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COMMENTARY AND TRANSLATION
IN ENGLISH PROSE

VOLUME 3: THE ANTIGONE

SOPHOCLES
EDITED BY RICHARD
CLAVERHOUSE JEBB



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

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SOPHOCLES

THE PLAYS AND FRAGMENTS

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

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PREFACE.

THE *Antigone*, one of the earliest of its author's extant plays,—the *Ajax* alone having a rival claim in this respect,—belongs by time, as by spirit, to the very centre of the age of Pericles. At the probable date of its composition, the Parthenon was slowly rising on the Acropolis, but was still some years from completion; Pheidias, a few years older than Sophocles, and then about sixty, was in the zenith of his powers. The traditional, and best, reading of a verse in the ode to Dionysus (v. 1119) suggests the fresh interest in Southern Italy which Athenians had lately acquired by the foundation of Thurii¹, and recalls the days, then recent, when one of the new colonists, Herodotus, had been in the society of Sophocles. The figure of Antigone, as drawn by the poet, bears the genuine impress of this glorious moment in the life of Athens. It is not without reason that moderns have recognised that figure as the noblest, and the most profoundly tender, embodiment of woman's heroism which ancient literature can show; but it is also distinctively a work of Greek art at the highest. It is marked by the singleness of motive, and the

¹ In his able work, *The Age of Pericles* (vol. II. p. 132), Mr Watkiss Lloyd makes an interesting remark with reference to the *Antigone*. Thurii stood near the old site of Sybaris. Têlys was despot of Sybaris when it was destroyed by Croton (*circ.* 510 B.C.). Shortly before that event, he had put some Crotoniat envoys to death, and exposed their unburied bodies before the walls, according to the historian Phylarchus (*circ.* 220 B.C.) in Athen. p. 521 D. Callias, the soothsayer of Têlys, afterwards forsook him,—alarmed by the omens (Her. 5. 44). This story may well have been brought into notoriety at Athens by the keen interest felt just then in Thurii. Creon's part would thus suggest a striking reminiscence.

self-restraint, which belonged to such art; it deserves to be studied sympathetically, and as a whole; for there could be no better example of ideal beauty attained by truth to human nature.

Such a study of the play, as a work of art, stands here in a more than usually intimate relation with that study of language and of detail which it is the secondary office of an interpreter to assist. The poetical texture of the work is, even for Sophocles, remarkably close and fine; it is singularly rich in delicate traits which might easily escape our observation, but which are nevertheless of vital consequence to a just appreciation of the drama in larger aspects. The *Antigone* is thus a peculiarly exacting subject for a commentator. In estimating the shortcomings of an attempt to illustrate it, it may at least be hoped that the critic will not altogether forget the difficulties of the task.

A reference to the works chiefly consulted will be found at p. liv. The editor has been indebted to Mr W. F. R. Shilleto, formerly Scholar of Christ's College, for his valuable assistance in reading the proof-sheets; and must also renew his acknowledgments to the staff of the Cambridge University Press.

The *Philoctetes* will form the next volume of this edition, and will, it is hoped, appear in 1889.

R. C. JEBB.

THE COLLEGE, GLASGOW.

January, 1888.

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INTRODUCTION.

§ I. THE *Oedipus Tyrannus* is concerned with the fall of the Theban king; the *Coloneus*, with the close of his life; and the *Antigone*, with a later episode in the fortunes of his children. But the order of composition was, *Antigone*, *Tyrannus*, *Coloneus*; and the first was separated from the last by perhaps more than thirty years of the poet's life. The priority of the *Antigone* admits of a probable explanation, which is not without interest. There is some ground for thinking that the subject—though not the treatment—was suggested by Aeschylus.

The sisters Antigone and Ismene are not mentioned by Homer, Hesiod, or Pindar¹. Antigone's heroism presupposes a legend that burial had been refused to Polyneices. Pindar knows nothing of such a refusal. He speaks of the seven funeral-pyres provided at Thebes for the seven divisions of the Argive army². Similarly Pausanias records a Theban legend that the corpse of Polyneices was burned on the same pyre with that of Eteocles, and that the very flames refused to mingle³. The refusal of burial was evidently an Attic addition to the story.

¹ Salustius, in his Argument to this play (p. 5), notices that the fortunes of the sisters were differently related by other writers. Mimnermus (*c.* 620 B.C.) spoke of Ismene having been slain at Thebes by Tydeus, one of the Argive chiefs. Ion of Chios (*c.* 450 B.C.) said that both sisters were burned in the Theban temple of Hera by Laodamas, son of Eteocles, when Thebes was taken in the later war of the Epigoni. Here, then, we have an Ionic contemporary of Sophocles who did not know the legend of Antigone's deed,—another indication that the legend was of Attic growth.

² Pind. *Ol.* 6. 15; *Nem.* 9. 24.

³ Paus. 9. 18. 3.

It served to contrast Theban vindictiveness with Athenian humanity; for it was Theseus who ultimately buried the Argives at Eleusis. If Creon's edict, then, was an Attic invention, it may be conjectured that Antigone's resolve to defy the edict was also the conception of an Attic poet. Aeschylus is the earliest author who refers to the edict against burial, and he is also the first who tells of Antigone's resolve. His Theban trilogy consisted of the *Laius*, the *Oedipus*, and the *Seven against Thebes*¹. At the end of the last play a herald proclaims an edict just published by the Council of Thebes; sepulture shall be given to Eteocles, but denied to Polyneices. Antigone at once declares her resolve; she will bury Polyneices. The Theban maidens who form the Chorus are divided. One half of their number goes to attend the funeral of Eteocles; the other half accompanies Antigone to her task. There the play ends.

The Aes-
chylean
situation—
contrast
with the
Sopho-
clean.

§ 2. The situation, as it is thus left by the *Seven against Thebes*, is essentially different from that in the play of Sophocles. The Antigone of Aeschylus is not isolated in her action, but is escorted by a band of maidens who publicly avow their sympathy. Though the herald enters a formal protest, and hints that the rulers are likely to be 'severe,' yet he does not say that death is to be the price of disobedience, nor, indeed, does he specify any penalty. The Chorus represents average civic opinion; and one half of the Chorus openly defies the decree. A plot which began thus could scarcely end in the Council taking the heroine's life. It rather foreshadows a final solution which shall be favourable to her; and we might surmise that, in loosing the knot, Aeschylus would have resorted to a divine mandate or intervention. But the Antigone of Sophocles stands alone; the penalty of a dreadful death is definitely set before her; and, whatever the Thebans may think of Creon's edict, no one dares to utter a word of disapproval. Taking the two primary facts—the veto, and Antigone's resolve—Sophocles has worked in a manner which is characteristically his own.

¹ With regard to this trilogy, see Introd. to the *Oedipus Tyrannus*, p. xvi (2nd ed.).

§ 3. Let us first trace the outline of the action.

Analysis of
the play.

The scene is laid before the palace of Creon,—once that of Oedipus,—at Thebes. The city has just been delivered from a great peril. It had been besieged by an Argive army, the allies of the exile Polyneices, whom his brother Eteocles had driven out of Thebes, that he himself might be sole king. But on the day before that with which the play begins, the two brothers had slain each other in single fight. Besides Polyneices, six other leaders of the besiegers had been killed by as many Theban chiefs. Thus deprived of its commanders, the besieging host had fled, panic-stricken, in the night.

I. Prologue: 1—99.

It is the moment of dawn. Antigone has asked her sister Ismene to come forth with her from the house, in order that they may converse alone. Creon, their uncle, is now king. He has put forth an edict,—that Eteocles, the champion of Thebes, shall be honourably buried; but the body of Polyneices, the country's foe, shall be left on the plain outside the walls of Thebes, for dogs and birds to mangle at their will. If any citizen dares to disobey, he shall be stoned to death. Antigone tells her sister that she is resolved to defy this edict, and to bury their brother Polyneices. Ismene vainly seeks to dissuade her; and Antigone goes forth, alone, to do the deed.

The Chorus of fifteen Theban elders now enters. Creon has summoned them to meet him,—they do not yet know wherefore. They greet the rising sun, and, in a splendid ode, describe the danger from which Thebes has been saved. The dramatic effect of the ode is to make us feel how grievous, from a Theban point of view, had been the act of Polyneices.

Parodos: 100—161.

Creon comes forth. Declaring his resolve that patriotism and treason shall never miss their due rewards, he acquaints the Chorus with the purport of his edict,—that Eteocles shall be honoured, and Polyneices dishonoured. The elders receive the decision with unquestioning respect; though their words are more suggestive of acquiescence than of approval.

II. First episode: 162—331.

A guard arrives, with the startling news that unknown hands have already paid burial-rites to Polyneices, by the symbolical act of sprinkling dust on the corpse. Creon dismisses the man with threats of a terrible death, which the other guards shall

share, if they fail to discover the men who have thus broken the edict.

First stasimon : 332—375. Anapaests, 376—383. The choral ode which follows is a beautiful treatment of a theme which this mysterious deed suggests,—human inventiveness,—its audacity and its almost infinite resource, save for the limits set by fate. As these strains cease, anapaests spoken by the leader of the Chorus express sudden amazement and pain.—Antigone, the royal maiden, the niece of the king, is led in, a prisoner in the hands of the guard.

III. Second episode: 384—581. Questioned by Creon, Antigone replies that she knew the edict, but nevertheless paid funeral-rites to her brother because she held that no human law could supersede the higher law of the gods. She is ready to die.

Creon, still more incensed by her demeanour, vows that she shall indeed perish by a shameful death. He suspects Ismene also; and she is presently brought in. Agonised by grief for her sister's impending doom, Ismene entreats that she may be considered as sharing the responsibility of the deed; she wishes to die with her sister. Antigone firmly and even sternly, though not bitterly, rejects this claim, which 'justice will not allow'; the deed has been hers only. Ismene vainly seeks to move Creon; he is not touched by her despair, or by the thought—to which Ismene also appeals—that his son Haemon is betrothed to Antigone. He orders that both sisters shall be taken into the house, and closely guarded; for his present purpose is that both shall die.

Second stasimon: 582—625. Anapaests, 626—630. Moved by the sentence which has just been passed, the Chorus speaks of the destiny which has pursued the royal line of Thebes: 'When a house hath once been shaken from heaven, there the curse fails nevermore.' The sisters were the last hope of the race; and now they too must perish. The ode closes with a strain of general reflection on the power of Zeus and the impotence of human self-will. There is no conscious reference to Creon; but, for the spectators, the words are suggestive and ominous.

IV. Third episode: 631—780. Haemon enters. He has come to plead with his father for the life of his betrothed Antigone. This scene is one of the finest in the play. A lesser dramatist would have been apt to

depict Haemon as passionately agitated. The Haemon of Sophocles maintains an entire calm and self-control so long as a ray of hope remains ; his pleading is faultless in tone and in tact ; he knows Creon, and he does not intercede with him as a lover for his betrothed ; he speaks as a son solicitous for his father's reputation, and as a subject concerned for the authority of his king ; he keeps his temper under stinging taunts ; it is only when Creon is found to be inexorable that the pent-up fire at last flashes out. Then, when Haemon rushes forth,—resolved, as his latest words hint, not to survive his beloved,—he leaves with the spectators a profound sense of the supreme effort which he has made in a cause dearer to him than life, and has made without success.

Haemon having quitted the scene, Creon announces, in reply to a question of the Chorus, the mode of death which he designs for Antigone. As for Ismene, he will spare her; her entire innocence has been proved, to his calmer thoughts, by the words which passed between the sisters in his presence. Antigone is to be immured in a sepulchral chamber,—one of the rock-tombs in the low hills that fringe the plain of Thebes,—and there she is to be left, with only the formal dole of food which religion prescribes, in order to avert the pollution which the State would otherwise incur through the infliction of death by starvation.

A choral song celebrates the power of Love,—as seen in Third stasimon: 781—800. Haemon, who has not feared to confront a father's anger in Anapaests, 801—805. pleading for one who had broken the law. While implying that Haemon has acted amiss, the ode also palliates his action by suggesting that the deity who swayed him is irresistible. At the same time this reference to Haemon's passion serves to deepen the pathos of Antigone's fate.

She is now brought out of the house by Creon's servants, V. Fourth episode: 806—943. who are to conduct her to her living tomb. At that sight, the Theban elders cry that pity constrains them, even as love constrained Haemon, to deplore the sentence. Antigone speaks to them of her fate, and they answer not unkindly ; yet they say plainly that the blame for her doom rests with herself alone ; the king could not grant impunity to a breach of his edict. Creon enters, and reproves the guards for their delay. In her

latest words, Antigone expresses her confidence in the love which awaits her beyond the grave; and also the trouble which overclouds her trust in the gods, who knew her deed, and yet have permitted her to suffer this doom. Then she is led forth, and is seen no more.

Fourth
stasimon:
944—987.

VI. Fifth
episode:
988—
1114.

The rocky tomb to which she is passing suggests the theme of a choral ode, commemorating three other sufferers of a cruel imprisonment,—Danaë, Lycurgus, and Cleopatra.

As the choral strains cease, the blind and aged prophet Teiresias is led in by a boy. He comes with an urgent warning for the king. The gods are wroth with Thebes; they will no longer give their prophet any sign by the voice of birds, or through the omens of sacrifice. The king is himself the cause, by his edict. Carrion-creatures have defiled the altars of Thebes with the taint of the unburied dead. Let burial-rites be at once paid to Polyneices. He speaks for Creon's own good.

Here we pause for a moment to answer a question which naturally occurs to the modern reader. Why is Polyneices said to be still unburied? Has not Antigone already, rendered burial-rites to him; is it not precisely for that action that she is dying? Antigone had, indeed, given symbolical sepulture to Polyneices by sprinkling dust upon the corpse, and pouring libations. The performance of that act discharged her personal duty towards the dead and the gods below; it also saved her dead brother from the dishonour (which would else have been a reproach to him in the other world) of having been neglected by his nearest kinsfolk on earth. But Antigone's act did not clear Creon. Creon's duty to the dead and to the gods below was still unperformed. So far as Creon was concerned, Polyneices was still unburied. And Creon's obligation could not be discharged, as Antigone's had been, merely by the symbolical act, which religion accepted only when a person was unavoidably hindered from performing regular rites. There was nothing to hinder Creon from performing such rites. These were still claimed from him. After Antigone's tribute had been rendered, birds and dogs had been busy with the corpse. Creon's duty to the dead and to the gods below was now also a duty

towards the polluted State, from which his impiety had alienated the gods above.

In reply to the friendly and earnest warning of Teiresias, Creon angrily accuses the seer of mercenary complicity in a disloyal plot; malcontent Thebans wish to gain a triumph over their king by frightening him into a surrender. Never will he grant burial-rites to Polyneices.

Teiresias, angered in his turn, then declares the penalty which the gods reserve for such obduracy. With the life of his own son shall Creon atone for his twofold sin,—the detention of the dead among the living, and the imprisonment of the living in the abode of the dead. The seer then departs.

Creon is deeply moved. In the course of long and eventful years he has learned a lesson which is present also to the minds of the Theban elders. The word of Teiresias has never failed to come true.

After a hurried consultation with the Chorus, Creon's resolve is taken. He will yield. He immediately starts, with his servants, for the upper part of the Theban plain, where the body of Polyneices is still lying,—not very far, it would seem, from the place of Antigone's prison.

At this point an objection might suggest itself to the spectator. Is there not something a little improbable in the celerity with which Creon,—hitherto inflexible,—is converted by the threats of a seer whom he has just been denouncing as a venal impostor? Granting that experience had attested the seer's infallibility when speaking in the name of the gods, has not Creon professed to believe that, in this instance, Teiresias is merely the mouthpiece of disloyal Thebans? The answer will be found by attentively observing the state of mind which, up to this point, has been portrayed in Creon. He has, indeed, been inflexible; he has even been vehement in asserting his inflexibility. But, under this vehemence, we have been permitted to see occasional glimpses of an uneasy conscience. One such glimpse is at vv. 889 f., where he protests that *his* hands are clean in regard to Antigone;—he had given her full warning, and he has not shed her blood,—‘but at any rate’ (*δ' οὖν*,—*i.e.*, wherever the guilt rests)—‘she shall die.’ Another such trait

occurs at v. 1040, where he says that he will not bury Polyneices, though the throne of Zeus in heaven should be defiled,—quickly adding, ‘for I know that no mortal can pollute the gods.’¹ It may further be remarked that a latent self-mistrust is suggested by the very violence of his rejoinder to the Chorus, when they venture, with timid respect, to hint the possibility that some divine agency may have been at work in the mysterious tribute paid to Polyneices (278 f.). A like remark applies to the fury which breaks out at moments in his interviews with Haemon and with Teiresias. The delicacy of the dramatic tact which forbids these touches to be obtrusive is such as Sophocles, alone of the Attic masters, knew how to use. But they suffice to indicate the secret trembling of the balance behind those protestations of an unconquerable resolve; the terrible prophecy of Teiresias only turns the scale.

Hypor-
chème:
(taking the
place of
the fifth
stasimon)

1115—
1154—

The Chorus is now gladdened by the hope that Creon’s repentance, late though it is, may avail to avert the doom threatened by Teiresias. This feeling is expressed in a short and joyous ode, which invokes the bright presence of Dionysus. May the joyous god come with healing virtue to his favourite Thebes! The substitution of this lively dance-song (‘hyporcheme’) for a choral ode of a graver cast here serves the same purpose of contrast as in the *Oedipus Tyrannus*, the *Ajax*, and the *Trachiniae*. The catastrophe is approaching².

VI. Exo-
dos: 1155
—1352.

A Messenger now enters,—one of the servants who had accompanied Creon to the plain. The words in which he briefly intimates the nature of his tidings (v. 1173) are overheard, within the house, by Eurydice, then in the act of going forth with offerings to Pallas; and she swoons. On recovering consciousness, she comes forth, and hears the full account from the Messenger. He says that, when they reached the plain, Creon’s first care was for the funeral rites due to Polyneices. After prayer to Pluto and Hecatè, the remains—lacerated by birds and dogs—were washed, and solemnly burned; a high funeral-mound was then raised on the spot. Creon and his followers then repaired to the tomb of Antigone. They found her already dead; she

¹ See note on v. 1044.

² See note on v. 1115.

had used her veil to hang herself. Haemon, in a frenzied state, was embracing her corpse. He drew his sword upon his father, who fled. Then, in a swift agony of remorse, the son slew himself.

Having heard this news, Eurydicè silently retires into the house.

She has hardly withdrawn, when Creon enters, with attendants, carrying Haemon's shrouded corpse¹ upon a bier. He bewails his own folly as the cause of his son's death. Amid his laments, a Messenger from the house announces that Eurydicè has stabbed herself at the household altar, with imprecations on the husband. Wholly desolate and wretched, Creon prays for death; nor has the Chorus any gentler comfort for him than the stern precept of resignation,—‘Pray thou no more; mortals have no escape from destined woe.’ As he is conducted into the house, the closing words of the drama are spoken by the leader of the Chorus: ‘Wisdom is the supreme part of happiness, and reverence towards the gods must be inviolate. Great words of prideful men are ever punished with great blows, and in old age teach the chastened to be wise.’

§ 4. This sketch may serve to illustrate the powerful unity ^{Unity of} motive of the play. The issue defined in the opening scene,—the conflict of divine with human law,—remains the central interest throughout. The action, so simple in plan, is varied by masterly character-drawing, both in the two principal figures, and in those lesser persons who contribute gradations of light and shade to the picture. There is no halting in the march of the drama; at each successive step we become more and more keenly interested to see how this great conflict is to end; and when the tragic climax is reached, it is worthy of such a progress. It would not, however, be warrantable to describe the construction of the play ^{The mode of the} cata-strophe. No one who seeks fully to comprehend and enjoy this great work of art can be content to ignore certain questions which are suggested by one part of it,—the part from v. 998 to 1243, which introduces and develops the catastrophe.

¹ i.e., an effigy. The deuteragonist, who had acted Haemon, had been on the stage, as Messenger, up to v. 1256, and had still to come on as Second Messenger at v. 1278.

Teiresias, as we saw, came with the benevolent purpose of warning Creon that he must bury Polyneices. Creon was stubborn, and Teiresias then said that the gods would punish him. Haemon would die, because his father had been guilty of two sins,—burying Antigone alive¹, and dishonouring the corpse of Polyneices. This prophecy assumed that Creon would remain obdurate. But, in the event, he immediately yielded; he buried Polyneices, and attempted, though too late, to release Antigone. Now suppose that he had been in time to save Antigone. He would then have cancelled both his offences. And then, we must infer, the divine punishment predicted by Teiresias would have been averted; since the prediction does not rest on any statement that a specific term of grace had expired. Otherwise we should have to suppose that the seer did not know the true mind of the gods when he represented that Creon might still be saved by repentance (1025 ff.). But the dramatic function of Teiresias obviously requires us to assume that he was infallible whenever he spoke from ‘the signs of his art’; indeed, the play tells us that he was so (1094).

Everything depended, then, on Creon being in time to save Antigone. Only a very short interval can be imagined between the moment at which she is led away to her tomb and that at which Creon resolves to release her; in the play it is measured by 186 verses (928—1114). The Chorus puts Creon’s duties in the natural order; ‘free the maiden from her rocky chamber, and make a tomb for the unburied dead’ (1100); and Creon seems to feel that the release, as the more urgent task, ought to have precedence. Nevertheless, when he and his men arrive on the ground, his first care is given to Polyneices. After the rites have been performed, a high mound is raised. Only then does he proceed to Antigone’s prison,—and then it is too late. We are not given any reason for the burial being taken in hand before

¹. In his first, or friendly, speech to Creon (998—1032) Teiresias says not a word concerning Antigone. Possibly he may be conceived as thinking that the burial of Polyneices would imply, as a consequence, the release of Antigone; though it is obvious that, from Creon’s point of view, such an inference would be illogical: Antigone was punished because she had broken the edict; not because the burying of Polyneices was intrinsically wrong.

the release. The dramatic fault here has nothing to do with any estimate of the chances that Creon might actually have saved Antigone's life, if he had gone to her first. The poet might have chosen to imagine her as destroying herself immediately after she had been left alone in her cell. In any case, the margin for Creon must have been a narrow one. The dramatic fault is that, while we, the spectators, are anxious that Antigone should be saved, and while every moment is precious, we are left to conjecture why Creon should be spending so many of these moments in burial rites which could have been rendered equally well after Antigone had been rescued: nay, when the rites have been finished, he remains to build a mound. The source of pathos contained in the words 'too late' is available for Tragedy, but evidently there is one condition which must be observed. A fatal delay must not seem to be the result merely of negligence or of caprice. As Bellermann has justly said, modern drama has obeyed this rule with a heedfulness not always shown by the ancients. Shakespeare took care that there should be a good reason for the delay of Lorenzo to resuscitate Juliet; nor has Schiller, in the 'Death of Wallenstein', left it obscure why Octavio arrived only after Buttler's deed had been done. Euripides, on the other hand, is content that the prolixity of a Messenger's speech should detain Iocasta until the sons whom she longed to reconcile had killed each other.

§ 5. With regard to Creon's delay in the *Antigone*, I venture to suggest that the true explanation is a simple one. If it seems inadequate when tried by the gauge of modern drama, it will not do so (I think) to those who remember two characteristics of old Greek drama,—first, the great importance of the rhetorical element, more particularly as represented by the speeches of messengers; secondly, the occasional neglect of clearness, and even of consistency, in regard to matters which either precede the action of the drama ($\tauὰ \epsilon\xiω τῆς τραγῳδίας$), or, though belonging to the drama itself, occur off the stage. The speech of the first Messenger in the *Antigone* (1192—1243) relates the catastrophe with which the tragedy culminates. Its effect was therefore of the highest importance. Now, if this

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speech had first related the terrible scene in Antigone's tomb, and had then passed on to the quiet obsequies of Polyneices, its rhetorical impressiveness would have been destroyed. It was indispensable that the latter part of the recital should correspond with the climax of tragic interest. This, I believe, was the motive present to the poet's mind when, after indicating in the dialogue that the release was to precede the burial, he reversed that order in composing the Messenger's speech. He knew that his Athenian audience would be keenly susceptible to the oratorical quality of that speech, while they would be either inattentive, or very indulgent, to the defect in point of dramatic consistency. The result is a real blemish, though not a serious one; indeed, it may be said to compensate the modern reader for its existence by exemplifying some tendencies of the art which admitted it.

The question raised by the play.

§ 6. The simplicity of the plot is due,—as the foregoing sketch has shown,—to the clearness with which two principles are opposed to each other. Creon represents the duty of obeying the State's laws; Antigone, the duty of listening to the private conscience. The definiteness and the power with which the play puts the case on each side is a conclusive proof that the question had assumed a distinct shape before the poet's mind. It is the only instance in which a Greek play has for its central theme a practical problem of conduct, involving issues, moral and political, which might be discussed on similar grounds in any age and in any country of the world. Greek Tragedy, owing partly to the limitations which it placed on detail, was better suited than modern drama to raise such a question in a general form. The *Antigone*, indeed, raises the question in a form as nearly abstract as is compatible with the nature of drama. The case of Antigone is a thoroughly typical one for the private conscience, because the particular thing which she believes that she ought to do was, in itself, a thing which every Greek of that age recognised as a most sacred duty,—viz., to render burial rites to kinsfolk. This advantage was not devised by Sophocles; it came to him as part of the story which he was to dramatise; but it forms an additional reason for thinking that, when he dramatised that story in the precise

manner which he has chosen, he had a consciously dialectical purpose¹. Such a purpose was wholly consistent, in this instance, with the artist's first aim,—to produce a work of art. It is because Creon and Antigone are so human that the controversy which they represent becomes so vivid.

§ 7. But how did Sophocles intend us to view the result? What is the drift of the words at the end, which say that ^{the moral intended?} ‘wisdom is the supreme part of happiness’? If this wisdom, or prudence (*τὸ φρονεῖν*), means, generally, the observance of due limit, may not the suggested moral be that both the parties to the conflict were censurable? As Creon overstepped the due limit when, by his edict, he infringed the divine law, so Antigone also overstepped it when she defied the edict. The drama would thus be a conflict between two persons, each of whom defends an intrinsically sound principle, but defends it in a mistaken way; and both persons are therefore punished. This view, of which Boeckh is the chief representative, has found several supporters. Among them is Hegel:—‘In the view of the Eternal Justice, both were wrong, because they were one-sided; but at the same time both were right’.

Or does the poet rather intend us to feel that Antigone is wholly in the right,—*i.e.*, that nothing of which the human law-giver could complain in her was of a moment's account beside the supreme duty which she was fulfilling;—and that Creon was wholly in the wrong,—*i.e.*, that the intrinsically sound maxims of government on which he relies lose all validity when opposed to the higher law which he was breaking? If that was the poet's meaning, then the ‘wisdom’ taught by the issue

¹ This point might be illustrated by contrast with an able romance lately published, of which the title is borrowed from this play of Sophocles. ‘The New Antigone’ declined the sanction of marriage, because she had been educated by a father who had taught her to regard that institution as wrongful. Such a case was not well suited to do dramatically what the *Antigone* of Sophocles does,—to raise the question of human law against private conscience in a general form,—because the institution concerned claims to be more than a human ordinance, and because, on the other hand, the New Antigone's opinion was essentially an accident of perverted conscience. The author of the work was fully alive to this, and has said (*Spectator*, Nov. 5, 1887) that his choice of a title conveyed ‘a certain degree of irony.’

² *Religionsphilosophie*, II. 114.

of the drama means the sense which duly subordinates human to divine law,—teaching that, if the two come into conflict, human law must yield.

This question is one which cannot be put aside by merely suggesting that Sophocles had no didactic purpose at all, but left us to take whichever view we pleased. For, obviously, according as we adopt one or other of the views, our estimate of the play as a work of art must be vitally affected. The punishments meted out to Creon and Antigone respectively require us to consider the grounds on which they rest. A difference will be made, too, in our conception of Antigone's character, and therefore in our judgment as to the measure of skill with which the poet has portrayed her.

A careful study of the play itself will suffice (I think) to show that the second of the two views above mentioned is the true one. Sophocles has allowed Creon to put his case ably, and (in a measure from which an inferior artist might have shrunk) he has been content to make Antigone merely a nobly heroic woman, not a being exempt from human passion and human weakness; but none the less does he mean us to feel that, in this controversy, the right is wholly with her, and the wrong wholly with her judge.

The character of Creon's edict.

§ 8. In the first place it is necessary to appreciate the nature of Creon's edict against burying Polyneices. Some modern estimates of the play have seemed to assume that such refusal of sepulture, though a harsh measure, was yet one which the Greek usage of the poet's age recognised as fairly applicable to public enemies, and that, therefore, Creon's fault lay merely in the degree of his severity. It is true that the legends of the heroic age afford some instances in which a dead enemy is left unburied, as a special mark of abhorrence. This dishonour brands the exceptionally base crime of Aegisthus¹. Yet these same legends also show that, from a very early period, Hellenic feeling was shocked at the thought of carrying enmity beyond the grave, and withholding those rites on which the welfare of the departed spirit was believed to depend. The antiquity of

¹ Soph. *EI.* 1487 ff.

the maxim that, after a battle, the conquerors were bound to allow the vanquished to bury their dead, is proved by the fact that it was ascribed either to Theseus¹ or to Heracles². Achilles maltreated the dead Hector. Yet, even there, the *Iliad* expresses the Greek feeling by the beautiful and touching fable that the gods themselves miraculously preserved the corpse from all defacement and from all corruption, until at last the due obsequies were rendered to it in Troy³. The Atreidae refused burial to Ajax; but Odysseus successfully pleaded against the sentence, and Ajax was ultimately buried with all honour⁴. In giving that issue to his play, Sophocles was doing what the general feeling of his own age would strongly demand. Greeks of the fifth century B.C. observed the duty towards the dead even when warfare was bitterest, and when the foe was barbarian. The Athenians buried the Persians slain at Marathon, as the Persians buried the Lacedaemonians slain at Thermopylae. A notable exception may, indeed, be cited; but it is one of those exceptions which forcibly illustrate the rule. The Spartan Lysander omitted to bury the Athenians who fell at Aegospotami; and that omission was remembered, centuries later, as an indelible stigma upon his name⁵.

