 'claimed by H. V. B.[lomfield], who tells us that Porson considered the whole verse spurious.' 'H. V. B.' is not, however, Blomfield (whose initials were C. J.), but Henry Vincent Bayley, who was a younger contemporary of Porson at Trinity College, Cambridge. A Latin poem by 'H. V. B.', written in 1798, may be seen in *Mus. Crit.* I. p. 323.]

Fritzsch (ann. 1876) proposed the same correction, but with τ' after διαύλων.

4. Emperius: δρόμων διαύλων πέντε τ' ἀθλ' ἀ κλήζεται.

5. Wecklein (*Ars Soph. emendandi*, p. 77): δρόμων διαύλων ὃν τε πέντε ἀθλῶν νόμος. [For his present view, see below, II. 1.]

6. Ahrens: δρόμων, διαύλων, ἄλματος, δίσκου, πάλης.

7. Schmalfeld: δρόμον δίαυλον, ὃν τε πένταθλον νόμος.

II. 1. Schubert: ἀγώνας ἀθλων πένθ' ἀπερ νομίζεται. Wecklein has adopted this.

2. A. Seyffert: δρόμῳ συναύλων ('associated with the foot-race') ἀθλ' ἀπερ νομίζεται.

It is unnecessary to mention the conjectures (and there have been several) which violate metre, as by introducing the form πεντάθλ'.

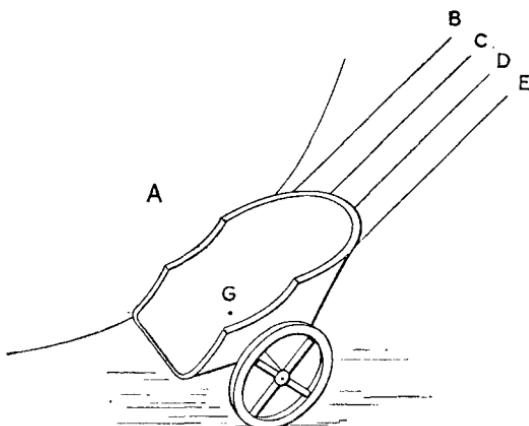
743 ff. ἔπειτα λύων ἥνιαν ἀριστερὰν
κάμπτοντος ἵππου λανθάνει στήλην ἄκραν
παισας.

It is remarkable that so many critics should have wished to change λύων into a word of opposite meaning (ξλκων, ἀνέλκων, ἐπισχών, τείνων, ἐρύκων: see cr. n.). Orestes is driving a two-wheeled chariot, drawn by four horses harnessed abreast, and is turning round the post,

from left to right. In the diagram below A denotes the position of the post; the curve traced in the diagram is supposed to be such as might be described by a chariot passing close to the post.

The effect of *tightening* the rein of the horse (B) on the driver's extreme left, who is nearest to the post, would be to lessen the force with which that horse pulls, as compared with the force exerted by the other three horses (C, D, E); and this would not, under the circumstances supposed, tend to bring the left wheel of the chariot into collision with the post.

But when the driver *slackens* the left-hand rein, he allows that horse to pull with greater force. The effect might be that the chariot would



acquire an angular velocity about the vertical through G (the centre of the chariot), so that, although G would move in a straight line, the body of the chariot would turn slightly round, and thus bring the hinder part of the left wheel into contact with the post¹.

The fact that the chariot has only two wheels is material. With four wheels, the friction of the ground would tend to prevent the formation of angular velocity.

It has been suggested that the words *λύων ἡνίαν ἀριστερὰν* might mean merely, '*at the moment when* he was slackening the rein,'—i.e., 'when he had almost completed the turn round the post.' On this view, *λύων* does not denote an error made by the driver; it simply marks a point of time; and the cause of the accident is left unexplained. But it seems manifest that the poet intended *λύων* to denote the act which led to the accident. Orestes incurs disaster through forgetting the precept of Nestor to Antilochus (*Illiad* 23. 336):—

*τὸν δεξιὸν ἵππον
κένσαι ὁμοκλήσας, εἴξαι τε οἱ ἡνία χερσίν.
ἐν νύσσῃ τέ τοι ἵππος ἀριστερὸς ἐγχριμφθῆτω,*

¹ I am indebted for this statement to my friend Mr W. H. Besant, Sc.D., F.R.S.

ώς ἂν τοι πλήμνη γε δοάσσεται ἄκρον ικέσθαι
κύκλου ποιητοῖ.

780 f. ὥστ' οὐτε νυκτὸς ὑπνον οὐτ' ἐξ ημέρας
ἐμὲ στεγάζειν ήδύν.

Examples of *ώστε οὐ* (instead of *ώστε μὴ*) with the infinitive are collected by Shilleto in Appendix B to his ed. of Demosthenes *De Falsa Legatione* (or. 19), 2nd ed., Cambridge, 1853, p. 202.

I. One class of such examples is where *ώστε οὐ* with inf. occurs in *oratio obliqua* after a verb of *saying*, and represents what in direct discourse would (or might) be *ώστε οὐ* with the indicative. Thus:—

1. Dem. or. 19 § 308 (depending on *ἔδημηγόρει* in § 307) οὗτω δὲ ἀπόπους τινὰς... εἶναι, *ώστε οὐκ αἰσχύνεσθαι*. In direct discourse, οὗτω δὲ ἀπόποι τινὲς εἰσιν, *ώστε οὐκ αἰσχύνονται*.

2. Aeschin. or. 1 § 174 (depending on *κατεπαγγέλλεται* in § 173) τοσούτους δὲ... ἐκκαλέσεσθαι παρὰ τῶν δικαστῶν θορύβους... *ώστ' οὐδὲ ἀπαντήσεσθαι με ἐπὶ τῷ δικαστήριῳ*. In direct discourse, *ἐκκαλέσομαι... ώστ' οὐδὲ ἀπαντήσεται οὗτος*.

3. Arist. *Pol.* 2. 9 § 17 λέγοντι δὲ ὡς ἐπὶ μὲν τῶν πρότερον βασιλέων μετεδόδοσαν τῆς πολιτείας, *ώστ' οὐ γίνεσθαι τότε ὀλιγανθρωπίαν κ.τ.λ.* In direct discourse, *ώστ' οὐκ ἐγίνετο... ὀλιγανθρωπία*.

So, too, when the principal verb is one of *thinking* or *hearing*.

4. Dem. or. 19 § 152 (depending on *ἡγούμην* in § 151) ἢ μὴ ποιοῦντος ταῦτα ἀπαγγελεῖν ήμάς δεῦρο, *ώστ' ίδόντας ήμάς... οὐ προήσεσθαι*. In direct discourse, *ἀπαγγελοῦμεν..., ώστ'... οὐ προσήσεσθε*.

5. Dem. or. 18 § 283 πότερ' οὐχ ἡγεῖν γιγνώσκειν αὐτοὺς οἵτις εἴ; ἢ πρὸς τοσούτον ὑπνον καὶ λήθην ἀπαντας ἔχειν, *ώστ' οὐ μεμνῆσθαι*; In direct discourse, *ἀπαντεῖς ἔχουσιν, ώστ' οὐ μέμνηται*.

6. Plat. *Apol.* p. 26 D οὕτω καταφρονεῖς τῶνδε καὶ οἵτις αὐτοὺς ἀπείρους γραμμάτων εἶναι *ώστε οὐκ εἰδέναι*. In direct discourse, *οὕτως ἀπειροί εἰσιν, ώστε οὐκ ἴσασι*.

7. Thuc. 5. 40 § 2 φοντο τοὺς... Ἀθηναίους εἰδέναι ταῦτα, *ώστε οὐδὲ πρὸς Ἀθηναίους ἔτι σφίσιν εἶναι ξυμμαχίαν ποιήσασθαι*. In direct discourse, *οἱ Ἀθηναῖοι ἴσασιν, ώστε οὐδὲ... ημῖν ἔστι*.

8. Lys. or. 10 § 15 ίμάς μὲν πάντας εἰδέναι ἡγοῦμαι ὅτι ἐγὼ μὲν ὄρθως λέγω, τοῦτο δὲ οὕτω σκαιὸν εἶναι *ώστε οὐ δύνασθαι μαθεῖν τα λεγόμενα*. In direct discourse, *οὕτω σκαιός ἔστιν ώστε οὐ δύναται*.

II. A wholly different case of *ώστε οὐ* with inf. is that in which *οὐ* does not negative the infinitive (*i.e.*, does not qualify the whole sentence), but merely negatives some other single word: *e.g.*, Her. 1. 189 ἐπηπείλησε οὕτω δή μιν (the river Tigris) ἀσθενέα ποιήσειν *ώστε τοῦ λουπούν καὶ γυναικάς μιν εὐπετέως τὸ γόνυ οὐ βρεχούσας διαβήσεσθαι*: where *οὐ* negatives *βρεχούσας* only, not *διαβήσεσθαι*.

III. A third class of examples is represented by *EI.* 780, and by the two passages quoted in the commentary, [Dem.] or. 53 § 1 and Eur. *Ph.* 1357. In the two latter it might be suggested that the use of *ώστε οὐ*,

instead of ὥστε μή, had been influenced by the *preceding* οὐ. Here, in E. 780, the only apparent reason is the prominence of the negative *fact* in the speaker's mind. To this class we must also refer Dem. or. 9 § 48 (which Shilleto, inadvertently no doubt, brings under my class I.): ἀκούω λακεδαιμονίους...ἀναχωρεῖν...οὗτω δ' ἀρχαῖς εἶχον, μᾶλλον δὲ πολιτικῶς, ὥστε οὐδὲ χρημάτων ὕπεισθαι παρ' οὐδενὸς οὐδέν (where ὥστε οὐδὲ depends, of course, on εἶχον only, and is not affected by ἀκούω).

851 f. πανσύρτῳ παμμήνῳ πολλῶν
δεινῶν στυγνῶν τ' ἄχεων (or ἀχαίνων).

So the mss. Besides the emendations noticed in the commentary, the following may be mentioned.

1. Musgrave: πανσύρτῳ παμμήνῳ τ' ὄχλων | δεινῶν στυγνῶν τ' αἰκιῶν. He took πανσύρτῳ as a neuter subst., 'a confused torrent.' 2. In 852 Heath proposed δεινῶν τε στυγνῶν τ' ἄχεων. 3. Hermann (*ap. Erfurdt*) once suggested δεινῶν τε στυγνῶν τ' ἄχθει: which Campbell adopts, ascribing it to E. L. Lushington. 4. Nauck: πανδύρτῳ πανθρήνῳ (instead of πανσύρτῳ παμμήνῳ) πολλῶν | δεινῶν στυγνῶν τ' αἰών. So Blaydes too reads. 5. Bergk conjectures: πανδύρτῳ πάμμηνος πολλῶν | δεινῶν στυγνῶν τ' ἔλαχ' αἰών. 6. Kvíčala: δεινῶν στυγνῶν ἢ γ' αἰών. 7. Fröhlich: παμφύρτῳ κυμήναστα σάλψ | δεινῶν τε στυγνῶν τ' ἄχεων.

861—863 ή καὶ χαλαργοῖς ἐν ἀμίλλαις
οὔτως ᾧς κεινῷ δυστάνῳ
τημητοῖς ὄλκοῖς ἐγκύρσαι;

Prof. Sonnenschein compares the words of Thekla in *Wallensteins Tod*, act 4, sc. 11 (referring to the death of Max Piccolomini in the cavalry charge):—

‘Ward ihm sanft
Gebettet unter den Hufen seiner Rosse?’

And from scene 10:—

‘Sein Pferd, von einer Partisan’ durchstossen, bäumt
Sich wüthend, schleudert weit den Reiter ab,
Und hoch weg über ihn geht die Gewalt
Der Rosse, keinem Zügel mehr gehorchend.’

1070 The following are other attempts to supply the syllable which νοσεῖ leaves wanting. 1. Lachmann: νοσεῖ γά. 2. Paley: ὅτι σφίσιν δὴ (so Erfurdt) τὰ μὲν ἐκ δόμων νοσεῖ: <νῦν> δὲ τὰ πρὸς τέκνω. This is very ingenious. 3. Dindorf: νοσεύει. [Hippocrates has the pass. part. νενοσευμένος as = 'diseased': the active νοσεύω does not seem to occur.] 4. Erfurdt: νοσώδη. 5. Kayser: νοσοῦντα. 6. Wecklein: ὀνοστά, as = ψεκτά, φαιῆλα.

1087 τὸ μὴ καλὸν καθοπλίσασα. The difficulty of supposing that καθοπλίσασα means, 'having vanquished,' is increased by the fact that the conquered foe, τὸ μὴ καλόν, is then the ignoble temptation. Even if

καθοπλίζειν could mean ‘to vanquish,’ it seems improbable that Sophocles would have used such a word in reference to a moral victory of this nature.

This objection is, to my mind, rather more serious than that which arises from the normal usage of *καθοπλίζω*, as meaning ‘to arm’ or ‘equip.’ There are analogies which should make us hesitate to deny that such a compound might occasionally be used in a different sense. Thus Plutarch has in *Mor. 2 Ε τοῖς...καταθλήσασι*, meaning, ‘those who are *thoroughly* versed in contests,’ but in *Mor. 47 F καταθλῆσαι τὴν ἀμαθίαν*, ‘to wrestle *down* ignorance’—perhaps as near a parallel as could easily be found to *καθοπλίσασα τὸ μὴ καλόν* in the sense which we are discussing. Again, *καταλιθώ* usually meant, ‘to stone to death’ (as in Dem. or. 18 § 204); but the grammarians record another sense of it, viz., ‘to set with gems.’ *καταργυρώ* is properly ‘to plate with silver,’ but Sophocles has ventured upon *κατηργυρωμένος* (*Ant. 1077*) in the sense of ‘won by a bribe.’

The other interpretation, which preserves the ordinary sense of *καθοπλίζω*—‘having armed, made ready, an unlovely deed’—is ably advocated by Whitelaw in a note to his Translation of Sophocles (p. 437). ‘The point of the expression,’ he says, ‘is that Electra has resolved to do a deed which, till it is done, looks to all eyes, as to those of Chrysothemis, unlovely and a crime; but, having done it, she knows that the universal voice will approve alike her wisdom and her piety.’ *τὸ μὴ καλὸν* is, then, Electra’s project of slaying Aegisthus. But is it probable that the Chorus would here refer to this in such terms as to imply that Electra deserved praise for it? They have just been dissuading her from it (1015).

Hermann’s view was similar, but less subtle. Taking *πάγκλαυτον αἰῶνα κοινὸν* as = *θάνατον*, he understood: ‘thou hast chosen the joyless common fate’ (death) ‘by preparing a crime’ (*armans scelus*); explaining *scelus* by *provocare ad dimicationem*,—Electra’s resolve to enter on a struggle with her foes.

1170 οὐχ ὄρῳ λυπουμένους, ‘I see that they are not grieved.’ For a like collocation of the Latin *non*, Prof. Sonnenschein compares Plaut. *Most. 197*, where, in answer to the prediction, *te ille deseret*, etc., Philematium says, *non spero*, ‘I hope not.’ So *ib. 798 haud opinor*, ‘I think not’; 820 *non uideor uidisse*, ‘I think I never saw’; 978 *non aio*, ‘I say no’ (*οὐ φημι*); etc.

1239 ἀλλ’ οὐ μὰ τὴν ἄδμητον αἰὲν *Αρτεμιν. Fröhlich, recognising an iambic trimeter here, proposed, ἀλλ’ οὐ μὰ τὰν γ’ ἄδμητον αἰὲν *Αρτεμιν: Hermann rightly preferred *τὴν* to *τὰν γ’*. Blaydes (*inter alia*): ἀλλ’ οὐ μὰ τὰν ἄδμητον *Αρτεμιν θεάν. Gleditsch: ἀλλ’ οὐ κόραν τὰν αἰὲν ἄδμηταν Διός. A Vatican MS., no. 1332 (14th cent.), has ἀλλ’ οὐ μὰ τὴν δέσποιναν *Αρτεμιν θεάν (a conjecture prompted by v. 626).

The form of the verse which appears in most MSS., ἀλλ’ οὐ τὰν *Αρτεμιν τὰν αἰὲν ἄδμηταν, has given rise to various other theories.

1. Hermann once wrote,

ἀλλ', οὐ τὰν Ἀρτεμιν,
τὰν αἱὲν ἀδμήταν,

and in the antistrophe (1260),

τίς οὖν ἀν αξίαν
γε, σοῦ πεφηνότος.

He then held that these were iambics of the kind called *ἰσχιορρωγικοί*, *i.e.*, such as admit spondees in the even places. Dindorf accepts this view. So, too, does F. A. Paley.

2. Hartung writes, μὰ τὰν Ἀρτεμιν τὰν αἱὲν ἀδμήταν, as one verse: and in 1260 τίς οὖν αξίαν, σοῦ γε πεφηνότος. Nauck remarks that this change of ἀλλ' οὐ to μὰ satisfies the metre of the antistrophe; but in his own text he leaves ἀλλ' οὐ.

3. Wecklein: μὰ τὰν Ἀρτεμιν | τὰν ἀδμῆτ' ἀεί, and in 1260 τίς οὖν αξίαν | σοῦ γε πεφηνότος. Here τὰν ἀδμῆτ' ἀεί is due to Blaydes, and σοῦ γε (for γε σοῦ) to Seidler.

4. Blaydes, in his own text, alters αἱὲν to θεὰν, reading

ἀλλ' οὐ τὰν ἀδμήταν θεὰν Ἀρτεμιν,

and in 1260

τίς ἀν αναξίαν σοῦ γε πεφηνότος.

He does not explain the metre.

5. The Jahn-Michaelis edition gives [ἀλλ'] οὐ τὰν Ἀρτεμιν τὰν αἱὲν ἀδμήταν, and in 1260 τίς οὖν αξίαν γε σοῦ πεφηνότος. The omission of ἀλλ' was first suggested by Seidler.

6. G. Wolff, ἀλλ' οὐ Ἀρτεμιν τὰν αἱὲν ἀδμήταν, and v. 1260 as above, in no. 5.

1281 ff. The mss. give:—

ὦ φίλαι ἔκλινον ἀν [a few mss. have ἀν]
ἔγω· οὐδὲ ἀν ἡλπιστ' αὐδάν·
ἔσχον ὄργαν ἄνανδον
οὐδὲ σὺν βοῇ κλύουσα τάλαινα.
νῦν δὲ ἔχω σε κ.τ.λ.

1. Hermann saw that αὐδάν must be the voice of the newly returned Orestes,—not the report of his death. He inserted ἄρ' after ἔκλινον, writing, ὦ φίλαι, | ἔκλινον ἄρ' ἀν ἔγω οὐδὲ ἀν ἡλπιστ' αὐδάν. | *ἔσχον ὄργαν, | ἄνανδον οὐδὲ σὺν βοῇ κλύουσα. He thought that, immediately before ᔁσχον, ἄσ or ἄν (referring to αὐδάν) had been lost, and that the sense was: ‘I was wroth (ἔσχον ὄργαν), when I heard that that voice (her brother’s) was silent and deprived of utterance (ἄνανδον οὐδὲ σὺν βοῇ—in death).’ Clearly this, at least, will not serve. In a letter to Wunder, Hermann suggested, <γλώσσας δέ πώς ἀν εὑφρον> ᔁσχον ὄρμαν | ἄνανδον οὐδὲ σὺν βοῇ κλύουσα; *i.e.*, ‘how could I have restrained, in silence and without a cry, the joyous impulse of my lips, when I heard (the news)?’ ὄρμαν had already been suggested by Blomfield.

2. Dindorf also thinks that there is a lacuna before ᔁσχον, but

merely quotes Bergk's remark that *ἔσχον* ought perhaps to be *συνέσχον*: cp. Hesych. *οὐ συνέχειν ὀργήν· οὐ κατεκράτησεν ὀργήν.*

3. The Jahn-Michaelis edition gives, ὁ φίλ', δτ' ἔκλυνον, etc., without marking any lacuna before *ἔσχον*: and brackets *κλύνουσα*. The change of *φίλαι* to *φίλ'* δτ' was proposed by Wunder: the rejection of *κλύνουσα*, by Neue.

4. Wecklein modifies Wunder's conjecture by writing ὁ φίλ', ἀνίκ' *ἔκλυνον*, etc.: and in 1284 omits *κλύνουσα*.

5. Bellermann (in his revision of G. Wolff's ed.), keeps the traditional text, ὁ φίλαι, *ἔκλυνον ἀνὴρ ἔγω*, etc., and supposes no lacuna. He understands *ἔσχον ὀργὰν ἄναυδον* with reference to Electra's comparative reticence between v. 1221 and v. 1232, where her joy first finds unchecked utterance.

6. G. Wolff supposes that the scholiast read ὁ φίλαι, *οἴαν ἔκλυνον ἔγω* etc., and *ἔσχον ὀργὰν οὔτ'* *ἄναυδον*. The scholium is: ὁ φίλαι, *οἴαν ἡκουσα φήμην περὶ τοῦ ἀδελφοῦ ἀπροσδόκητον, ἐφ' γε οὔτε σιωπῆσαι ἀνὴδυνάμην, οὔτε ἀκούσασα βοήσαι· καὶ γὰρ η ἡδονὴ προετρέπετο αὐτὴν βοῆσαι, καὶ ὁ φόβος ὁ περὶ τὸν Αἴγυσθον καὶ τὴν μητέρα σιωπῆσαι.* But by *οἴαν* the scholiast may have intended to paraphrase *ἀν*: and Wolff's insertion of *οὔτ'* before *ἄναυδον* is in no way warranted by the comment. It is more important to observe that the schol.'s words, *οὔτε σιωπῆσαι ἀνὴδυνάμην*, favour the conjecture adopted in my text, <*οὐδὲ ἀν>* *ἔσχον ὄρμαν ἄναυδον*, or some emendation in a similar sense; and that *ὄρμαν*, in particular, derives further countenance from the schol.'s phrase, *καὶ γὰρ η ἡδονὴ προετρέπετο αὐτὴν βοῆσαι.*

7. Paley suggests, *ἔγὼ δὲ ἐπέσχον ὀργὰν ἄναυδον*, 'but I kept my feelings silent.'

8. Blaydes, who marks a lacuna before *ἔσχον*, suggests *αὐδὰν* instead of *ὀργὰν* (with *δύμφὰν* instead of *αὐδὰν* in the line before).—For *ὀργὰν ἄναυδον* F. Polle conj. *ἔργον ἄναυδος*.

9. Campbell explains the traditional text thus:—'I heard a sound (*αὐδὰν*, the report of her brother's death) which I could never have thought to hear. I restrained my emotion (*ὀργὰν*) at hearing it, in speechless silence.'

1398—1441 For the strophic correspondence of the lyric verses in this Kommos, see Metrical Analysis, p. xci.

Various attempts have been made to arrange the whole passage, trimeters as well as lyrics, in strophe and antistrophe.

I. Hermann's arrangement is as follows.

1. 1st strophe, 1398—1403 (ὁ φίλαται...ἔσω).
2. 2nd strophe, 1404—1421 (αἰαῖ...θανόντες).
3. . 1st antistr., 1422—1427 (καὶ μὴν...ἀτιμάσει ποτέ).
4. 2nd antistr., 1428—1441 (*παύσασθε...ἀγῶνα*). As, however, this 2nd antistrophe is defective in comparison with the 2nd strophe, Hermann supposes lacunae in it. (1) Immediately after 1427 there has been a loss of an iambic tripody and two iambic trimeters, answering

to vv. 1404—1406, *αἰαῖ...ῶ φίλαι*. Electra, he suggests, may have said such words as *ἴὼ ίὼ Δίκα*, followed by a trimeter to the effect that Clytaemnestra's doom is just; then Orestes, in another trimeter, would assent. (2) After v. 1429 (*ἐκ προδήλον*) a trimeter for Orestes has dropped out; Hermann suggests that it may have been to this effect,—*ἀλλ' ἔξικοιτό γ', ως παρεσκευάσμεθα*. (3) In 1432 the latter part of a trimeter has been lost after *γεγηθώς*.

II. Dindorf, agreeing with Hermann as to these lacunae, differs from him in recognising only one strophe and one antistrophe; *i.e.* str. 1398—1421 = ant. 1422—1441.

III. Kvíčala differs from Hermann by excepting vv. 1398, 1399, and vv. 1422, 1423, from the strophic system. The correspondence then is:—1st str. 1400—1403 = 1st ant. 1424—1427: 2nd str. 1404—1421 = 2nd ant. 1427—1441.

IV. G. Wolff made three pairs of strophe and antistrophe, thus:—1st str. 1398 f. = 1st ant. 1422 f.: 2nd str. 1400—3 = 2nd ant. 1424—7: 3rd str. 1407—21 = 3rd ant. 1428—41.

V. Bellermann (in his recension of Wolff's ed.) gives the following arrangement:—1st str., 1398—1403. Verses 1404—1406 (*αἰαῖ...φίλαι*) form a μεσωδός. 2nd str., 1407—1420 (*ῆκουσ'...θανόντες*). 1st ant. 1422—1427 (*καὶ μὴν...ποτέ*). 2nd ant. 1428—1441 (*πάνσασθε...άγῶνα*). He thus differs from Hermann in making the 2nd str. begin at 1407 instead of 1404; while, by supposing that vv. 1404—1406 form a mesode, he avoids the necessity of assuming a lacuna between 1427 and 1428.

VI. There is in fact only one view of the passage which does not require an arbitrary assumption of some kind: it is that the *exact* strophic correspondence is confined to the lyrics (see Metr. Analysis, p. xci). This does not preclude us from supposing that the general effect of the whole passage, 1398—1441, was intended to be that of strophe and antistrophe; *i.e.*, that the groups of trimeters have a general symmetry with each other, though not a precise correspondence.

I have not hesitated, therefore, to mark a strophe as beginning at v. 1398, and an antistrophe at 1422. But I have refrained from indicating lacunae immediately after 1427 and 1429. The *sense*, as is observed in the commentary, does not clearly show gaps there; and the question whether anything has really been lost is one which may at least be left open.