Thus the audience for which Sophocles composed the *Antigone* would regard Creon's edict as something very different from a measure of exceptional, but still legitimate, severity. They would regard it as a shocking breach of that common piety which even the most exasperated belligerents regularly respected.

§ 9. The next point to be considered is, In what sense, ^{The edict} and how far, does Creon, in this edict, represent the State? ^{in its political aspect.} He is the lawful king of Thebes. His royal power is conceived as having no definite limit. The words of the Chorus testify that he is acting within the letter of his right: 'thou hast power, I ween, to take what order thou wilt, both for the dead, and for all us who live' (211 f.). On the other hand, he is acting

¹ Plut. *Thes.* 29.

² Aelian *Var. Hist.* XII. 27.

³ *Il.* 24. 411 ff.

⁴ Soph. *Ai.* 1332 ff.

⁵ Paus. 9. 32. 6.

against the unanimous, though silent, sense of Thebes, which, as his son Haemon tells him, held that Antigone had done a glorious deed (695). Creon replies: 'Shall Thebes prescribe to me how I shall rule?' His son rejoins: 'That is no city (*πόλις*), which belongs to one man' (737). Where the unanimous opinion of the community was ignored, the Athenians of the poet's day would feel that, as Haemon says, there was no 'city' at all. Indeed, when Creon summoned 'the conference of elders,' that summons was itself an admission that he was morally bound to take account of other judgments besides his own. We may often notice in the Attic drama that the constitutional monarchy of the legendary heroic age is made to act in the spirit, and speak in the tone, of the unconstitutional *tyrannis*, as the historical age knew it. This was most natural; it gave an opening for points sure to tell with a 'tyrant-hating' Athenian audience, and it was perfectly safe from objection on the ground of anachronism,—an objection which was about the last that Athenian spectators were likely to raise, if we may judge by the practice of the dramatists. Now, the Creon of the *Antigone*, though nominally a monarch of the heroic age, has been created by the Attic poet in the essential image of the historical *tyrannus*. The Attic audience would mentally compare him, not to an Agamemnon or an Alcinous, but to a Hippias or a Periander. He resembles the ruler whose absolutism, imposed on the citizens by force, is devoid of any properly political sanction. Antigone can certainly be described, with technical correctness, as acting 'in despite of the State,' since Creon is the State, so far as a State exists. But the Greeks for whom Sophocles wrote would not regard Creon's edict as having a constitutional character, in the sense in which that character belonged to laws sanctioned (for instance) by the Athenian Ecclesia. They would liken it rather to some of the arbitrary and violent acts done by Hippias in the later period of his 'tyranny.' To take a modern illustration, they would view it in a quite different light from that in which we should regard the disobedience of a Russian subject to a ukase of the Czar.

If, then, we endeavour to interpret Creon's action by the

standards which the poet's contemporaries would apply, we find, first, that he is doing a monstrous act; secondly, that, in doing it, he cannot, indeed, be said to exceed his prerogative, since this is indefinite; but he is exceeding his moral right in such a manner that he becomes the counterpart of the *tyrannus* who makes a cruel use of an unconstitutional power.

§ 10. Antigone, on the other hand, is fulfilling one of the most sacred and the most imperative duties known to Greek religion; and it is a duty which could not be delegated. She and her sister are the nearest kinsfolk of the dead. It is not to be expected that any stranger should brave the edict for the dead man's sake. As the Chorus says, 'no man is so foolish that he is enamoured of death' (220). Creon is furious when the Chorus suggests that the rites so mysteriously paid to the corpse may have been due to the agency of the gods (278 f.). That very suggestion of the Chorus shows how impossible it seemed to the Theban mind that Polyneices could receive the ministration of any human hand. A modern critic, taking the view that Antigone was wrong, has observed (not ironically) that she ought to have left the gods to provide the burial. It would have been ill for the world if all who have done heroic deeds had preferred to await miracles. As to another suggestion,—that Antigone ought to have tried persuasion with Creon,—the poet has supplied the answer in his portraiture of Creon's character,—a character known to Antigone from long experience. The situation in which Antigone was placed by Creon's edict was analogous to that of a Christian martyr under the Roman Empire. It was as impossible for Antigone to withhold those rites, which no other human being could now render, as it was impossible for the Christian maiden to avoid the torments of the arena by laying a grain of incense on the altar of Diana¹. From both alike those laws which each believed to be 'the unfailing statutes of Heaven' claimed an allegiance which no human law could cancel, and it was by the human

¹ Mr Long's beautiful picture, 'Diana or Christ,' will be remembered by many,—and the more fitly, since it presents a counterpart, not only for Antigone, but also for Creon and for Haemon.

ruler, not by his victim, that the conflict of loyalties had been made inevitable.

The attitude of the Chorus.

§ 11. One of the main arguments used to show that Sophocles conceived Antigone as partly censurable has been drawn from the utterances of the Chorus. It is therefore important to determine, if we can, what the attitude of these Theban Elders really is. Their first ode (the Parodos) shows how strongly they condemn Polyneices, as having led a hostile army against his country. We might have expected, then, that, when Creon acquainted them with his edict, they would have greeted it with some mark of approval. On the contrary, their words are confined to a brief utterance of submission: ‘Such is thy pleasure, Creon, son of Menoeceus, touching this city’s foe, and its friend; and thou hast power, I ween, to take what order thou wilt, both for the dead, and for all us who live’ (211 ff.). We can see that they are startled by such a doom, even for a man whom they hold deeply guilty. Their words suggest a misgiving. Just afterwards, they significantly excuse themselves from taking any part in the enforcement of the edict (216). But it is otherwise when the edict, having been published, is broken. Then they range themselves on Creon’s side. They refer to the disobedience as a daring offence (371). When Antigone is brought in, they speak of her folly (383). Nevertheless, Antigone is convinced that, in their hearts, they sympathise with her (504). And, indeed, it is plain that they do so, to this extent,—that they consider the edict to have been a mistake; though they also hold that it was wrong to break the edict. Hence they speak of Antigone’s act as one prompted by ‘frenzy at the heart’ (603). The clearest summary of their whole view—up to this point of the drama—is given in verses 872—875, and amounts to this:—Antigone’s act was, in itself, a pious one; but Creon, as a ruler, was bound to vindicate his edict. Her ‘self-willed temper’ has brought her to death.

So far, then, the view taken by the Chorus is very much Boeckh’s:—the merits are divided; Creon is both right and wrong; so, too, is Antigone. But then Teiresias comes (v. 988), and convinces the Chorus that Creon has been wholly wrong; wrong in refusing burial to Polyneices; wrong in punishing

Antigone. It is at the urgent advice of the Chorus that Creon yields. And when, a little later, Creon blames himself as the cause of all the woe, the Chorus replies that now at last he sees the truth (v. 1270). Thus the Theban Elders entertain two different opinions in succession. Their first opinion is overthrown by Teiresias. Their second opinion—which they hold from verse 1091 onwards—is that which the poet intends to be recognised as the true one.

§ 12. After thus tracing the mind of the Chorus, we can see Why the more clearly why it is composed of Theban elders. When the Chorus is so constituted. chief person of a Greek tragedy is a woman, the Chorus usually consists of women, whose attitude towards the heroine is more or less sympathetic. Such is the case in the *Electra* and the *Trachiniae*, and in seven plays of Euripides,—the *Andromache*, *Electra*, *Hecuba*, *Helena*, both *Iphigeneias*, and *Medea*. The Chorus of the *Alcestis*, indeed, consists of Pheraean elders: but then Alcestis is withdrawn from the scene at an early moment, and restored to it only at the end: during the rest of the play, the interest is centred in Admetus. In the *Antigone*, Sophocles had a double reason for constituting the Chorus as he did. First, the isolation of the heroine would have been less striking if she had been supported by a group of sympathetic women. Secondly, the natural predisposition of the Theban nobles to support their king heightens the dramatic effect of their ultimate conversion.

§ 13. The character of Antigone is a separate question from the merit of the cause in which she is engaged. She might be doing right, and yet the poet might have represented her as doing it in such a manner as to render her heroism unattractive. We may now turn to this question, and consider what manner of woman she is.

Two qualities are at the basis of her character. One is an enthusiasm, at once steadfast and passionate, for the right, as she sees it,—for the performance of her duty. The other is intense tenderness, purity, and depth of domestic affection; manifested here in the love of sister for brother, a love which death has not weakened, but only consecrated; as in the *Oedipus Coloneus*—where the portraiture of her is entirely in unison with that given here—it is manifested in the tender anxiety to recon-

cile her living brothers, and in the fearless, completely selfless devotion—through painful wanderings, through all misery and all reproach—to the old age of her blind and homeless father. In the opening scene of the play, we find her possessed by a burning indignation at the outrage done to her dead brother; the deep love which she feels for him is braced by a clear sense of the religious duty which this edict lays upon her, and by an unfaltering resolve to do it ; it never occurs to her for an instant that, as a true sister, she could act otherwise ; rather it seems wonderful to her that the author of the edict should even have expected it to prove deterrent—for *her* (ver. 32).

Her relation to Ismene.

With her whole heart and soul dominated by these feelings, she turns to her sister Ismene, and asks for her aid ; not as if the response could be doubtful—she cannot imagine its being doubtful; it does not enter her mind that one whom she has just addressed by so dear a name, and with whom her tie of sisterhood is made closer still by the destiny which has placed them apart, can be anything but joyful and proud to risk life in the discharge of a duty so plain, so tender, and so sacred. And how does Ismene meet her ? Ismene reminds her that other members of their house have perished miserably, and that, if Antigone acts thus, Antigone and she will die more miserably still : they are women, and must not strive with men ; they are subjects, and must not strive with rulers : Ismene will ask the dead to excuse her, since she is constrained, and will obey the living : ‘for it is witless to be *over-busy*’ (*περισσὰ πράσσειν*, v. 68). Ismene is amiable enough ; she cannot be called exceptionally weak or timid ; she is merely the average woman ; her answer here is such as would have been made by most women—and perhaps by a still larger proportion of men, as the Chorus afterwards forcibly reminds us. But, given the character and the present mood of Antigone, what must be the effect of such a reply to such an appeal ? It is the tenderness, quite as much as the strength, of Antigone’s spirit that speaks in her answer :—‘I will not urge thee,—no, nor, if thou yet should’st have the mind, would’st thou be welcome as a worker with me.’ And the calmest reason thoroughly approves that answer ; for the very terms in which Ismene had repulsed her sister proved a nature which could

never rise to the height of such a task, and which would be more dangerous as an ally than as a neutral.

When the sisters next meet, it is in Creon's presence, and the situation is this:—Antigone has done the deed, unaided; and Creon has said that both sisters shall die—for he suspects Ismene of complicity. Ismene's real affection is now quickened by a feverish remorse, and by an impulse towards self-immolation,—an impulse of a sentimental and almost hysterical kind: she will say that she helped Antigone; she will die with her; she will yet make amends to the dead. Was Antigone to indulge Ismene's impulse, and to allow Ismene's words to confirm Creon's suspicions? Surely Antigone was bound to do what she does,—namely, to speak out the truth: 'Nay, Justice will not suffer thee to do that; thou didst *not* consent to the deed, neither did I give thee part in it.' But it will be said that her tone towards Ismene is too stern and hard. The sternness is only that of truth; the hardness is only that of reality: for, among the tragic circumstances which surround Antigone, this is precisely one of the most tragic, that Ismene's earlier conduct, at the testing-point of action, *has* made a spiritual division which no emotional after-impulse can cancel. One more point may be raised: when Ismene says, 'What life is dear to me, bereft of thee?'—Antigone replies, 'Ask Creon—all thy care is for him (v. 549)': is not this, it may be asked, a needless taunt? The answer is found in Antigone's wish to save Ismene's life. Thus far in the dialogue, Ismene has persisted—even after Antigone's denial—in claiming a share in the deed (vv. 536—547). Creon might well think that, after all, the fact was as he suspected. It was necessary for Antigone to make him see—by some trenchant utterance—that she regarded Ismene as distinctly ranged on his side. And she succeeded. Later in the play, where Creon acknowledges Ismene's innocence, he describes it in the very phrase which Antigone had impressed upon his memory; he speaks of Ismene as one '*who has not touched*' the deed (v. 771: cp. v. 546). It is with pain (v. 551), it is not with scorn or with bitterness, that Antigone remains firm. Her attitude is prescribed equally by regard for truth and right, and by duty towards her sister.

Her relation to Haemon.

Antigone is betrothed to Haemon; the closeness of the affection between them is significantly marked by the words of Ismene (v. 570); it is expressed in the words, the deeds, and the death, of Haemon. If verse 572 is rightly assigned to Antigone (as, in my opinion, it is), that brief utterance tells much: but let us suppose that it belongs to Ismene, and that Antigone never once refers directly to Haemon: we say, 'directly,' because more than once she alludes to sweet hopes which life had still to offer her. It is evident that, if Sophocles had given greater prominence to Antigone's love for Haemon, he could have had only one aim, consistently with the plan of this play,—viz., to strengthen our sense of the ties which bound her to life, and, therefore, of her heroism in resigning it. But it is also evident that he could have done this, with any effect, only at the cost of depicting a mind divided between the desire of earthly happiness and the resolve to perform a sacred duty. Sophocles has preferred to portray Antigone as raised above every selfish thought, even the dearest, by the absorbing and inspiring sense of her duty to the dead, and to the gods; silent, not through apathy, concerning a love which could never be hers, and turning for comfort to the faith that, beyond the grave, the purest form of human affection would reunite her to those whom she had lost. It is no blame to later dramatists that they found it necessary to make more of the love-motive; but, if our standard is to be the noblest tragic art, it is a confession of their inferiority to Sophocles. There is a beautiful verse in the play which might suggest how little he can have feared that his heroine would ever be charged with a cold insensibility. Creon has urged that the honour which she has shown to Polyneices will be resented by the spirit of Eteocles. Antigone answers, 'It is not my nature to join in hating, but in loving.' As she had sought to reconcile them while they lived, so now she will have no part in their feud—if feud there be where they have gone,—but will love each, as he loves her.

The reaction in Antigone's mind.

So long as her task lies before Antigone, she is sustained by the necessity for action. Nor does she falter for a moment, even after the deed has been done, so long as she is in the presence of Creon. For, though she has no longer the stimulus

of action, there is still another challenge to her fortitude; she, who is loyal to the divine law, cannot tremble before the man who is its embodied negation. It is otherwise when Creon is gone, and when there are only the Theban elders to see and hear her, as she is led to death. The strain on her mind is relaxed; the end is near; she now feels the longing for some word of pity as she passes to the grave,—for some token of human kindness. But, while she craves such sympathy, the Theban nobles merely console her with the thought of posthumous fame. She compares her doom to Niobe's; and they reply that it is a glory for her to be as Niobe, a daughter of the Tantalidae,—

the seed of gods,
Men near to Zeus; for whom on Ida burns,
High in clear air, the altar of their Sire,
Nor hath their race yet lost the blood divine¹.

Few things in tragedy are more pathetic than this yearning of hers, on the brink of death, for some human kindness of farewell, thus ‘mocked’², as she feels it to be, by a cold assurance of renown. She turns from men to invoke ‘the fount of Dircè and the holy ground of Thebes’; these, at least, will be her witnesses. In her last words, she is thinking of the dead, and of the gods; she feels sure of love in the world of the dead; but she cannot lift her face to the gods, and feel sure that they are with her. If they are so, why have they allowed her to perish for obeying them? Yet, again, they *may* be with her; she will know beyond the grave. If she has sinned, she will learn it there; but if she is innocent, the gods will vindicate when she is gone. How infinitely touching is this supreme trouble which clouds her soul at the last,—this doubt and perplexity concerning the gods! For it is not a misgiving as to the paramount obligation of the ‘unwritten laws’ which she has obeyed: it is only an anguish of wonder and uncertainty as to the mysterious ways of the powers which have laid this

¹ From the *Niobe* of Aeschylus (fr. 157): οἱ θεῶν ἀγχίσποροι, | οἱ Ζηνὸς ἔγγύς· οἱς κατ' Ἰδαῖον πάγον | Διὸς πατρόφου βωμὸς ἐστ' ἐν αἰθέρι, | κοῦπω νυν ἔξιτηλον αἷμα δαιμόνων.

² v. 839.

obligation on mortals,—a surmise that, as gods and men seem alike without pity for her, there has perhaps been something wrong in her way of doing the duty which was so clear and so binding.

Distinctive merit of the portraiture. § 14. The psychology of Sophocles is so excellent in the case of Antigone because he has felt that in a truly heroic nature there is the permanent strength of deep convictions, but there is also room for what superficial observers might think a moral anticlimax. So long as such a nature has to meet antagonism in word or deed, its permanent strength is heightened by a further support which is necessarily transient,—the strength of exaltation. But a mind capable of heroism is such as can see duties in their true proportions, and can sacrifice everything to the discharge of the highest: and it is such a mind, too, which, in looking back on a duty done, is most liable—through very largeness of vision, and sense of human limitations—to misgivings like those which vex the last moments of Antigone. The strength of exaltation has passed away; her clear intelligence cannot refuse to acknowledge that the actual results of doing right are in seeming conflict with the faith which was the sanction of the deed. It is worthy of notice that only at one moment of the drama does Antigone speak lightly of the penalty which she has deliberately incurred. That is at the moment when, face to face with Creon, she is asserting the superiority of the divine law. Nor does she, even then, speak lightly of death in itself; she only says that it is better than a life like hers; for at that moment she feels the whole burden of the sorrows which have fallen upon her race,—standing, as she does, before the man who has added the last woe. The tension of her mind is at the highest. But nowhere else does she speak as one who had sought death because weary of life; on the contrary, we can see that that life was dear to her, who must die young, ‘without a portion in the chant that brings the bride’. It is a perfectly sane mind which has chosen death, and has chosen it only because the alternative was to neglect a sacred duty.

A comparison with other dramatists may serve to illustrate what Sophocles has gained by thus allowing the temporary

strength of excitement to pass off before the end, leaving the permanent strength of the character to wrestle with this pain and doubt. In Alfieri's play of the same name, Antigone shows no touch of human weakness; as death approaches, she seems more and more impatiently eager for it; she says to Creon's guards, who are leading her to her doom,—

Let us make better speed; so slow a step
 Ill becomes her who has at length just reach'd
 The goal so long desired... Perhaps ye, O guards,
 May feel compassion for my fate?... Proceed.
 Oh terrible Death, I look thee in the face,
 And yet I tremble not¹.

In Massinger's *Virgin Martyr*, again, consider the strain in which Dorothea addresses Theophilus, the persecutor of the Christians, who has doomed her to torture and death:—

Thou fool!
 That gloriest in having power to ravish
 A trifle from me I am weary of,
 What is this life to me? Not worth a thought;
 Or, if it be esteem'd, 'tis that I lose it
 To win a better: even thy malice serves
 To me but as a ladder to mount up
 To such a height of happiness, where I shall
 Look down with scorn on thee and on the world.

The dramatic effect of such a tone, both in Alfieri's Antigone and in Massinger's Dorothea, is to make their fate not more, but less, pathetic; we should feel for them more if they, on their part, seemed to feel a little 'what 'tis to die, and to die young,'—as Theophilus says to Dorothea. On the other hand, M. Casimir Delavigne, in his *Messénienes*, is Sophoclean where he describes the last moments of Joan of Arc:—

Du Christ, avec l'ardeur, Jeanne baisait l'image;
 Ses longs cheveux épars flottaient au gré des vents:
 Au pied de l'échafaud, sans changer de visage,
 Elle s'avancait à pas lents.

¹ C. Taylor's translation.

Tranquille elle y monta ; quand, debout sur le faîte,
 Elle vit ce bûcher, qui l'allait dévorer,
 Les bourreaux en suspens, la flamme déjà prête,
Sentant son cœur faillir, elle baissa la tête,
Et se prit à pleurer!

So it is that the Antigone of Sophocles, in the last scene of her life, feels her heart fail, bows her head, and weeps ; but the first verse of the passage just quoted suggests a difference which makes the Greek maiden the more tragic figure of the two : when Antigone looked to heaven, she could find no certain comfort.

Thus has Sophocles created a true heroine ; no fanatic enamoured of martyrdom, no virago, but a true woman, most tender-hearted, most courageous and steadfast ; whose sense of duty sustains her in doing a deed for which she knows that she must die ;—when it has been done, and death is at hand, then, indeed, there is a brief cry of anguish from that brave and loving spirit ; it is bitter to die thus : but human sympathy is denied to her, and even the gods seem to have hidden their faces. Nowhere else has the poetry of the ancient world embodied so lofty or so beautiful an ideal of woman's love and devotion. The Macaria of Euripides resigns her life to save the race of the Heracleidae ; his Iphigeneia, to prosper the course of the Greek fleet ; his Alcestis, to save the life of her husband. In each of these cases, a divine voice had declared that some one must die ; in each, the heroism required was purely passive ; and in each a definite gain was promised,—for it was at least a pious opinion in the wife of Admetus (when all his other friends had declined his request that some of them would oblige him by dying for him¹) to think that his survival would be a gain. Not one of these Euripidean heroines, pathetic though they be, can for a moment be ranked with Fedalma in George Eliot's *Spanish Gypsy*, when

¹ Quoted by M. Patin in his *Études sur les Tragiques grecs*, vol. II., p. 271.

² Has the total absence of the sense of humour, in its disastrous effect upon tragic pathos, ever been more wonderfully illustrated than by Euripides in those lines of the *Alcestis*?—πάντας δ' ἐλέγχεις καὶ διεξελῶν φίλους, | πατέρα, γεραιάν θ' ή σφ' ἔπικτε μητέρα, | οὐδὲ ηὑρε πλὴν γυναικός θστις ηθελε | θανεῖν πρὸ κείνου μηδ' ἔτ' εἰσορᾶν φάσις; (vv. 15 ff.)

she accepts what seems worse than death for the sake of benefits to her race which are altogether doubtful;—

‘my soul is faint—
Will these sharp pains buy any certain good?’

But Antigone is greater than Fedalma. There was no father, no Zarca, at Antigone’s side, urgently claiming the sacrifice,—on the contrary, there was a sister protesting against it; Antigone’s choice was wholly free; the heroism which it imposed was one of doing as well as suffering; and the sole reward was to be in the action itself.

§ 15. The character of Creon, as Sophocles draws it in this *Creon*. play, may be regarded in somewhat different lights. It is interesting, then, to inquire how the poet meant it to be read. According to one view, Creon is animated by a personal spite against both Polyneices and Antigone; his maxims of state-policy are mere pretexts. This theory seems mistaken. There is, indeed, one phrase which might suggest previous dissensions between Creon and Antigone (v. 562). It is also true that Creon is supposed to have sided with Eteocles when Polyneices was driven into exile. But Sophocles was too good a dramatist to lay stress on such motives in such a situation. Rather, surely, Creon is to be conceived as entirely sincere and profoundly earnest when he sets forth the public grounds of his action. They are briefly these. Anarchy is the worst evil that can befall a State: the first duty of a ruler is therefore to enforce law and maintain order. The safety of the individual depends on that of the State, and therefore every citizen has a direct interest in obedience. This obedience must be absolute and unquestioning. The ruler must be obeyed ‘in little things and great, in just things *and unjust*’ (v. 667). That is, the subject must never presume to decide for himself what commands may be neglected or resisted. By rewarding the loyal and punishing the disloyal, a ruler will promote such obedience.

Creon puts his case with lucidity and force. We are reminded of that dialogue in which Plato represents Socrates, on the eve of execution, as visited in prison by his aged friend Crito, who comes to tell him that the means of escape have been provided,

Compari-
son with
Plato’s
Crito.

and to urge that he should use them. Socrates imagines the Laws of Athens remonstrating with him: 'Do you imagine that a State can subsist, in which the decisions of law are set aside by individuals?' And to the plea that 'unjust' decisions may be disobeyed, the Laws rejoin,—'was *that* our agreement with you? Or were you to abide by the sentence of the State?' When Antigone appeals to the laws of Hades (v. 451), might not Creon's laws, then, say to her what the laws of Athens say with regard to the hypothetical flight of Socrates:—'We shall be angry with you while you live, and our brethren, the Laws in the world below, will receive you as an enemy; for they will know that you have done your best to destroy us'?

Plato, it has been truly said, never intended to answer the question of casuistry, as to when, if ever, it is right to break the city's law. But at least there is one broad difference between the cases supposed in the *Crito* and the *Antigone*. Antigone had a positive religious duty, about which there was no doubt at all, and with which Creon's law conflicted. For Socrates to break prison might be justifiable, but could not be described as a positive religious duty; since, however much good he might feel confident of effecting by preserving his life, he was at least morally entitled to think that such good would be less than the evil of the example. Creon is doing what, in the case of Socrates, Athens did not do,—he is invading the acknowledged province of religion. Not that he forgets the existence of the gods: he reveres them in what he believes to be the orthodox way¹. But he assumes that under no imaginable circumstances can the gods disapprove of penalties inflicted on a disloyal citizen. Meanwhile his characteristic tendency 'to do everything too much' has led him into a step which renders this assumption disastrous. He punishes Polyneices in a manner which violates religion.

Creon's attitude towards Antigone.

In Antigone, again, he sees anarchy personified, since, having disobeyed, she seems to glory therein (v. 482). Her defence is unmeaning to him, for her thoughts move in a different region from his own. Sophocles has brought this out with admirable

¹ See especially the note on 1044.

skill in a short dialogue between Creon and Antigone (508—525): we see that he cannot get beyond his principle of State rewards and punishments; she is speaking foolishness to him—as, indeed, from the first she had felt the hopelessness of their understanding each other (469 f., 499 f.). As this dialogue serves to show Creon's unconsciousness of the frontier between divine and human law, so his scene with Haemon brings out his incapacity to appreciate the other great motive of Antigone's conduct,—sisterly piety. Creon regards the Family almost exclusively in one aspect; for him it is an institution related to the State as the gymnasium to the stadium; it is a little State, in which a man may prove that he is fit to govern a larger one.

Creon's temper is hasty and vehement. He vows that Haemon 'shall not save those two girls from their doom'; but, when the Chorus pleads for Ismene, he quickly adds that he will spare *her*,—'thou sayest well' (770 f.). We also notice his love of hyperbole (1039 ff.). But he is not malevolent. He represents the rigour of human law,—neither restricted by the sense of a higher law, nor intensified by a personal desire to hurt. He has the ill-regulated enthusiasm of a somewhat narrow understanding for the only principle which it has firmly grasped.

§ 16. Such, then, are the general characteristics which mark the treatment of this subject by Sophocles. In a drama of rare poetical beauty, and of especially fine psychology, he has raised the question as to the limit of the State's authority over the individual conscience. It belongs to the essence of the tragic pathos that this question is one which can never be answered by a set formula. Enough for Antigone that she finds herself in a situation where conscience leaves her no choice but to break one of two laws, and to die.

These distinctive qualities of the play may be illustrated by a glance at the work of some other poets. The *Antigone* of Euripides is now represented only by a few small fragments, Euripides. and its plot is uncertain. It would seem, however, that, when Antigone was caught in the act of burial, Haemon was assisting her, and that the play ended, not with her death, but with her

marriage¹. Some of the fragments confirm the belief that the love-motive was prominent². The Roman poet Attius (*c.* 140 B.C.) also wrote an *Antigone*. The few remaining verses—some of which have lived only because Vergil imitated them—indicate

¹ All that we know as to the plot is contained in the first Argument to this play (see p. 3 below, and notes on p. 4): ‘The story has been used also by Euripides in his *Antigone*; only there she is detected with Haemon, and is given in marriage, and bears a son Maion.’ In the scholia at the end of L we also read, ‘this play differs from the *Antigone* of Euripides in the fact that, there, she was detected through the love of Haemon, and was given in marriage; while here the issue is the contrary’ (*i.e.* her death). That this is the right rendering of the scholiast’s words—φωραθείσα ἐκένη διὰ τὸν Αἴμονος ἔρωτα ἐξεδόθη πρὸς γάμον—seems probable from a comparison with the statement in the Argument; though others have understood, ‘she was detected, and, owing to the love of Haemon, given in marriage.’ She was detected, not, as in the play of Sophocles, directly by Creon’s guards, but (in some way not specified) through the fact that Haemon’s love for her had drawn him to her side.

Welcker (*Griech. Trag.* II. pp. 563 ff.) has sought to identify the *Antigone* of Euripides with the plot sketched by Hyginus in *Fab.* 72. Antigone having been detected, Haemon had been commissioned by Creon to slay her, but had saved her, conveying her to a shepherd’s home. When Maion, the son of their secret marriage, had grown to man’s estate, he visited Thebes at a festival. This was the moment (Welcker thinks) at which the *Antigone* of Euripides began. Creon noted in Maion a certain mark which all the offspring of the dragon’s seed (*σπαρτοί*) bear on their bodies. Haemon’s disobedience was thus revealed; Heracles vainly interceded with Creon; Haemon slew his wife Antigone and then himself.

But surely both the author of the Argument and the scholiast clearly imply that the marriage of Antigone was contained in the play of Euripides, and formed its conclusion. I therefore agree with Heydemann (*Ueber eine nacheuripideische Antigone*, Berlin, 1868) that Hyginus was epitomising some otherwise unknown play.

M. Patin (*Études sur les Tragiques grecs*, vol. II. p. 277) remarks that there is nothing to show whether the play of Euripides was produced before or after that of Sophocles. But he has overlooked a curious and decisive piece of evidence. Among the scanty fragments of the Euripidean *Antigone* are these lines (Eur. fr. 165, Nauck);—ἀκούσον· οὐ γὰρ οἱ κακῶς πεπραγόμενοι | σὺν ταῖς τύχαισι τοῦς λόγους ἀπώλεσαν. This evidently glances at the *Antigone* of Sophocles, vv. 563 f., where Ismene says, οὐδὲ δεὶς ἀν βλάστη μένει | νοῦσοι τοῖς κακῶς πράσσοντι, ἀλλ’ ἐξισταται. (For similar instances of covert criticism, see n. on *O. C.* 1116.)