1414 The following are the examples by which a supposed transitive use of the pres. *φθίνω* has been supported. 1. Theocr. 25. 122 (*νοῦσοι*) *αἵτ' ἔργα καταφθίνουσι νομῆν*. So the best mss.: but the quantity (*i*) at once condemns the reading: most edd. give *καταφθείρουσι*: Meineke, *καταφθινύθουσι* (*φθινύθω* being trans. in *Od.* 1. 250, etc.). 2. An unknown poet *ap.* schol. on *Od.* 18. 367 *ἢλιος | δε δι' αὐγῆς* (Lobeck, *διὰ γῆς vulg.*) *πάντα βλαστάνει βροτοῖς | φθίνει τε*. But this instance disappears, if with Nauck (*Frag. Trag. Adesp.* 452, 2nd ed.) we adopt Heimsoeth's correction of *δε* to *δτον*. 3. Diog. Laert. 8. 1. 13 *φυτὸν*

ἥμερον μήτε φθίνειν μήτε σίνεσθαι. Probably we should read φθείρειν.
4. Chariton I. I. 8 τοῦ τραύματος αὐτὸν φθίνοντος. R. Hercher (*Erot. Scriptores*, vol. II., p. 4, Leips. 1859) reads τοῦ σώματος αὐτῷ φθίνοντος.

1448 f.

συμφορᾶς γὰρ ἀν
ἔξωθεν εἴην τῶν ἐμῶν τῆς φιλτάτης.

I. Whitelaw renders: ‘else were I careless of the woes | Of her who is of all my friends to me | Most near.’ (Cp. the note on p. 437 of his Translation.) He does not suppose that there is any purposed ambiguity in συμφορᾶς. The point is merely that she says τῆς φιλτάτης instead of τοῦ φιλτάτου, leaving Aegisthus to guess what she means by ‘the misfortune’ of Clytaemnestra.

2. Campbell joins τῆς φιλτάτης with συμφορᾶς, ‘the event which most nearly concerns me.’ He leaves it undecided whether τῶν ἐμῶν is fem. (*sc.* συμφορῶν), or masc. (‘my friends’).

3. According to Nauck, the two meanings possible for the ambiguous words are the following:—(1) ‘That fortune of my friends (τῶν ἐμῶν masc.) which lies nearest to my heart’ (in Electra’s *inner* meaning, her brother’s happy return). (2) ‘The fortune of the nearest of my friends’ (the misfortune of her mother, who has lost a son).

4. Wecklein thinks that τῆς φιλτάτης goes with συμφορᾶς in *both* the intended meanings. Electra intends Aegisthus to understand (1) ‘the misfortune of my friends which most nearly concerns me’ (= ‘the misfortune of my nearest relations’); but she really means, (2) ‘the most welcome fortune of my friends’ (her brother’s return).

5. Bellermann, reading τῶν ἐμῶν τῆς φιλτάτων, understands, ‘the fortune of my nearest kin.’ The only ambiguity is then in the sense of συμφορᾶς. Such a collocation of τῆς is surely impossible.

1458 f.

σιγᾶν ἄνωγα κάναδεικνύαι πύλας
πάστιν Μυκηναῖοισιν Ἀργείοις θ' ὥρâν.

The emendations in v. 1458 are chiefly of two classes: I. those which retain κάναδεικνύαι, and alter πύλας: II. those which retain πύλας, and alter κάναδεικνύαι.

I. 1. For πύλας, Döderlein and Dobree would write πύλαις, with cod. Monacensis. This would mean, ‘at the gates’; and the object (τὸν νεκρόν) would be understood. 2. Reiske, πέλας. Wecklein receives this and further alters σιγᾶν to οἴγειν. 3. Fröhlich’s δέμας is placed by Blaydes in his text. 4. Purgold’s τύχας is too weak. 5. Tournier’s στέγας is ingenious (cp. δόμος...ἀναδείκνυαι, quoted in the commentary); yet seems improbable. Still less probable are νέκν (Blaydes), πυράν (Purgold), κύτος or σποδόν (Herwerden), τύκας (‘masonry,’ i.e., ‘the house,’ Schwerdt).

II. For κάναδεικνύαι, Hartung conjectures κάμπεταννύαι: Herwerden, κάναπιτνάναι: Fröhlich, καὶ διογνύναι: Blaydes, κάξανοιγνύναι.

Verse 1459 is rejected by Herwerden. Nauck also brackets it, objecting (1) to πάστιν, and (2) to the combination of Mycenaean with Argives. The note in my commentary meets both these points.

1466 f. ὡς Ζεῦ, δέδορκα φάσμ' ἄνευ φθόνου μὲν οὐ πεπτωκός· εἰ δὲ ἔπεστι νέμεσις, οὐ λέγω.

F. A. Paley and G. Wolff agree in taking the *φθόνος* to be human, not divine; but differ in their interpretations of it. Paley understands, ‘A sight that has befallen me to see, *not indeed without invidiousness to myself*, (yet welcome to me;) however, if there is objection to the word, I do not utter it.’ *φθόνος*, he says, ‘is the odium which Aegisthus himself is conscious that he may incur at having so long usurped the house and the goods of Orestes, and also for his long banishment from his home.’ Among the objections to this view, it suffices to notice one. The words, ‘yet welcome to me,’ which Paley *supplies* in brackets, are the words which *οὐ λέγω* recalls. Thus Aegisthus withdraws what he has not said.

Wolff understands:—‘I see a spectacle which has not come to pass *without envy*; i.e., ‘which will excite men’s envy at my good fortune.’ This is plainly untenable.

Blaydes, who rightly understands the *φθόνος* as *divine displeasure*, follows Tyrwhitt in changing *οὐ* to *εὖ*:—‘I behold a sight—if *I may say so* without incurring the ill-will of the gods—which is *fortunate*’ (*εὖ πεπτωκός*). But (1) it is difficult to see how *ἄνευ φθόνου* could mean so much; and (2) *εὖ πεπτωκός* would be too crude an utterance of exultation.

Nauk and Wecklein adopt the conjecture of Th. Gomperz, *Θεοῦ* for *φθόνον*: so that ‘not without the divine jealousy’ is changed to ‘not without the god.’ The sense is the same, but is expressed in a far less effective and subtle form.

1482 ἀλλά μοι πάρες | καν σμικρὸν εἰπεῖν.

Peculiar usages of *καν* occur chiefly in two classes of examples.

I. 1. In several places, as here, *καν* precedes a *limiting expression*, and means ‘if *only*,’ ‘though it be *only*.’ In such instances *καν* can usually be resolved into *καὶ έαν*, with a subjunctive verb understood. So here, *πάρες, καὶ έαν σμικρὸν* (*παρῆς*). Similar passages are the following. 1. *Ai.* 1077 ἀλλ’ ἄνδρα χρή, καν σώμα γεννήσῃ μέγα, | δοκεῖν πεσεῖν ἀν καν ἀπὸ σμικροῦ κακοῦ. There it is simpler to regard *καν* as = *καὶ έαν* (*πέσῃ*), ‘even if he fall,’ than to suppose that *ἄν* (*ἄ*) ‘belongs to πεσεῖν understood’ (Goodwin, *Moods and Tenses* § 228); *καὶ* would then mean ‘and,’ whereas the sense required for it is rather ‘even.’ 2. Dem. or. 2 § 14 καὶ ὅποι τις ἄν, οἶμαι, προσθῇ καν μικρὰν δύναμιν, πάντ’ ὠφελεῖ. ‘Here καν = καὶ έαν τις προσθῇ, even though we add’ (Goodwin § 228). 3. Theocr. 23. 35 ἀλλὰ τύ, παῖ, καν [καὶ I. Voss] τοῦτο πανύστατον, ἀδύ τι ρέξον, i.e., καν τοῦτο πανύστατον ῥέξῃς. 4. Ar. Ach. 1021 (quoted in the commentary).

II. In a second class of examples we find *καν εἰ* where a simple *καὶ εἰ* would have sufficed. Here the *ἄν* in *καν* is clearly the conditional particle, and should properly have been followed by a verb in the optative mood. Thus:—

1. Plato *Men.* 72 C κάν εἰ πολλαί εἰσιν (αἱ ἀρεταῖ), ἐν γέ τι εἴδος ταῦτὸν ἀπασι ἔχουσι κ.τ.λ. The ἀν in κάν implies ἔχουεν, though ἔχουσι actually follows. 2. *Rep.* 477 Αἰκανῶς οὐν τοῦτο ἔχομεν, κάν εἰ πλεοναχῇ σκοποῖμεν, ὅτι τὸ μὲν παντελῶς δύν παντελῶς γνωστόν...; ‘Are we satisfied of this,—even supposing that we look at the matter in various ways,’ etc. Here ἀν implies ἔχομεν, the proper apodosis to εἰ σκοποῖμεν. 3. *Rep.* 579 Δ ἕστιν ἄρα τῇ ἀληθείᾳ, κάν εἰ μή δοκεῖ, ὁ τῷ ὅντι τύραννος τῷ ὅντι δούλος. The implied thought is, καὶ εἰ μή δοκεῖ, εἴη ἄν. 4. *Soph.* 247 Ε λέγω...τὸ...κεκτημένον δύναμιν...παθεῖν καὶ συμφόρατον..., κάν εἰ μόνον εἰσάπαξ [sc. πάθοι], πᾶν τοῦτο ὅντως ἔναι. The thought is, καὶ εἰ μόνον εἰσάπαξ πάθοι, ὅντως ἄν εἴη.

I may add two other examples of κάν which appear anomalous: one belongs to the first class, and the other to the second.

1. Lucian *Timon* 20 ἐγὼ δέ τοι πολλοὺς ἄν εἰπεῖν ἔχομι σοι...τίμερον ...ἐπὶ λευκοῦ ζεύγους ἔξελαύοντας, οἷς οὐδὲ κάν ὄνος ὑπῆρξε πώποτε. At first sight this resembles those examples, given under class I, in which κάν can be explained as καὶ ἔαν: but here no subjunctive verb can be supplied. And I do not find any instance in a genuinely classical writer where such a κάν is either (a) preceded by οὐδέ, or (b) followed by a verb in a past tense of the indicative. A classical writer would here have said simply οὐδὲ ὄνος. It may be suspected that this is one of Lucian's lapses from pure Attic. He has imitated an Attic idiom without observing its exact limit.

2. Aristotle. *Pol.* 3. 6. Ι σκεπτέον πότερον μίαν θετέον πολιτείαν ἢ πλείους, κάν εἰ πλείους, τίνες καὶ πόσαι, καὶ διαφοραὶ τίνες αὐτῶν εἰσίν. A comparison with the instances of κάν εἰ cited above (in class II) from Plato will show that κάν εἰ πλείους would, according to Plato's usage, mean, ‘*even if there are several*’; and the ἀν of κάν would refer to the thought in the writer's mind that, even on that supposition, his statement would still hold good. But Aristotle's meaning is simply,—‘*and, if there are several, how many*,’ etc. So κάν here takes the place of the simple copula (not of καὶ = ‘even’), and ἀν has no force whatever. May not κάν be here a corruption of καὶ, arising from the fact that κάν εἰ was a combination familiar to copyists?

With regard to the particular passage which has suggested this note, ἀλλὰ μοι πάρες κάν σμικρὸν εἰπεῖν, I should observe, in conclusion, that Prof. Goodwin's view of it differs from mine. The ἀν of κάν is here, he thinks, the conditional particle, and goes with εἰπεῖν. The constr. is πάρες μοι εἰπεῖν ἄν καὶ σμικρόν, which he compares with βούλησται | κάν ἐν Αἴγυπτῳ τυχεῖν (Ar. *Nub.* 1130), and τὸ τῆς τύχης κάν μεθ' ἡμῶν ἐλπίσαντες στήναι (Thuc. 7. 61). But βούλομαι τυχεῖν ἄν and ἐλπίζω στήναι ἄν are expressions of a different kind from πάρες εἰπεῖν ἄν. He renders: ‘*but permit me at least to say a little (that I might say even a little, εἰπομι ἄν)*’: *Moods and Tenses*, § 211. I fail to see how, in such a sentence as the supposed πάρες μοι εἰπεῖν ἄν, εἰπεῖν ἄν can represent a direct εἰπομι ἄν. Surely πάρες κάν σμικρὸν εἰπεῖν ought to be classed with μέτρησον εἰρίνης τί μοι, κάν πέντ' ἔτη (Ar. *Ach.* 1021), and the similar examples noticed in *Moods and Tenses*, § 228.

1502 (OP.) ἀλλ' ἔρφ'. AI. νόφηγοῦ. Among similar instances, in which a speaker's last word is elided (and, where necessary, aspirated) are the following. Ar. *Nub.* 1270 ΣΤ. τὰ ποῖα τῶντα χρήμαθ'; AM. ἀδανείσατο. *Pax* 275 KY. ταῦτ', ὃ δέσποοθ'. II O. ἥκε νυν ταχύ. *An.* 150 EII. ἐλθόνθ'; EY. ὅτιὴν νὴ τὸν θεούς. Soph. *O. C.* 883: XO. ἀρ' οὐχ ὕβρις τᾶδ'; KP. ὕβρις, ἀλλ' ἀνεκτέα. Eur. *H. F.* 909 AG. ὃ λευκὰ γήρᾳ σώματ'. XO. ἀνακαλεῖς κ.τ.λ. Bellermann (*El.*, p. 113) regards this curious phenomenon as showing how the desire for artistic smoothness of form could prevail over nature in ancient Greek poetry. But in the case of drama that explanation is inadequate. If Orestes ended a speech with ἔρφ', the audience could not overlook the strangeness of his implied prevision that Aegisthus was going to say νόφηγοῦ. The effect would be almost ludicrous; and the conventionalism which could excuse it would be so great as well-nigh to destroy the semblance of a real dialogue. In all such cases, probably, the curtailment of the first speaker's last word (ἔρφ', etc.) is due to transcribers, who wrote out tragic dialogue as they would write any other continuous text,—often neglecting, indeed, to distinguish the parts of the different actors.

INDICES.

I. GREEK.

The number denotes the verse, in the note on which the word or matter is illustrated.

When the reference is to a *page*, p. is prefixed to the number.)(means, ‘as distinguished from.’

A

- ἀβούλος, inconsiderate, 546
- ἀγαθοί, *oi*, sense of, 1082
- ἀγειν, said of a weight, 119
- ἀγλατα, 211
- ἀγλάσιμα, 908
- ἀγών, δ, the issue, 1492
- ἀγώνες, classes of, at Delphi, 684
- ἀδμητος, epith. of Artemis, 1239
- ἀδύντονα δνέρατα, 480
- ἀζῆμιος=ἀμεμπτος, 1102
- ἀήρ, ἄ in, 87
- ἀθέως, 1181
- αῖ in δεῖλαιος, 849
- αλανής, 506
- αἰδὼς and εὐσέβεια, 249
- αἰκία, with long penult, 487
- αἷμα, fig. sense of, 1394
- αἱωρεῦσθαι, to be in suspense, 1390
- ἀκλανστος and ἀκλαντος, 912
- ἀκμὴ ἔργων, 22
- ἀκρατον αἷμα, 786
- ἀλεκτρος, of an evil marriage, 492
- ἀλιπαρής, 451
- ἀλλά, appealing, 431
 - “ =‘at least,’ with νῦν etc., 411, 1013
 - “ in reply, =‘well,’ 1102
 - “ with optat., 387
 - “ in two successive clauses, 881
- ἀλλά γάρ, 223, 61
- ἀλλά δῆτα, in a supposed argument, 537
- ἀλλὰ μὲν δῆ, 103
- ἀλλά...τοι...γε, 298
- ἀλλ’ ḥ...; 879
- ἀλλ’ οὐ γάρ, elliptical, 595
- ἀλλ’ οὐδὲ μὲν δῆ, 913
- ἀλλ’ οὖν...γε, 233
- ἀλλης ἡμέρας, 698
- ἀλλος answering to ἄτερος, 739
- ἀλλος=‘besides,’ 708
- ἀλλοθεν, μηκέτι πιθη, 1225
- ἀλλοτε in second clause, the first ἀλλοτε
being suppressed, 752: answering to
τοτέ, 739
- ἀλλως τε καλ, 1324
- ἀλσος, larger sense of, 5
- ἀλύειν, 135
- ἀλύξεις, οὐκ, with gen., 627
- ἀλυπτος ἀτης, 1002
- ἀλυτος, irremediable, 230
- ἀμήτωρ (μήτηρ), 1154
- ἀμήχανος, incurable, 140
- ἀμφέπειν (σκῆπτρα), ‘to sway,’ 651
- Ἀμφιάρεως (—~—), 836
- ἀμφω, etc., rarely with plur. noun, 370
- ἄν as 2nd syll. of 5th foot in trimeter, pre-
ceded by elision, 413
- ἄν omitted (after δπως, etc., with sub-
junct.), 225, 391, 771
- ἄν repeated, 333, 558
- ἄν understood with optat., from a pre-
ceding ᄂ, 801

- ἀν where the verb is suppressed, 365
 ἀναδεικνύαι πύλας, 1458
 ἀνακαλεῖσθαι, of proclamation, 693
 ἀνάριθμος, with gen., 232
 ἀναρπασθεῖς, by death, 848
 ἀναρψίεσθαι, 1133
 ἀνειμένος, 516
 ἀνέφελος, fig., 1246
 ἀνέχειν εὐχάρι, 636
 ἀνήκεστος, of delusion, etc., 888
 ἀνήκουστος, 1407
 ἀνήρ added to a proper name, 45
 ἀνοκωχεῦω, 732
 ἀνολολύζειν, in grief, 750
 ἀνταυδᾶν, 1478
 ἀντη, a doubtful form, 139
 ἀντίρης, 89
 ἀντιάζω, senses of, 869
 ἀντιβαλνειν, *reluctari*, 575
 ἀντίθυρον, 1433
 ἀντιλαβῆ, marking agitation, 1209: rare,
 where the Chorus is one of the speakers,
 1322: double, in one verse, 1502
 ἀντίφονοι δίκαι, 246
 ἀντλεῦν, ref. to wealth, 1291
 ἀντυγεῖ of chariot, 746
 -άνω, presents in, 132
 ἄνωθεν=ἄνω, 1058
 ἀπερεῖ, 189
 ἀπερίτροπος, 182
 ἀποδύρομαι, 1122
 ἀπὸ ἐλπίδων, contrary to them, 1127
 ἀπό τινος, on his part, 433, 1464, 1469:
 of one's resources, 1378
 ἀπολείπεσθαι τινος, 1169
 ἀπολλύναι, of giving mental pain, 831
 ἀπόνητος=ἄπονος, 1065
 ἀποξενοῦσθαι, 777
 ἀποπτος with gen., 1489
 ἀπορρεῦν, fig., 1000
 ἀποστερεῦν τινά τι, 1276
 ἀπών, idiomatically joined with ὦν ('all
 possible'), 305
 ἄρα=ἄρα, 1179
 'Ἄρα' (Ἐρυνός, 111
 ἄρα; where the answer is 'Yes,' 614, 790,
 804, 816
 ἄρα μή...; 'can it be that..?' 446
 "Ἄργος, senses of, 4
- "Ἄρης, war-like spirit, 1243
 ", with ἄ, 96
 ἀρκεῦν=ἐπαρκεῖν, 322
 ἀρκύστατα, 1476
 ἄρχειν τι λυπηρόν, 552
 ἀρχέπλοντος, 72, p. 207
 ἀρχηγετέν, 83
 ἀρχηγέτης, title of Apollo, 83
 ἀρχήν, *omnino*, preceding a negative, 439
 ἀρχομαι (pass.) ἔκ τινος, 264
 ἀρωγὸς ἐνέρων, 1392
 ἀσκευος, with gen., 36
 ἀσκοπος, 864
 ἀστομος, 724
 ἀται, 216, 224
 ἀτεκνος, ἀνύμφευτος, 164
 ἀτιμος (θανῶν), 444: with gen., 1214
 ἀτίμως, 1181
 -ατο, Ion. for -ντο, in 3rd plur., 211
 ανάλινειν βιον, 819
 ἀτσαι, 830
 αντούντης, 272
 αντός, = 'alone,' 36
 ", giving precision (*ὑπ'* αὐτὴν...στή-
 λην), 720, 1329
 αὐτόχειρ, 1019
 ἄφεοις, starting-place, 686
 ἄφιστασθαι τινος, to desert, 776
 ἄφνεός and ἄφνειός, 457
 'Ἄχαιοι, meanings of, 701
 ἄχειν, partic., 159
 ἄχθος, burden of the ground, 1241
 ἄχρειτος, 1068
 ἄψεγής, 497
 ἄψορον πάλιν, 53

B

- βαστάζειν. sense of, 905, 1470
 βεβηκώς, ει, fig., 979
 βῆμα=πομπή, 163
 βίᾳ φέρειν, of horses, 725
 βλάπτειν, 697
 βλαστεῖν, of inborn qualities, 238
 βλαστέω and βλαστάω, 590
 βόσκημα, fig. sense of, 364
 βούνομος, 181
 βραβῆς, 690, 709
 βροτοι, ref. to the dead, 407, 462, 1066

Γ

γάρ, as 1st syll. of spondee in 5th foot, 376
 „, in sarcastic retort, 393
 „, prefatory, 32 : in two successive clauses, 180
 γε in comment (*δεινὸν γε*), 341
 „, = 'moreover,' 1367 : emphasises a whole clause, 1506
 „, omitted in a reply, 408
 „, with imperat., 345
 γε μὲν δῆ, 1243
 γε μέντοι, 398
 γε μήν, in turning to a new point, 973
 γενέθλια, 128
 γενελού, πρὸς, in appeal, 1208
 γένυες, blades of an axe, 196
 γῆ, the dust of the dead, 244
 γῆς, ὅποι φέρει, fig., 922
 γλῶσσαν πᾶσαν ιέναι, 596
 γνώμην ἵσχω=γιγνώσκω, 214

Δ

δαιμόνιον τι, 1269
 δαισασθαι, 543
 δέ, in apodosis, 27
 „, elided at end of verse, 1017
 δ' οὖν, after pron., with imperat., 891
 δεδορκώ=ξῶ, 66
 δέ, constructions of, 612
 δεῖλαος, of persons and things (*αὐ*), 849
 δεῖμα, of a dream, 410
 δεινά, τὰ, dangers, 26
 δεινὸν, of a natural tie, 770
 δέμας, of a corpse, 57
 δεξιοῦσθαι, 976
 δέσποινα, said of a goddess, 626
 δεσπότης, sense of, 764
 δέχομαι with dat., 443
 „, of an omen, 668
 δῆ=‘next,’ 954
 „, with πολὺς, etc., 520
 δῆτα with an echoed word, 843, 1455
 δ' ἐλευθερίας ἔξελθεν, 1509
 δί' ὠτός, 1439
 διάγειν τινά, to make one live, 782
 διασπείρειν, of waste, 1291
 διασπείρεσθαι, sense of, 748
 δίαινος, 686, 691

διδακτός, with gen. of teacher, 344
 διέφθορα, 306
 δίκαιον, τὸ σὸν, sense of, 1037
 Δίκη as an avenger, 475
 δίκης ἀγών, 1441
 διδλυμαὶ ἐπὶ τι, 141
 διπλῆν, sc. πληγῆν, 1415
 διστῶν (δνείρων), ‘ambiguous,’ 645
 δίφροι, with ref. to one chariot, 510
 δοκεῖν ἔμοι, 410
 δοκῶ with fut. inf., etc., 443, p. 210
 δοκῶ μέν, 61
 δολιχός (δρόμος), 686
 δορυζενος, 46
 δρᾶν τι, sense of, 305
 δρώμενα, τὰ, 85
 δυοῖν οὐχ ἀμαρτεῖν, 1320
 δυσέριστος, 1385
 δύσθεος, 289
 δύστηρος with τῷ μοι, 77 : of guilt, 121
 δυσφημεῖν τινα, 1182
 δωρεῖσθαι τινά τινι, 458

Ε

ἴβλαστε, with initial ε̄ or ē, 440
 ἐγγελᾶν τινι, 277
 ἐγγενέεις θεοί, 428
 ἐγκυρέν, to meet with (a doom), 863
 ἐγχριμπτειν, 898
 ἐδεξάμην τὸ βηθέν, 668
 ἐδη θεῶν, 1374
 εἰ with fut. ind., sense of, 1044
 „, „, „ expressing a matter of grief, etc., 1210
 εἰ δ' οὖν, 577
 εἰ θέλεις, 585
 εἰ καλ, 547
 -ειας, etc., *versus -ais*, etc., in aor. optat., 801
 εἰδέναι as nearly = μαθεῖν, 40
 εἰδόμην (κατ-), 892
 εἴη understood, 257
 εἴθ' ὥφελον, 1022
 εἰκός, with pres. inf., 1026
 εἶναι with adv. (ῳδε), 573
 εἰς placed after its case, 14
 εἰς, indefinite, without τις, 1342
 εἰς ἄπαντας κηρύσσειν, 666
 εἰς θυμὸν φέρειν, 1347