² Eur. fr. 160, 161, 162 (Nauck). The most significant is fr. 161, probably spoken by Haemon:—ἥρων· τὸ μανεσθαὶ δ’ ἄρ’ ἦν ἔρως βροτοῖς.—Another very suggestive fragment is no. 176, where the speaker is evidently remonstrating with Creon:—‘Who shall pain a rock by thrusting at it with a spear? And who can pain the dead by dishonour, if we grant that they have no sense of suffering?’ This is characteristic of the difference between the poets. Sophocles never urges the *futility* of Creon’s vengeance, though he does touch upon its ignobleness (v. 1030).

eloquence and spirit, but give no clue to the plot¹. Statius, in Statius' his epic *Thebaid*, departs widely from the Attic version of the story. Argeia, the widow of Polyneices, meets Antigone by night at the corpse. Each, unknown to the other, has come to do the same task; both are put to death by Creon,—‘ambae hilares et mortis amore superbae²’ This rapturous welcoming of death is, as we have seen, quite in the manner of Massinger and Alfieri, but not at all in that of Sophocles.

Alfieri's *Antigone* (published in 1783) follows Statius in associating Argeia with Antigone; besides whom there are only two other actors, Creon and Haemon. The Italian poet has not improved upon the Greek. There are here two heroines, with very similar parts, in performing which they naturally utter very similar sentiments. Then Alfieri's Creon is not merely a perverse despot of narrow vision, but a monster of wickedness, who, by a thought worthy of Count Cenci, has published the edict for the express purpose of enticing Antigone into a breach of it. Having doomed her to die, he then offers to pardon her, if she will marry his son (and so unite the royal line with his own); but Antigone, though she esteems Haemon, declines to marry the son of such a parent. So she is put to death, while Argeia is sent back to Argos; and Haemon kills himself. It is not altogether unprofitable to be reminded, by such examples, what the theme of Sophocles could become in other hands.

§ 17. A word may be added regarding treatments of the Vase-paintings: subject in works of art, which are not without some points of literary interest. Baumeister reproduces two vase-paintings, both curious³. The first⁴ represents a group of three figures,—the

¹ Only six fragments remain, forming, in all, ten (partly incomplete) lines: Ribbeck, *Trag. Rom. Frag.* p. 153 (1871). The Ismene of Attius said to her sister (fr. 2), *quanto magis te isti modi esse intellego, | Tanto, Antigona magis me par est tibi consulere et parcere:* with which Macrobius (*Sat.* 6. 2. 17) compares Verg. *Aen.* 12. 19 *quantum ipse feroci | Virtute exsuperas, tanto me impensis accum est | Consulere atque omnes metuentem expendere casus.* Again, he notes (*Sat.* 6. 1. 59) fr. 5, *iam iam neque di regunt | Néque projecto deim supremus rex [res] curat hominibus*, as having an echo in *Aen.* 4. 371 *iamiam nec maxima Iuno | Nec Saturnius haec oculis pater aspicit aequis.* This latter fragment of Attius is well compared by Ribbeck with Soph. *Ant.* 921 ff.: the words were doubtless Antigone's.

² Stat. *Theb.* 12. 679.

³ *Denkmäler*, pp. 83 f.

⁴ From Gerhard, *Ani. Bildw.* Taf. 73.

central figure being an old man who has just doffed the mask of a young maiden,—while a guard, spear in hand, seizes him by the neck. This is explained as a comic parody of Antigone's story; she has sent an old servant to perform the task in her stead, and he, when confronted with Creon, drops his disguise. The other vase-painting¹,—of perhaps c. 380—300 B.C.,—represents Heracles interceding with Creon, who is on the hero's right hand, while Antigone and Haemon are on his left. Eurydicē, Ismene, and a youth (perhaps Maion, the offspring of Antigone's marriage with Haemon) are also present. Klügmann² refers this picture to the lost play of Euripides. Heydemann³ (with more probability, I think) supposes it to represent a scene from an otherwise unknown drama, of which he recognises the plot in Hyginus (*Fab. 72*). It is briefly this:—Haemon has disobeyed Creon by saving Antigone's life; Heracles intercedes with Creon for Haemon, but in vain; and the two lovers commit suicide. Professor Rhousopoulos, of Athens, in a letter to the French Academy⁴ (1885), describes a small fragment of a ceramic vase or cup, which he believes to have been painted in Attica, about 400—350 B.C., by (or after) a good artist. The fragment shows the beautiful face of a maiden,—the eyes bent earnestly on some object which lies before her. This object has perished with the rest of the vase. But the letters ΕΙΚΗΣ remain; and it is certain that the body of Polyneices was the sight on which the maiden was gazing. As Prof. Rhousopoulos ingeniously shows, the body must have been depicted as resting on sloping ground,—the lowest slope, we may suppose, of the hill upon which the guards sat (v. 411). The moment imagined by the artist may have been that at which Antigone returned, to find that the body had been again stripped of dust (v. 426). The women of ancient Thebes are said to have been distinguished for stature no less than beauty; and the artist of the vase appears to have given Antigone both characteristics.

¹ *Mon. Inst.* x. 27.

² *Ann. Inst.* 176, 1876.

³ See footnote above, p. xxxviii, note 1 (3rd paragraph).

⁴ Περὶ εἰκόνος Ἀντιγόνης κατὰ ἀρχαῖον βοτράκον, μετὰ ἀπεικονισμάτος. I am indebted to the kindness of Professor D'Ooge, late Director of the American School at Athens, for an opportunity of seeing this letter.

§ 18. It is not, however, in the form of painting or of sculpture that Art has furnished the *Antigone* with its most famous and most delightful illustration. Two generations have now been so accustomed to associate this play with the music of Mendelssohn that at least a passing notice is due to Mendelssohn. the circumstances under which that music was composed; circumstances which, at a distance of nearly half a century, possess a peculiar interest of their own for these later days of classical revivals. After Frederick William IV. had come to the Prussian throne in June, 1840, one of his first acts was to found at Berlin the Academy of Arts for Painting, Sculpture, Architecture, and Music; Mendelssohn, who was then thirty-two, became the first Director of the department of Music, in the spring of 1841. The King had conceived the wish to revive some of the masterpieces of Greek Tragedy,—a project which the versatile poet Tieck, then on the confines of old age, encouraged warmly; none the less so, it would seem, because his own youth had been so vigorously identified with the protests of the Romantic school against classical restraint. Donner had recently published his German translation of Sophocles, ‘in the metres of the original,’ and the *Antigone* was chosen for the experiment. Mendelssohn accepted with enthusiasm the task of writing the music. The rapidity with which he worked may be estimated from the fact that Sept. 9, 1841, seems to have been about the date at which Tieck first broached the idea to him, and that the first full stage rehearsal took place some six weeks later,—on October 22nd. The success of the music in Germany seems to have been immediate and great; rather more than could be said of the first performance in London, when the *Antigone*, with the new music, was brought out at Covent Garden, on Jan. 2, 1845. The orchestra on that occasion, indeed, had a conductor no less able than the late Sir G. Macfarren; but the Chorus was put on the stage in a manner of which a graphic memorial has been preserved to us¹. It may be added that the Covent

¹ On March 25, 1845, Mendelssohn wrote to his sister:—‘See if you cannot find *Punch* for Jan. 18 [1845]. It contains an account of Antigone at Covent Garden, with illustrations,—especially a view of the Chorus which has made me laugh for

Garden stage-manager improved the opportunity of the joyous ‘dance-song’ to Dionysus (vv. 1115—1154) by introducing a regular ballet.

To most lovers of music Mendelssohn’s *Antigone* is too familiar to permit any word of comment here; but it may perhaps be less superfluous to remark a fact which has been brought under the writer’s notice by an accomplished scholar¹. For the most part, the music admits of having the Greek words set to it in a way which shows that Mendelssohn, while writing for Donner’s words, must have been guided by something more than Donner’s imitation of the Greek metres; he must also have been attentive, as a general rule, to the Greek text.

Date of
the play.

§ 19. The question as to the date of the *Antigone* has a biographical no less than a literary interest. It is probable that the play was first produced at the Great Dionysia towards the end of March, 441 B.C. This precise date is, indeed, by no means certain; but all the evidence indicates that, at any rate, the years 442 and 441 B.C. give the probable limits. According to the author of the first Argument to the play², the success of the *Antigone* had led to Sophocles obtaining the office of general, which he held in an expedition against Samos. Athens sent two expeditions to Samos in 440 B.C. (1) The occasion of the first expedition was as follows. Samos and Miletus had been at war for the possession of Prienè, a place on the mainland not far from Miletus. The Milesians, having been worsted, denounced the Samians to the Athenians; who required that both parties should submit their case at Athens. This the Samians refused to do. The Athenians then sent forty ships to Samos,—put down the oligarchy there,—and established a democracy in its place³. (2) The second expedi-

three days.’ In his excellent article on Mendelssohn in the *Dictionary of Music*, Sir G. Grove has justly deemed this picture worthy of reproduction.

¹ Mr George Wotherspoon, who has practically demonstrated the point by setting the Greek words to the music for the Parodos (vv. 100—161). It is only in the last antistrophe, he observes, that the ‘phrasing’ becomes distinctly modern, and less attentive to the Greek rhythms than to harmonic effects.

² See below, p. 3.

³ The Greek Life of Sophocles says that he served as general ‘in the war against the Anaean’ (*ἀναιος*). Anaea was a place on the mainland, near Prienè. Boeckh

tion had to deal with Samos in open rebellion. The Samian oligarchs had come back,—overthrown the new democracy,—and proclaimed a revolt from Athens, in which Byzantium joined. Pericles was one of the ten generals for the year. He sailed at once to Samos, with sixty ships. All his nine colleagues went with him. When they reached Samos, sixteen of the sixty ships were detached on special service,—partly to watch the Carian coast, partly to summon aid from the two great islands to the north, Chios and Lesbos. Sophocles, who was one of the ten ^{The strategia of} _{Sophocles.} generals, was sent on the mission to these islands.

'I met Sophocles, the poet, at Chios, when he was sailing as general to Lesbos.' These are the words of Ion, the poet and prose-writer—who was only some twelve years younger than Sophocles—in a fragment preserved by Athenaeus¹. The occasion of the meeting was a dinner given to Sophocles at Chios by Hermesilaus, a friend of his who acted as Athenian 'proxenus' there. Now, there is not the smallest real ground for questioning the genuineness of this fragment². And its genuineness is confirmed by internal evidence. Sophocles said at the dinner-party,—alluding to a playful *ruse* by which he had amused the company,—that he was practising generalship, as Pericles said that he was a better poet than general. The diplomatic mission to Chios and Lesbos was a service in which

supposes that the first expedition was known as 'the Anaean war,' and that Sophocles took part in it as well as in the second expedition. To me, I confess, there seems to be far more probability in the simple supposition that *ἀναλος* is a corruption of *σαπιος*.

¹ p. 603 E. Müller, *Frag. Hist.* II. 46.

² Arguments against the genuineness have been brought, indeed, by Fr. Ritter (*Vorgebliche Strategie d. Sophokles gegen Samos*: Rhein. Mus., 1843, pp. 187 ff.). (1) Ion represents Sophocles as saying,—Περικλῆς ποιεῖ με ἔφη, στρατηγεῖν δ' οὐκ ἐπιλογοθαί. Sophocles (Ritter argues) would have said φησι, not ἔφη, if Pericles had been alive. The forger of the fragment intended it to refer to the revolt of Lesbos in 428 B.C.,—forgetting that Sophocles would then be 78. But we reply:—The tense, ἔφη, can obviously refer to the particular occasion on which the remark was made: 'Pericles said so [when I was appointed, or when we were at Samos together].' (2) Ion says of Sophocles, οὐ ρεκτήριος ἦν. This (says Ritter) implies that Sophocles was dead; who, however, long survived Ion. [Ion was dead in 421 B.C., Ar. *Pax* 835.] But here again, the tense merely refers to the time at which the writer received the impression. We could say of a living person, 'he was an agreeable man'—meaning that we found him so when we met him,

Pericles might very naturally utilize the abilities of his gifted, though unmilitary, colleague. There is another trait which has not (to my knowledge) been noticed, but which seems worth remarking, as the coincidence is one which is not likely to have been contrived by a forger. It is casually mentioned that, at this dinner-party, an attendant was standing 'near the fire,' and the couch of Sophocles, the chief guest, was also near it. The warm season, then, had not begun. Now we know that Pericles sailed for Samos early in 440 B.C., before the regular season for navigation had yet opened¹.

If the fragment of Ion is authentic, then it is certain that Sophocles held the strategia, and certain also that he held it in 440 B.C.: for Ion's mention of Lesbos cannot possibly be referred to the revolt of that island from Athens in 428 B.C. Apart from the fragment of Ion, however, there is good Attic authority for the tradition. Androton, whose *Atthis* was written about 280 B.C., gave the names of the ten generals at Samos on this occasion. His list² includes Pericles, and 'Sophocles, the poet, of Colonus.'

¹ See Curtius, *Hist. Gr.* II. 472 (Eng. tr.).

² This fragment of Androton has been preserved by the schol. on Aristeides, vol. 3, p. 485 (Dind.). Müller, *Frag. Hist.* IV. 645. The names of two of the ten generals are wanting in the printed texts, but have since been restored, from the ms., by Wilamowitz, *De Rhesi Scholiis*, p. 13 (Greifswald, 1877).

I have observed a remarkable fact in regard to Androton's list, which ought to be mentioned, because it might be urged against the authenticity of the list, though (in my opinion) such an inference from it would be unfair.

Androton gives (1) the names, (2) the demes of the Generals, but *not* their tribes. The regular order of precedence for the ten Cleisthenean tribes was this:—
 1. Eretheis. 2. Aegeis. 3. Pandionis. 4. Leontis. 5. Acamantis. 6. Oeneis.
 7. Cecropis. 8. Hippothontis. 9. Aeantis. 10. Antiochis. Now take the demes named by Androton. His list will be found to follow this order of the ten tribes,—with one exception, and it is in the case of Sophocles. His deme, Colonus, belonged to the Antiochis, and therefore his name ought to have come last. But Androton puts it second. The explanation is simple. When the ten tribes were increased to twelve, by the addition of the Antigonis and Demetrias (in or about 307 B.C.), some of the demes were transferred from one tribe to another. Among these was the deme of Colonus. It was transferred from the Antiochis, the tenth on the roll, to the Aegeis, the second on the roll. Hence Androton's order is correct for his own time (c. 280 B.C.), but not correct for 440 B.C. It is quite unnecessary, however, to infer that he invented or doctored the list. It is enough to suppose that he re-adjusted the order, so as to make it consistent in the eyes of his contemporaries.

Later writers refer to the poet's strategia as if it were a generally accepted fact¹.

§ 20. We have next to ask,—What ground is there for connecting this strategia of Sophocles with the production of his *Antigone*? The authority for such a connection is the first Argument to the play. This is ascribed to Aristophanes of Byzantium (c. 200 B.C.), but is more probably of later origin (see p. 3). It says;—‘They say (*φασι*) that Sophocles was appointed to the strategia which he held at Samos, because he had distinguished himself by the production of the *Antigone*.’ Here, as so often elsewhere, the phrase, ‘they say,’ is not an expression of doubt, but an indication that the story was found in several writers. We know the names of at least two writers in whose works such a tradition would have been likely to occur. One of them is Satyrus (c. 200 B.C.), whose collection of biographies was used by the author of the Life of Sophocles²; the other—also quoted in the Life—is Carystius of Pergamum, who lived about 110 B.C., and wrote a book, *Περὶ διδασκαλιῶν*—‘Chronicles of the Stage’—which Athenaeus cites. At the time when these works—and there were others of a similar kind—were compiled, old and authentic lists of Athenian plays, with their dates, appear to have been extant in such libraries as those of Alexandria and Pergamum. When, therefore, we meet with a tradition,—dating at least from the second century B.C.,—which affirms that the strategia of Sophocles was due to his *Antigone*, one inference, at least, is fairly secure. We may believe that the *Antigone* was known to have been produced earlier than the summer of 441 B.C. For, if Sophocles was strategus in the early spring of 440 B.C., he must have been elected in May, 441 B.C. The election of the

¹ The Argument to this play, and the *Bίος Σοφοκλέους*, have already been cited. See also (1) Strabo 14. p. 638 Ἀθηναῖοι δὲ...πέμψαντες στρατηγὸν Περικλέα καὶ σὺν αὐτῷ Σοφοκλέα τὸ ποιητὴν κακῶς διέθηκαν ἀπειθοῦντας τοὺς Σαμίους. (2) Schol. on Ar. *Pax* 969 λέγεται δὲ ὅτι ἐτῆ τῆς στρατηγίας τῆς ἐν Σάμῳ ἤγυρόσατο (δὲ Σοφοκλῆς). (3) Suidas s. v. Μέλητος [but referring to the Samian Μέλισσος: cp. Diog. L. 9. 24] ὑπέρ Σαμίων στρατηγίας ἐναυμάχησε πρὸς Σοφοκλῆν τὸν τραγικὸν, δλυμπιάδον πόδ' (Ol. 84=444–441 B.C.).—The theory that Sophocles the poet was confused with Sophocles son of Sostratides, strategus in 425 B.C. (Thuc. 3. 115), is quite incompatible with the ancient evidence.

² See Introduction to the *Oed. Col.*, § 18, p. xli.

ten strategi was held annually, at the same time as the other official elections (*ἀρχαιμεταί*), in the month of Thargelion, at the beginning of the ninth prytany of the civic year. Further, we may conclude that the *Antigone* had not been produced at any long interval before May, 441 B.C. Otherwise the tradition that the play had influenced the election—whether it really did so or not—would not have seemed probable.

Assuming, then, that the *Antigone* was brought out not long before Sophocles obtained the strategia, we have still to consider whether there is any likelihood in the story that his election was influenced by the success of the play. At first sight, a modern reader is apt to be reminded of the man of letters who, in the opinion of his admirer, would have been competent, at the shortest notice, to assume command of the Channel Fleet. It may appear grotesque that an important State should have rewarded poetical genius by a similar appointment. But here, as in other cases, we must endeavour to place ourselves at the old Athenian point of view. The word ‘general,’ by which we render ‘strategus,’ suggests functions purely military, requiring, for their proper discharge, an elaborate professional training. Such a conception of the Athenian strategia would not, however, be accurate. The ten strategi, chosen annually, formed a board of which the duties were primarily military, but also, in part, civil. And, for the majority of the ten, the military duties were usually restricted to the exercise of control and supervision at Athens. They resembled officials at the War Office, with some added functions from the province of the Home Office. The number of strategi sent out with an army or a fleet was, at this period, seldom more than three. It was only in grave emergencies that all the ten strategi went on active service together. In May, 441 B.C.,—the time, as it seems, when Sophocles was elected,—no one could have foreseen the great crisis at Samos. In an ordinary year Sophocles, as one of the strategi, would not necessarily have been required to leave Athens. Among his nine colleagues there were doubtless, besides Pericles, one or two more possessed of military aptitudes, who would have sufficed to perform any ordinary service in the field. Demosthenes—in whose day only one of the ten strategi was ordinarily commis-

sioned for war—describes the other nine as occupied, among other things, with arranging the processions for the great religious festivals at Athens¹. He deplores, indeed, that they should be so employed; but it is certain that it had long been one duty of these high officials to help in organising the great ceremonies. We are reminded how suitable such a sphere of duty would have been for Sophocles,—who in his boyhood is said to have led the Chorus that celebrated the victory of Salamis,—and we seem to win a new light on the meaning of his appointment to the strategia. In so far as a strategus had to do with public ceremonies and festivals, a man with the personal gifts of Sophocles could hardly have strengthened his claim better than by a brilliant success at the Dionysia. The mode of election was favourable to such a man. It was by show of hands in the Ecclesia. If the *Antigone* was produced at the Great Dionysia, late in March, 441 B.C., it is perfectly intelligible that the poet's splendid dramatic triumph should have contributed to his election in the following May. It is needless to suppose that his special fitness for the office was suggested to his fellow-citizens by the special maxims of administration which he ascribes to Creon,—a notion which would give an air of unreality,—verging, indeed, on comedy,—to a result which appears entirely natural when it is considered in a larger way².

§ 21. The internal evidence of the *Antigone* confirms the Internal belief that it is the earliest of the extant seven. Certain traits of composition distinguish it. (1) The division of an iambic trimeter between two or more speakers—technically called *ἀντιλαβή*—is avoided, as it is by Aeschylus. It is admitted in the

¹ Dem. or. 4. § 26.

² One of Aelian's anecdotes (*Var. Hist.* 3. 8) is entitled, *ὅτι δὲ Φρύνιχος διά τι ποίημα στρατηγὸς γέρεθη*. Phrynicus, he says, 'having composed suitable songs for the performers of the war-dance (*πυρριχιστὰς*) in a tragedy, so captivated and enraptured the (Athenian) spectators, that they immediately elected him to a military command.' Nothing else is known concerning this alleged strategia. It is possible that Phrynicus, the tragic poet of c. 500 B.C., was confounded by some later anecdote-monger with the son of Stratонides, general in 412 B.C. (Thuc. 8. 25), and that the story was suggested by the authentic strategia of Sophocles. At any rate, the vague and dubious testimony of Aelian certainly does not warrant us in using the case of Phrynicus as an illustration.

other six plays. (2) An anapaest nowhere holds the first place of the trimeter. It may further be noticed that the resolution of any foot of the trimeter is comparatively rare in the *Antigone*. Including the proper names, there are less than 40 instances. A considerably higher proportion is found in later plays. (3) The use made of anapaestic verse is archaic in three points. (*a*) The Parodos contains regular anapaestic systems (see p. 27, note on vv. 100—61). (*b*) The Chorus uses anapaests in announcing the entrance of Creon, Antigone, Ismene, Haemon. In the case of Ismene, these anapaests do not follow the stasimon, but occur in the midst of the epeisodion (see vv. 526—530). (*c*) Anapaests are also admitted, for purposes of dialogue, within an epeisodion (vv. 929—943, where the Chorus, Creon, and Antigone are the speakers). Aeschylus allowed this; but elsewhere it occurs only in the *Ajax* of Sophocles (another comparatively early play), and in the *Medea* of Euripides (431 B.C.).

Place of
the play in
the series of
the poet's
works.

§ 22. The first Argument (p. 3) ends by saying that the play 'has been reckoned as the thirty-second¹.' This statement was doubtless taken from authentic διδασκαλίαι—lists of performances, with their dates—which had come down from the 5th century B.C. to the Alexandrian age. The notice has a larger biographical interest than can often be claimed for such details. In 441 B.C. Sophocles was fifty-five: he died in 406 B.C., at ninety or ninety-one. More than 100 lost plays of his are known by name: the total number of his works might be roughly estimated at 110. It appears warrantable to assume that Sophocles had produced his works by tetralogies,—i.e.,

¹ λέλεκται δὲ τὸ δρᾶμα τοῦτο τριακοστὸν δεύτερον. Bergk (*Hist. Gr. Lit.* III. p. 414) proposes to read, δεῖδακται δὲ τὸ δρᾶμα τοῦτο τριακοστὸν δεύτερος ἥν. He assumes that Sophocles gained the second prize, because, according to the Parian Chronicle (60), the first prize was gained by Euripides in the archonship of Diphilus (442—1 B.C.). He adds that the word εὐδοκιμήσατα, applied to Sophocles in the Argument, would suit the winner of the second prize,—as Aristophanes says of his own Δαγράλεες, which gained the second prize, ἀριστ' ἡκουσάτην (*Nub.* 529). But two things are wanting to the probability of Bergk's conjecture, viz., (1) some independent reason for thinking that the *Antigone* was the 30th, rather than the 32nd, of its author's works; and (2) some better ground for assuming that it gained the second prize.

three tragedies and one satyric drama on each occasion. If the number 32 includes the satyric dramas, then the *Antigone* was the fourth play of the eighth tetralogy, and Sophocles would have competed on seven occasions before 441 B.C. He is recorded to have gained the first prize at his first appearance, in 468 B.C., when he was twenty-eight. The production of 28 plays in the next 27 years would certainly argue a fair measure of poetical activity. If, on the other hand, this 32 is exclusive of satyric dramas, then the *Antigone* was the second play of the eleventh trilogy, and the whole number of plays written by the poet from 468 to 441 B.C. (both years included) was 44.

On either view, then, we have this interesting result,—that the years of the poet's life from fifty-five to ninety were decidedly more productive than the years from twenty-eight to fifty-five. And if we suppose that the number 32 includes the satyric dramas—which seems the more natural view—then the ratio of increased fertility after the age of fifty-five becomes still more remarkable. We have excellent reason, moreover, for believing that this increase in amount of production was not attended by any deterioration of quality. The *Philoctetes* and the *Coloneus* are probably among the latest works of all. These facts entitle Sophocles to be reckoned among the most memorable instances of poetical genius prolonging its fullest vigour to extreme old age, and—what is perhaps rarer still—actually increasing its activity after middle life had been left behind.

§ 23. Nothing is known as to the plays which Sophocles may have produced along with the *Antigone*. In the practice of Aeschylus the plays of a trilogy were bound to each other, and to the satyric drama which completed the tetralogy, not only by community of subject, but also by an organic unity of idea. After his time, it seems to have been no longer necessary (though it was perhaps permissible) that the tragedies exhibited together by the same poet should be so connected. Even when the Theban plays of Sophocles are taken in the order of the fable, they do not form a trilogy in the Aeschylean sense. This is not due merely to discrepancy of detail or incompleteness of juncture. The perversely rigorous Creon of the *Antigone* is,

The
Theban
plays—not
properly a
trilogy.

indeed, an essentially distinct character from the ruthless villain of the *Coloneus*; the *Coloneus* describes the end of Oedipus in a manner irreconcileable with the allusion in the *Antigone* (v. 50). But, if such differences existed between the *Choephoroe* and the *Eumenides*, they would not affect the solidarity of the 'Oresteia.' On the other hand, it does not suffice to make the triad a trilogy that the *Tyrannus* is, in certain aspects, supplemented by the *Coloneus*¹, and that the latter is connected with the *Antigone* by finely-wrought links of allusion². In nothing is the art of Sophocles more characteristically seen than in the fact that each of these three masterpieces—with their common thread of fable, and with all their particular affinities—is still, dramatically and morally, an independent whole.

¹ See Introd. to *Oed. Col.* p. xxi. § 3.

² See *Oed. Col.* 1405—1413, and 1770—1772.

MANUSCRIPTS. EDITIONS AND COMMENTARIES.

§ 1. In this play, as in the *Oedipus Coloneus* and in the second edition of the *Oedipus Tyrannus*, the editor has used the Autotype Facsimile of L (published by the London Hellenic Society in 1885); and, with its aid, has endeavoured to render the report of that manuscript as complete and exact as possible. In some instances, where discrepancies existed between previous collations, the facsimile has served to resolve the doubt; in a few other cases, it has availed to correct errors which had obtained general currency: the critical notes on 311, 375, 770, 1098, 1280 will supply examples.

The mss., besides L, to which reference is made, are:—A (13th cent.), E (ascribed to 13th cent., but perhaps of the 14th), T (15th cent.), V (late 13th or early 14th), V^a (probably 14th), with the following 14th century mss.,—V^a, V⁴, Vat., Vat. b, L^a, R. Some account of these has been given in the Introduction to the *Oedipus Tyrannus*; cp. also the Introd. to the *Oed. Col.* p. xl ix. A few references are also made to an Augsburg ms. (Aug. b, 14th cent.), to Dresd. a (cod. 183, 14th cent.), and to M⁴ (Milan, Ambrosian Library, cod. C. 24 sup., 15th cent.). The symbol 'r' is occasionally used in the critical notes to denote 'one or more of the mss. other than L'. The advantages of such a symbol are twofold: (1) the note can often be made shorter and simpler; (2) the paramount importance of L is thus more clearly marked, and, so far, the relative values of the documents are presented to the reader in a truer perspective. But this symbol has been employed only in those cases where no reason existed for a more particular statement.

§ 2. The *Antigone* supplies two instances in which the older scholia do what they rarely do for the text of Sophocles,—give a certain clue to a true reading which all the mss. have lost. One is 'φάπτουσα in v. 40; the other, δεδραγμένος in v. 235.

Points bearing on regard to the much-discussed question whether L is the source from which all other known mss. of Sophocles have been derived.

to the other mss. (1) There are two places in which an apparently true reading has been preserved by some of the later mss., while L has an apparently false one.

The first example is in v. 386, where L has *eis μέσον*, while A and others have *eis δέον*. Some editors, indeed, prefer *eis μέσον*: but A's reading seems far preferable (see comment.). The other example is clearer. In v. 831 L has *τάκει*, a manifest error, occasioned by *τακομέναν* shortly before. The true reading, *τέγγει*, is in A and other of the mss. later than L.

(2) Verse 1167, *ξῆν τοῦτον, ἀλλ' ἔμψυχον ἥγοῦμαι νεκρόν*, is in none of the mss. It is supplied by Athenaeus 7. 280 c, who quotes vv. 1165—1171. The earliest printed edition which contains it is that of Turnebus (Paris, 1553 A.D.). Now Eustathius (p. 957. 17) quotes v. 1165 (partly) and v. 1166,—remarking that, after v. 1166, ‘the careful copies’ (*τὰ ἀκριβῆ ἀντίγραφα*) give the verse *ξῆν τοῦτον, ἀλλ' ἔμψυχον ἥγοῦμαι νεκρόν*. Eustathius wrote in the second half of the 12th century: L was written in the first half of the eleventh century. It would be a very forced explanation to suppose that Eustathius, in speaking of *τὰ ἀκριβῆ ἀντίγραφα*, meant those mss. of Sophocles on which Athenaeus, some 1000 years before, had relied for his quotation; or, again, those mss. of Athenaeus in which Eustathius found it. According to the natural (or rather, the necessary) sense of the words, Eustathius is referring to mss. of Sophocles extant in his own time. But did his memory deceive him, leading him to ascribe to mss. of Sophocles what he had seen in Athenaeus? This, again, would be a very bold assumption. His statement has a *prima facie* claim to acceptance in its plain sense. And if his statement is accepted, it follows that, when L was written (in the first half of the eleventh century), two classes of mss. of Sophocles could be distinguished by the presence or absence of verse 1167. But that verse is absent from every ms. of Sophocles now known. If, therefore, L was not the common parent of the rest, at any rate that parent (or parents) agreed with L in this striking defect, which (according to Eustathius) could have been corrected from other mss. known in the twelfth century. There is no other instance in which a fault, now universal in the mss. of Sophocles, is thus alleged to have been absent from a ms. or mss. of later date than L. Whatever construction may be placed on the statement of Eustathius, it is certain that it deserves to be carefully noted.