- eis πᾶν ἔργον χωρεῖν*, 615
εἰσβάλλω, intrans., 719
εἰσέρχεσθαι, to enter the lists, 685
εἰσκηρύσσειν, 690
εἰσορᾶν instead of *ὁρᾶν*, 584
εἰσορῶμαι (midd.), 1059
εἰτ' οὐν...εἰτε, 199
ἐκ, an idiomatic use of, 137
 ,, negative sense of in compounds, 241
 ,, of condition (*εἴς ὑπερτέρας χερός*), 455,
 742
 ,, (instead of *ὑπό*), of the agent, 264,
 1411
 ,, unnecessarily added to gen., 231
ἐκ προδήλου, 1429
ἐκ σοῦ, ḥ.. δυσμένεια, 619
ἐκ τοῦδε, *idcirco*, 570
ἐκβάλλειν ἐπος, 569
ἐκεῖ=ἐν "Αἰδον, 356
ἐκθύεω, 572
ἐκλείπω, intrans., 19
ἐκμάσσεω, 446
ἐκτιμάω, 64
ἐκτιμος with gen., 241
ἐκφέρεσθαι πρὸς ὄργην, 628
ἐκφέρομαι, 'win,' 60
ἐκφίναι, 970
ἐκχεῖν, of waste, 1291
ἔλαφος, 568
ἔλπις, with gen. of object, 832, 857
ἔμα, τὰ, ref. to persons, 538
ἔμβάλλειν, *mentionem inicere*, 1246
ἔμβλέπειν, 995
ἔμει with prodelision (after ḥ), 1182
ἔμέν, 21, p. 206
ἔμπατειν, intrans., 902
ἔμπαλιν μέθεις, 647
ἔμπρέπειν ἀλγεσι, 1187
ἔμπυρα, 405
ἐν, of manner (*ἐν alklais*), 487
 ,, instrumental, 1138, 1186
ἐν βραχεῖ, 673
ἐν ἐν λόγῳ, 1088
ἐν καλῷ, 384
ἐν μέσῳ λόγοι, *oi*, 1364
ἐν πολλοῖς, = 'where there is much to tell,'
 688
ἐν πρώτοις, 28
ἐνακούω, 81
- ἐναργῶς*, 878
ἐνθα=whither, 1099: with *ἐκεῖσε* under-
 stood before it, 1495
ἐντείειν, 737
ἐνταῦθα, a Sophoclean use of, 21
 ,, =*ἐνταῦθοι*, 380
ἐντάφια, 326
ἐντέτηκε, 1311
ἔξ ἡμέρας, 780
ἔξ ὑποστροφῆς, 725
ἔξαιρεσθαι (ἀφαιρεῖσθαι), 1208
ἔξακούειν κακά, 553
ἔξάρχειν, in music, 557
ἔξερημοῦν γένος, 1010
ἔξισον, usage of, 1194
ἔξισονσθαι, sense of, 1072
ἔξοδοι θυρῶν, 328
ἔξοδοιπορεῦν, 20
ἔξωπος, 618
ἔοικας, ὡς, instead of ὡς *ἴοικεν*, 516
ἔπαιτεσθαι (midd.), 1124
ἔπαρκοντως, 354
ἔπει=for else, 323: with imperat., 352
ἔπειτα, senses of, 345
ἔπειβαίνειν κατά τινος, 834
ἔπέρχεσθαι δόμους, 1297
ἔπεστι νέμεσις, 1477
ἔπι, with dat.= 'with a view to,' 445
ἔπ' ἵσης, 1062
ἔπι κωκυτῷ, 108
ἔπι σμικρῷ, 414
ἔπι τινι, in his case, 237
ἔπιβαίνειν, said of passion, 492
ἔπιβάλλειν, doubtful use of, 1246
ἔπισκοπεῖν, of steadfast gaze, 1184
ἔπιστάται ἀρμάτων, 702
ἔπιτίμα, 1382
ἔπιτίμβια, 915
ἔποικος, 189
ἔπος, maxim, 401
ἔπωνομασμένος with gen., 284
ἔργος, adv., =*ἔργω*, 60
ἔργον ἔστι with (1) gen., (2) inf., 1372
ἔρνος, said of a person, 1080
ἔρκη, fig., snares, 838
ἔρρει=ἀπόλωλε, 57
ἔστ probably lost, 21
ἔστασαν, 723
ἔστάτω (ὁ μῦθος), 50

'Εστία, 269: oath by, 881
 ἔσχον, = 'stopped,' 564
 εὖ νυν ἐπίστω, 616
 εὐκῆλος, 241
 εὐμαρής, act. sense of, 179
 εὐνή, of a grave, 436
 εὐπατρις, 1081
 εὐρίσκειν in sense of εὐρίσκεσθαι (midd.), 1061
 εὐρίσκεται nearly = εὐρίσκει, 625
 εὐσέβειαν (φέρεσθαι), = the praise of it, 368
 εὐσεβῖς, sense of, 589
 εὐτε = ἐξ οὐ, 508
 ἐφ' ἡμῖν, in our power, 1431
 ἐφ' ἡμῖν φέρει, 84
 ἐφέπεσθαι τινι, to comply with, 967
 ἐφήκειν, 304
 ἐφει, p. 207
 ἐφορᾶν, to view passively, 825
 ἔχει δειλιὰν (*τι*), 'involves,' 351
 ἔχειν, = to know, 1360
 ἔχειν ὑφρι, 523
 ἔχθος ἔχθαλρεν τινά, 1034
 ἔχηθαῦμα, 897: ἀλγος, 1176
 ἔχω with aor. partic., 590
 ἔχων, of a driver's course (*sc. τοὺς ἵππους*), 720

Z

ζηλοῦν with acc. and gen., 1027
 ζῶμα as = ζωνή, 452

H

ἡ...ἥ, in suppositions, after πότερον and
 ἀλλὰ δῆτα, 542
 ἡ...γάρ...; 385
 ἡ δεινόν, 1039
 ἡ...δέ...; 385
 ἡ καὶ...; 314, 663, 1453
 ἡ κάρτα, 312
 ἡδονήθι φέρει θυμός, 286
 ἡμερεύειν, 787
 ἡμέτερος (= 'mine'), with μοι, etc., 116
 (cp. 598 f.)

ἥν understood with adj., 1172
 ἥρθισμένος, with grey hair, 43
 ἥρμένος = ἥρμένον ἔχων, 54

-ῆς in nom. pl. of *ev* stems, 690
 ἥσκημένος, fig., of a fiction, 1217

Θ

Θάλλειν, fig., 260
 θάνατοι, of one death, 206
 θαρρύνειν, intrans., 916
 θέλεις μείνωμεν, 80
 Θέμις οὐρανία, 1064
 θέμις () τὸ δσιον, 432
 θεόδμητος, 707
 θεοί, meaning their shrines, 911
 θεοὶ ἐγγενεῖς, 428: πατρῷοι, 411
 θεός as a monosyllable, 1264
 „ said of Time, 179
 θήκη, a sepulchre, 896
 θρασύς = 'insolent,' 521
 θρέμμα, 622
 θρῆνος ἀπὸ σκηνῆς, 86
 θυραῖος, fem., 313

Ι

ἰδού, ref. to sound, 1410
 ιέναι πᾶσαν γλώσσαν, 596
 ἴημι, quantity of *i* in, 131
 ιθι, in entreaty, 1106
 ικνεύθαι εἰς λόγους, 314
 ιππεῖα, 505
 ιππικά, 698
 ιππικόδι (στάδιον), 726
 ισθμοίρος γῆς ἀήρ, 87
 ιστος followed by ὕσπερ, 532
 ιστάναι χορόν, 280
 ιστωρ fem., 850
 "Itrus with ū, 148
 ιῶν, of coming events, 373

Κ

καθαμερία μοῖρα, 1414
 καθοπλίζειν, senses of, 1087, p. 218
 καθύπερθεν, fig., 1090
 καλ = 'and indeed,' 597
 „ emphasising a verb, 385, 593
 „ in σὸν ἡ κάμον, 965: in οὐ μητρὸς μᾶλλον ἡ κάμον, 1146: in both clauses, 1301
 „ prefaceing a question, 236, 928
 „ shades of emphasis given by, 1030, 1054

- καὶ δῆ, 317, 892, 1464: with λέγω, 558
 καὶ...καὶ, = 'as'... 'so,' 680
 καὶ μάλα, where καὶ = 'and,' 1178
 καὶ μήν, 321
 „ „ announcing a new comer, 78:
 in assent, 556
 καὶ ταῦτα, 614
 καιρός, due limit, 1292
 καιροῦ τυγχάνειν, 31
 καίτοι...γε, 332
 κακοστομεῖν, 597
 καλεῖσθαι as fut. pass., 971
 καλῶς πεφυκέναι, sense of, 989
 κᾶν, peculiar usages of, 1483, p. 214
 κάρα, dat., 445
 καράτομοι χλιδᾶι, 52
 κάρτα, ἦ, 312
 κατά, varying sense of some verbs com-
 pounded with, p. 219
 „ „ with gen., peculiar use of, 1433
 κατὰ σφαγά, 'concerning' it, 568
 κατά τινος ἐπεμβαίνειν, 834
 καταισχύνειν, of degeneracy, 609
 καταλύσιμος, 1247
 κατανύω, 1451
 κατέχειν, intr., come into port, 503
 κατηρεφής, 381
 κάτω joined with θανών, 968
 κέας, aor. partic., 757
 κευμῆια, 439
 κέκενθε, intrans., 868: trans., 1120
 κεκλήσθαι, 366
 κεκλήσομαι, 230
 κεκρυμμένη βάξις, 638
 κέλευθοι, of one journey, 1163
 κελεύω, 'exhort,' 632
 κενὴ τράπεζα, 192
 κέντρον, the driver's, 716
 κηδευθῆναι, of burial, 1141
 κλαῦθαι, sense of the aor., 285
 κλέπτειν, σφαγάς, 37: λόγῳ, 56
 κλήρους πάλλειν, 710
 κλύδων ἔφιππος (fig.), 733
 κοιμᾶσθαι, of death, 508
 κοινός, αἱών πάγκλαυτος, 1085
 κοινότοκοι, born of same parents, 858
 κοιτη, a festal couch, 194
 κολάνη, funeral mound, 894
 κομῆσειν combined with φέρειν, 1114
- κοσμεῖν, of funeral rites, 1139
 κόσμοι, τό, 872
 κράτος)(νίκη, 85
 κρίνω=ἀνακρίνω, 1445
 κροτητός, epith. of chariot, 714
 κρύπτειν, sense of, 826
 κρύπτειν τινά τι, 957
 κρυφθῆναι, said of Amphiaraüs, 838
 κτερόσματα, 434
 κυκλεῖσθαι and κυκλένειν, 1366
 κυαγός, Doric form, 563
 κύνεις, the Erinyes, 1388
 Κύπρια ἔπη, traits from, 158
 κυρῶ with partic., to hit the truth, 663
- Δ
- λαμπρός, radiant with life, 1130
 λέθης, 1401
 λείπεσθαι γνώμης, 474
 λείπω, intrans., 514
 λελείμμεθον, form of, 950
 λεκκιππος, 706
 λῆκα, 1427
 λήσομαι, not passive, 1248
 Διβνες, Cyrenaic Greeks, 702
 λιπαρής, devout, 1378
 λοντρά=χοαλ, 84
 λόχαι, of the Erinyes, 490
 λύειν, to remove (a trouble), 939: to
 release from trouble, 1005
 Δύκειος, 7, p. 205
 λυπεῖν ἑαυτόν, 363
- Μ
- μά, οὐ, with a second negative, 626: μὰ
 followed by ἀλλά, 881: omitted, 1063
 μακρά λέγειν, 1259
 μᾶλ' αὖ, 1410
 μάλιστα πάντων, in reply, 665
 μάλιστα with οἶμαι, 932
 μανθάνειν with simple gen., 565
 μασχαλίζω, 445, p. 211
 μάτην, 'falsely,' 63
 μέγα εἰπεῖν, etc., of irreverent speech, 830
 μέγιστος φίλος, 46
 μεθέσθαι as exeg. inf., 1277
 μεθίειν as = 'to permit,' 628
 μελεῖν, pers. use of, 342
 μελέσθω, impers., 75

μελέτωρ, 846
 μέλλω with pres. inf., 305, 1486
 μέλος ἀπὸ σκηνῆς, 1232
 μεμυγμένος σὺν κακοῖς, 1485
 μὲν omitted, 105, 267: emphasises pron., 185, 251
 μὲν οὖν, where each word has its separate force, 459: as = 'nay rather,' 1503
 μεταβάλλεσθαι τὸ τινος, 1261
 μετέχειν τῶν ἁστων, 1168
 μετιέναι, to pursue, 477
 μή, crasis of with ἐκ, 398
 „ generic, with fut. indic., after ξυθα, 380: after ὅς γε (causal), 911
 „ placed after verb with εἰ, 993
 „ reiterated, 1208
 „ with inf. after verb of believing, etc., 908
 μή πω, ironical, 403
 μή τοι γε, 518
 μηδέν, ἔρχεσθαι ἐπὶ, 1000
 μηδέν, δ, of the dead, combined with τὸ μηδέν, 1166
 μηρίω, of divine anger, 570
 μάστωρ, 275, 603
 μοι, ethic, 143
 „ , καὶ, at beginning of clause, 117
 μόλις, aegre, 575
 μυδαλέος, ὃ in, 166
 Μυκῆνα and Μυκήνη, 9
 Μυρτώον πέλαγος, 508

N

νανάγια, fig., 730
 νεακόνητον αἷμα, 1394
 νέμειν, to assign as due (*Διτ*), 176
 Νέμεσις, 792: not distinctly personified, 1477
 νεώρης, 901
 νεωστέλ (ι), 1049
 νικᾶν, in argument, 253
 νίκη (κράτος, 85
 νν as acc. neut. plur., 436
 νομίζεσθαι, pass., of ritual, 327
 νῦν = 'as it was,' followed by νῦν = 'now,' 1334
 νν (ῦ) before a vowel, 616
 νῦν δέ, repeated after parenthesis, 786

νῦν τε καὶ πάλαι, 676: νῦν τε καὶ τότε, 907
 νύσσα, in hippodrome, 720

Ξ

ξενίζω, said of Ares, 96
 ξένος = 'in a foreign land,' 865

Ο

ὅ, as demonstr. pron., followed by γάρ, 45
 ὅδε after a relat. pron., 441
 „ with ref. to what precedes, 293
 „ with κεῖνος, 665
 ὅδοι, of a single journey, 68
 ὅδον as cogn. acc. (with φανῆται), 1273
 ὅθι in Tragedy, 709
 οἱ (dat.), with hiatus before it, 195
 οἱ καὶ οἱκον = οἱ οἰκέται, 1147
 οἰκεῖος, caused by one's self, 215
 οἰκονομῶ, 190
 οἴμοι with nomin., 788
 οἶος doubled (in a contrast), 751
 οἰστρόπληξ, 5
 οἰχώ, 165
 οἰωνός, οἱ in, 1058
 ὅλβιος defined by relat. clause, 160
 ὅλκοι, sense of, 863
 ὅλοινγμός, usu. joyous, 750
 ὅλος in act. sense, 843
 θμαζως, with a further definition, 12, 325
 ὅμιλος in periphrasis, 418
 ὅμμα, 'face' or 'form,' 903
 ὅμοκλήσας, 712
 ὅντα τε, τὰ, καὶ τὰ ἀπόντα, 305
 ὅποι γῆς (φέρει), fig., 922
 ὅπως, final, with past tenses, 1134
 ὅπως μή, after verb of fearing, 1309
 ὅπως with (1) fut. indic., (2) aor. or pres. subjunct., 956
 ὅρα, in warning, 945
 ὅρα μή τιθῆς and τιθῆς, 580
 ὅραν πρὸς τι, of an admiring gaze, 972
 ὅρας; in reproach, 628
 ὅργη, meanings of, 1283
 ὅρθουσθαι, of a prosperous course, 742
 ὅρκον προστιθέναι, 47
 ὅρμη and ὅργη confused in MSS., 1283
 „ , of an enterprise, 1510
 ὅρνις with ι, 149

- ὅς as rel. to τοιοῦτος, 35
 „, with causal force, 160, 261
 δσιον, τὸ, and θέμις, 432
 δστι with verb understood (εἶη), 257
 δτε, causal, 38
 οὐ after ὥστε with inf., 780
 „, in dependence on εἰ, 244
 „, peculiar collocation of, p. 219
 „, after verb, 905: after noun, 1036
 οὐ γὰρ δή...γε, 1020
 οὐ δή ποτε...; 1108, 1180
 οὐ λέγω, *indictum volo*, 1467
 οὐ μά, followed by a second negative, 626
 οὐ μῆ and aor., combined with fut. ind.,
 42
 „, with fut. indic., uses of, 1052
 οὐ φήμ' ἔασειν, 1209
 οἴκ, ἀλλὰ κ.τ.λ., 1453
 οὐκ ἔσθ' ὅπως οὐ, 1479
 οὐκ ἔστιν, in rejecting an idea, 448
 οὐκ ἔχει λόγοι, impers., 466
 οὐδὲ ὡν, =ψευδής, 584
 οὐδέ= ἀλλ' οὐ, 132, 1034
 οὐδέν είμι, 677
 οὐδὲν ὡν, of the dead, 244, 1129
 οὐκοιν, interrogative, 795
 οὐνεκά at an interval after its case, 579
 οὐνεκά τινος, =so far as concerns it, 387
 οὔτε...τε, 350, 1078
 οὐντος co-ordinate with δε, 274, 371, 981
 οὐτω δ ὅπως, elliptical, 1296
 οὐχ ὥπως, 796
 δφρα, 225
 δχοι, of one chariot, 727
- II
- πάγκαρπα θύματα, 634
 πάγκουνος, epith. of Hades, 138
 παγχρύσεος, 510
 παιδόποιεν, 589
 παλέειν, ref. to hunting, 567
 παῖς, usage of, 1220
 πάλαι, of a recent moment, 676, 1477
 παλαιμαῖος, 587
 πάλιν βουλεύομαι=μεταβ., 1046
 πάλιν=in recompense, 245
 παλιρρυτος, 1420
 πάμψυχος, 841
 πᾶν, 'anything,' 1022
- πᾶν ἔργον, in bad sense, 615
 πᾶν λέγειν, 631
 πάνδημος πόλις, 982
 πάνδυρτος, 1077
 παννυχίς, 92
 πάντυρτος, 851
 πάντα, adv., with adj., 301
 πανώλης, 544
 παρ' αὐτοῖς opposed to ἐν αὐτοῖς, 1329
 παρ' οιδέν κῆδεσθαι τοῦ βίου, 1327
 παρὰ with acc., denoting extent, 183
 παρά τινος, on one's part, 469
 παράγειν, to delude, 855
 παραστάς (partic.), 295
 παρείμην (plpf. pass.), 545
 παρήχησις, 210
 παρέναι ἔαντρον, 819
 παρουσία, 'support,' 948: a peculiar use
 of, 1251
 πᾶν' ἀνάγκη, 1497
 πᾶσα βλάβη, ἡ, 301
 πατήρ, ὁ γεννήσας, etc., 1412
 πατρῷα πήματα, sense of, 258
 πατρῷοι θεοί, 411
 πειθοῦ (ἢ πιθοῦ, 1015
 πελᾶν, fut. of πελάζειν, 497
 πέλας with παρών, 299
 πέλεκυς, 99
 πένθει, εἰναι ἐν, 290
 περιρρεῖν, to abound, 362
 περιστός, with gen., 155
 „, 'unprofitable,' 1241
 περιστεφής, with gen., 895
 πικρός='to one's cost,' 470
 πιπτειν ἐν τινι (instead of εἰς τι), 1476
 πιπτειν πέδψ (instead of εἰς πέδον), 747
 πιστιν φέρειν, 735
 πιστις, = 'proof,' 887
 πλάθειν, of conflict, 220
 πλέον with ἔχθιστος (instead of ἔχθρός),
 201
 πλήν...γε, 1217
 πλοῖον, in Tragedy, 564
 πνεῦ μένος, 610
 πνοαῖς παραδιδόναι, etc., 435
 ποθεινός, in passive sense, 1104
 πόθεν, predicative, 1191
 ποι;=εἰς τίνα χρόνον; 958: with λόγων,
 1174

- ποῖος*, in a curt question, 1349
πολλά, τὰ, πνεύματα, 564
 „, with adj. or partic. as = ‘very,’ 575
πολλή ἀνάγκη, 309
πολύς, ὁ, = ὁ πλειών, 185
πόνου χωρὶς οὐδὲν εἰτιχεῖ, 945
πορίζω=πορεύω, 1267
πορσύνειν, 670
πόρσω, 213
πότερον, followed by (1) ἀλλὰ δῆτα, (2) ἢ ..., (3) ἢ ..., 537
ποῦ φρενῶν εἰ; 390
πράκτωρ, an avenger, 953
πράσσειν τὰ ἑαυτοῦ, 678
πρέπει...ώς, ‘looks like’..., 664
πρὸ τῶνδε, ‘therefore,’ 495
πρᾶθυμος with gen., 3
προνέμεσθαι, 1384
πρόξενος (ἡ), = ‘hostess,’ 1451
προπίπτω and *προπίτνω*, 1380
πρόπυλα, 1375
πρόρριζος, 511
πρὸς with acc., where a noun implies motion (*τὰ...πρὸς τάφον κτερίσματα*), 931
πρὸς αἴματος, 1125
πρὸς εὐσέβειαν = εὐσεβῶς, 464
πρὸς ταῦτα with imperat., 383
προσάπτειν, of a tribute, 356
προσαὐδᾶν, to call by a name, 274, 1148
προσεῖναι, of attendant circumstance, 654
προσειρίσκω, 1352
προσηγορέων, of saying farewell to the dead, 1471
πρόσκειμαι κακοῖς, etc., 240
προσκύσαντε (ἔδη), 1374
προστατήρος, title of Apollo, 637
προστατῶν χρόνος, ὁ, 781
προστῆναι θεόν, to approach his shrine, 1378
 „, *φόνον*, sense of, 980
πρόσφορος, 227
πρόσχημα=σκῆψις, 525: ‘glory’ or ‘pride,’ 682
προσώπατα and *προσωπάτω*, 391
προτιθέναι, present to one, 1198
προτρέπειν ἀνάγκη τινά, 1193
πρόχειρος, 1116
 „, senses of, 1494
- Πρυτανεῖλ, τὸ ἐπὶ*, the court, 484
πρώτα...εἶτα..ἔπειτα, 261
πτέρυγες γόνων, 242
πυνθάνομαι, with gen. of thing heard, 35
πυρά, funeral mound, 901
πω, ironical, 403
πῶλος as merely = *ἱππος*, 705: special races for *πῶλοι*, *ib.*
πῶς ἄν, with optat., in courteous inquiry, 660
πῶς=fere, 372
πῶς γάρ (elliptical), before *ὅς γε*, 911
- P
- ῥιπταὶ ἀστρων*, 105
- Σ
- σά*, elided, though emphatic, 1499
σαλεύειν, of persons, 1074
σειραῖος ἵπποι, 721
σεμναῖ, the Erinyes, 112
σεωσμένος, brought safely home, 1229
σημεῖα φαίνειν with partic., 24
σῆγα ἔχειν, 1236
σκέλη προφαίνων οὐρανῷ, 752
σμικροὶ λόγοι, 415
σοὶ, as = *σεαυτῷ*, 461
σὸν, ‘thy proper part,’ 1215
σὸν, τὸ, ‘thy interest,’ 251
 „, ‘thy plea,’ 577
σός, ὁ, = ‘of which you speak,’ 1110
σπᾶν, said of passion, 561
σπείρειν, to spread a rumour, 642
στάδιον, 686
στάζειν with gen., 1423
στεροῦμαι with acc., 960
στέφειν, with offerings, 53
στήλη, of the hippodrome, 720
στικτός, ‘dappled,’ 568
στόμαργος, 607
στόμια, fig., 1462
στρατός=λεώς, 749
στρέφεσθαι, versari, 516
σὺ δέ (etc.) after a vocative, 150: emphasising a second clause, though there is no contrast of persons, 448
συγγίγνεσθαι, said of an ally, 411
συμβαίνειν, ‘come to be,’ with adj., 262

- συμφέρειν*, to share a burden, 946: *τινί*, *τῆδε*, redundant, after *ῳδε*, 1302
 to agree with, 1465
- συμφορά*, of good fortune, 1230: ambiguous, 1448
- σύν*, pleonastic, with *ξυνεῖναι*, 610
- σύν κακῷ*, 430
- σύν τινὶ* with *μηγνυσθαι*, 1485
- συνάπτω*, intrans., 21
- συνεῖναι κακοῖς* (neut.), 600: *τινί* (masc.), to be one's ally, 358
- συνθεῖς ἐν βραχεῖ*, 673
- συννατεῖν*, fig. (*εὐτυχίᾳ*, etc.), 241
- σῦμιγξ* of a wheel, 721
- σφραγὶς*, 1223
- σχέδον τι*, ironical, 609
- σχήσω*, 223
- σχών*, 551
- σώψεσθαι*, ‘to remember,’ 994: ‘to preserve,’ 1257
- σωκῶ*, 119
- σώματα*, of one person, 1233
- σωτήρια* (*τὰ*), means of deliverance, 925
- σωτήριοι θεοί*, 281
- T**
- τὰ δέ*, as acc. of respect, 1071
- τὰ μὲν...τὰ δέ* (adverbial), 1271
- τὰ μητρός*, sense of, 261
- τὰ παρόντα* as acc. of respect, 215
- τὰ πολλὰ πνεύματα*, 564
- τά τινος*, in periphrasis, 92
- τάλας*, as epith. of misfortune, etc., 1179: with gen. of person, 1209
- τάλας*, ref. to guilt, 273
- τάνθένδε=τὰ ἐνθάδε*, 1307
- τάντεῦθεν*, 1339
- τάσσειν*, to dictate, 1495
- ταῦτα μὲν τοιαῦτα*, 696
- ταφεύς*, said of carrion birds, etc., 1488
- ταφή*, act of burying, 1210
- τε misplaced*, 249, 599
- τέθριππον*, mode of harnessing, 721
- τεκνολέτειρα*, the nightingale, 107
- τελεωθέν*, 1510
- τελουμένων*, 1344
- τελοῦσ' ἀραί*, the verb trans., 1419
- τελῶ* (fut.) and *τελέσω*, 1399
- τέοις* in Tragedy, 1091
- τέτηκα*, 283
- τῆκεν οἰμωγήν*, 123
- τηλικοῦτος*, fem., 614
- τητᾶσθαι*, 265
- τι*, adv., with *εἰ μή*, 31
 „ in *τούτων τι*, etc., 389
- τι ἀγγελίας*, 169
- τι μὴν οὖ;* 1280
- τι φῆς, τι φῆς*; 675
- τιθέναι νόμον*, 580
- τιθέσθαι*, εὐ, 1434
- τιθημι=τιθεμαι*, 1270
- τίκτειν* (fig.) *τι τινί*, to add, 235
- τίκτουσα*, ἡ, 342
- τιμωρεῖν* and *τιμωρεῖσθαι*, 349
- τις* added to *πολύς*, 217
 „ =*ἐκαστός τις*, 717
 „ euphemistic (*ἐπος τι*), 569
 „ for *δστις*, limit to the use of, 316, p. 208
 „ omitted, 697
 „ predicative (*τις οὗτος ἔρχεται*), 388
- τλῆναι* with partic., 943
- τμητός*, said of reins, 747
- τὸ τῶνδε=αἴδε*, 1203
- τοι*, dividing prep. from noun, 308: prefaces an explanation, 871: emphasises a word, 1445, 1469
- τοιαῦτα ἀλλα* (or *ἔτερα*), 337
- τοῖνδε* as the fem. form, 1133
- τολμᾶν*, ‘bring oneself’ to do a thing, 1051
- τὸν ἀεὶ*, supposed use of, 1075
- τοσόνδε* ἐς *ἥβης*, 14
- τότε...ἀλλοτε*, 739
- τοῦτ' ἐκεῖνο*, 1115
- τρέφω* and *τρέφομαι*, 13
- τρίβειν βίον*, 602
- τροφή*, ‘way of life,’ 1183
- τροχήλατος*, 49
- τυγχάνω*, without *ἄν*, 46
- τυμβεῖν χοάς*, 406
- τύπωμα*, 54
- τύχη ἀναγκαῖα*, 48
- τῷ νῦν λόγῳ*, 769
- Υ**
- ὑμεῖν*, *decantare*, 382
- ὑπαλ*, in trimeters, 711