§ 4. Another noteworthy fact is the unusually large number of The mss. passages in which the mss. of the *Antigone* vary from the quotations ^{versus} ancient ci- made by ancient writers. In every one of these instances (I think) our tations. MSS. are right, and the ancient citation is wrong: though there are some cases in which modern scholars have thought otherwise. See the critical notes on vv. 186, 203, 223 (with commentary), 241, 292 (with note in Appendix), 324, 456, 457, 563, 564, 678, 742, 911 f., 1037, 1167.

§ 5. Among the interpolations which modern criticism has suspected, Inter- there is one which is distinguished from the rest alike by extent and by ^{polation.} importance. This is the passage, founded on Herodotus 3. 119, in Antigone's last speech. I concur in the opinion of those who think that this passage,—*i.e.*, vv. 904—920,—cannot have stood in the text as Sophocles left it. The point is one of vital moment for our whole conception of the play. Much has been written upon it; indeed, it has a small literature of its own; but I am not acquainted with any discussion of it which appears to me satisfactory. In a note in the Appendix I have attempted to state clearly the reasons for my belief, and to show how the arguments on the other side can be answered.

This is the only passage of the play which seems to afford solid ground for the hypothesis of interpolation. It is right, however, to subjoin a list of the verses which have been suspected by the critics whose names are attached to them severally. Many of these cases receive discussion in the notes; but there are others which did not require it, because the suspicion is so manifestly baseless. It will be seen that, if effect were given to all these indictments, the *Antigone* would suffer a loss of nearly 80 verses.

Verses 4—6 rejected by Paley.—5 Bergk.—6 Nauck.—24 Wunder.—30 Nauck.—46 Benedict.—203 Herwerden.—212 Kvíčala.—234 Göttling.—287 f. Nauck.—313 f. Bergk.—393 f., to be made into one verse, Nauck.—452 Wunder.—465—468 Kvíčala and Wecklein.—495 f. Zippmann.—506 f. Jacob.—570 and 573, with a rearrangement of 569—574, Nauck.—652—654, to be made into two verses, Nauck.—671 f., to be made into one verse, Heiland.—679 f. Heimreich.—680 Meineke and Bergk.—687 Heimreich, with δῆ for μή in 685.—691 Nauck.—838 Dindorf.—851 Hermann.—1045—1047, 1053—1056, 1060 f. Morstadt.—1080—1083 Jacob.—1092—1094 and 1096 f. Morstadt.—1111—1114 Bergk.—1159 Nauck.—1167 Hartung.—1176 f. Jacob.—1225 Dindorf.—1232 Nauck.—1242 f. Jacob.—1250 Meineke.—1256 Nauck.—1279 Bothe.—1280 Wex.—1281 Heiland.—1301 Dindorf.—1347—1353 F. Ritter.

§ 6. In v. 125 f., where the mss. have ἀντιπάλω...δράκοντι (with Emenda- indications of correction to ἀντιπάλου...δράκοντος), I propose with tions.

some confidence the simple emendation ἀντιπάλῳ...δράκοντος. In v. 606 I give πάντ' ἀγρεύων for παντογήρως. In 966, πελάγει for L's πελάγεων (*sic*). In 1102, δοκεῖ for δοκεῖς. In 1124, ρεῖθρόν τ' for ρέεθρον. The note on v. 23 f., suggesting δίκης | χρήσει as a correction of δίκη | χρησθεῖς, had been printed before I learned that Gerh. H. Müller had already suggested the same, though without forestalling my arguments for it. I am glad that the conjecture should have the recommendation of having occurred independently to another. If the admission of it into the text is deemed too bold, it may be submitted that the barbarous character of the traditional reading, and the absence of any emendation which can claim a distinctly higher probability, render the passage one of those in which it is excusable to adopt a provisional remedy.

With regard to οὐκ ἄτης ἄτερ in v. 4, I would venture to invite the attention of scholars to the note in the Appendix. My first object has been to bring out what seems the essential point,—viz., that the real difficulty is the palaeographical one,—and to help in defining the conditions which a solution must satisfy before it can claim more than the value of guess-work. By the kind aid of Mr E. M. Thompson, I have been enabled to give a transcript of the words οὐκ ἄτης ἄτερ as they would have been written in an Egyptian papyrus of *circ.* 250—200 B.C.

Editions,
etc.

§ 7. Besides the various complete editions of Sophocles (*Oed. Tyr.*, p. lxi, 2nd ed.), these separate editions of the *Antigone* have been consulted.—Aug. Boeckh. With a German translation, and two Dissertations. (Berlin, 1st ed. 1843; new ed. 1884.)—John William Donaldson. With English verse translation, and commentary. (London, 1848.)—Aug. Meineke. (Berlin, 1861.)—Moriz Seyffert. (Berlin, 1865.)—Martin L. D'Ooge. On the basis of Wolff's edition. (Boston, U.S.A., 1884.)—A. Pallis. With critical notes in Modern Greek. (Athens, 1885.)—D. C. Semitelos. With introduction, critical notes, and commentary, in Modern Greek. (Athens, 1887.)—Selected passages of this play are discussed by Hermann Schütz, in the first part of his *Sophokleische Studien*, which deals with the *Antigone* only (Gotha, 1886, pp. 62). Many other critics are cited in connection with particular points of the play which they have treated. Lastly, reference may be made to the list of subsidia, available for Sophoclean study generally, which has been given in the Introduction to the *Oedipus Tyrannus*, 2nd ed., p. lxii.

METRICAL ANALYSIS.

THE unit of measure in Greek verse is the short syllable, \textcircled{u} , of which the musical equivalent is the quaver, . The long syllable, $\textcircled{-}$, has twice the value of \textcircled{u} , being musically equal to .

Besides \textcircled{u} and $\textcircled{-}$, the only signs used here are the following.

(1) \textcircled{l} for $\textcircled{-}$, when the value of $\textcircled{-}$ is increased by *one half*, so that it is equal to $\textcircled{u} \textcircled{u}$, $\textcircled{-} \textcircled{u}$, or $\textcircled{u} \textcircled{u}$.

(2) $\textcircled{>}$, to mark an ‘irrational syllable’ (*συλλαβὴ ἀλογος*), *i.e.*, bearing a metrical value to which its proper time-value does not entitle it; viz. \textcircled{u} for $\textcircled{-}$, or $\textcircled{-}$ for \textcircled{u} . Thus $\bar{\epsilon}\rho\gamma\bar{\omega}\nu$ means that the word serves as a choree, $\textcircled{-} \textcircled{u}$, not as a spondee, $\textcircled{-} \textcircled{-}$.

(3) $\textcircled{-} \textcircled{u}$, instead of $\textcircled{-} \textcircled{u}$, in logaoedic verses. This means that the dactyl has not its full time-value, but only that of $\textcircled{-} \textcircled{u}$. This loss is divided between the long syllable, which loses $\frac{1}{4}$ th of its value, and the first short, which loses $\frac{1}{2}$. Thus, while the normal dactyl is equivalent to , this more rapid dactyl is equivalent to . Such a dactyl is called ‘cyclic.’

(4) $\textcircled{-} \omega$, instead of $\textcircled{-} \textcircled{u}$, in choreic verses. Here, again, the dactyl has the value only of $\textcircled{-} \textcircled{u}$. But in the cyclic dactyl, as we have seen, the loss of \textcircled{u} was divided between the long syllable and the first short. Here, in the choreic dactyl, the long syllable keeps its full value; but each of two short syllables loses half its value. That is, the choreic dactyl is equivalent to .

The choreic dactyl is used in two passages of this play: (1) First Stasimon, 1st Strophe, period III., vv. 1, 2 (vv. 339 f.), $\ddot{\alpha}\phi\thetaι\tauον\dots\check{\epsilon}\tauοs\ eis\ \check{\epsilon}\tauοs$: and *ib.* 2nd Strophe, per. I., vv. 1, 2 (vv. 354 f.) $\kappa\grave{a}\iota\ \phi\theta\acute{e}\gamma\mu\alpha\dots\kai\ \dot{\epsilon}\delta\acute{e}\delta\acute{a}\dot{\epsilon}\kappa\tau\acute{o}$. (2) First Kommos (No. V. in this Analysis), Epoche, per. II., v. 1 (v. 879) $\sigma\grave{u}\kappa\acute{e}\tau\iota\ \mu\o\iota\ \tau\acute{o}\delta\epsilon\ \lambda\alpha\mu\pi\acute{a}\delta\o\i$. Here, as elsewhere, the effect of

such a dactyl is to give vivacity, relieving the somewhat monotonous repose of a choreic series. Other examples will be found in Schmidt's *Rhythmic and Metric*, p. 49, § 15. 3.

The last syllable of a verse is common (*ἀδιάφορος, aneps*). It is here marked \sim or $-$ according to the metre: e.g., $\bar{\epsilon}\rho\gamma\omega\nu$, if the word represents a choree, or $\bar{\epsilon}\rho\gamma\bar{a}$, if a spondee.

Pauses. At the end of a verse, \wedge marks a pause equal to \sim , $\overline{\wedge}$ a pause equal to $-$, and $\overline{\overline{\wedge}}$ a pause equal to $-\sim$.

The *anacrusis* of a verse (the part preliminary to its regular metre) is marked off by three dots placed vertically, : If the anacrusis consists of two short syllables with the value of only one, ω is written over them. In v. 1115 the first two syllables of *πολυώνυμε* form such an anacrusis. (Analysis, No. VII., first v.)

Metres
used in
this play.

The lyric elements of the *Antigone* are simple. Except the dochmias at the end (1261—1347), all the lyric parts are composed of logaoedic and choreic verses, in different combinations.

i. *Logaoedic*, or *prose-verse* (*λογαοιδικός*),—so called by ancient metrists because, owing to its apparent irregularity, it seemed something intermediate between verse and prose,—is a measure based on the choree, $-\sim$, and the cyclic dactyl, metrically equivalent to a choree, $\sim\sim$. The following forms of it occur in the *Antigone*.

(a) The logaoedic verse of four feet, or tetrapody. This is called a Glyconic verse, from the lyric poet Glycon. It consists of one cyclic dactyl and three chorees. According as the dactyl comes first, second, or third, the verse is a First, Second, or Third, Glyconic. Thus the first line of the First Stasimon (v. 332) consists of a First Glyconic followed by a Second Glyconic: $\pi\overline{\lambda}\lambda\tau\alpha$ | $\delta\epsilon\nu\alpha$ | $\kappa\omega\delta\epsilon\nu$ | $a\nu\theta\rho$ || $\omega\pi\omega\nu$ | $\delta\epsilon\nu\omega\tau\rho$ | $o\nu\pi\epsilon\lambda$ | $\epsilon\iota\wedge$. Glyconic verses are usually shortened at the end ('catalectic'), as in this example.

(b) The logaoedic verse of three feet, or tripody,—called 'Pherecratic,' from the poet of the Old Comedy. It is simply the Glyconic verse with one choree taken away, and is called 'First' or 'Second' according as the dactyl comes first or second. Thus the fourth line of the Third Stasimon (vv. 788 f.) consists of a Second, followed by a First, Pherecratic: $->\sim\sim\overline{\wedge}\sim\sim\overline{\wedge}-$

$\kappa\iota\sigma\omega\nu$ | $a\theta\alpha\omega\tau$ | $\omega\nu$ || $\phi\omega\xi\mu\omega\sigma$ | $\omega\delta$ | $\epsilon\iota\epsilon\wedge$.

(c) Logaoedic verses of six feet (hexapodies) are also frequent in this play. Such is the first line of the second Strophe of the Parodos

~ ~ ~ ~ ~ ~ | L -
(v. 134), *αντιτυπ | ος δ επι | γρ πεσε | τανταλ | ωθ | εις Λ.*

(d) The logaoedic verse of two feet (dipody) occurs once in this play, as an ἐπῳδός, or postlude, to a choral strophe, v. 140 *δεξιο | σειρος* (= 154 *Βάκχιος | ἀρχοι*); Parodos, Second Strophe, period III. This is the '*versus Adonius*', which closes the Sapphic stanza.

2. *Choreic* measures are those based simply on the choree (or 'trochée'), - ~. They usually consist either of four or of six feet. In this play we have both tetrapodies and hexapodies. Thus in vv. 847 ff. a choreic hexapody is followed by a choreic tetrapody: see Analysis, No. V., Second Strophe, period III., vv. 1, 2 *οῖα φίλων ἄκλαντος...τάφου ποταμίου*. As the Analysis will show, choreic measures are often combined with logaoedic in the same strophe. The first Strophe of the First Stasimon affords an instance.

3. *Dochmiacs* occur in the closing kommos (1261—1347, No. VIII. in the Analysis). A dochmiac has two elements, viz. a bacchius, --- ~ (= 5 short syllables), and a shortened choree, -, (= 2 short syllables). Thus odd and even were combined in it. The name δόχμιος, 'slanting,' expressed the resulting effect by a metaphor. The rhythm seemed to diverge side-ways from a straight course.

The regular type of dochmiac dimeter (with anacrusis) is ~ : --- ~ | -, ~ ||. The comma marks the ordinary caesura. As Dr Schmidt has noticed, the dochmiacs of the *Antigone* are remarkable for frequent neglect of the regular caesura. The dochmiac measure may be remembered by this line, in which 'serfs' and 'wrongs' must receive as much stress as the second syllable of 'rebel' and of 'resent':

Rebel! Serfs, rebel! Resent wrongs so dire.

This is a dochmiac dimeter, with anacrusis, written ~ : --- ~ | -, ~ || --- ~ | - ~ ||.

The diagrams added to the metrical schemes are simply short ways Rhythm. of showing how the verses are put together in rhythmical wholes. Thus —The first diagram (No. I., First Str., per. I.) is merely a symbol of the following statement. 'There are here two verses. Each contains three rhythmical groups or 'sentences' (*κῶλα*); and each 'sentence' contains four feet. The first verse, as a whole, corresponds with the second, as a whole. And the three parts of the first verse correspond consecutively

with the three parts of the second verse. These two verses together form a rhythmical structure complete in itself,—a rhythmical ‘period’ (*περίοδος*).’ Some simple English illustrations have been given in the *Oed. Coloneus* (p. lx).—The end of a rhythmical sentence is marked by ||, and that of a period by]].

I. Parodos, vv. 100—154.

FIRST STROPHE.—Logaoedic. The second Glyconic is the main theme.

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

<p>I. I.</p> <p>ακτις αελι ου το καλλ ιστον επταπυλ ϕ φαν εν </p> <p>στας δ υπ ερ μελαθρ ων φον ωσ αισιν αμφιχαν ων κυκλ ϕ </p> <p>θηβα των προτερ ων φα ος Λ </p> <p>λογχας επτα πυλ ον στομ α λ</p>	
<p>2. ε : φανθ ης ποτ ω χρυσε ας αμερ ας βλεφαρ ον Διρκ αι </p> <p>ε : βα πριν ποθ αμετερ ων αιματ ων γενυσ ων πλησθ ην </p> <p>ων υπ ερ ρεεθρ ων μολ ουσα </p> <p>αι τε και στεφαν ωμα πυργων</p>	
<p>II. I.</p> <p>τον λευκ ασπιν αργοθεν εκ βαντα φωτα πανσαγι α Λ </p> <p>πευκα ενθ ηφ αιστον ελ ειν τοιος αμφι νωτ εταθ η .</p>	
<p>2. φυγαδα προδρομον οξυτερ ϕ κινησ ασα χαλ ων ϕ Λ </p> <p>παταγος αρεος αντιπαλ ϕ δυσχειρ ωμα δρακ ουτ οσ</p>	
<p>I.</p> <p style="margin-left: 100px;">$\left(\begin{array}{c} 4 \\ 4 \\ 4 \\ \cdot \\ 4 \\ 4 \\ 4 \end{array} \right)$</p>	<p>II.</p> <p style="margin-left: 100px;">$\left(\begin{array}{c} \cdot \\ 4 \\ 4 \\ 4 \\ 4 \\ 4 \end{array} \right)$</p>

After the first Štrophe follows the first system of Anapaests (110 δε...116 κορύθεσσι): after the first Antistrophe, the second system (127 Ζεῦς...133 ἀλαλάξαι).

SECOND STROPHE.—Logaoedic, in sentences of varying lengths, viz.:—I. two hexapodies: II. two tetrapodies, with one tripody between them: III. two tetrapodies, followed by a *versus Adonius* (—~ | —~) as epode.

	—~ ~	—~ ~	—~ ~	—~	—	
I. 1.	αντιτυπ	ᾳ δ επι	γῳ πεσε	τανταλ	ωθ	εις Λ
	αλλα γαρ	α μεγαλ	ωνυμος	ηλθε	νικ	α
2.	πυρφορος	οις τοτε	μαινομεν	ᾳ ξνν	ορμ	ᾳ Λ]
	τᾳ πολυ	αρματψ	αντιχαρ	εισα	θηβ	ᾳ
	— >	—~ ~	— >	—	— >	—~ ~
II. 1.	βακχεν	ων επεπν	ει ριπ	αις	εχθιστ	ων ανεμ
	εκ μεν	δη πολεμ	ων των	νυν	θεσθαι	λησμοσν
2.	ειχε δ	αλλ	ᾳ τα	μεν Λ]		
	θεων δε	να	ους χορ	οισ		
	—~ ~	—~ ~	—~ ~	—~ ~	—~ ~	—~ ~
III.	αλλα δ επ αλλ	οις επε	νωμ α στυφελ ιζ	ων μεγας αρης	δεξιο σειρος	
	παννυχι	οις	παντας επ	ελθ	ωμεν ο θηβ ας δ ελελ	ιχθων βακχιος αρχοι
I.	6 · 6) ·	II.	4 · 3) · 4)	III.	4 · 4) · 2 = επ.	

After the second Strophe follows the third system of Anapaests (141 ἐπτά...147 ἀμφω): after the second Antistrophe, the fourth system (155 ἀλλ' ὅδε...161 πέμψας).

II. First Stasimon, vv. 332—375.

FIRST STROPHE.—Period I. is logaoedic. It consists of one First Glyconic verse, followed by three Second Glyconics. Periods II. and III. are choreic. But the first verse of Period II. is logaoedic (a Second Glyconic), and thus smooths the transition from logaoedic to choreic measures.

- I. 1. πολλα τα | δεινα | κουδεν | ανθρ || ωπου | δεινοτερ | ον πελ | ει Λ ||
κουφονο | ων τε | φυλον | οργ || ιθων | αμφιβαλ | ων αγ | ει
2. τουτο | και πολι | ου περ | αν || ποντου | χειμερι | ω νοτ | ω Λ ||
και θηρ | ων αγρι | ων εθν | η || ποντου τ | ειναλι | αν φυσ | ων Λ
- II. 1. χωρ : ει περ | ιβρυχι | οισ | ων Λ ||
σπειρ : αισι | δικτυο | κλωστ | οισ
2. περ : ων υπ | οιδμασ | ων Λ ||
περ : ι φραδ | ης αν | ηρ
3. θε : ων τε | ταν υπ | εργατ | αν γαν ||
κρατ : ει δε | μηχαν | αισ αγρ | αυλον
- III. 1. αφθιτον | ακεματ | αν απο | τρυεται ||
θηρος ορ | εσσιβατ | α λασι | αυχενα θ
2. ιλλομεν | ων αροτρ | ων ετοσ | εισ ετοσ ||
ιππον οχι | αξεται | αμφι λοφ | ον ξυγων
3. ιππ | ει | ω γεν | ει πολ | ευ | ων Λ ||
ουρ | ει | ον τ α | κμητα | ταυρ | ον

I.

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

II.

$$\left(\begin{array}{c} \cdot \\ 4 \\ & \\ & 3 \\ & 4 \\ \cdot \end{array} \right)$$

III.

$$\left(\begin{array}{c} \cdot \\ 4 \\ & \\ & 4 \\ \cdot \\ 6 = \text{επωδός} \end{array} \right)$$

SECOND STROPHE.—Choreic.

- I. 1. και : φθεγμα και | ανεμο | εν Λ ||
σοφ : ον τι το | μηχανο | εν
2. φρον : ημα και | αστυνομ | ους οργ | ας εδι || δαξατο | και δυσ | αυλ | ων Λ ||
τεχν : ας υπερ | ελπιδ εχ | ων τοτε | μεν κακον || αλλοτ επ | εσθλον | ερπ | ει

- II. 1. παγ : ων εν | αιθρ | εια | και δυσ || ομβρα | φευγ | ειν βελ | η Λ ||
νου : ους γερ | αιρ | ων χθον | ος θε || ων τ εν | ορκ | ον δικ | αν
2. παντο | πορος α | πορος επ | ουδεν | ερχετ | αι Λ ||
ψη | πολις α | πολις ο | τψ το | μη καλ | ον
3. το : μελλον | αιδ | α μον | ον || φευξιν | ουκ επ | αξετ | αι Λ ||
ξυν : εστι | τολμ | ας χαρ | ω || μητ εμ | οι παρ | εστι | ος
4. νοσ : ων δ α | μηχαν | ων φυγ | ας | ξυμπε | φρασται]]
γεν : αιτο | μητ ισ | ον φρον | ων | ος ταδ | ερδει

Note.—In Period III. of the first Strophe, and in Period I. of the second, the apparent dactyls (marked $- \omega$) are choreic dactyls; *i.e.*, the two short syllables, $\omega \omega$, have the time-value of one short, ω . This is proved by the caesura after ὄργας in verse 2 of the second Strophe. The choreic dactyl is usually found, as here, in a transition from (or into) logaoedic verse. Cp. Schmidt, *Rhythmic and Metric*, § 15. 3.

I. $\begin{array}{c} \cdot \\ 3 = \pi\rho\omega\delta\sigma. \\ \cdot \\ 4 \\ \cdot \\ 4 \end{array}$

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

III. Second Stasimon, vv. 582—625.

FIRST STROPHE.—Period I. is logaoedic (two hexapodies). Periods II. and III. are choreic. Just as in the first strophe of the first Stasimon, the first verse of Period II. is logaoedic, forming a transition. The remaining verses are choreic tetrapodies.

- I. 1. εν : δαιμονες | οισι κακ | ων α | γενστος | αι | ων Λ ||
αρχ : αια τα | λαβδακιδ | αν οικ | ων ορ | ωμ | αι

2. οις γαρ | αν σεισ | θη θεο | θεν δομος | ατ | ας Λ]]
πηματ | α φθιτ | ων επι | πημασι | πιπτ | οντ

- II. 1. ουδεν | ελλειπ | ει γενε | ας επι | πληθος | ερπον ||
ουδ απ | αλλασσ | ει γενε | αν γενος | αλλ ερ | ειπει
2. ωμ : οιον | ωστε | ποντι | αις || οιδμα | δυσπνο | οις οτ | αν Λ ||
θε : ων τις | ουδ εχ | ει λυσ | ω || νυν γαρ | εσχατ | ας υπ | ερ
3. θρησσ : αισιν | ερεβος | υφαλον | επιδραμ | γ πνο | αις Λ]]
ριξ : ασ ο | τετατο | φασ εν | οιδιτ | ου δομ | οις
- III. 1. κυλ : ινδ | ει | βυσσο | θεν κελ || αιν | αν | θινα | και Λ ||
κατ : αν | νιν | φοωι | α θε || ων | των | νερτερ | ων
2. δυσ : ανεμ | οι στον | ψ βρεμ | ουσιν || αντι | πληγες | ακτ | αι Λ]]
·αμ : α κοπ | ις λογ | ου τ α | νοια || και φρεν | ων ερ | ω | υς

I. $\overset{\cdot}{\overset{6}{\underset{6}{)}}}$

II. $\overset{\cdot}{\overset{6}{\underset{4}{\underset{4}{)}}}}$

III. $\left(\begin{array}{c} \overset{\cdot}{\overset{4}{\underset{4}{)}}} \\ \overset{\cdot}{\overset{4}{\underset{4}{)}}} \end{array} \right)$

SECOND STROPHE.—Logaoedic.—In Period III., the first and third
verses are choreic.

- I. 1. τε : αν | ζεν δυνασ | ιν τις | ανδρ || ων υπ | ερβασι | α κατ | ασχοι ||
α : γαρ | δη πολυ | πλαγκτος | ελπ || ις πολλ | οις μεν ον | ασις | ανδρων
2. ταν : ουθ υπνος | αιρ | ει ποθ ο | παντ αγρ | εν | ων Λ]]
πολλ : οις δ ατατ | α | κουφονο | ων ερ | ωτ | ων
- II. 1. ουτε θε | ων α | κματ | οι | μηνες α | γηρ | ως δε χρον | ψ Λ ||
ειδοτι δ | ουδεν | ερπ | ει || πριν πυρι | θερμ | η ποδα | τις
2. δυν : αστ | ας κατεχ | εις ολ | υμπον || μαρμαρο | εσσαν | αιγλ | αν Λ]]
προσ : αυσ | γ σοφι | η γαρ | εκ του || κλεινον επ | οι πε | φαν | ται

III. 1. ω - u - u L -
 το τ επ : ειτα | και το | μελλ | ον Λ ||
 το κακ : ον δοκ | ειν ποτ | εσθλ | ον

> - u - u -
 2. και : το πριν επ | αρκεστ | ει Λ ||
 τψδ : εμμεν o | τψ φρεν | as

u u u - u L -
 3. νομος οδ | ουδεν | ερπ | ει Λ ||
 θεος αγ | ει προς | ατ | αν

> - u L - u - u L -
 4. θνατ : ων βιοτ | ψ | παρπολυ γ | εκτος | ατ | as Λ]]
 πρασσ : ει δ ολιγ | ιστ | ον χρονου | εκτος | ατας

I. . 4
 . 4
 . 6 = ἐπωδός.
 .

II. .
 ({ 4)
 ({ 4)
 ({ 4)
 ({ 4)

III. . 4
 . 3
 . 4
 . 6 = ἐπ.

IV. Third Stasimon, vv. 781—800.

STROPHE.—Logaoedic.—(Period I., Glyconic verses: II., Glyconics varied by Pherecratic verses.)

I. 1. u - u L ~ u - u L ~ u - u L ~ u -
 ερ : ως α | νικ | ατε μαχ | αν ερ | ως ος | εν | κτημασι | πιπτεις ||
 συ : και δικ | αι | ων αδικ | ους φρεν | as παρ | α | σπας επι | λωβα

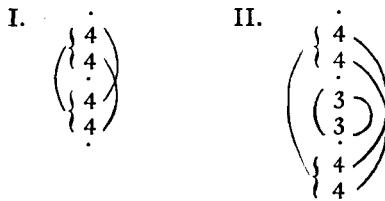
2. os : εν μαλακ | αις παρ | ει | αις νε || ανιδος | ειννχ | εν | εις Λ]]
 συ : και τοδε | νεκος | ανδρ | ων ξυν | αιμον εχ | εις παρ | αξ | as

II. 1. φοιτ : qς δ υπ | ερ | ποντιος | εν τ | αγρονομ | οις | αιλ | αις Λ ||
 νικ : α δ εν | αργ | ης βλεφαρ | ων || υμερος | εν | λεκτρου

2. και σ ουτ | αθανατ | ων || φυξιμος | ουδ | εις Λ ||
 νυμφας | των μεγαλ | ων || παρεδρος εν | αρχ | αις

3. ουθ : αμερι | ων σε γ | ανθρ | ωπ || ων.ο δ εχ | ων με | μην | εν Λ]]
 θεσμ : ων αμαχ | ος γαρ | εμ. | παιξ || ει θεος | α φροδ | ιτ | α

In Period II., v. 2, *φύξιμος* = *πάρεδρος* ἐν: but the words *πάρεδρος* ἐν *ἀρχαῖς* are of doubtful soundness. As the text stands, *πάρεδρος* requires us to suppose that the arsis of the logaoedic dactyl is resolved into υυ. See Appendix on v. 797 f. Prof. D'Ooge writes υυ ω: i.e., *φύξιμος* is a choreic dactyl, in which υυ has the time-value only of ω. This suits the resolution of *πάρεδρος*, for it means that the syllables -δρος ἐν are uttered very rapidly. On the other hand, in this otherwise purely logaoedic strophe we hardly look for a choreic dactyl.



V. Kommos, vv. 806—882.

FIRST STROPHE.—Logaoedic (Glyconics).

- I. 1. ορ : ατ εμ | ω | γας πατρι | ας πολ || ιται | ταν νεατ | αν οδ | ον Λ ||
ηκ : ουσα | δη | λυγροτατ | αν ολ || εσθαι | ταν φρυγι | αν ξεν | αν

- ζ ~ ~ - > L - ~ ~ -

2. στειχουσ | αν νεατ | ον δε | φεγγος || λευσσ | ουσαν | αελι | ον Λ ||
τανταλ | ον σιπνλ | φροσ | ακρφ || ταν | κισσος | ws ατεν | ης

- ~ - ζ ~ ~ L - > - ~ ~ -

3. κουποτ | αυθις | αλλα μ ο | παγ || κοιτας | αιδας | ζωσαν αγ | ει Λ ||
πετραι | α βλαστ | α δαμασ | εν || και νιν | ομβροι | τακομεν | αν

~ ~ - ~

4. ταν αχερ | οντοσ]]
ws φατις | ανδρων

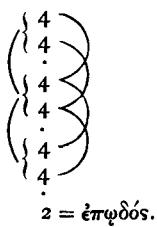
II. 1. ακτ : αν | ουθ υμεν | αιων | εγ || κληρον | ουτ επι | νυμφει | οσ Λ ||
χι : ων τ | ου δαμα | λειπτει | τεγγ || ει δ υπ | οφρυι . παγκλαυτ | οις

~ ~ - ~ L - ~ ~ - ~ - > -

2. πω μετις | υμνοσ | υμν | ησεν || αλλ αχερ | οντι | νυμφευσ | ω Λ]]
δειραδας | α με | δαιμ | ων ομ || οιοτατ | αν κατ | ευναξ | ει

The First Strophe is followed by the first system of Anapaests (vv. 817—822); the first Antistrophe, by the second system (vv. 834—838).