ὑπάρχειν, of an assured advantage, 1340
 ὑπεκτέμπω, 1350
 ὑπεκτίθεσθαι, 297
 ὑπηρεοῦμαι (midd.), post-classical, 1306
 ὑποκλέπτεσθαι (pass.) εύνήν, 114
 ὑπολείπομαι, 'fail,' 91
 ὑπόστεγος δωμάτων, 1386
 ὑποστροφή, 725
 ὑπάρχειρ, 1092
 ὑφεμένος, with ref. to sails, 335

Φ

φαῖθων, epith. of Sun-god, 823
 φαίνειν, abs., 'to give light,' 1359
 φανῆναι ὀδόν (cogn. acc.), 1273
 φάτις, of an epithet given to one, 1213
 φέρε as=φέρ' εἰπέ, 236
 φερέγγυος, 942
 φέρειν εἰς θνητόν, 1347
 φέρειν=φέρεσθαι, 'win,' 692, 1088
 φέρεσθαι (midd.)='win,' 476: εὐσέβειαν,
 968: rarely=φέρειν, 'carry,' 476
 φέρεσθαι (pass.), of utterance, 101
 φεῦ with gen., 920
 φήμη, half-personified, 1066
 φθίνειν, of a waning evil, 1414: alleged
 trans. use of, p. 222
 φθόνος, the divine jealousy, 1466
 φίλος, sense of, 1146
 φίλτατα, τὰ, 1208
 Φοῖβος, art. with, 35
 φόνοι, of one deed, 11
 φράξειν, to act as guide, 1102
 φράσαι, almost redundant, 414
 φρονέν κακῶς, 345
 φρονέν τά τινος, 'to share his sentiments,'
 1048
 φυγγάνω, 132
 φύλοπις, sense of, 1072
 φύναι, of a natural law, 860
 φύσαι φρένας, 1463
 φυσᾶν αἷμα, 1385

Χ

χαίρειν μ' εἶπας, sense of, 1456
 χαλαργοὶ ἄμιλλαι, 861
 χαλκόπλακτος, 484
 χαρίζεσθαι θυμῷ, 331
 χάριν τίνειν τινί, 534
 χείρ, fighting-power, 998
 χειροῖν κράτη, 476
 χειρὸς σφαγαῖ, 37
 χερσὶν (λύμῃ βίον, 1195
 χλιδᾶι, ornaments, 452
 χλιδᾶν ἐπὶ τινὶ, 360
 χνόη, of a wheel, 717, 745
 χρῆν with inf. = apodosis of a conditional
 sentence, 529, 1505
 χρῆσις, 606
 χρύμπτειν, 721
 χρόνος, ὁ, one's term of life, 961
 χρόνος...δ πᾶς, 1253
 χρόνον καιρός, 1292
 χρυσόδετα ἔρκη, 837

Ψ

ψέγειν and λέγειν confused in MSS., 1423.

Ω

ών omitted (σὺν κέρδει, sc. δν), 61, 899
 ώς, double, 1341
 „, limiting (ώς...ἐν λόγῳ), 761: added
 to partic. (λέγω νιν ώς παρόντα), 882
 „, (or ὅπως) after a verb of fearing,
 1309
 „, (*utinam*) with optat., 126
 „, ἐτητύμως, 1452
 „, ἡπίως, sense of, 1439
 „, ὥφελον, 1131
 ώς, 'thus,' Attic use of, 65
 ώστε with inf., after πάρεστιν, 1454
 ώστε οὐ with infinitive, 780, p. 217
 „, omitted (δοκεῖν ἔμοι), 410, 1088
 ω̄ with adj. in nom., ἔγω being under-
 stood, 934
 ω̄ χαῖρε, 666

II. ENGLISH.

▲

- acc. after phrase equiv. to trans. verb,
 123, 556, 710
 „, in appos. with sentence, 130
 „, irregularly substituted for dat. (*ὕπεστι μοι...κλύνουσαν*), 479
 „, objective, ref. to subject of dependent verb (*οἴδα τοῦτον θοτις ἔστι*), 332, 1101
 „, of object, at beginning of sentence, resumed by a pron., 1366
 „, of object, omitted, 561
 „, of pers. pron., referring to subject of verb (*ἐπαυχῶ ἐμὲ λάμψεν*), 65
 „, of place, after verb of sending, 1349
 „, of respect, 215
 „, of subject and acc. of object with same inf., causing ambiguity, 957
 „, second, defining the part (*δύ...σχιζονται κάρα*), 99, 147
 „, with inf., where dat. could stand, 366, 962
 „, with *ἥραρον*, 147
 „, with *διπλίζεσθαι*, 995
 „, with *ὑποκλέπτεσθαι* (pass.), etc., 114
 ‘Achaean,’ senses of, 701
 active sense of verbal adj. (*χαλκόπλακτος*), 484
 adj. as epithet of compound phrase (*νεῖκος ἀνδρῶν ξύραιμον*), 492, 785, 1177, 1290, 1374, 1390
 „, instead of proper name in genit. (*Δητφά κόρη*), 570
 „, irregularly placed (*τὸν ἐμὸν πατέρα ἄθλιον*), 133, 1144
 adj. neut. pl. as adv., 164
 „, with kindred adv. (*δεινὰν δεινῶς*), 198
 adv. placed after art. and partic., 792
 „, (*ῳδε*) with *εἶπαι*, 573
 Aegisthus, children of, 589
 „, the Aeschylean, p. xxiv
 Aenianes, 706
Aethiopis, the epic, p. xiv
 Agamemnon, in the *Iliad*, p. ix
 Agamemnon’s daughters, 158
 „, death, Argive tradition as to its date, 281: his tomb, 893
 Alcmaeon, 846
 Alfieri, *Oreste* of, p. lxii
 alliteration, 210
 ambiguity, in form only (*οὐδέν σε δεῖ κρύπτεω με*), 957
 Amphiaraüs, story of, 836: cult of, 841: avenged by his son, 846
 anachronisms, 49, 701
 anapaests, ‘free’ (or ‘melic’), 86
 „, inserted among trimeters, 1160
 antecedent (acc.) understood before relat. pron., 809: (gen.) 1059: (dat.) 1123
 „, drawn into case of relative (*δύ...Ὀρέσταν*) 163, 206: suppressed, 653
 antithesis between pronouns, not verbs, 338
 aor., combined with historic pres., 32, 99
 „, gnomic, combined with pres., 26
 „, inf., force of, 285, 631

aor., ref. to future, without *ἀντί*, p. 211

,, 'ingressive,' 1299

,, =our present tense, 668

,, partic. with *ἔχω*, 590

,, where impf. might be expected,
1145

apodosis of optat. and *ἄντι*, with *εἰλ* and aor.

indic. in protasis, 797

Apollo archégetēs, 83

,, commissions Orestes, p. xiv

,, Λύκειος, 6: his altar in front of
the house, 634: *προστατήριος*, 637:
the Purifier, p. xiii

Ares, sacrifice to, 1423

Aristeas, story of, 62

Argos, 4: and Mycenae, 1459

Art, Greek, reflects the story as told by
Stesichorus, p. xv: by Aesch. and
Soph., lxiv

Artemis, temple and precinct of at Aulis,
564, 566: invoked, 626, 1239

article, as 1st syll. of 3rd foot in a tri-
meter, 282

,, ironical (*τὸ δευτέρῳ*), 376

,, =our possessive pron., 302

,, peculiar force of (*τὸν ἀνθρώπουν οὗτον*),
167

,, single instead of double with par-
ticiples (*ὁ λέγων καὶ κλύων*), 991

,, with the second only of two infinitives, 265

'aside,' an, of an actor, 1174

aspiration of an elided word, though the
next word belongs to another speaker,
1502

Athenian *εὐκοσμία*, 872

Atilius, translates this play, p. lviii

augment, syllabic, omitted in *ῥῆσεις*, 715

Aulis, 564

axe, the murderous, personified, 484

B

Barca, 702

blood-guilt, atonements for, p. xiii

'breath' of dreams, 480

burning of the dead, 1140

burnt-offerings at a grave, 405

C

caesura purposely omitted in third foot,
530, 542: omitted in both third and
fourth foot, 39, 330

Cassandra, 193

chariot-races at Delphi, 683

chin, touched in supplication, 1208

Choephoroi, the, analysed, p. xxv: dis-
cussed, p. xxix: fitness of the title,
p. xxxii

Chorus, and an actor, a verse rarely
divided between, 1322: repre-
sent the people of Mycenae,
251: sympathise with the ven-
geance, 1413

,, comment by, in three verses
instead of the more usual two,
1173

Chrysothemis, 158, 326

Cirrha, 180

clauses, triad of, 363

Clytaemnestra, the Aeschylean, p. xxiv :
compared with the Sophoclean, p.
xliii

compound verb after simple (*ἴδω...εἰσίδω*),
267, 923

co-ordinated clauses, of which one is the
more emphatic, 177

course, length of for chariots, 726

cretic at end of trimeter, preceded by *εἰ*
γάρ, 376: by *τῷ τοῦτῷ*, 409

Crisa, 180

criticism of the poet, supposed, on some
other play, 1289

Cyclic epics, p. xii

Cypria, the, p. xii

Cyrenaica, 702

D

date of this play, p. lvi

dative, causal, 255, 429, 549

,, ethic, 226, 272, 357, 495, 761, 1067
,, irregularly followed by acc. (*ὑπεστη-*
μοι...κλύονται), 479

,, of place, 174, 313, 747, 1331

,, of relation (*τέθνηκ' ἐγώ σοι*), 1152

,, temporal, 193

- dative with δέχομαι, 443
 Dawes, R., his theory about ὅπως, 956
 dead, offerings to the, 405, 452, 894 ff.
 ,, the, destroy the living, 808, 1163
 deliberative subjunct., negative form of
 (τί μὴ δρᾶσω), 1276
 Delphi, influence of, p. xii
 deodands, 484
 Didymus, traces of, p. lxix
 Doric *versus* Attic forms, 90, 134, 236
 dual, 1st pers. (Λέλειμμεθον), 950
 ,, noun (rarely plur.) with ἄμφω, etc.,
 370
 ,, of partic., fem. forms of, 980
 fem. forms of dual partic., 980
 feminine gender, where the general masc.
 might be expected, 100, 885, 1182
 'final' clause (‘object’ clause, 956
 foot-races, order of, 686, p. 213
 fut. indic. combined with οὐ μὴ and aor.,
 42
 ,, „ in protasis, with optat. in
 apodosis, 582
 ,, „ λέξω, = ‘I must tell thee,’ 560
 ,, „ with εἰ, expressing a matter of
 grief, etc., 1210
 ,, „ with εἰ, sense of, 1044
 ,, partic. with art., 1197

E

- eccyclema, 1465
 Electra, first mention of, p. xix: why the
 play bears her name, p. xxxii
 ,, treated like a slave, 190: sup-
 posed age of, 962
Electra of Euripides, the, p. xlvi: how
 related to the Sophoclean, p. lii
 elision before ἀν in 5th foot of trimeter,
 413
 ,, of δὲ at end of verse, 1017
 ,, of ε in 3rd pers. sing., before ἀν
 (ἀλάνθαν' ἀν), 914
 ,, of a word at the end of a speech,
 p. 226
 ellipse of verb after ἀν, 365: after μηδέν,
 369: in οὐκ ἀψόρρον; 1430: after ὡς
 (final), 1434: in οὐκ, ἀλλά, 1453
 emphatic position of word, 957, 1507
 enclitic pron. in a place of emphasis,
 1213
 ,, *versus* accented pers. pron., 603,
 612, 1148, 1187, 1318
 Epic story of Orestes, p. x
 Erigone, daughter of Aegisthus, 589
 Erinyes, θεῶν παῖδες, 112: their functions,
 114: called κύνες, 1388
 Eriphylè betrays Amphiaraüs, 836: in
 Greek art, 837 f.
 Euripus, currents in the, 564

F

- farewell, taken of the dead, 1471
 feast after a sacrifice, 284

G

- genitive absol., neut. pl. of partic., 1344
 ,, after ἵνα, 936
 ,, after verb of speaking or asking,
 317
 ,, after verbal adj. (=acc. with tr.
 verb), 851
 ,, causal (<θράσους οὐκ ἀλύξεις), 626,
 1096
 ,, defining, of material or quality,
 19, 758: combined with a second
 gen., 681 f., 857 ff.
 ,, denoting the quarter whence a
 sound comes, 78
 ,, local (ἐσχάτης πυρᾶς), 900
 ,, objective (θεῶν εὐχαῖ), 1097,
 1154
 ,, of person, after τάλας, 1209
 ,, of place whence (δόμων φέρειν),
 324
 ,, of time within which, 478, 817
 ,, partitive, 199, 653, 759, 1485
 ,, possessive (πατρὸς λουτρά), 84
 ,, with μανθάνειν, 565
 gods of the nether world, guardians of
 things buried in the ground, 438
 gold, found at Mycenae, 9

H

- Hades as an avenger, 183
 hair offered at a tomb, 52
 ,, „ to the dead, 449
 head, guilt symbolically laid on the, 445

hearth, oath by the, 881
 Helios, attributes of, 424
 hendiadys, 36
 Heraeum, the Argive, 8
 herald proclaims victor, 693
 Hermes $\chi\theta\beta\gamma\iota\sigma$, III: $\pi\omega\mu\tau\alpha\iota\sigma$ and $\delta\iota$.
 $\lambda\iota\sigma$, 1396

Herodotus, stories in, 62
 heroes, size and strength of the, 758
 Hesiod's version followed, 539
 Hestia, libations to, 269
 hiatus after $\alpha\iota\alpha\iota$, 136, 1404: before $\alpha\iota$, 195
 Hippodameia, 505
 hippodrome at Delphi, 699: length of course in, 726
 historic pres. ($\delta\iota\delta\lambda\lambda\nu\tau\alpha$), 679
 Homer, reminiscences of, 134, 169, 705, 712, 721, 748

Horae, daughters of Themis, 1064

horse, similes from the, 25

horses of Thessaly, 703

hyperbaton, where a word belonging to each of two clauses stands in the second clause ($\eta\delta\iota\delta\iota\sigma\; o\bar{u}\delta\dot{\epsilon}\;\mu\eta\tau\rho\delta\;\delta\upsilon\sigma\chi\epsilon\eta\varsigma$), 929

I

iambic verse, resolved feet in, p. lvii

imperf. in narrative, p. 213

, without $\delta\iota\iota$, cannot have a conditional sense, unless the protasis indicates such a sense, 914

Inachus, 5

infin. act., instead of pass. ($\delta\xi\iota\sigma\;\theta\alpha\mu\delta\sigma\alpha\iota$), 393
 , after $\mu\alpha\kappa\rho\delta$, etc., 1030
 , as imperat., 9
 , epexegetic, 220, 543, 797, 1277
 , in relative clause of or. obliqua, 422
 , with art., instead of simple inf., 1030

, without $\ddot{\omega}\sigma\tau\epsilon$, of aim or result, 1088
 interpolations, supposed, p. lxx

interval, long, between connected words, 579, 1349

Io, 5

Ionic 3rd plur. ($\delta\alpha\tau\alpha\iota\alpha\tau\alpha$), 211
 Iphigeneia, death of, 531

iteration of a word, rhetorical ($\pi\omega\theta\epsilon\iota$, $\pi\omega\theta\omega\pi\;\delta'\;\kappa.\tau.\lambda.$), 171, 221, 235, 459

J
 judges at the games, 709

L

lacunae in the text, p. lxix
 Laurentian MS., noteworthy points of in this play, p. lxviii
 laws, the divine, 1095
 lots, drawing of, 710
 Lycean Agora at Argos, 7
 lyric characteristics of the play, pp. lvii, lxxiii

M

Magnesia, 705
 mares *versus* horses, for racing, 705
 marriageable age for women, acc. to Plato, 962
 masc. plur., ref. to women, 156: used by a woman speaking of herself, 399, 1235
 , sing., in general statement (though the special ref. is to a woman), 145, 771

megaron, hearth in the, 269
 Menelaüs, children of, 539
 milk offered at a grave, 895
 Milton's translation of verses 624 f.
 Minyae, the, 705
 monthly sacrifices, 281
 mutilation of corpse by murderer, 445
 Mycenae, 9: p. xxv (n. 1)
 Mycenaean and Argives, 1459
 Myrtilus, 505, 508
 Myrtôan sea, the, 508

N

negative ($o\bar{u}$) following verb, 552
 negatives, two independent, combined, 336
 Nemesis, 792
 nets, imagery from, 1476

neut. adj., ref. to persons, 538, 972, 1507
 " " with partitive gen. of masc.
 subst. ($\tau\alpha\lambda\omega\pi\tau\alpha\tau\hat{\omega}\nu\lambda\delta\gamma\omega\nu$),
 1288
 Nicephorus Vasilakes on vv. 1505-7
 Niobe, 150
 nomin. after $\sigma\mu\omega\iota$, 788
 " with art., instead of voc., 634
Nostoi, the epic, p. xii

o

'object clause') ('final clause,' 956
 object unexpressed, 561, 1200, 1341
Odyssey, Orestes in the, p. x
 " reminiscences of, 95, 134, 193
 Oenomaüs, 505
 Olympia, temple of Zeus at, 505
 omen, accepting an, 668
 " of being reported dead, 59
 optat. and $\delta\nu$ in apodosis, with fut. indic.
 in protasis, 582
 " forms of 1st aor. in $\epsilon\iota$ and in $\alpha\iota$,
 801
 " in apodosis, with $\epsilon\iota$ and aor. indic.
 in protasis, 797
 " of indefinite frequency in past
 time, 1378
 " with $\delta\nu$, in prayer, 637: with $\delta\nu$
 and $\tau\iota\sigma$, in a request, 1103
 oratio obliqua, inf. in relat. clause of,
 422
 order of words, peculiar, 164, 283 f., 929,
 1349
Oresteia of Stesichorus, p. xv
 Orestes, age of, 13

P

Paeonius, the sculptor, 505
 palm, sacred to Apollo, 687
 parenthesis, 352
 Parodos, in form of *κομμός*, 121
 paroemiacs, 88
 partic., added adverbially to another
 partic., 653
 participle expressing the leading idea, 169,
 310, 551
 " fut., with art., 1197

participle irregularly placed after noun
 with art., 183, 283, 695
 " neut. pl. in gen. absol., 1344
 pause, excusing a peculiar rhythm, 1361
 Pelopidae, crimes of, 10
 Pelops conquers Oenomaüs, 505
 perf., emphatic, senses of, 64, 783, 1338
 pers., 2nd, where 3rd might be expected,
 1356
 Phanoteus, 45
 Phthiotis, Achaeans of, 701
 Pindar's 11th *Pythian*, p. xxii
 plur. neut., as adv., 164
 " poetical, 68, 146, 203, 206, 346,
 395, 498, 573, 594, 803, 832, 1068,
 1163, 1419, 1462
 position of word, emphatic, 957, 1507
 positive evolved from negative, 72, 467,
 650
 possessive instead of pers. pron. in dat.
 ($\epsilon\iota\lambda\delta\gamma\omega\sigma\tau\omega\sigma\delta\iota\mu\eta\tau\eta$), 314
 " pron. = object. gen. ($\delta\sigma\delta\theta\sigma\delta$), 343
 predicative adj. in acc. ($\omega\kappa\epsilon\mu\omega\tau\rho\tau\omega\lambda\delta\gamma\epsilon\iota\sigma$), 397, 447, 1260
 prep. placed after its case, 14
 " pleonastic ($\xi\iota\gamma\epsilon\mu\omega\sigma\tau\omega\tau\omega\iota\epsilon\iota\sigma$, etc.),
 610
 pres., historic, with aor., 32, 99
 " inf. (instead of fut.) with *εικός*, etc.,
 1026
 proclamation of victor in games, 693
 prodelision ($\eta'\mu\epsilon$), 1182
 proleptic use of adj., 68, 162, 242, 741,
 1084
 pron., masc., with fem. anteced., 209
 " pers., enclitic *versus* accented, 603,
 612
 " pers., in acc., with inf., referring
 to subject of principal verb ($\delta\omega\kappa\mu\epsilon\tau\omega\lambda\delta\gamma\epsilon\iota\sigma$), 471
 " pers. instead of reflexive ($\epsilon\mu\epsilon$ for
 $\epsilon\mu\alpha\tau\eta\tau\eta$), 363, 461
 " plur. masc., where an act implies
 the agents, 239
 " redundant, resuming a previous
 acc., 1366
 " referring to a person or thing im-
 plied in the context, 269, 296, 963

pron., relat., at end of verse, 873
 „ repeated, with sarcastic force (*ὑπέρ*
 ...*ὑπάντη*), 1332
 proper name placed at end of clause
 ('Ορέστας), 163
 protases, two, not co-ordinate, 582
 protasis of *εἰ* and aor. indic., with optat.
 and *ἄν* in apodosis, 797
 purification from blood, p. xiii
 Pylades, 16
 Pythagoras, a story of, 62
 Pythian games, 49: contests at, 684:
 prize at, 687: hippodrome at, 699

Q

quasi-caesura, 33

R

recognition, process of the, 1176: tokens
 used in the, 1222
 redundant *τῆλε* after *ὦδε*, 1302
 reins passed round driver's body, 747
 relat. clause, defining *διλθαῖς*, etc., 160
 „ „ verb of (*εἴη*), understood,
 257
 „ pron., attracted into case of ante-
 cedent, 690, 1128
 „ „ sing., with plur. ante-
 cedent, 1506
 repetition of *ἀλλά*, 140: of other words,
 163, 1338
 resolved feet in iambic verse, p. lvii
 ribands, etc., laid on a grave, 452

S

sailing, metaphor from, 335
 Sala della Biga at the Vatican, 747
 Salmoxis, story of, 62
 saluting a shrine, 1374
 sceptre of Agamemnon, 420
 scholia, noteworthy points in the, p. lxix
 simple verb and compound (*ἰδω...εἰστιδω*),
 267
 Stesichorus, p. xv
 Strophius, 45, 1111
 subject, change of, 445

subjunctive after *θέλεις*, 80
 „ corrupted to optat., 57
 „ deliber., negative form of (*τί*
μὴ δράσω;), 1276
 „ pres., deliberative, 766
 Sun, the, abhors impurity, 86: dreams
 told to, 424
 superlative instead of positive, 201
 Synesius, a hymn of, 88
 synonym used, instead of repeating a
 word, 986
 synonymous verbs with contrasted pro-
 nouns, 338

T

technical terms poetically used (*πράκτωρ*,
εὐθυνός), 953
 Tempè, laurel brought from, 687
 Themis Urania, 1064
 Thessalian horses, 703
 tmesis (of *ἔν*), 713: (of *σύν*), 746: (of
κατά), 1067
 torrent, image from a, 851
 trace-horses, 721
 triad of clauses, Sophoclean, 363
 tribrach in 2nd foot, where the 3rd has
 no caesura, 1264: in 3rd foot, formed
 by one word, 1361

U

urn, cinerary, various terms for, 54: pre-
 paration of, for interment, 1401
 utterance, hailed as well-omened, 668

V

verb compounded with a noun similar in
 sense to the noun which it governs
 (*οἰκονομῶ θαλάμους*), 190, 280
 „ ellipse of, after *ἄν*, 365: after *μηδέν*,
 369
 verbal in *τέος*, impers. neut. plur., 340
 verbs, synonymous, with contrasted pro-
 nouns, 338
 vocative of *νέμεσις*, etc., 792
 'voice' apostrophised, 1225
 Voltaire, *Oreste* of, p. lix

W

- white horses, 706
 'winds, casting to the,' 435
 wolf, the, and Apollo, p. 206
 women, Athenian, seclusion of, 518, 911,
 ¹²⁴¹
 ,, marriageable age for, acc. to Plato, 962

Y

- yoke-horses in a *τέθριππον*, 721
 zeugma (*πνοαις ή κόνει κρύψον*), 435
 Zeus governs the seasons, 149

Z

X
 Xanthus, a lyric poet, p. xx