I.



II.



SECOND STROPHE.—Period I. is logaoedic. Period II., while mainly logaoedic, introduces choreics (v. 1), which are continued in III.

I. 1. > - ~ - $\overset{\wedge}{\sim}$ | ~ - ~ - | ~ - ~ - | ~ - ~ - | ~ - ~ - | ~ - ~ - |
οιμ : οι γελ | ωμ | αι τι με | προς θε | ων πατρ | ων ||
ε : ψαυσας | αλγ | εινοτατ | ας εμ | οι μερ | ιμνας

2. > - ~ - ~ - > - ~ - ~ - | ~ - |
ουκ : οιχομεν | αν υβρ | ιζεις | αλλ επι | φαντ | ον Λ ||
πατρ : ος τριπολ | ιστον | οικτον | του τε προ | παντ | ος

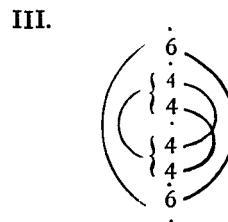
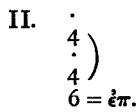
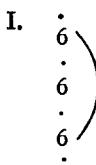
3. ~ - ~ - ~ - ~ - | ~ - |
ω πολις | ω πολ | εως πολ | ν | κτημονες | αιδρες ||
αμετερ | ον ποτμ | ον κλειν | οις | λαβδακιδ | αισω

II. 1. > - > - > - |
ι : ω διρκ | αιαι | κρην | αι Λ ||
ι : ω ματρ | ωαι | λεκτρ | ων

2. > - > - ~ - ~ - | ~ - ~ - | ~ - ~ - | ~ - ~ - | ~ - |
θηβ : ας τ ευ | αρματου | αλσος | εμ || πας ξυμ | μαρτυρας | υμμ επ | ι
ατ : αι κοιμ | ηματα τ | αυτο | γενν || ητ εμ | ω πατρι | δυσμορ | ου
ματρ | ος
κτωμ | αι Λ]

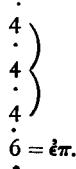
III. 1. > - ~ - ~ - | ~ - | ~ - | ~ - |
οι : α φιλ | ων α | κλαυτος | οι | οις νομ | οις Λ ||
οι : ων εγ | ω ποθ | α ταλ | αι | φρων ε | φν

2. προς : εργμα | τυμβο | χωστον | ερχομ || αι ταφ | ου ποτ | αινι | ου Λ ||
 προς : ους αρ | αιος | αγαμος | αδ εγ || ω μετ | οικος | ερχομ | αι
3. ι : ω | δυσταν | οις βροτ | οις || ουτε νεκρ | οις κυρ | ουσ | α Λ ||
 ι : ω | δυσποτμ | ων κασ | ι γυητε γαμ | ων κυρ | ησας
4. μετ : οικος | ου | ζωσιν | ου θαν | ουσ | υ Λ ||
 θαν : ων ετ | ουσ | αν κατ | ημαρ | εσ | με



THIRD STROPHE.—A single period. Choreic.

1. προ : βασ επ | εσχατ | ον θρασ | ους Λ ||
 σεβ : ειν μεν | ευσεβ | εια | τις
2. υψ : ηλον | ει δικ | ας βαθρ | ον Λ ||
 κρατ : οι δο | τω κρατ | οι μελ | ει
3. προσ : επεσες | ω τεκν | ον πολ | υ Λ ||
 παρ : αβατον | ουδαμ | φ πελ | ει
4. πατρ : φ | ον δ | εκτιν | εις τιν | αθλ | ον Λ ||
 σε δ : αντ | ο | γυωτος | ωλεσ | οργ | α



EPODE (vv. 876—882).—Choreic. The choreic dactyls ($-ω$) serve to vary and enliven the movement.

- I. 1. α : κλαντος | αφιλος | ανυμεν | αι || οι ταλ | αι | φρων αγομ | αι Λ ||

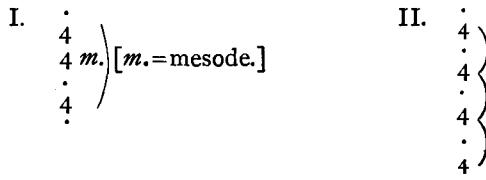
2. $\tau\alpha\nu\delta$ ετ | οιμ | αν οδ | ον Λ]

II. 1. ουκετι | μοι τοδε | λαμπαδος | υρον ||

2. ομμα | θεμις ορ | αν ταλ | αινα ||

3. τον δ εμ | ον ποτμ | ον αδακρ | υτον ||

4. ουδ : εις φιλ | ων στεν | αζ | ει Λ]



VI. Fourth Stasimon, vv. 944—987.

FIRST STROPHE.—Periods I. and II. are logaoedic (Pherecratic verses in I., and Pherecratic and Glyconic in II.). Period III. is choreic.

- I. 1. ετλα | και δανα | ας || ουρανι | ον | φως Λ ||
 ζευχθη δ | οξυχολ | ος || παις ο δρυ | αντ | ος

2. αλλαξ | αι δεμας | εν || χαλκοδετ | οις αυλ | αις Λ]]
 ηδων | ων βασιλ | ευς || κερτομι | οις οργ | αις

II. 1. κρυπτομεν | α δ εν | τυμβηρ || ει θαλαμ | φ κατ | εζευχθ | η Λ ||
 εκ διο | νυσου | πετρωδ || ει κατα | φαρκτος | εν δεσμ | φ Λ ||

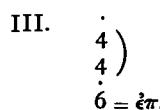
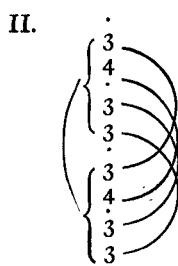
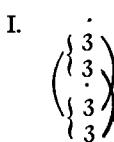
— > ~ ~ L ~ ~ — > —
 2. καὶ τοι | καὶ γενε | ἡ || τιμιος | ω παι | παι Λ ||
 ουτω | τας μανι | ας || δεινον απ | ο σταξ | ει

— > ~ ~ L ~ ~ L ~ ~ —
 3. καὶ ζην | ος ταμι | ευ || εσκε γον | ας | χρυσορυτ | ους Λ ||
 ανθηρ | ον τε μεν | ος || κεινος επ | εγν | ω μανι | αις

— > ~ ~ L ~ ~ — > —
 4. αλλα | μοιριδι | α || τις δυνασ | ις δειν | α Λ ||
 ψανων | τον θεον | εν || κερτομι | οις γλωσσ | αις

> — ~ — ~ — ~ — 3 — ~ — ~ — ~ —
 III. i. ουτ : αν νιν | ολβος | ουτ αρ | ης ου || πυργος | ουχ αλ | ικτυπ | οι Λ ||
 παν : εσκε | μεν γαρ | ενθε | ους γυν || ακασ | ενι ι | ον τε | πυρ

~ L L — ~ — ~ L —
 2. κελ : αιν | αι | ναις | εκφυγ | οι | εν Λ ||
 φιλ : αυλ | ους τ | ηρεθ | ιξε | μου | σας



SECOND STROPHE.—Periods I. and II. are logaoedic : III. is choreic.

~~~ ~ ~ — ~ ~ — ~ —  
 I. i. παρα δε | κνανε | αν πελαγ | ει διδυμ | ας αλ | οι Λ ||  
 κατα δε | τακομεν | οι μελε | οι μελε | αν παθ | αν

— > ~ ~ — > — ~ —  
 2. ακται | βοσπορι | αι ιδ ο | θρηγκων | αξεν | οι Λ ||  
 κλαιον | ματρος εχ | ουτες α | νυμφευτ | ον γον | αν

II. 1.  $\overline{-\sim} \quad \sim \sim \quad \overline{\text{L}} \quad \overline{\text{oo}} \quad \sim \sim \quad -$   
 $\sigma\alpha\lambda\mu\nu\delta \mid \eta\sigma\sigma\sigma\omega \mid \alpha\gamma\chi \parallel \iota\pi\omega\lambda\iota s \alpha\rho \mid \eta\sigma \wedge \parallel$   
 $\alpha\delta\varepsilon \mid \sigma\kappa\epsilon\rho\mu\omega \mid \alpha\rho\chi \parallel \alpha\omega\gamma\omega\omega \mid \omega\omega$

2.  $> \quad -\sim \quad \sim \sim \quad -$   
 $\delta\omega\sigma : \omega\omega\sigma \mid \phi\iota\omega\epsilon\delta \mid \alpha\omega \wedge \parallel$   
 $\alpha\omega\tau : \alpha\omega\epsilon\rho \mid \epsilon\chi\theta\epsilon\delta \mid \alpha\omega$

3.  $\sim \sim \quad -\sim \quad \overline{\text{L}} \quad -$   
 $\epsilon\iota\delta\omega\epsilon\alpha\rho \mid \alpha\omega\omega\omega \mid \epsilon\lambda\kappa \mid \omega\omega \wedge \parallel$   
 $\tau\eta\lambda\epsilon\pi\omega\rho \mid \omega\omega\omega\omega \mid \alpha\omega\tau\rho \mid \omega\omega$

III. 1.  $\sim \quad -\sim \quad \overline{\text{L}} \quad -\sim \quad -\sim \quad \overline{\text{L}} \quad -$   
 $\tau\omega\phi\lambda : \omega\theta\omega\omega \mid \epsilon\xi \mid \alpha\gamma\omega\omega \mid \alpha\omega\delta\omega\mu\omega \mid \alpha\omega\tau\omega \mid \omega\omega \wedge \parallel$   
 $\tau\omega\phi\lambda : \eta\theta\omega \mid \epsilon\lambda\lambda \mid \alpha\omega\omega \mid \omega\pi\alpha\tau\omega \mid \varphi \mid \alpha\omega$

2.  $\sim \quad \sim \sim \sim \quad -\sim \quad -\sim \quad \overline{\text{L}} \quad -\sim \quad -$   
 $\alpha : \lambda\alpha\omega\alpha \mid \lambda\alpha\sigma\omega\omega \mid \omega\iota\sigma\iota\omega \mid \omega\iota\mu\omega\tau \mid \omega\omega\kappa\kappa\lambda \mid \omega\omega \wedge \parallel$   
 $\beta\omega\phi\lambda : \epsilon\omega\alpha\mu \mid \iota\pi\pi\omega\omega \mid \omega\theta\omega \mid \pi\omega\delta\omega\pi\omega \mid \epsilon\omega \mid \pi\omega \mid \omega$

3.  $\sim \quad \overline{\text{L}} \quad \overline{\text{L}} \quad -\sim \quad -\sim \quad \overline{\text{L}} \quad -$   
 $\alpha\rho : \alpha\chi\theta \mid \epsilon\omega \mid \tau\omega\omega\omega\phi \mid \alpha\iota\mu\omega\tau \mid \eta\omega \mid \alpha\omega \wedge \parallel$   
 $\theta\epsilon : \omega\omega \mid \pi\omega\omega \mid \alpha\lambda\lambda\alpha \mid \kappa\omega\pi\epsilon\kappa \mid \epsilon\omega \mid \varphi$

4.  $> \quad -\sim \quad \overline{\text{L}} \quad -\sim \quad -\sim \quad -$   
 $\chi\omega\phi\lambda : \epsilon\omega\sigma\iota \mid \kappa\omega\iota \mid \kappa\epsilon\kappa\kappa\delta \mid \omega\omega\alpha\kappa\mu \mid \alpha\omega\iota \mid \omega\omega \wedge \parallel$   
 $\mu\omega\phi\lambda : \alpha\omega\mu\alpha\kappa\mu \mid \alpha\omega \mid \omega\omega\epsilon\omega \mid \epsilon\omega\chi\omega\omega \mid \omega \mid \pi\omega\omega$

I.  $\dot{6}$   
 $\dot{6}$   
 $\dot{6}$   
 $\cdot$

II.  $\dot{3}$   
 $\dot{2} m.$   
 $\cdot$   
 $\dot{3}$   
 $\cdot$   
 $4 = \dot{\epsilon}\pi.$

III.  $\dot{6}$   
 $\dot{6}$   
 $\cdot$   
 $\dot{6}$   
 $\cdot$   
 $\dot{6}$   
 $\cdot$

## VII. Hyporcheme (taking the place of a Fifth Stasimon), vv. 1115—1154.

FIRST STROPHE.—Period I. is logaoedic, except that vv. 3 and 6 have a choreic character. Per. II. is logaoedic (Pherecratics). Per. III. consists of one logaoedic and one choreic tetrapody.

I. 1.  $\omega \quad \sim \sim \quad -\dot{\gamma} \quad -\dot{\gamma} \quad -\sim \quad \overline{\text{L}} \quad -$   
 $\pi\omega\lambda\omega : \omega\omega\mu\omega\epsilon \mid \kappa\omega\delta\omega\epsilon\iota \mid \alpha\omega\iota\omega\mu\phi \mid \alpha\omega\alpha\gamma \mid \alpha\lambda\mu \mid \alpha \wedge \parallel$   
 $\sigma\epsilon\delta\omega\pi : \epsilon\omega\delta\omega\alpha\phi \mid \omega\omega\pi\epsilon\tau\omega \mid \alpha\omega\sigma\tau\omega \mid \omega\psi\omega\pi \mid \omega\pi \mid \epsilon$

2. και δι | ος βαρ | νβρεμετ | α Λ ||  
 λιγνυ | ενθα | κωρυκι | αι

3. γεν : ος κλυτ | αν ος | αμφεπ | εις Λ ||  
 στειχ : ονσι | νυμφαι | βακχιδ | εις

4. ιταλι | αν μεδ | εις | δε Λ ||  
 κασταλι | αις τε | ναμ | α

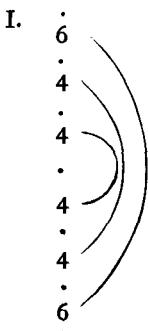
5. παγκοιν | οις ελ | ευστινι | αις\* Λ ||  
 και σε | νυσαι | αν ορε | αν

6. δη : ους | εν | κολποις | βακχεν | βακχ | αν Λ ||  
 κισσ : ηρ | εις | οχθαι | χλωρα τ | ακτ | α

II. I. ο : ματροπολ | ιν θηβ | αν Λ ||  
 πολ : νσταφιλ | ος πεμπ | ει

2. ναιετ | αν παρ νηρ | ον Λ ||  
 αβροτ | αν επε | ων

III. ισμην | ον ρειθρ | ον τ αγρι | ον τ επ || ι σπορ | φ δρακ | οντ | ος Λ ||  
 εναξ | οντων | θηβαι | αις επ || ισκοπ | ουρτ αγ | νι | αις



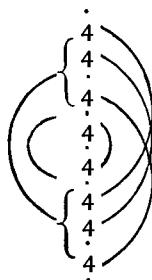
II. .  
 6  
 .  
 4  
 .  
 4  
 .  
 4  
 .  
 4  
 .  
 6

III. .  
 4  
 .  
 4  
 .  
 4  
 .  
 4  
 .  
 4

\* The first ι of 'Ελευσινιας is here shortened, as in *Hom. hymn. Cer.* 105 Ελευσινδαο θύγατρες, *ib.* 266 παῖδες 'Ελευσινων. The metre forbids us to suppose that the ι is long, and that ιας form one syll. by synizesis. Vergil avoids the ι by using the form *Eleusinus* (*G.* 1. 163).

SECOND STROPHE (forming a single period).—Logaoedic and Choreic.

1.  $\overset{\geq}{\text{τ}} \text{αν} : \epsilon\kappa | \pi\alpha\sigma | \alpha\nu | \tau\mu \parallel \dot{\alpha}\varsigma \upsilon\pi | \epsilon\rho\tau\alpha\tau | \alpha\nu \pi\omega\lambda\epsilon | \omega\nu \wedge \parallel$   
 $\iota : \omega | \pi\nu\rho | \pi\nu\epsilon | \alpha\nu\tau \parallel \omega\nu \chi\omega\rho | \alpha\gamma \alpha\sigma\tau\rho | \omega\nu \nu\chi\iota | \omega\nu$
2.  $\overset{-}{\text{μ}} \text{ατρι} | \sigma\upsilon\upsilon \kappa\epsilon\rho | \alpha\nu\eta | \dot{\alpha} \wedge \parallel$   
 $\phi\theta\epsilon\gamma\mu\alpha\tau | \omega\nu \epsilon\pi | \iota\kappa\kappa\omega | \epsilon$
3.  $\overset{-}{\text{κ}} \text{αι} \nu\nu | \omega\varsigma \beta\iota\alpha\iota | \alpha\varsigma \epsilon\chi\epsilon\tau | \alpha\iota \wedge \parallel$   
 $\pi\alpha\iota \delta\iota | \alpha\varsigma \gamma\epsilon\epsilon\theta\lambda | \alpha\upsilon \pi\alpha\phi\alpha\alpha | \eta\theta$
4.  $\overset{-}{\text{π}} \text{ανδαμ} | \alpha\varsigma \pi\omega\lambda\iota\varsigma | \epsilon\pi\iota \nu\sigma | \alpha\upsilon \wedge \parallel$   
 $\omega\omega\dot{\alpha}\varsigma | \sigma\alpha\varsigma \alpha\mu\alpha | \pi\epsilon\pi\kappa\omega\omega | \alpha\varsigma$
5.  $\overset{\geq}{\text{μ}} \text{ολ} : \epsilon\iota\upsilon \kappa\theta | \alpha\sigma\iota | \dot{\omega} \pi\omega\delta\iota | \pi\alpha\pi\pi \parallel \alpha\sigma\iota | \alpha\nu \nu\pi | \epsilon\rho \kappa\lambda\iota\tau | \nu\nu \wedge \parallel$   
 $\theta\eta\iota\iota : \alpha\iota\omega\pi | \alpha\iota\sigma\epsilon | \mu\alpha\mu\omega\mu\epsilon\pi\pi | \alpha\iota \parallel \pi\alpha\pi\pi\pi\chi | \alpha\iota\chi\omega\pi | \epsilon\omega\omega\sigma | \iota$
6.  $\overset{\sim}{\text{η}} \sigma\tau\omega\omega | \epsilon\pi\tau\alpha | \pi\omega\theta\mu | \alpha\upsilon \wedge \parallel$   
 $\tau\omega\tau\alpha\mu | \alpha\upsilon \iota | \alpha\kappa\chi | \alpha\upsilon$



[The brackets on the left side show that the group formed by verses 1 and 2 corresponds with the group formed by vv. 5 and 6, while v. 3 corresponds with v. 4. Parts of vv. 1 and 2 correspond with parts of 5 and 6, as shown by the curves on the right.]

## VIII. Kommos, vv. 1261—1347.

FIRST STROPHE.—Dochmiac.

I. 1.  $\overset{--}{\iota\omega}$   
 $\iota\omega$

2. φρεν̄ : ων δυσφρον̄ | ων αμ̄ || αρτηματ̄ | α Λ ||  
   ι : ω δυσκαθ̄ | αρτος || αιδον̄ λιμ̄ | ην

3. στερ̄ : εα θανατο | εντ̄ Λ ||  
   τι μ̄ : αρα τι μολεκ̄ | εις

4. ω κτανοντ̄ | ας τε και ||  
   ω κακαγγ̄ | ελτα μοι

5. θαν̄ : οντας βλεπ̄ | οντες || εμφυλῑ | ους Λ ||  
   προ : πεμψας αχ̄ | η τιν̄ || αθροεις λογ̄ | ον

II. 1. ω : μοι εμων̄ αν̄ | ολβα || βουλευματ̄ | ων Λ ||  
   αι : αι ολωλοτ̄ | ανδρ̄ επ̄ || εξειργασ̄ | ω

2. ι : ω παι νε | οσ νε || ϕ ξνν μορ̄ | ϕ Λ ||  
   τι : φης ω παι\* | τινα λεγ̄ || εις μοι νε | ον

3. αιαι αιαι  
   αιαι αιαι

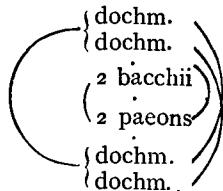
III. 1. ε̄ : θανες απελυθ̄ | ης Λ ||  
   σφαγ̄ : ιον επ ολεθρ̄ | ϕ

2. εμ̄ : αις ουδε | σαισι || δυσβουλῑ | αις Λ ||  
   γυν̄ : αικειον | αμφῑ || κεισθαι μορ̄ | ον

\* παι is here an ‘irrational’ long syllable, substituted for the normal short, as was sometimes allowed in this place of the dochmiac: cp. Fourth Strophe, v. 3: Aesch.

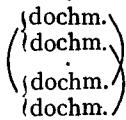
Eum. 266 φερ̄ : οιμάν̄ βοστ̄ | ἀν̄, and see Schmidt’s *Rhythmic and Metric*, p. 77. Here, some read conjecturally, τι φής, ω τιν̄ αῦ λέγεις μοι νέον̄. See cr. n. on 1289.

I.



The exclamation *λό*, at the beginning, is marked (for clearness sake) as verse 1, but is outside of the rhythmical structure, as *οἴμοι* in the Second Strophe, and *αταί αταί* in the Third. Verse 2, a dochmiac dimeter, answers to verse 5. Verse 3 answers to v. 4. Hence, as Schmidt points out (*Rhyth. and Metr.*, p. 190), verse 3 must be regarded as a bacchic dipodia (the bacchius =  $\sim \sim$ ), shortened at the end (or 'catalectic'). The symbol  $\overline{\wedge}$  denotes a pause equal in time-value to  $\sim \sim$ . Verse 4 consists of two paeons of the 'cretic' form (cp. *Rhythm. and Metric*, p. 27).

II.



III.    dochm.

SECOND STROPHE (forming a single period).—Dochmiac, varied by iambic trimeters.

— —  
I. οἴμοι  
οἴμοι

2. εχ : ω μαθων δειλ | αιος εν δ εμ | ψ καρα  $\overline{\wedge}$  ||  
κακ : ον τοδ αλλο | δευτερου βλεπ | ω ταλας

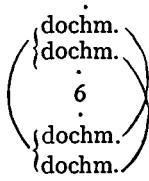
3. θε : ος τοτ αρα | τοτε μεγ || α βαρος μ εχ | ων  $\overline{\wedge}$  ||  
τις : αρα τις με | ποτμος || ετι περιμεν | ει

4. ε : παισεν εν δ ε | σεισεν αγρι | αισ οδοις  $\overline{\wedge}$  ||  
εχ : ω μεν εν χειρ | εσσω αρτι | ως τεκνου

5. οιμ : οι | λακπατ | ητον | αντρεπ | ων χαρ | αν  $\overline{\wedge}$  ||  
ταλ : ας | τον δ εν | αντα | προσβλεπ | ω νεκρ | ον

6. φεν : φεν ω πον | οι βροτ || ων δυσπον | οι  $\overline{\wedge}$  ]]  
φεν : φεν ματερ | αθλι || α φεν τεκν | ον

Schmidt observes that verse 5 cannot be regarded as a dochmios followed by a choreic tripody, *i.e.*,  $\geq : \sim \sim | \sim \sim | \sim \sim | \sim \sim | - \wedge ||$ . Such a verse would be wholly unrhymed. Nor, again, can it be a dochmiac dimeter, since the second dochmios ( $\delta\pi\tau\rho\pi\omega\pi\chi\alpha\rho\pi$ ) would be of an unexampled form,  $\sim \sim | - \wedge ||$ . He considers it, then, to be simply an iambic trimeter, with one lyric feature introduced, *viz.*, the pause (equiv. to  $\sim$ ) on the second syllable of  $\alpha\mu\omega\iota$ . This ‘melic iambic trimeter’ forms a mesode, while the dochmiac dimeters (vv. 3 and 6) correspond. The two regular iambic trimeters (vv. 2 and 4) do not belong to the lyric structure.



### THIRD STROPHE.—Dochmiac.

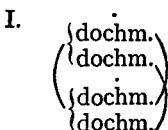
#### I. 1. αιαι αιαι

$\iota\tau\omega \iota\tau\omega$

2. αν : επταν φοβ | φ τι μ || ουκ ανται | αν Λ ||  
     φαν : ητω μορ | ων ο || καλλιστ εχ | ων  
 3. ε : παιστεν τις | αμφι || θηκτφ ξιφ | ει Λ ]]  
     εμ : οι τερμ | αν αγ || ων αμερ | αν

#### II. 1. δειλ : αιος εγω αι | αι Λ ||     ηπ : ατος ιτω ιτ | ω

2. δειλ : αιφ δε | συγκε || κραμαι δν | φ Λ ]]  
     οπ : ως μηκετ | αμαρ || αλλ εσιδ | ω



II.     dochm.  
       dochm. *m.*) [*m.* = mesode.]

FOURTH STROPHE.—A single period. Dochmiac.

1. ω : μοι μοι ταδ | ουκ επ || αλλον βροτ | ων Λ ||  
αγ : οιτ αν ματ | αιου || ανδρ εκ ποδ | ων

2. ε : μας αρμοσ | ει ποτ || εξ αιτι | as Λ ||  
οι : ω παι σε τ | ουχ εκ || ων κατεκαν | ον

3. εγ : ω γαρ σ εγ | ω ε | κανον ω μελ | εος Λ ||  
σε τ : αν τανδ ω\* | μοι μελ | εος ονδ εχ | ω

4. εγ : ω φαμ ετ | υμον ι | ω προσπολ | οι Λ ||  
προσ : ποτερον ιδω\* | πρ κλιθ || ω παντα | γαρ

5. αγ : ετε μ οτι ταχ | ιστ αγ || ετε μ εκποδ | ων Λ ||  
λεχρ : ια ταν χερ | οιν τα δ || επι κρατι | μοι

6. τον : ουκ οντα | μαλλον || η μηδεν | α Λ ]||  
ποτμ : οι δυσκομ | ιστος || εισηλατ | ο

Thus each of the six verses is a dochmiac dimeter. In each verse the first and second dochmios answer respectively to the first and second dochmios of the next verse.

\* Cp. n. on  $\pi\alpha\hat{\iota}$  in First Strophe, Per. II., v. 2.

## CORRIGENDA.

- PAGE 99, comment. on 508 f., l. 2. For 'idiom' read 'Ionic form'.  
" 109, " " 571, l. 1. For *vitétw* read *vitéti*.  
" 112, text, v. 593. Add in margin *ávt. a'*.  
" 128, crit. n., l. 5. For 697 read 679.  
" 141, transl., l. 10. For 'reply.' read 'reply?'  
" 194, 2nd col. of comment., l. 2. Delete full stop in 'verb.'  
" 203, " " 1. 2. For 663 read 668.  
" 204, text, v. 1150. Place *προφάνηδ'* in v. 1149, after *γένεθλον*.  
" " 1st col. of comment., l. 7. After 'ἀναβάς' add: 'Here, the last syll. of a  
verse being common, *ῦν* stands for *ῦν*.'  
" 217, 2nd col. of comment., l. 12. For '1225' read '1224'.  
" 224, " " 1. 13 fr. bottom. For '1277' read '1278'.  
" 229, crit. n., l. 2. Add 'L' after *πέριξ*.

ΣΟΦΟΚΛΕΟΥΣ

ΑΝΤΙΓΟΝΗ



# ΣΟΦΟΚΛΕΟΥΣ

## ΑΝΤΙΓΟΝΗ

### I.

#### ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Αντιγόνη παρὰ τὴν πρόσταξιν τῆς πόλεως θάψασα τὸν Πολυνεύκην ἐφωράθη, καὶ εἰς μνημένον κατάγειον ἐντεθέσα παρὰ τοῦ Κρέοντος ἀνήρηται· ἐφ' ἦ καὶ Αἴμων δυσπαθήσας διὰ τὸν εἰς αὐτὴν ἔρωτα ξίφει ἔαυτὸν διεχειρίσατο. ἐπὶ δὲ τῷ τούτου θανάτῳ καὶ ἡ μήτηρ Εύρυδίκη ἔαυτὴν ἀνεῖλε.

κεῖται ἡ μυθοποίητα καὶ παρὰ Εύριπίδῃ ἐν Ἀντιγόνῃ· πλὴν ἐκεὶ φωράθεῖσα μετὰ τοῦ Αἴμονος δίδοται πρὸς γάμου κουνωνίαν καὶ τέκνον τίκτει τὸν Μαίονα.

ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Θῆβαις ταῖς Βοιωτικαῖς. ὁ δὲ χορὸς συνέστηκεν ἐξ ἐπιχωρίων γέροντων. προλογίζει ἡ Ἀντιγόνη· ὑπό- 10 κεῖται δὲ τὰ πράγματα ἐπὶ τῶν Κρέοντος βασιλείων. τὸ δὲ κεφάλαιόν ἐστι τάφος Πολυνεύκους, Ἀντιγόνης ἀναίρεσις, θάνατος Αἴμονος καὶ μόρος Εύρυδίκης τῆς Αἴμονος μητρός. φασὶ δὲ τὸν Σοφοκλέα ἡξιώσθαι τῆς ἐν Σάμῳ στρατηγίᾳ εὐδοκιμήσαντα ἐν τῇ διδασκαλίᾳ τῆς Ἀντιγόνης. λέλεκται δὲ τὸ δράμα τοῦτο τριακοστὸν δεύτερον.

5

15

2 ἀνήρηται] An aorist, not a perfect, is required: ἐφωράθη precedes, διεχειρίσατο follows. Nauck conjectures ἀνηρέθη, Wecklein ἀνήρητησεν ἔαυτὴν, which Bellermann approves. But ἀνήρηται, though a solecism, may nevertheless be genuine, if the ascription of this Argument to Aristophanes is erroneous, as is now generally held to be the case with regard to some other ὑποθέσεις which bear his name. The use of the perfect in place of the aorist is not rare in scholia of the later age. Thus on Thuc. 3. 68, τὴν δὲ γῆν δημοτιώτατες ἀπεμίσθωταν, the schol. has ἐτι μασθῷ δεδώκασιν. As here we have ἐφωράθη—ἀνήρηται—διεχειρίσατο, so on Thuc. 1. 20 the schol. gives ἐλιμωξέ ποτε ἡ Ἀττική, καὶ λόσις ἦν τῶν δεινῶν, παῖδῶν σφαγῆ. Λέων οὖν τις ἐαυτοῦ κέρας ἐπιδέδωκε καὶ ἀπήλαξε τοῦ λιμού τὴν πόλιν. So, too, on Thuc. 2. 95 the schol. has ὡς δὲ οὐδὲν ἀποδέδωκε πρὸς αὐτὸν ὁ Περδίκκας ἀπερ ὑπέσχετο, ἐστράτευσε κατ' αὐτοῦ. More on this subject may be seen in my

Appendix to Vincent and Dickson's *Handbook of Modern Greek*, 2nd ed., p. 328 (Macmillan, 1881). 4 διεχειρίσατο L, and so most recent edd.: διαχειρίζεσθαι is thus used by Polybius, Plutarch, and others. The commoner reading here was διεχρήσατο, as in the Argument to the *Ajax* διαχρήσασθαι (where now διαχειρίσασθαι is usually read); and in the same Argument έαυτὸν διαχρήσαι (v.l. διαχειρίσται) is still generally retained. 7 μετὰ τὸν Αἴμονος L: τῷ Αἴμονι cod. Dresd. D. 183, which may be a corruption of μετὰ τοῦτο Αἴμονι, as Bellermann thinks. 8 Μαλονάου Nauck, comparing II. 4. 394 Μαλων Αἴμονίδης.—αἴμονα L, and so Dindorf, who says that L has μαλδον<sup>a</sup> in the margin; but it seems rather to be μαλμον<sup>a</sup>.

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ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ] Aristophanes of Byzantium, librarian at Alexandria (flor. 200 B.C.), to whom the metrical argument for the *Oedipus Tyrannus* is also ascribed in the MSS., but incorrectly: see *Oed. Tyr.* p. 4. Though the genuineness of this prose ὑπόθεσις has not such a *prima facie* case against it as exists against that of all the metrical arguments ascribed to Aristophanes, it must at least be regarded as very doubtful. If the perfect ἀνέργηται in line 2 is sound, it is an indication of much later age, as has been shown in the critical note above. Another such indication, I think, is the phrase εἰς μνημεῖον κατέγειον ἐντεῖνα παρὰ (instead of ὃντο) τὸν Κρέοντος (l. 2),—a later (and modern) use of the prep. which does not surprise us in Salustius (Arg. II. l. 11 παρὰ τὸν Κρέοντος κωλύεται), but which would be strange in the Alexandrian scholar of *circ.* 200 B.C. In the Laurentian MS. this Argument precedes, while the other two follow, the play. 6 ἐν Ἀντιγόνῃ] Only some 21 small fragments remain (about 40 verses in all), and these throw no light on the details of the plot. 8 τὸν Μαλονάου. This reading is made almost certain by the mention of 'Maion, son of Haemon' in II. 4. 394, coupled with the fact that L has Μαλμονάου in the margin (see cr. n.). But the reading μετὰ τὸν Αἴμονος just before is doubtful. If it is sound, then we must understand: 'having been discovered in company with Haemon, she was given in marriage (to him).' But I am strongly inclined to think that the conjecture μετὰ τοῦτο τῷ Αἴμονι (which would explain the v. l. τῷ Αἴμονι) is right. Dindorf differs from other interpreters in supposing that it was not Haemon, but someone else—perhaps a nameless αὐτούργος, as in the case of the Euripidean Electra—to whom Euripides married Antigone: and he reads τίκτει τὸν Αἴμονα. We have then to suppose that Antigone marked her affection for her lost lover by giving his name to her son by the αὐτούργος. At the end of the scholia in L we find these words:—"Οὐδὲ διαφέρει τῆς Εὐριπίδου Ἀντιγόνης αὐτῇ, θτὶ φωραθεῖσα ἐκείνη διὰ τὸν Αἴμονος ἔρωτα ἔξεδόθη πρὸς γάμον· ἐνταῦθα δὲ τονταρτίον. The contrast meant is between her marriage in Euripides and her death in Sophocles: but the words obviously leave it doubtful whether the person to whom Euripides married her was Haemon or not.

13 τῆς ἐν Σάμῳ στρατηγίᾳ] The traditional στρατηγία of Sophocles, and its relation to the production of the *Antigone*, are discussed in the Introduction. 15 τριακοστὸν δεύτερον] Written λβ in L. The statement seems to have been taken from Alexandrian διδασκαλίαι which gave the plays in chronological order. Sophocles is said to have exhibited for the first time in 468 B.C., act. 28. See Introd.

## II.

## ΣΑΛΟΥΣΤΙΟΥ ΥΠΟΘΕΣΙΣ.

Τὸ μὲν δρᾶμα τῶν καλλίστων Σοφοκλέους. στασιάζεται δὲ τὰ περὶ τὴν ἡραΐδα ἱστορούμενα καὶ τὴν ἀδελφὴν αὐτῆς Ἰσμήνην ὁ μὲν γὰρ Ἰων ἐν τοῖς διθυράμβοις καταπρησθῆναι φησιν ἀμφοτέρας ἐν τῷ ἵερῳ τῆς Ἡρας ὑπὸ Λαοδάμαντος τοῦ Ἐτεοκλέους. Μίμνερμος δέ φησι τὴν μὲν Ἰσμήνην προσομοιώνσαν Θεοκλυμένῳ ὑπὸ Τυδέως κατὰ Ἀθηνᾶς ἐγκέλευσιν τελευτῆσαι.<sup>5</sup> ταῦτα μὲν οὖν ἔστι τὰ ξένως περὶ τῶν ἡραΐδων ἱστορούμενα. ή μέντοι κοινῇ δόξα σπουδαίας αὐτὰς ὑπείληφεν καὶ φιλαδέλφους δαιμονίως, ἢ καὶ οἱ τῆς τραγῳδίας ποιηταὶ ἐπόμενοι τὰ περὶ αὐτὰς διατέθεινται. τὸ δὲ δρᾶμα τὴν ὄνομασίαν ἔσχεν ἀπὸ τῆς παρεχούσης τὴν ὑπόθεσιν Ἀντιγόνης. ὑπόκειται δὲ ἄταφον τὸ σῶμα Πολυνείκους, καὶ Ἀντιγόνη θάπτειν αὐτὸς πειρω-<sup>10</sup> μένη παρὰ τοῦ Κρέοντος κωλύεται. φωραθεῖσα δὲ αὐτῇ θάπτουσα ἀπόλλυται. Αἴμων τε δὲ Κρέοντος ἐρῶν αὐτῆς καὶ ἀφορήτως ἔχων ἐπὶ τῇ τοιαύτῃ συμφορῇ αὐτὸν διαχειρίζεται· ἐφ' ὃ καὶ η μήτηρ Εὑρυδίκη τελευτὴ τὸν βίον ἀγχόνη.

4 Λαοδάμαντος Brunck (cp. Apollod. 3. 7. 3): Δαομέδοντος MSS.

9 τὴν ὄνομασταν L: τὴν ἐπιγραφὴν cod. Paris. πτχοβοής L (i.e. περιεχούσης): παρεχούσης Par.

**ΣΑΛΟΥΣΤΙΟΥ]** A rhetorician of the 5th cent. A.D.: see on *Oed. Col.*, p. 6.—In the Laurentian MS., which alone records him as the writer, this Argument stands at the end of the play, immediately after the anonymous Argument (our III.).

1 στασιάζεται, pass., ‘are made subjects of dispute,’ i.e. are told in conflicting ways, are ‘discrepant’: a late use of the word, which cannot be deduced from the older, though rare, active use of στασιάζω (*τὴν πόλιν*, etc.) as ‘to involve in party strife.’      2 Ἰων] Of Chios, the poet and prose-writer, flor. *circ.* 450 B.C. His dithyrambs are occasionally mentioned (schol. on Ar. *Pax* 835 and on Apollon. Rhod. 1. 1165): it is probably from them that Athenaeus quotes (35 E): but only a few words remain.      4 Μίμνερμος] Of Smyrna, the elegiac poet, flor. *circ.* 620 B.C.      5 Θεοκλυμένῳ] The only persons of this name in Greek mythology seem to be the soothsayer in the *Odyssey* (*Od.* 15. 256 etc.), and a son of Proteus (Eur. *Helen.* 9): Wecklein suggests Ἐτεόκλῳ, an Argive who was one of the seven leaders against Thebes (*O. C.* 1316 n.).      6 ξένως] i.e. in a way foreign to the version followed by Sophocles.      14 ἀγχόνη] Eurydice kills herself with a sword (1301). Possibly ἀγχόνη should follow ἀπόλλυται in l. 11 (cp. Arg. III. 1. 10 ἀπολομένη ἀγχόνη): but more probably it is due to a slip of memory, or to a confusion with the case of Iocasta in the *Oed. Tyr.*

## III.

Αποθανόντα Πολυνεύκη ἐν τῷ πρὸς τὸν ἀδελφὸν μονομαχίῳ Κρέων ἄταφον ἐκβαλὼν κηρύττει μηδένα αὐτὸν θάπτειν, θάνατον τὴν ζημίαν ἀπειλήσας. τοῦτον Ἀντιγόνη ἡ ἀδελφὴ θάπτειν πειρᾶται. καὶ δὴ λαθοῦσα τοὺς φίλακας ἐπιβάλλει χῶμα· οἰς ἐπαπειλεῖ θάνατον ὁ Κρέων, εἰ μὴ τὸν 5 τοῦτο δράσαντα ἔξειρουεν. οὗτοι τὴν κόνιν τὴν ἐπιβεβλημένην καθάραντες οὐδὲν ἥττον ἐφούρουν. ἐπελθοῦσα δὲ ἡ Ἀντιγόνη καὶ γυμνὸν εὑροῦσα τὸν νεκρὸν ἀνοιμώξασα ἑαυτὴν εἰσαγγέλλει. ταύτην ὑπὸ τῶν φυλάκων παραδεδομένην Κρέων καταδικάζει καὶ ζῶσαν εἰς τύμβον καθεῖρξεν. ἐπὶ τούτοις Αἴμαν, ὁ Κρέοντος νίος, ὃς ἐμνάτο αὐτήν, ἀγανακτήσας ἑαυτὸν προσεπισφάζει 10 τῇ κόρῃ ἀπολομένη ἀγχόνῃ, Τειρεσίου ταῦτα προθεσπίσαντος· ἐφ' ὃ λυπηθεῖσα Εὐρυδίκη, ἡ τοῦ Κρέοντος γαμετή, ἑαυτὴν ἀποσφάζει. καὶ τέλος θρηνεῖ Κρέων τὸν τοῦ παιδὸς καὶ τῆς γαμετῆς θάνατον.

I τῷ...μονομαχίῳ L: τῷ...μονομαχίᾳ vulg.

5 καθάραντες vulg., καθαρούντες L, and so most recent edd. But the present participle cannot stand here; the removal of the dust was not a continued or repeated act (cp. v. 409). The form ἐκάθαρα has earlier epigraphic evidence (347 B.C.) than ἐκάθηρα: see Meisterhans, *Gramm. Att. Inschr.* p. 86. 9 προσεπισφάζει L: ἐπισφάζει vulg. 11 ἀποσφάζει L: κατασφάζει vulg.

4 ἐπιβάλλει χῶμα, because the strewing of dust on the corpse was a symbolical sepulture: see v. 256, and n. on 10. The phrase is strange, but no emendation seems probable. 7 ἑαυτὴν εἰσαγγέλλει, 'denounces herself': see v. 435.  
10 προθεσπίσαντος: alluding to vv. 1064 ff.

## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΝΤΙΓΟΝΗ.

ΙΣΜΗΝΗ.

ΧΟΡΟΣ ΘΗΒΑΙΩΝ ΓΕΡΟΝΤΩΝ.

ΚΡΕΩΝ.

ΦΥΛΑΞ.

ΑΙΜΩΝ.

ΤΕΙΡΕΣΙΑΣ.

ΑΓΓΕΛΟΣ.

ΕΥΡΥΔΙΚΗ.

ΕΞΑΓΓΕΛΟΣ.

The parts may have been cast as follows :—

1. *Protagonist.* Antigone. Teiresias. Eurydice.
2. *Deuteragonist.* Ismene. Watcher. Haemon. Messenger. Second Messenger.
3. *Tritagonist.* Creon.

Schneidewin gives Eurydice to the second actor, and the two Messengers to the first actor. But, as the part of Eurydice is much lighter than the combined parts of the Messengers, it is more naturally assigned to the first actor, who already bears the heaviest burden. From Demosthenes *De Falsa Legat.* § 247 it is known that the third actor played Creon.

It is a general rule of Greek Tragedy that, when the protagonist represents a woman, the Chorus represent women. The dramatic motive for the exception in this play is noticed in the Introduction.

#### STRUCTURE OF THE PLAY.

1. πρόλογος, verses 1—99.
2. πάροδος, 100—161.

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3. ἐπεισόδιον πρώτον, 162—331.
4. στάσιμον πρώτον, 332—375. Anapaests, 376—383.

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5. ἐπεισόδιον δεύτερον, 384—581.
6. στάσιμον δεύτερον, 582—625. Anapaests, 626—630.

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7. ἐπεισόδιον τρίτον, 631—780.
8. στάσιμον τρίτον, 781—800. Anapaests, 801—805.

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9. ἐπεισόδιον τέταρτον, 806—943, beginning with a κομμός, 806—882.
10. στάσιμον τέταρτον, 944—987.

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11. ἐπεισόδιον πέμπτον, 988—1114.
12. ύπόρχημα, 1115—1154, taking the place of a fifth stasimon.

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13. έξοδος, 1155—1352, including a κομμός, 1261—1347.

## ΑΝΤΙΓΟΝΗ.

**\*Ω ΚΟΙΝΟΝ αὐτάδελφον Ἰσμήνης κάρα,  
ἀρ' οἰσθ' δ τι Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν  
οτίοιν οὐχὶ νῷν ἔτι ζώσαιν τελεῖ;  
οὐδὲν γὰρ οὔτ' ἀλγεινὸν οὔτ' ἄτης ἄτερ  
οὔτ' αἰσχρὸν οὔτ' ἄτιμόν ἐσθ', οποῖον οὐ  
τῶν σῶν τε κάμων οὐκ ὅπωπ' ἔγω κακῶν.** 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.

**1** κουδύ] κλεών Wecklein *Ars Soph.* em. 52: μοῦνον M. Schmidt.  
**2** ἀρ' οἰσθ' δ, τι L. For the emendations proposed here and in v. 3, see Appendix.

Scene:—*The same as in the Oedipus Tyrannus,—viz., an open space before the royal palace (once that of Oedipus) at Thebes. The back-scene represents the front of the palace, with three doors, of which the central and largest (the βασιλείος θύρα) is that which in v. 18 is called αὐλεῖον πύλα, as being the principal entrance to the αὐλή of the house.*

**1—99** Prologue. At daybreak (v. 100) on the morning after the fall of the two brothers and the flight of the Argives, Antigone calls Ismene forth from the house, in order to speak with her apart. She tells her that Creon has forbidden the burial of Polyneices, and declares her resolve to perform it herself. Ismene declines to assist, and endeavours to dissuade her. Antigone then goes alone to the task.

**1** The words *κοινὸν* (kindred) *αὐτάδελφον* (very sister) form a single emphatic expression ('my sister, mine own sister'), not a climax ('kinswoman, and sister')—*κοινὸν* strengthening *αὐτάδελφον* much as in *O. C.* 535 *κοιναὶ γέ πατρὸς ἀδελφεῖ* ('yea, very sisters of their sire'). *κοινὸν* refers simply to birth from the same parents (cp. 202): it will not bear the added moral sense, 'having common interests and feelings': that is only implied, in so far as it may be a result of kinship. *αὐτάδελφος* (subst. below, 503, 696) is merely a poetical strengthening of *ἀδελφός*, and does not necessarily imply (as it might here) what prose expresses by *ἀδελφὸς ὁμοπάτριος καὶ ὁμογένειος* (*Lys. or.* 32 § 4): thus Apollo, son of Zeus and Leto, can address Hermes, son of Zeus and Maia, as *αὐτάδελφος αἷμα καὶ κοινὸν πατρός*.

(Aesch. *Eum.* 89).—**κάρα:** the periphrasis (as with *κεφαλῆ*) usu. implies respect, affection, or both (cp. Horace's *tam cari capitisi*).—The pathetic emphasis of this first line gives the key-note of the drama. The origin which connects the sisters also isolates them. If Ismene is not with her, Antigone stands alone.

**2 f.** **ἀρ' οἰσθ'** ... **τελεῖ**; For the various interpretations and emendations, see Appendix. The soundness of the text is doubtful, but no proposed correction is probable. I read δ τι, pron., not δτι, conjunction, and supply ἔστι. In the direct question, τι δποῖον οὐ τελεῖ; we understand ἔστι with τι. In the indirect form, it is simplest to say οὐκ οἰδ' δ τι οὐ τελεῖ: and we certainly could not say, οὐκ οἰδ' δ τι [ἔστιν] δποῖον οὐ τελεῖ, if δ τι came immediately before δποῖον. Here, however, the separation of δ τι from δποῖον by Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν makes a vital difference. The sentence begins as if it were to be, ἀρ' οἰσθ' δ τι Ζεὺς οὐ τελεῖ; But when, after an interval, δποῖον comes in, the Greek hearer would think of the direct form, τι δποῖον οὐ τελεῖ; and so his ear would not be offended. This, too, suggests the answer to the objection that Ζεὺς ought to follow δποῖον. Certainly Eur. *I. A.* 525, οὐκ ἔστ' οἴδισ-σεύς δ τι σὲ κάμε πηγανεῖ, would be parallel only if here we had ἀρ' οἰσθα, Ζεύς (without δ τι). Nor could we have (e.g.) ἀρ' οἰσθ' ήτις Ζεὺς τῶν νόσων ὁπολαν οὐ τελεῖ; But, since δ τι might be acc., Ζεύς seems to follow it naturally; and when, afterwards, the sentence takes a shape which makes δ τι nom., the ear does not return on Ζεύς as on a misplaced

## ANTIGONE.

ISMENE, my sister, mine own dear sister, knowest thou what ill there is, of all bequeathed by Oedipus, that Zeus fulfils not for us twain while we live? Nothing painful is there, nothing fraught with ruin, no shame, no dishonour, that I have not seen in thy woes and mine.

**4 ff.** οὐτ' ἄτης ἀτερ̄ MSS. For the proposed emendations, see Appendix.—Paley regards vv. 4—6 as interpolated: v. 6 is suspected by Nauck.—οὐκ ὅπωπτι] εἰσόπωπτι B. Todt. The 1st hand in L wrote οὐχι (thinking of v. 3), but the letters

word, because the whole is felt as = τι Ζεὺς ὅποῖον οὐ τελεῖ;—The main objection to reading έτι, and taking ὅποῖον as substituted for the direct ποῖον ('that he fulfils—what not?') is the shortness of the sentence.

τῶν ἀτί Οἰδ. κακῶν, the ills derived from Oed. (cp. *Ph.* 1088 λύπας τὰς ἀτί ἔμοιν): i.e. the curse upon the Labdacidae (594) which he had inherited, and which he bequeathed to his children in a form intensified by his own acts,—the parricide, the incest, the imprecation upon his sons. That imprecation finds a further fulfilment in Creon's edict. έτι ξώσαν does not mean, 'living wearily on,' but simply, 'still living' (not yet dead), so that έτι is almost pleonastic, as in 750 έτι ξώσαν, and so *Tr.* 305. Sometimes, indeed, the use of έτι with ξηρ is more emphatic, as in *Ai.* 990 έτι ξῶν...έφερο (while yet alive), Eur. *Bacch.* 8 πυρὸς έτι ξώσαν φλόγα (still smouldering).

**4—6** Paley (*Journ. Ph.* 10. 16) regards these three verses as interpolated, because (1) Antigone, like Ismene, should have only seven verses: (2) the words only repeat vv. 2, 3: (3) the double negative offends. But we have no warrant for requiring such a correspondence; and this is not repetition, but development. On (3), see below.

**4 οὐτ' ἄτης ἀτερ̄.** I translate as if οὐτ' ἄτην ἀγον (or the like) stood in the text, since there can be no doubt that such was the general sense; but I leave the traditional words, οὐτ' ἄτης ἀτερ̄, thinking no emendation sufficiently probable to be admitted. A discussion will be found in the Appendix. Here, the following points may be noted. (1) This seems to have been the only reading known to Didymus of Alexandria, *circ.* 30 B.C. (2) It certainly does not yield any tolerable sense. (3) But the phrase

ἄτης ἀτερ̄ is not, in itself, at all suspicious: cp. *Tr.* 48 πημανῆς ἀτερ̄: Aesch. *Suppri.* 377 βλάβης ἀτερ̄, τοζ ἄτερ πημάτων: *Ag.* 1148 κλαυθάτων ἀτερ̄: *Th.* 683 αἰσχύνης ἀτερ̄: *Ch.* 338 τι δ' ἄτερ κακῶν; Eur. *Her.* 841 οὐν ἄτερ πόνων. (4) The gentlest remedy would be οὐδὲ for the second οὐτ': 'nothing painful and not-free from calamity' (=nothing painful and calamitous). The mental pain was accompanied by ruin to their fortunes. I think this possible, but not quite satisfactory. (5) One word, instead of ἄτης ἀτερ̄, might seem desirable: I had thought of ἀτηφόρον (cp. δικηφόρος). (6) Donaldson's ἄτην ἀγον can be supported by fr. 325 ὅτῳ δ' διεθρον δεινὸν ἀλήθειας ἀγει, and fr. 856. 5 ἐν κεινῃ τῷ πᾶν, | σπουδαῖον, ἡνυχαῖον, ἐς βιαν ἀγον. (7) But no emendation has yet been made which, while giving a fit sense, also accounts palaeographically for ἄτης ἀτερ̄ being so old. We cannot assume marginal glosses (as ἀτηη') in MSS. of 30 B.C.

**5 ff.** αἰσχρόν, shocking the moral sense: ἄτημον, attended by outward marks of dishonour,—as Oedipus imagines his daughters exposed to slights at the public festivals (*O. T.* 1480 ff.). Thus αἰσχρόν in a manner balances the subjective διγενέν, as the external ἄτημα corresponds with the ἄτη. Cp. *O. T.* 1283 ff.—ὅποιον οὐ...οὐκ ὅπωπτι. The repetition of the negative is warranted by the emphasis: cp. *Ph.* 416 οὐχ ὁ Τυδέως γόνος, | οὐδ' οὐμπολητὸς Σισύφου Δαιρτίω, | οὐ μὴ θάωσι: *Tr.* 1014 οὐ πῦρ, οὐκ ἔγχος τις δυνσιμον οὐκ ἐπιτρέψει; Aesch. *Ag.* 1634 δο οὐκ, ἐπειδὴ τῷδε ἐβούλευτας μόρον, | δράσαι τῷδε ἔργον οὐκ ἔτλης αὐτοκτόνως: and so oft. after οὐ μά, as *EI.* 626. We need not, then, change οὐ (in v. 5) to οὐ, with Blaydes, nor οὐκ ὅπωπτι to εἰσόπωπτι with B. Todt.—τῶν...κακῶν, sc. διν, possessive (or 'partitive') gen. with

καὶ νῦν τί τοῦτ' αὖ φασι πανδήμῳ πόλει  
κῆρυγμα θεῖναι τὸν στρατηγὸν ἀρτίως;  
ἔχεις τι κειστήκουσας; η̄ σε λαυθάνει  
πρὸς τοὺς φίλους στείχοντα τῶν ἔχθρῶν κακά;      10

## ΙΣΜΗΝΗ.

ἔμοὶ μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων  
οὐθ' ἡδὺς οὔτ' ἀλγεινὸς ἵκετ', ἐξ ὅτου  
δυοῖν ἀδελφοῖν ἐστερήθημεν δύο,  
μιὰ θανόντων ἡμέρᾳ διπλῇ χερὶ·  
ἐπεὶ δὲ φροῦδός ἐστιν Ἀργείων στρατὸς      15  
ἐν νυκτὶ τῇ νῦν, οὐδὲν οἴδ' ὑπέρτερον,  
οὔτ' εὐτυχοῦσα μᾶλλον οὔτ' ἀτωμένη.

χὶ were afterwards erased.—For οὐ, Blaydes conject. δν.

10 τῶν] τὰξ Blaydes.

ὅπωπα,—‘which I have not seen as belonging to, being in the number of,’ our woes. For the omission of ὁν cp. O. C. 694 ἐστιν δὲ οἰον ἔγω γὰς Δαῖς οὐκ ἐτακούων.

**7 αὖ** is oft. thus joined with the interrogative τις ('what new thing?') : cp. 1172, 1281: O. C. 357 νῦν δὲ αὖ τιν' ἥκεις μῦθον... | φέρουσα... ; ib. 1507 τι δὲ ἐστιν... νεότρον αὖ;—**πανδήμῳ πόλει**, the whole body of the citizens: so 1141, El. 982: πανδήμῳ στρατῷ Ai. 844. For the adj. compounded with a noun cognate in sense to the subst., cp. *βίος μακραίων* (O.T. 518), *εὐηρμετος πλάτα* (O. C. 176 n.).

**8 θεῖναι**, not θέθαι. τιθῆμι νόμον denotes simply the legislative act as such; hence it is fitting when the lawgiver is supreme or absolute; as Athene says, θεσμὸν...θήσω (Aesch. Eum. 484). τιθεμαι νόμον further implies the legislator's personal concern in the law; hence it is said of legislative assemblies (Ar. Pol. 4. 1. 9): but it can be said also of the despot, if his interest is implied: Plat. Rep. 338 εἰ τίθεται δέ γε τοὺς νόμους ἐκάστη ἡ ἀρχὴ πρὸς τὸ αὐτῆς ξυμέρον, δημοκρατίᾳ μὲν δημοκρατικοῖς, τυραννίᾳ δὲ τυραννικοῖς. τὸν στρατηγόν. Creon is already βασιλεὺς χώρας (155), having become so by the fact of Eteocles falling (173). She calls him στρατηγός because that was the special capacity in which, as king, he had first to act; but the title serves also to suggest rigour. The poets sometimes speak of the δῆμος as στρατός (Pind. P. 2. 87, Aesch. Eum. 566).

9 ἔχεις, cognitum habes: Tr. 318 οὐδὲν δυοῖμα πρὸς τὸν τῶν ξυνεμπόρων ἔχεις;—**κειστήκουσας**, simply ‘heard’ (not, ‘given heed to’), as O. C. 1645, Ai. 318, Tr. 351, 424.

**10 τῶν ἔχθρῶν κακά**, ‘that evils belonging to (proper for) our enemies are coming upon our friends’; i.e. that our brother Polyneices is to share the doom of the Argive dead, by being left unburied. As appears from vv. 101 ff., Soph. supposes that burial was denied to the slain foemen generally, and not to Polyneices alone. No legend was more familiar at Athens than that of Theseus recovering the Argive corpses from Creon (Eur. Suppl.). Cp. 1162, where, as here, ἔχθρῶν are the Argives,—the πολέμου in their relation to individuals. Ismene, too, seems to understand the Argives; in her reply verses 11—14 refer to φίλους, and vv. 15—17 to ἔχθρῶν. It is rare that ἔχθρῶν should have the art., while κακά has none; but cp. 365: O. T. 1530 τέρμα τοῦ βίου.—We might take τῶν ἔχθρῶν κακά as ‘evils planned by our foes’ (i.e. by Creon): cp. Ph. 422 τὰ γε | κείνων κακά ἔξηρυκε: ib. 512 τὸ κείνων κακόν. So schol., τὰ τῶν ἔχθρῶν μηχανήματα ἐπὶ τοὺς φίλους τόντα. But (a) the authorship of the decree having been already named, we now expect a hint of its purport: and (b) ἔχθροι being the natural persons to hurt φίλοι, the antithesis loses point. Some join στείχοντα τῶν ἔχθρῶν, ‘coming from foes’; which is open to the objec-

And now what new edict is this of which they tell, that our Captain hath just published to all Thebes? Knowest thou aught? Hast thou heard? Or is it hidden from thee that our friends are threatened with the doom of our foes?

## ISMENE.

No word of friends, Antigone, gladsome or painful, hath come to me, since we two sisters were bereft of brothers twain, killed in one day by a twofold blow; and since in this last night the Argive host hath fled, I know no more, whether my fortune be brighter, or more grievous.

**13** δύο has been made from δύω in L, ο being also written above. **14** θανόντων

tions just mentioned, and also to this, that, after such a verb as στείχειν, the simple gen. ought to denote place (*O. T. 152 Πυθώνος ἔβας*), not agent.

**11 f.** μὲν does not answer to the δέ in 15, but merely gives a slight emphasis to ἔμοις: cp. Xen. *Cyr.* 1. 4. 12 ἐγώ μὲν οὐκ οἶδα (though others may know).—*Ἀντιγόνη*, placed as in *O. C. 1 n.*, 1415; while once (*O. C. 507*) the anapaest is in the 4th place.—*φίλων*, objective gen. with μήδος, tidings about them: cp. *Ai. 221 ἀνδρὸς αἰθονός ἀγγελίαν*; *ib. 998 δέξια γῆρα σον βάεις*. In *O. C. 1161 f.* σον...μῆδον (where the gen. is objective) = ‘speech with thee’.—*ἔξι* δτού, referring to a definite time, as 1092, *O. C. 345, Tr. 326, Ph. 493*, like *ἔξι οὐ* (*O. T. 1201, Tr. 38, Ai. 661, 1337*). It refers to an indefinite time below, 457. The brothers had fallen on the preceding day.

**13** δυοῖν...δύο. The addition of δύο would have more point if two pairs were in question, each consisting of one brother and one sister (as, e.g., one might say, ‘the two husbands were taken from the two wives’); yet it is not pointless, since it helps to suggest the isolation of the sisters. As Greek (esp. tragic) idiom loves to mark reciprocity by a repeated word (*73 φίλην...φίλου, Ai. 267 κουνόσιν*), so it also loves to mark coincidence or contrast of number, whether this is, or is not, specially relevant (cp. 14, 55, 141).

**14** θανόντων is clearly required here, though our MSS. have θανόντων. So in *El. 1297*, where νῦν ἐπελθόντων is certainly right, L has ἐπελθόντων (with οι written over ω as a correction). A plur. noun can stand with δύο (*Od. 12. 73*), and in

*Il. 16. 428* we have αἰγυπτιοὶ γαμψώνυχες ...κλάσσοντε. But I have been able to find only one proper parallel for such a combination as δυοὺς ἀδελφῶν θανόντων, viz., a verse of an unknown poet, fr. adesp. 153 in Nauck *Trag. Frag.* p. 679 Αταύτε δ' ὄρμησαντες ἐκ συνωρόδος: and this has survived because Herodian cited it as a solecism (*Anecd. Boiss.* 3. 244): ἔδει γάρ ἐπενεχθῆναι διύκρι διύκρι. In that verse, too, the license had an obvious metrical motive, which did not exist here. Cp. 55 f. ἀδελφῷ δύο...αὐτοκτονοῦντε; 58 λελειμένα; 62 μαχονόμενα.—*διπλῇ χερὶ*, i.e. each by the other’s right hand (as in *O. C. 1425 θάνατον ἐξ ἀμφοῦ = ἐξ ἀλλήλου*): so 170 διπλῆς μορφας, a doom given by each to the other. Cp. *El. 206 θανάτου...διδύμαντι χειροῦν*, a murder done by two right hands (that of Clytaemnestra and that of Aegisthus). Distinguish the use of the plur. διπλοῖ for δύο, as 51, 1233.

**15 ff.** ἐτελ, temporal, ‘since’ (like ἐξ οὐ), as oft. in Her. and the poets. So also ὅτε (Thuc. 1. 13 ἐτη δ' ἐτοι...τριακόσια...θτε...ἡθε).—ἐν νυκτὶ τῇ νῦν, last night: so νυκτὸς τῆσδε *Ai. 21* (cp. *ib. 209*): νυκτὶ τῇδε *El. 644*: while ‘tonight’ is τῆς ἐπισύνορης νυκτός (*Plat. Crito 46 A*). The Argives, having on the preceding day lost all their leaders except Adrastus, fled shortly before dawn (cp. 100).—*ὑπέρτερον* here simply = πλέον (cp. *nihil supra*).—As οἴδεν εὐτυχοῦσα = οἴδε δρι εὐτυχω, so the participles εὐτυχοῦσα and δρωμένη are exexegetic of οἴδεν ὑπέρτερον, = οἴδε δρι εὐτυχω οἴδε δρι ἀτώμων. Of ἀτάσθαι we find only this pres. part. (below, 314, *Ai. 384*, Eur. *Suppl. 182*) and ἀτώμεσθα *Ai. 269*.

- ΑΝ. ἥδη καλῶς, καί σ' ἔκτὸς αὐλείων πυλῶν  
τοῦδ' οὖνεκ' ἐξέπεμπον, ὡς μόνη κλύοις.
- ΙΣ. τί δὲ ἔστι; δηλοῖς γάρ τι καλχαίνουσ' ἔπος. 20
- ΑΝ. οὐ γὰρ τάφου νῷν τῷ καστιγνήτῳ Κρέων  
τὸν μὲν προτίσας τὸν δὲ ἀτιμάσας ἔχει;  
Ἐτεοκλέα μέν, ὡς λέγουσι, σὺν δίκης  
\*χρήστει δικαίᾳ καὶ νόμου, κατὰ χθονὸς  
ἔκρυψε, τοῖς ἐνερθεν ἐντιμον νεκροῖς. 25

Blaydes: θανόντων MSS. 18 ἥδειν L: ἥδη Pierson. Schol., ἀντὶ τοῦ ἥδεια; he therefore read ἥδη in the text, though in his own note he writes, καὶ ἥδειν σε

**18 ff.** ἥδη: see on *O. T.* 1525. καλῶς has a slightly ironical tone (*O. T.* 1008), glancing at Ismene's apathy. —αὐλείων πυλῶν, the outer door (or gate) of the court-yard, the αὐλεῖος (or αὐλῆς) θύραι of the Homeric house (*Od.* 18. 239), in distinction from the θύραι μεγάρου, or inner door from the court into the men's hall. This was the αὐλεῖος θύραι, or front door, of the later Greek house, in distinction from the μέταυλος θύραι leading from the court to the inner part. The tragedians commonly use the more stately word πύλαι, rather than θύραι, for these outer doors of the palace: cp. Eur. *Helen.* 431 πύλας τε σεμνὰς ἀνδρὸς δλέον τυός | προσῆθον: ἵδι 438 πρὸς αὐλείουν ἐστηκώς πύλαις. ἐξέπεμπον, 'sought to bring thee forth': the act., since she had herself fetched or called Ismene; the midd. meaning to summon by a messenger, *O. T.* 951 τι μ' ἐξέπεμψε δεῦρο τῶνδε δωμάτων: cp. on 161, 165. The imperf., because she speaks of the motive present to her mind while the act was being done: cp. *O. C.* 770 τέδ' ἐξεώθεις καξέβαλλες, n.

**20 τι δέ ἔστι;** marking surprise (*O. T.* 319 n.). δηλοῖς is not intransitive, the thing shown being expressed by the partic. in the nomin., just as below, 242 (cp. on 471), Thuc. 1. 21 δέ πόλεμος οὐτος ...δηλώσει...μείζων γεγενημένος. There is a really intransitive use of δηλῶ in [Andoc.] or. 4. § 12 δηλώσει δέ ή τῶν συμμάχων ἔχοντα πρώτων, etc., unless δηλώσεται should be read there; but the speech is a work of the later rhetoric (see *Attic Orators*, 1. 137). Not one of the few instances adduced from classical Greek requires δηλῶ to be intransitive: Her. 2. 117 (subject τέδε): 5. 78 (ἡ

ἰσηγορίη): Plat. *Gorg.* 483 D (ἢ φύσις). In Her. 9. 68 δηλοῖ τέ μοι διτὶ πάντα... ἡρῆτο..., εἰ καὶ τότε...ἔφενγον, the real subject is the clause with εἰ (the fact of their flight shows me).

καλχαίνουσ' ἔπος τι (for the enclitic τι placed before its noun, see on *O. C.* 280 f.), 'that thou art troubled by some tidings.' The verb is intrans., ἔπος being the 'internal,' or cognate, accus. (*Ph.* 1326 νοεῖς τόδι δλγος): for its sense cp. *O. C.* 302 τις δέ ἔσθ' ὁ κεινῷ τοῦτῷ τούτῳς ἀγγελῶν; From κάλχη, the purple limpet (perh. connected with κόχλος, κόχη), comes καλχαίνω, to make, or to be, purple: then fig., to be darkly troubled in mind: Eur. *Her.* 40 ἀμφὶ τούσδε καλχαίνων τέκνοις. Hence perh. Κάλχας, the seer who darkly broods on the future. The descent of this metaphor is curious. φύρ, the root of πορφύρ-ω, signified 'to be agitated,'—like heaving water, for instance (Skt. *bhr*, Lat. *fervere*, Curt. § 415). In *Il.* 14. 16 ff. a man's troubled hesitation is likened to the trouble of the sea just before a storm, while as yet the waves are not driven either way: ὡς δέ τη πορφύρη πέλαγος μέγα κύματι κωφῷ (not yet breaking in foam)...ὡς δέ γέρων ὕρμαινε δαιδύμενος κατὰ θυμόν. The Homeric image is thus subtler than that of a storm in the soul (*Volvere curarum tristes in pectore fluctus*, Lucr. 6. 34). (2) Then πορφύρω is said of the mind itself: *Il.* 21. 551 ἔστη, πολλὰ δέ οἱ κραδίη πόρφυρε μένοντι, 'was troubled.' (3) From πορφύρω, as = 'to be turbid,' came πορφύρα as = simply 'the dark' (purple-fish and dye); and then in later Greek the verb took on the specific sense, 'to be purple.' (4) κάλχη=πορφύρα: and hence καλχαίνω

AN. I knew it well, and therefore sought to bring thee beyond the gates of the court, that thou mightest hear alone.

IS. What is it? 'Tis plain that thou art brooding on some dark tidings.

AN. What, hath not Creon destined our brothers, the one to honoured burial, the other to unburied shame? Eteocles, they say, with due observance of right and custom, he hath laid in the earth, for his honour among the dead below.

καλῶς κ.τ.λ.      23 f. σὺν δίκῃ | χρησθεὶς δικαῖος καὶ νόμως MSS. (δικαια for δικαῖος R). In the margin of L the first corrector has written δικαῖος (sic) κρίσαι χρησάμενος.

is figuratively used like the Homeric *πορφύρω*. In *πορφύρω* the idea of trouble precedes that of colour: in *καλχατων*, *vive versa*.

**21 f.** οὐ γάρ, 'what, has not,' etc., introducing an indignant question, as *Ai.* 1348, *Ph.* 249. τῷ καστιγνήτῳ...τὸν μὲν ...τὸν δέ, partitive apposition (*εχήμα καὶ δλον καὶ μέρος*), the whole, which should be in the genitive, being put in the same case as the part,—a constr. freq. in nom., but rare in accus.: cp. 561: Thuc. 2. 92 δύο ἐποιχέστεις τὴν μὲν βουλόμενος ἀναπρᾶται, τὴν δὲ αἰτός ἀποδούναι.—The place of *τάφου* before *τῷ καστιγνήτῳ* shows the first thought to have been,—'of a tomb, he has deemed our two brothers, the one *worthy*, the other *unworthy*'; but *προτίστας*, which has taken the place of a word in the sense of *ἀξιώσας*, substitutes the idea of preferring one brother to the other. Thus *τάφου* is left belonging, in strict grammar, to *ἀτιμάστας* only; for the genit. with which, cp. *O. C.* 49.—*ἀτιμάστας* ἔχει=a perfect, *O. T.* 577.

**23 f.** σὺν δίκῃ | χρησθεὶς δικαῖος καὶ νόμως, the reading of our MSS., was a clumsy attempt to mend a corrupt text, in the sense: 'having treated (him) in accordance with righteous judgment and usage.' The lateness of the corruption is shown by *χρησθεὶς* as = *χρησάμενος*, since in classical Greek *χρησθῆναι* is always pass., Her. 7. 144 (the ships) οὐκ ἔχρησθησαν, Dem.or. 21 § 16 ἐως ἀν χρησθῆ (ἢ ἔσθη); of oracles being delivered, *O. T.* 604, *O. C.* 355: in Polyb. 2. 32 ἐβούλοντο συγχρήσθαι ταῖς...δυνάμεσι, συγχρησθῆναι is found, indeed, in some MSS., but is manifestly corrupt. Several conjectures are discussed in the Appendix. It is most improbable that vv. 23, 24 have grown out of one verse, either by the interpolation of v. 24, or by the

expansion of v. 23. For it is evidently essential to the contrast with vv. 26—30 that the honours paid to Eteocles should be described with emphasis. Were v. 23 immediately followed by v. 25, the effect would be too bald and curt. I conjecture σὺν δίκῃ | χρήσται δικαῖος καὶ νόμων, 'with righteous observance of justice and usage' [νόμων could be retained, but would be harsh; and the corruption of δίκης would have caused that of νόμου]. *δίκης*, following σύν, was changed to δίκῃ, and then χρήσται became χρησθεὶς, in an attempt to mend the sense. σὺν χρήσται δικαῖος δίκης καὶ νόμου=δίκη καὶ νόμως δικαῖος χρέωντος. For the latter, cp. Antiphon or. 5 § 87 χρησθαι τῇ δίκῃ καὶ τῷ νόμῳ. Eur. *I. A.* 316 οὐδὲν τῇ δίκῃ χρησθαι θέλει. The substantival periphrasis (σὺν χρήσται τινός for χρώμενος των) is of a common kind; e.g. Thuc. 2. 39 διὰ...τὴν ἐπ τῇ γῇ ἐπι πολλὰ ἡμῶν αἰτῶν ἐπιπεμψοῦν: 5. 8 ἀνεν προβάκεως...αἴτῶν (=ει μη προδόσουεν αἰτῶν).—Schütt (1876, *Jahr. f. kl. Phil.* p. 176) proposed χρησθαι δικαῖον, 'deeming it right to treat (him) in accordance with justice,' etc.: where, however, to supply αἰτῶν is most awkward: I should prefer τῷ (instead of καὶ) νόμῳ. *O. T.* 1526 is an instance in which καὶ seems to have supplanted an article (*ταῦς*) after the sense had become obscured. But χρησθαι δικαῖον τῷ νόμῳ appears somewhat too prosaic and cold, and, in so lucid a phrase, would δικαῖον have been likely to become δικαῖος?—νόμου, of funeral rites, cp. 519: σο νόμιμα (Thuc. 3. 58), τὰ νομιζόμενα ποιεῖν (*iusta facere*): Plut. *Sull.* 38 κηδεῖται τῆς νενομοτέλεις, the usual obsequies.

**25** τοῖς ἔνερθεν ἔντυμον νεκροῖς, ethic dat., in their sight (*O. T.* 8 πάσι κλεινός, cp. *O. C.* 1446). The dead repelled the spirit of the unburied from their converse: *Il.* 23. 71 (the shade of the unburied

τὸν δ' ἀθλίας θανόντα Πολυνεύκους νέκυν  
ἀστοῖσι φασιν ἐκκεκηρύχθαι τὸ μὴ  
τάφῳ καλύψαι μηδὲ κωκῆσαι τινα,  
ἔαν δ' ἄκλαντον, ἄταφον, οἰωνοῖς γλυκὺν  
θησαυρὸν εἰσορῶσι πρὸς χάριν βορᾶς. 30  
τοιαῦτά φασι τὸν ἀγαθὸν Κρέοντα σοὶ  
κάμοι, λέγω γὰρ κάμε, κηρύξαντ' ἔχειν,  
καὶ δεῦρο νεῖσθαι ταῦτα τοῖσι μὴ εἰδόσιν  
σαφῇ προκηρύξοντα, καὶ τὸ πρᾶγμ' ἄγειν

For conjectures see comment. and Appendix.

L. 29 ἄταφον ἄκλαντον (which a late hand sought to change into ἄκλαν-  
στον) L: ἄκλανστον ἄταφον 1. 30 θησαυρὸν] ἔρμαιον Heimreich, from  
schol. (Beitr. p. 9).—εἰσορῶσι] εἰσορμῶσι is an anonymous conject. mentioned  
by Burton.—ώς φέρωσι Semiteloſ. Nauck would omit the verse. 33 τοῖς

Patroclus to Achilles) θάπτε με δττι τάχιστα, πύλας Ἄιδαο περήσω. | τῆλε με εἴργουσι ψυχαί, εἰδὼλα καμόντων, | οὐδὲ μέ πω μίσγεσθαι ὑπὲρ ποταμοῦ ἔσων.

26 θανόντα...Πολυνεύκους νέκυν, by enallage for θανόντος, but also with a reminiscence of the Homeric νεκύνων κατατεθνύτων: cp. 515 δ κατθανὼν νέκυς.

27 ε ἐκκεκηρύχθαι=προκεκηρύχθαι, as in 203. The compound with ἐκ usu. = 'to banish by proclamation' (O. C. 430 n.).—τὸ μὴ...καλύψαι, instead of the ordinary μὴ καλύψαι: cp. 443: O. C. 1739 ἀπέφυγε... | ...τὸ μὴ πίνεν κακῶς. Though τὸ μὴ καλύψαι might be viewed as subject to ἐκκεκηρύχθαι, the latter was probably felt as an impersonal pass. The addition of the art. to the infin. is freq. in drama: cp. 78, and O. C. 47 n.

29 ἔαν δ'. Since τινά can mean πάντα τινά, it is not necessary to supply πάντας as subject for ἔαν, though in O. T. 238 ff. we have μητ' ἐσδέχεσθαι μήτε προσφανεῖν τινα,...ἄθειν δ' ἀπ' οἰκων πάντας.—L has ἄταφον ἄκλαντον. For this order it may be said, that a tribrach contained in one word forms the second foot in Ph. 1235 πότερα, ib. 1314 πατέρα, Aesch. Ch. 1 χθονει. Also, ἄταφον thus gains a certain abrupt force, and the order corresponds with καλύψαι...κακῶνα. But against it we may urge:—(1) The other order was the usual one: Il. 22. 386 κένται πάρ νήσοι νέκυς ἄκλαντος ἄβαπτος: Eur. Hec. 30 | ἄκλαντος, ἄταφος. (2) On

such a question of order no great weight belongs to L, in which wrong transpositions of words certainly occur; e.g. Ph. 1332 αὐτὸς ἐκών, where later MSS. give ἐκών αὐτός. Here some MSS. give ἄκλανστον ἄταφον. There is no ground for distinguishing ἄκλανστος, as 'not to be wept', from ἄκλαντος, 'not wept' (see O. T. 361 note in Appendix on γνωτός and γνωστός). L gives the form without sigma here, as below, 847, 876, and in O. C. 1708; but the sigmatic form in El. 912.

30 θησαυρόν: schol. ἔρμαιον, εῦρημα, taking it as merely 'treasure τρоу'; but here 'treasure' evidently implies 'store' (cp. Ph. 37 θησαύρισμα); the carion-birds can return again and again to their feast.—εἰσορῶσι, when they look down upon it from the air. There is no ground for saying that εἰσορᾶν was specially 'to eye with desire': in Xen. Cyr. 5. 1. 15 οὗτε πυρὸς ἀπτομαι οὗτε τοῦς καλοὺς εἰσορῶ, it is simply 'look at'. The conjecture εἰσορμῶσι, to be taken with πρὸς χάριν βορᾶς, 'swallowing to the joy of the feast', is not only needless, but bad. Far finer is the picture of the birds pausing in their flight at the moment when they first descry the corpse below.

Take πρὸς χάριν βορᾶς with γλυκὺν θησαυρόν, not with εἰσορῶσι: lit., a welcome store to the birds, when they look upon it, with a view to pleasure in feeding. For the sensual use of χάρις cp. Plat. Phaedr. 254 A τῆς τῶν ἀφροδιτῶν χάριτος. πρὸς χάριν is used either

But the hapless corpse of Polyneices—as rumour saith, it hath been published to the town that none shall entomb him or mourn, but leave unwept, unsepulchred, a welcome store for the birds, as they espy him, to feast on at will.

Such, 'tis said, is the edict that the good Creon hath set forth for thee and for me,—yes, for *me*,—and is coming hither to proclaim it clearly to those who know it not; nor counts the matter

MSS. : τοσι Heath.    34 προκηρύξαντα L, made from προκηρύσσοντα : the first of the two στ almost erased. προκηρύξοντα r.—λγειν] ἔχειν r, probably a mere oversight.

adverbially or with a genitive. (1) As an adverb, it means literally, ‘with a view to gratification’: hence (a) when the χάρις is one’s own, ‘at pleasure’, as Philoctetes calls the birds (*Ph.* 1156) κορέται στόμα πρὸς χάριν, to glut their beaks on him ‘as they will’: (b) when the χάρις is another’s, ‘so as to give pleasure’, ‘graciously’, as *O. T.* 1152 σὺ πρὸς χάριν μὲν οὐκ ἐρέις. (2) A genitive after πρὸς χάριν can denote (a) that in which the χάρις consists, as βορᾶς here: or (b) the person or thing whose χάρις is, as below, γος, τίνος νόμου...πρὸς χάριν; ‘in deference to what law?’ *Eur. Med.* 538 νόμου τε χρήσθαι μὴ πρὸς τοχίος χάριν, ‘not at the pleasure of force,’—i.e. not so that force can do what it pleases. Here, πρὸς χάριν βορᾶς differs from a simple χάριν βορᾶς by implying the same notion as the adverbial πρὸς χάριν in *Ph.* 1156 quoted above: ‘to feast on at their pleasure.’—Eustathius on *Il.* 8. 379 (p. 719, 9) defines carrion-birds as τοῖς πρὸς χάριν δρῶσι βορᾶς τῆς ἀπὸ τῶν σαρκῶν. It cannot be doubted that he was thinking of our passage, and that his text, like ours, had εἰσορώσι: but, using the simple δρῶσι, he has made a new phrase, ‘looking to pleasure in food,’ and his words afford no argument for joining πρὸς χάριν with εἰσορώσι here.

**31 f.** στι, like κάμοι, depends on κηρύξαντα’ ἔχειν (for which see 22). Creon’s edict, addressed to all Thebans, touches the sisters first, since, as the nearest relatives of the dead, they were most concerned to see that he received burial. Antigone speaks with burning indignation. She says, in effect:—‘Thus hath Creon forbidden thee and me to render the last offices to our brother.’ The parenthesis λγειν γὰρ κάμει is prompted

by the intense consciousness of a resolve. To her, who knows her own heart, it seems wonderful that Creon should even have imagined her capable of obeying such an edict. It is a fine psychological touch, and one of the most pathetic in the play.—τὸν ἄγαθὸν, ironical, as *O. T.* 385 Κρέων ὁ πιστός, *Ph.* 873 ὄγαθον στρατηλάται.—λέγω γὰρ κάμει (instead of κάμοι), a constr. most freq. when the acc. is a proper name, as Dem. or. 24 § 6 προσέκρουντο ἀνθρώπῳ πονηρῷ...Ἀνδροτλοντα λέγω. So *Tr.* 9, *Ph.* 1261, *Aesch. Th.* 609, *Eur. Her.* 642. On the other hand cp. Dem. or. 8 § 24 παρ’ ὧν ἀνέκαστοι δύνωται, τούτων τῶν τὴν Ασταν ένοικυντων λέγω, χρήσια λαμβάνοντο: *Aesch. fr.* 106 ἀλλ’ Ἀντικλεᾶς δόσον ἥθε Σίενφος, | τῆς σῆς λέγω τοι μητρός. In *Ai.* 569 where L has ‘Εριβολα (sic) λέγω, most edd. now give the dat.

Two other explanations may be noticed. Both make στι enclitic. (1) Taking στι as ethic dat. with τούταν: ‘There is the good Creon’s proclamation for you,—aye, and for *me* too, for I count myself also amongst those forbidden’ (Campbell). Thus κάμοι is not, like στι, a mere ethic dat., but rather a dat. of interest. Such a transition seems hardly possible. (2) Taking στι as ethic dat. with ἄγαθον: ‘your good Creon, aye and mine, for I own I too thought him so’ (Kennedy). But Antigone is too much occupied with the edict itself to dwell with such emphasis at such a moment on the disappointment which she has experienced as to Creon’s amiability.

**33** νεῖσθαι pres. (*Od.* 15. 88): Eur. has νεῦσθε (*Arc.* 737) and νεῦμενος (in lyr. *El.* 723): otherwise the word is not tragic.—τοῖσι μὴ εἰδόσιν, synizesis, as 263, 535, *O. C.* 1155 ως μὴ εἰδὼτ’ αἰτόν, *Tr.* 321 καὶ ξυμφορά τοι μὴ εἰδέναι.

οὐχ ὡς παρ' οὐδέν, ἀλλ' ὃς ἀν τούτων τι δρᾶ,      35  
φόνον προκεῖσθαι δημόλευστον ἐν πόλει.

οὗτος ἔχει σοι ταῦτα, καὶ δείξεις τάχα  
εἴτ' εὐγενῆς πέφυκας εἴτ' ἐσθλῶν κακή.

IΣ. τί δ', ὁ ταλαῖφρον, εἰ τάδ' ἐν τούτοις, ἔγω  
λύουσ' ἀν ἦ 'φάπτουσα προσθεύμην πλέον;      40

AN. εἰ ξυμπονήσεις καὶ ξυνεργάσει σκόπει.

IΣ. ποιόν τι κινδύνευμα; ποὺ γνώμης ποτ' εἴ;

AN. εἰ τὸν νεκρὸν ξὺν τῷδε κουφίεις χερί.

IΣ. ἦ γάρ νοεῖς θάπτειν σφ', ἀπόρρητον πόλει;

**40** ἦ θάπτουσα MSS. The true ἦ 'φάπτουσα is indicated by the schol. in L, who first explains the vulgate, λύουσα τὸν νόμον καὶ θάπτουσα τὸν ἀδελφὸν: and then proceeds, εἰ δὲ γρ. ἦ θάπτουσα (the θ in an erasure), ἀπὸ τοῦ, λύουσα τὸν νόμον ἦ ἐπιβεβαιοῦσα αὐτὸν. Brunck restored ἦ 'φάπτουσα.—λύουσ' ἀν εἴδ'

**35 παρ' οὐδέν:** cp. 466: *O. T.* 983 ταῦθ' ὅτῳ | παρ' οὐδέν ἔστι. The addition of ὡς serves to mark Creon's point of view more strongly: cp. *O. C.* 732 ἦκω γὰρ οὐχ ὡς δρᾶν τι βούληθεις, n.—ὅς ἀν... δρᾶ, the antecedent τοῦτο being suppressed, =a dat., τῷ δρῶντι: cp. Isocr. or. 18 § 37 προσήκει βοηθεύειν ίμᾶς οὐτεσίς ἀν δυστυχεστάτους σφᾶς αὐτούς ἀποδείξωσιν ἀλλ' οὐτεσίς ἀν δικαιώτερα λέγοντες φαίνωνται. That such a relative clause was felt as practically equivalent to a noun-case, may be seen from Thuc. 2. 62, where it is co-ordinated with a dative: αὐχῆμα μὲν...καὶ δειλῷ τινι ἐγγίγνεται, καταφρόνησι δέ, ὃς ἀν καὶ γνώμη πιστεύῃ. Thuc. uses this constr. esp. in definitions, as 6. 14, τὸ καλῶς ἀρέας τοῦτ' εἴναι, διὸ τὴν πατρόβια ὠφελήσῃ.

**36 δημόλευστον=λευσθέντα ὑπὸ τοῦ δῆμου,** the epith. of the victim being transferred to the doom: *Tr.* 357 δὲ πεπτὸς Ἰφίτου μόρος. Cp. Aesch. *Ag.* 1616 δημορριφεῖς...λευσθέντες ἀράς. Death by public stoning would mean that the transgressor was execrated as a traitor to the commonweal: see n. on *O. C.* 435.—**προκεῖσθαι:** cp. 481: *O. T.* 865 νόμοι πρόκεισται.

**37 ε. σοι** ethic dat.: so *O. C.* 62 and *El.* 761 τοιαῦτά σοι ταῦτη ἔστιν.—**ἐσθλῶν,** gen. of origin with πέφυκας, from a good stock: *O. T.* 1062 ἐν τρίτης ἔγω | μητρὸς φανῶ τρίδουλος n. Cp. fr. 601 (race cannot be relied upon, since often) πλεγεῖται |

οὐτ' ἀπ' εὐγενέων ἐσθλὸς οὐτ' ἀχρείων | τὸ λαν κακός.

**39 ὁ ταλαῖφρον**, 'my poor sister': cp. ἀνολβός (1026), δισποτηρος (*O. T.* 888), μέλεος, etc.—**εἰ τάδ'** ἐν τούτοις: cp. *O. C.* 1443 ταῦτα... | ...τῷδε φύναι. The plur. ἐν τούτοις means either (1) 'in these circumstances,' as here, and Plat. *Phaed.* 101 c: or (2) 'meanwhile,' *inter haec*, as Plat. *Symp.* 220 B. The sing. ἐν τούτῳ usually = 'meanwhile'; more rarely 'in this case' (Thuc. 1. 37), or 'at this point' (id. 2. 8).

**40 λύουσ'...η 'φάπτουσα**, 'by seeking to loose or to tighten the knot,'—a phrase, perhaps proverbial, for 'meddling in any way.' She can do no good by touching the tangled skein. The Greek love of antithesis naturally tended to expressions like our 'by hook or by crook,' 'by fair means or foul,' 'for love or money,' 'good or bad,' etc. Cp. 1109 οἱ τ' ὄντες οἱ τ' ἀπόντες (n.): Eur. *Bacch.* 800 ἀπόρω γε τῷδε συμπεπλέγμεθα ξένω, | δι σούτε πάσχων οὐτε δρῶν συγήσεται, which is plainly colloquial,—meaning 'who will not hold his peace on any terms'; for though πάσχων suits the recent *imprisonment* of Dionysus, δρῶν could not mean definitely, 'as a free agent.' Similarly we may suppose that some such phrase as οὐτε λύων οὐτε ἀπτων (Plat. *Crat.* 417 E τὸ δὲ ἀπτειν καὶ δεῖν ταῦτα ἔστι) was familiar as = 'by no possible means.' If ἐφάπτουσα is sound,

light, but, whoso disobeys in aught, his doom is death by stoning before all the folk. Thou knowest it now; and thou wilt soon show whether thou art nobly bred, or the base daughter of a noble line.

IS. Poor sister,—and if things stand thus, what could I help to do or undo?

AN. Consider if thou wilt share the toil and the deed.

IS. In what venture? What can be thy meaning?

AN. Wilt thou aid this hand to lift the dead?

IS. Thou wouldest bury him,—when 'tis forbidden to Thebes?

ἀπτούσα Porson.

42 ποῦ L: ποῦ r.

44 ἡ] ει L, which an early hand sought to change into ḥ: η is also written above.

43 χερὶ] ἀθρει or ὅρᾳ Meineke.

the poet has refined a colloquialism by modifying ἀπτούσα into ἐφάπτουσα, just as τὸ δρῶν ἡ τὸ λέγων (cp. Aesch. *P. V.* 660) appears in *O. T.* 71 as δ τὸ | δρῶν ἡ τὸ φωνῶν. Some find a reference to weaving;—‘by loosening the web, or fastening a new thread’; but, though the phrase may have been first suggested by the loom, it was probably used without any such conscious allusion. Quite different from our passage is *Ai.* 1317 ει μὴ ξυρόψων ἀλλὰ συλλόων πάρει, ‘not to embroil the feud, but to help in solving it’: cp. Eur. *Hipp.* 670 τίνας νῦν τέχνας ἔχουεν ἡ λόγους | σφαλεῖσαι κάθαρμα λαβεν λόγους; ‘to loose the knot of controversy.’—Another view makes the phrase refer to Creon’s edict: ‘seeking to undo it, or to tighten it,’—i.e. to break it, or to make it more stringent than it already is (schol. λνούσα τὸν νόμον, ἡ βεβαιοῦσα αὐτὸν). But, though Antigone has not yet revealed her purpose, too great callousness is ascribed to Ismene if she is supposed to doubt whether her sympathy is invited against or for such an edict.—The *act.* ἐφάπτει is rare: *Tr.* 933 τοῦργον ὡς ἐφάψει, that he had imposed the deed on her (by his fierce reproaches): Pind. *O. 9.* 60 μῆ καθέλοινιν αἰών πότι μον ἐφάψαις | δρφανδ γενέας. Was Porson right in conjecturing ειθ' ἀπτούσα? For it, we may observe:—(1) An opposition of the simple λαβεν and ἀπτει suits a proverbial phrase: (2) η and ει are elsewhere confused, as *O. C.* 80 (n.); (3) the single ειτε is found in *O. T.* 517 λόγουσιν ειτε ἔργουσιν, *Tr.* 236 πατρώσις ειτε βαρβάροις; Against the conjecture is the fact that ειθ' ἀπτούσα would have been much less likely to generate the η ἀπτούσα

of our MSS., since the intermediate ει θδπτούσα, being obviously unmeaning, would have been likely to cure itself.—προσθειμν: cp. *O. C.* 767 προσθειθα χάριν, n.—πλέον, ‘for thine advantage’: *O. T.* 37 οὐδὲν ἔξειδως πλέον.

41 f. ξυπνούσας is the more general word,—‘co-operate’; ξυνεργάσει, the more explicit,—‘help to accomplish the deed.’—ποῶν τι κ., cognate acc. to the verbs in 41: cp. *O. C.* 344 κακὰ | νηπτονεῖτον, n.—Read ποῦ γνώμης...ει (from ειτα): cp. *EL* 390 ποῖ ποτ’ ει φρενῶν. The question between ποῦ and ποτ here is one of sense, not of idiom. ποῖ γνώμης...ει (from λέναι) would mean, ‘to what thought will you have recourse?’ Cp. *O. C.* 170 ποῖ τις φροντίδος θληθ; (n.), *T.* 7r. 705 οὐκ ἔχω...ποῖ γνώμης πέσω. But the meaning here is, ‘what can you be thinking of?’

43 f. ει sc. σκόπει. Join ξὺν τῷδε χερὶ: she lifts her hand.—κουφίει, take up for burial: cp. *Ai.* 1410 πλευρᾶς σὸν ἑμοι | τάσδ̄ ἐπικούφιζ (the dead Ajax): and the common phrase ἀναρειοθανεκρόις. —ἡ γδρ marks surprise (*O. C.* 64). The absence of caesura in the first three feet allows each of the two important words (νοεῖς θάπτειν) to fall slowly from the astonished speaker’s lips.—δπόρρητον, acc. neut. in appos. with θάπτειν σφε: Plat. *Gorg.* 507 Ε ἐπιθυμίας...πληροῦν, ἀνήριτον κακον. —πόλει, ‘to’ or ‘for’ (dat. of interest), not ‘by’ (dat. of agent), though the latter might be supported by Eur. *Phoen.* 1657 ἐγώ σφε θάψω, καν ἀπενέπη πόλις.—σφε=αιτόν, as 516, 1226. σφε can be s. or pl., m. or f.: νν, s. or pl., m., f. or n.

- AN. τὸν γοῦν ἔμόν, καὶ τὸν σόν, ἦν σὺ μὴ θέλης, 45  
 ἀδελφόν· οὐ γάρ δὴ προδοῦσ’ ἀλώσομαι.
- IΣ. ὁ σχετλία, Κρέοντος ἀντειρηκότος;
- AN. ἀλλ’ οὐδὲν αὐτῷ τῶν ἔμων μ’ εἴργειν μέτα.
- IΣ. οἵμοι· φρόνησον, ὁ κασιγνήτη, πατήρ  
 ὡς νῷν ἀπεχθῆς δυσκλεής τ’ ἀπώλετο,  
 πρὸς αὐτοφώρων ἀμπλακημάτων διπλᾶς  
 ὄψεις ἀράξας αὐτὸς αὐτουργῷ χερί·  
 ἐπειτα μήτηρ καὶ γυνή, διπλοῦν ἔπος,  
 πλεκταῖσιν ἀρτάναισι λωβάται βίον·  
 τρίτον δ’ ἀδελφῷ δύο μίαν καθ’ ἡμέραν 50
- 55

**45 f.** L points thus: τὸν γοῦν ἔμὸν καὶ τὸν σὸν ἦν σὺ μὴ θέλης ἀδελφὸν, etc.—Benedict (*Observ. in Soph.*, Leipsic, 1820, p. 104) is followed by several edd. in rejecting v. 46, which was already suspected in antiquity: see comment. In v. 45

**45 f. τὸν γοῦν ἔμὸν κ.τ.λ.** To the question—‘Do you really mean to bury him?’—the simple answer would have been, τὸν γοῦν ἔμὸν ἀδελφόν, ‘I certainly mean to bury my own brother.’ But the word ἔμόν—reminding her that he is equally *Ismene’s* brother—prompts the insertion of the reproachful clause, καὶ τὸν σὸν, ἦν σὺ μὴ θέλης. Thus the contrast between τὸν ἔμὸν and τὸν σὸν anticipates the emphasis on the word ἀδελφόν. The whole thought is,—‘I will certainly do *my* duty,—and *thine*, if thou wilt not,—to a *brother*.’ Since ὁ ἔμός is the same person as ὁ σὸς, this thought can be poetically expressed by saying, ‘I will certainly bury *my* brother,—and *thine*, if thou wilt not’: for the tribute rendered to him by one sister represents the tribute *due* from both. Remark that γοῦν often emphasises a pers. or possessive pron. (as here ἔμόν): 565 σοὶ γοῦν: *Ai.* 527 πρὸς γοῦν ἔμοι: *O. T.* 626 τὸ γοῦν ἔμόν: *El.* 1499 τὰ γοῦν σ’.—Two other versions are possible, but less good. (1) Taking τὸν...ἔμὸν καὶ τὸν σὸν as=‘him who is my brother and thine,’ and ἦν as=‘even if.’ But for this we should expect τὸν γοῦν ἔμὸν τε καὶ σὸν, and καὶ. (2) Taking καὶ with ἦν, ‘I will bury my brother, even if thou wilt not bury thine.’ But (1) the separation of καὶ from ἦν is abnormal: (ii) the mode of expression would be scarcely natural unless ὁ ἔμός and ὁ σὸς were different persons.

**ἀδελφὸν...ἀλώσομαι.** Didymus (*circ.* 30 B.C.) said this verse was condemned as spurious ‘by the commentators’ (ὑπὸ τῶν ἴπομηματιστῶν). I believe it to be undoubtedly genuine. One modern argument against it is that Antigone should here speak only one verse. But these two verses express the resolve on which the action of the play turns: it is an important moment in the dialogue. And, at such a moment, Soph. often allows a stichomuthia to be broken by two or more verses for the same speaker. See the stichomuthia in 401—406, broken by 404 f.: *O. T.* 356—369, broken by 366 f.: *ib.* 1000—1046, broken by 1002 f. and 1005 f.: *O. C.* 579—606, broken by 583 f. and 599 ff. Further, verse 46 is Sophoclean in three traits: (a) ἀδελφὸν emphasised by position as first word, with a pause after it: cp. 72, 525: *O. T.* 278 δεῖξαι: *O. C.* 1628 χωρεῖν. (b) οὐ γάρ δή in rejecting an alternative: *O. T.* 576 ἔκμανθων': οὐ γάρ δή φονεὺς ἀλώσομαι. Cp. *O. C.* 110 n. (c) The phrase with the aor. part.: *Ai.* 1267 χάρις δαρρεῖ καὶ προδοῦσ' ἀλλοκεται. Lastly, v. 45, if alone, would be too bald and curt.

**47 ὁ σχετλία,** ‘over-bold.’ The word primarily means ‘enduring’ (ὑπέχει, σχεθεῖν). Hence: (1) Of persons, (a) ‘unflinching,’ in audacity or cruelty,—the usu. Homeric sense, as *Od.* 9. 494 σχέτλεις, τίττεις ἔθελεις ἐρεθίζειν δῆριον ἄνδρα; So *Ph.* 369, 930 ὁ σχέτλεις, Eur. *Alc.* 741

AN. I will do my part,—and thine, if thou wilt not,—to a brother. False to him will I never be found.

IS. Ah, over-bold ! when Creon hath forbidden ?

AN. Nay, he hath no right to keep me from mine own.

IS. Ah me ! think, sister, how our father perished, amid hate and scorn, when sins bared by his own search had moved him to strike both eyes with self-blinding hand ; then the mother wife, two names in one, with twisted noose did despite unto her life ; and last, our two brothers in one day,—

Dindorf conject. κοῦ τὸν σόν : M. Schmidt, τὸν καὶ σόν : Nauck, ἔγωγε τὸν ἐμὸν, τὸν σόν. **48** μ' was added by Brunck, from the schol., εἴργειν με ἀπὸ τῶν ἐμῶν. **53** ἔπος] πάθος was a variant. L has ἔπος in the text, with πάθος written above by the first corrector (S). Other mss. (as A) read πάθος in the text, with γρ. ἔπος.

*σχέτλια τύλμης.* (b) ‘Suffering,’ = τλήμων, as Aesch. *P. V.* 644 (of Io), Eur. *Hec.* 783. Neither Homer nor Soph. has this use. (2) Of things, ‘cruel,’ ‘wretched,’—a use common to all the cruel: so *Ai.* 887 σχέτλια γάρ (‘tis cruel’), *Tyr.* 879.

**48** οὐδέν, adv.: μέτα = μέτεστι: τῶν ἐμῶν (masc.) with εἴργειν only: cp. *El.* 536 ἀλλὰ οὐ μετῆν αὐτοῖς τὴν γέρην κτανεῖν. Plat. *Apol.* 19 c ἐμοὶ τούτων... οὐδέν μέτεστι. For the plur. cp. *O. T.* 1448 δρθῶς τῶν γε σῶν τελεῖς ὑπερ (‘thou wilt meetly render the last rites to thine own,’—Iocasta).

**50** νῷν ethic dat. with ἀπώλετο (cp. *O. C.* 81 βέβηκεν ἡμῖν). ἀπεχθής, hateful to mankind for his involuntary crimes. ἀπώλετο, ‘died,’ not merely ‘was disgraced’ (cp. 59 δλούμεθ): she is speaking of the *deaths* which had left them alone. But θνητα in 53 is merely ‘then,’ ‘in the next place,’ and need not mean that Oedipus died before Iocasta. Here Soph. follows the outline of the epic version, acc. to which Oed. died at Thebes: see Introd. to *Oed. Tyr.* pp. xvi ff. The poet of the *Odyssey* (ii. 275) makes him survive his consort’s suicide, and no version appears to have assumed the contrary. The *Antigone* knows nothing of his exile from Thebes, or of the sacred honour which surrounded the close of his life, as the story is told in the later *Oedipus at Colonus*.

**51 ff.** πρὸς...ἀμπλακημάτων...δράξας, ‘impelled by them to strike his eyes’: cp. *O. T.* 1236 (τέθνηκε) πρὸς τίνος ποτ’ αἰτίας:—αὐτοφόρων = ἀ αὐτὸς ἐφώρασεν (cp. fr. 768 τὰ πλείστα φωρῶν αἰσχρὰ

φωράσεις βροτῶν), detected by himself, when he insisted on investigating the murder of Laius (cp. *O. T.* 105). Elsewhere αὐτόφωρος = φωραθεῖς ἐπ’ αὐτῷ τῷ ἔργῳ, ‘taken in the act’: Thuc. 6. 38 κολάζων, μὴ μόνον αὐτοφόρους (χαλεποὺς ἢ πειτυγχάνειν), ἀλλὰ καὶ ὃν βούλονται μὲν, δίνανται ὅστις: and so in the adv. ἐπ’ αὐτοφόρῳ λαμβάνειν etc.—**ἀράξας**, with the golden brooches (*περόναι*): *O. T.* 1276 πρασσός ἐπαίρων βλέφαρα.—**αὐτὸς αὐτουργῷ χερὶ**, emphatic, like αὐτὸς πρὸς αὐτοῦ (1177), but not strictly pleonastic, since αὐτός = ‘by his own act,’ i.e. ‘of his free will,’ while αὐτ. χερὶ refers to the instrument, ‘with hand turned against himself.’ Cp. on 56.

**53 f.** διπλοῦν ἔπος, a two-fold name (for the same person): as conversely Aesch. *P. V.* 209 ἐμοὶ δὲ μήτηρ...Θέμις | καὶ Γαῖα, πολῶν δυομέτων μορφῇ μια. Valckenär on Eur. *Phoen.* p. 153 cites Heracleitus *Alleg. Hom.* 21 (of Hera) διπλοῦν δύομα φύσεως καὶ συμβιώσεως, ‘a name signifying at once birth and marriage’ (since she was *coniunx Iovis et soror*). Seneca *Oed. Tyr.* 389 mixtumque nomen coniugis, nati, patris. (The feeble *v. l.* πάθος for ἔπος meant, ‘a double calamity,’ since both mother and wife perished).—**ἀρτάναυτις**: cp. *O. T.* 1264 πλεκταῖσιν αἰώραισιν ἐμπεπλεγμένην.

**55 f.** δύο...μιαν: see on 13.—**αὐτοκτονοῦντε** is not, ‘slaying themselves,’ or ‘slaying each other,’ but simply, ‘slaying with their own hands’: the context explains that the person whom each so slew was his own brother. So either (1) *suicide*, or (2) *slaying of kinsfolk*, can be expressed by αὐθέντης, αὐτοκτόνος, αὐτοσφα-

αὐτοκτονοῦντε τῷ ταλαιπώρῳ μόρον  
κοινὸν κατειργάσαντ' ἐπαλλήλουν χεροῖν.  
νῦν δ' αὖ μόνα δὴ νῷ λελειμμένα σκόπει  
ὅσῳ κάκιστ' ὀλούμεθ', εἰ νόμου βίᾳ  
ψῆφον τυράννων ἡ κράτη παρέξιμεν. 60  
ἀλλ' ἐννοεῖν χρὴ τοῦτο μὲν γνωῖχ' ὅτι  
ἔφυμεν, ὡς πρὸς ἄνδρας οὐ μαχούμενα·  
ἔπειτα δ' οὐνεκ' ἀρχόμεσθ' ἐκ κρειστσόνων,  
καὶ ταῦτ' ἀκούειν κατὶ τῶνδ' ἀλγίονα.  
ἔγὼ μὲν οὖν αἴτοῦνσα τοὺς ὑπὸ χθονὸς 65  
ξύγγνοιαν ἵσχειν, ὡς βιάζομαι τάδε,

**56** αὐτοκτενοῦντε L, αὐτοκτενοῦντες τ: αὐτοκτονοῦντε (sic) Coraës ad Heliod. vol. 2, p. 7. **57** ἐπ' ἀλλήλοιν MSS.: ἐπαλλήλουν Hermann. In L the ' after ἐπ' and the breathing on ἀ are either from the 1st hand or from S.—Nauck conject. δατού:

γῆς, αὐτοφόνος, etc. The compound merely expresses that the deed is done with one's own hand, implying that such a use of one's own hand is unnatural. The object of the deed may be one's own life, or another's. This ambiguity of the compound is illustrated by 1175 f. αὐτράχειρ δ' αιμάσσεται.—ΧΟ. πότερα πατρώας η πρὸς οἰκεῖας χερός; 'by his father's hand, or by his own?'

**57** κατειργάσαντ', plur. verb with dual subject, as oft., even when another verb with the same subject is dual, as Xen. *Cyr.* 6. 1. 47 ὡς εἰδέτηρα...ἡπάσαντο: see O. C. 343 n.—ἐπαλλήλουν χεροῖν, 'with mutual hands,'—each brother lifting his hands against the other. It is hard to believe that Soph. would here have written ἐπ' ἀλλήλοιν, 'against each other,' when χεροῖν would seem a weak addition, and the double οἰν would be brought into harsh relief by the independence of the two words. The verse is in every way better if we can read ἐπαλλήλουν as an epithet of χεροῖν. Now we know that the word ἐπάλληλος was in common use at least as early as the 2nd century B.C. In the extant literature it seems always to correspond with ἐπ' ἀλλήλοις as = 'one on top of another' (*Od.* 23. 47 κελατ' ἐπ' ἀλλήλοισι), being used to mean, 'in close order' or 'in rapid sequence' (as Polyb. 11. 11 ἐν ἐπαλλήλοις τάξεται, in close ranks: Alciphro *Epp.* 3. 6 τὰς ἐπαλλήλους πληγάς, the showers

of blows). An exception might, indeed, be supposed in Philo Judaeus *De Mose* 3. p. 692, where he is saying that the continuity of human record has been broken διὰ τὰς ἐν ὕδαισι καὶ πυρὶ γενομένας συνεχεῖς καὶ ἐπαλλήλους φθοράς: which Adrian Turnebus rendered, 'propter illas eluvionem et exusionem continuas et alternas ('mutual') interneciones.' But Philo was evidently (I think) using ἐπάλληλος in its ordinary sense, and meant merely, 'owing to the continuous and rapid succession of calamities by flood and fire.' It by no means follows, however, that a poet of the 5th cent. B.C. could not have used ἐπάλληλος in a sense corresponding with ἐπ' ἀλλήλοις as = 'against each other,'—the more frequent and familiar sense of the words, as in the Homeric ἐπ' ἀλλήλοισι τόντες, ἐπ' ἀλλήλοισι φέρον πολύδακρν "Αρρα (Il. 3. 132): cp. Ar. *Lys.* 50 ἐπ' ἀλλήλοισι απρεσθαι δόρυ. The use of ἐπάλληλος here may have been partly prompted by a reminiscence of Aesch. *Theb.* 931 ἐτελεῖτασαν ὑπ' ἀλαλοφόνοις χερσίν δροστρούσιν (cp. Xen. *Hier.* 3. 8 ἀδελφούς... ἀλληλοφόνους).

**58** νῦν δ' αὖ. Though in L δ' has been inserted by a later hand, it is found in A. and its omission by the first hand in L (which has made other such oversights) cannot weigh much against it. Some of the recent edd. omit it: but the effect of νῦν αὖ without it would here

each shedding, hapless one, a kinsman's blood,—wrought out with mutual hands their common doom. And now we in turn—we two left all alone—think how we shall perish, more miserably than all the rest, if, in defiance of the law, we brave a king's decree or his powers. Nay, we must remember, first, that we were born women, as who should not strive with men; next, that we are ruled of the stronger, so that we must obey in these things, and in things yet sorer. I, therefore, asking the Spirits Infernal to pardon, seeing that force is put on me herein,

Semitelos, πολεμίαν.   **58** In L the 1st hand wrote νῦν αὐτόν: a later inserted δέ: νῦν δέ αὐτόν τ.   **60** ἡ κράτη] καὶ κράτη Axt.   **63** ἔπειτα δέ οὐνεκά] ἔπειτο δέ οὐνεκά' Wecklein.—κρειττύων L, with σσ written above by an early hand.   **68** Λ. In

be intolerably abrupt. For αὐτόν ('in our turn') cp. 7.—μόνα δή, 'all alone': *Tr.* 1063 μόνη με δὴ καθεῖλε: *Ai.* 992 ἀπάντων δή: so esp. with superlatives, *ib.* 858 πανύστατον δή: *Thuc.* 1. 50 μεγίστη δή.

**60** Ψῆφον, the pebble used in voting, then, the vote; here (as below, 632) applied to the resolve or decree of an absolute monarch. Cp. *O. T.* 606 μή μ' ἀπλήν κτάνη | ψήφῳ, διπλήν δέ, i.e. not by thine own royal voice alone, but by mine also.—τυράννων, i.e. Creon: allusive plur., as 67: *O. T.* 366 n.—κράτη, the powers of the king, as 173 (cp. *O. C.* 392 n.). The disjunctive ή (for which Axt proposed καὶ) means: 'if we offend against this edict, or (in any way) against the royal powers.' It could not mean: 'if we infringe his *edict*, or (by persistence after warning) come into conflict with his power.'

**61** Λ. τοῦτο μὲν is not governed by ἔννοειν, but is adv., 'on the one hand,' answered by ἔπειτα δέ (63) instead of τοῦτο δέ, as elsewhere by τοῦτον αὐθίς (167), τοῦτον ἀλλο (O. T. 605), εἰτα (*Ph.* 1346), or δέ (O. C. 441).—ώσ, with οὐ μαχομένα, marks the intention of nature as expressed in sex,—'showing that we were not meant to strive with men.' This might be illustrated by Arist.'s phrase, βούλεται, η φύσις ποιεῖ τι, in regard to nature's intention or tendency (*De Anim. Gen.* 4. 10, etc.).

**63** Λ. οὐνεκά, 'that' (as *O. T.* 708, *O. C.* 1395, and oft.); *not*, 'because,' as some take it, supplying χρή with ἀκούειν.—ἔκ, as from the head and fount of authority; so *El.* 264 καὶ τῶνδε ἄρχομαι: cp. *O. C.* 67 n.—ἀκούειν, infin. expressing consequence ('so that we

should hearken'), without ωστε, as 1076 ληφθῆναι. We find ἀκούων τινός, 'to obey a person,' but not ἀκούων τι, as 'to hear (and obey) a command.' Here ταῦτα and διλογία are accusatives of respect, 'in regard to these things,' as τάῦτα in *El.* 340, τῶν κρατούντων ἐστι πάντα' ἀκούοντα, 'I must obey the rulers in all things.' If the accusatives were objective, the sense would be, 'to hear these taunts' (or, 'to be called these names'): cp. *Ph.* 607, *Ai.* 12, 5.

**65** Λ. ἔγώ μὲν οὖν. μέν (with no answering δέ) emphasises ἔγώ (see on 11), while οὖν has its separate force, 'therefore,' as in *O. T.* 483, *O. C.* 664. The composite μέν οὖν ('nay rather') would be unsuitable here.—τοὺς ὑπὸ χθονός, the gods below (451), and also the departed spirit of Polyneices,—which, like the spirit of the unburied Patroclus (*Il.* 23, 65), can have no rest till sepulture has been given to the corpse. Cp. *O. C.* 1775 τῷ κατὰ γῆς (Oedipus): for the allusive plur., *El.* 1419 ζῶσσιν οἱ γῆς ὑπαὶ κείμενοι (Agamemnon). In ref. to the nether world, Attic writers regularly join ὑπό with gen., not dat.: *El.* 841 ὑπὸ γαῖας... ἀνάσσει: *Tr.* 1097 τόν τούτον δικαστήριον! "Αἰδουν...σκλακά: Plat. *Phaedr.* 249 Α τὰ ὑπὸ γῆς δικαστήρια. Indeed ὑπό with dat. is altogether rare in Attic prose, except as meaning (a) under an authority, as ὑπὸ νόμου, or (b) under a class, as Plat. *Symp.* 205 Β αἱ ὑπὸ πάσους ταῖς τέχναις ἐργασται. In poetry, Attic and other, it is freq. also in the local sense: cp. 337 ὑπὸ οἰδημασιν.—βιάζομαι τάδε, pass. with cogn. acc., as 1073 βιάζονται τάδε. Cp. *Ph.* 1366 καὶ ἀναγκάζεις τάδε; and below, 219.

τοῖς ἐν τέλει βεβώσι πείσομαι· τὸ γάρ  
περισσά πράσσειν οὐκ ἔχει νοῦν οὐδένα.

AN. οὐτ' ἀν κελεύσαιμ', οὐτ' ἄν, εἰ θέλοις ἔτι  
πράσσειν, ἐμοῦ γ' ἀν ἡδέως δρώης μέτα.  
ἀλλ' ἵσθ' ὅποια σοι δοκεῖ· κεῖνον δ' ἐγὼ  
θάψω· καλόν μοι τοῦτο ποιούσῃ θανεῖν.  
φίλη μετ' αὐτοῦ κείσομαι, φίλου μέτα,  
οσια πανουργήσας· ἐπεὶ πλείων χρόνος  
ὅν δεῖ μ' ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε.  
ἔκει γάρ ἀεὶ κείσομαι· σοὶ δ' εἰ δοκεῖ,

70

75

L the 1st hand wrote τὸ γάρ | περισσά πράσσειν ἐμοῦ γ' ἀν ἡδέως δρώης μέτα.  
He then effaced περισσά, and added one of the omitted verses (68) in the margin, and  
the other (69) in the text, between 67 and 70. **70** ἐμοῦ γ'] ἐμοὶ γ' Meineke.  
—ἡδέως] δομένης Lehrs.—δρώης] δρώσης Mekler, understanding πράσσους. **71** ὅποια  
σοι δοκεῖ L: ὄποια r. The Schol. knew both readings : γλγνωσκε ὅποια σὺ θέλεις, τὸ

**67 f.** τοῖς ἐν τέλει βεβώσι=τυράννων  
in 60, i.e. Creon. **βεβώσι**, as *El.* 1094  
μολρὰ μὲν οὐκ ἐσθλᾶ | βεβώσαν: O. C.  
1358 ἐν πόνῳ | ταῦτῷ βεβήκως. Else-  
where Soph. has the simple phrase: *Ai.*  
1352 κλίνειν...τῶν ἐν τέλει, and so *Ph.* 385,  
925. *οἱ* ἐν τέλει are ‘those in authority,’  
—τέλος meaning ‘final or decisive power,’  
as Thuc. 4. 118 τέλος ἔχοντες λόγων,  
'let the envoys go as plenipotentiaries.'  
Pindar's τέλος δωδεκάμυνον ('an office held  
for a year'), *N.* 11. 10, is perh. poetical.  
As synonyms for *οἱ* ἐν τέλει we find (1)  
*οἱ τὰ τέλη ἔχοντες*, Thuc. 5. 47, and (2)  
*τὰ τέλη* simply,—‘the authorities,’ sometimes  
with masc. part., as Thuc. 4. 15  
ἔδοξεν αὐτοῖς...τὰ τέλη καταβάντας βου-  
λεύειν. Xen. *Hellen.* 6. 5 has τὰ μέ-  
γιστρα τέλη, ‘the highest magistrates,’  
(like Thuc. 1. 10 ἔξω τῶν βασιλέων καὶ  
τῶν μάλιστα ἐν τέλει: cp. 2. 10).—τὸ  
γάρ | ...πράσσειν: for the art. in the  
5th place, with its noun in the next v.,  
cp. 78: O. C. 265 τὸ γε | σῶμα: ib. 351 τὰ  
τῆς | οὐκοι διατρέψ.—περισσά πρ.: cp.  
780: so *Tr.* 617 περισσά δράν, = πολλὰ  
πράττειν, πολυπραγμονεῖν.—οὐκ ἔχει νοῦν  
οὐδεῖς=ἀνοητόν ἔστι: prop. of persons, as  
*Tr.* 553 γυναῖκα νοῦν ἔχουσαν.

**69 f.** ἔτι, ‘yet,’—at some future time:  
so *El.* 66 (κάμ' ἐπαυχῶ) ἀστρον ᾧ λάμ-  
ψειν ἔτι: *Tr.* 257 δουλώσειν ἔτι (he vowed  
that he would yet enslave him).—πράσ-  
σειν...δρώης (instead of πράσσους): for  
such substitution of a synonym cp. *O. T.*  
54 ἀρέσεις...κρατεῖς (n.): *O. C.* 1501 σαφῆς

...ἔμφανής. With δρώης we have a double  
άν, the first after the negative, the second  
after the emphatic ἐμοῦ γ': cp. *O. T.* 339  
n.—Objection has been made to ήδέως on  
the ground that it ought to mean, ‘with  
pleasure to yourself.’ Wecklein, indeed,  
takes that to be the sense, supposing γε  
to be misplaced; i.e. the proper order  
would have been, ήδέως γε ἀν ἐμοῦ κ.τ.λ.:  
but the position of ἐμοῦ in the verse suffi-  
ciently shows that γε must go with it.  
ἴμοι γ' (Meineke) would leave μέτα awk-  
ward: and ἀστρένης (Lehrs) would not  
have been displaced by ήδέως, which the  
old scholia confirm. All the difficulty  
has arisen from failing to distinguish be-  
tween (1) οὐκ ἀν ἡδέως δρώης, and (2) οὐκ  
ἀν μετὰ ἐμοῦ ήδέως δρώης. In (1)  
ηδέως could mean only, ‘agreeably to  
yourself.’ But in (2) it is ambiguous;  
for the statement is equivalent to saying,  
‘your co-operation with me would not be  
agreeable’; i.e. to you, or to me, or to  
either of us,—as the context may imply.  
Here, as the emphatic ἐμοῦ γε indicates,  
she means ηδέως ἐμοι. Cp. Plat. *Rep.*  
426 C ὁς...ἄν σφάσ...ηδιστα θεραπεύη,  
i.e. ‘whoever serves them most acceptably’  
(not, ‘most gladly’). Ar. *Nub.* 79 πῶς  
δητ' ἀν ηδοτ' αὐτὸν ἐπεγείραμι; (i.e.  
most pleasantly for him).

**71** λοθ' from εἰλι: ‘be such as thou  
wilt,’—show what character thou wilt.  
Cp. *Ph.* 1049 οὐ γάρ τοιότων δεῖ, τοιότων  
εἰμι ἐγώ: ib. 1271 τοιότων ησθα τοῖς λόγοις:  
*El.* 1024 ἀσκει τοιαῦτη νοῦν δι' αἰώνων μέ-

will hearken to our rulers; for 'tis witless to be over-busy.

AN. I will not urge thee,—no, nor, if thou yet shouldst have the mind, wouldst thou be welcome as a worker with *me*. Nay, be what thou wilt; but I will bury him: well for me to die in doing that. I shall rest, a loved one with him whom I have loved, sinless in my crime; for I owe a longer allegiance to the dead than to the living: in that world I shall abide forever. But if *thou* wilt,

*πειθεσθαι τοῖς τυράννοις*: ἢ τοιαύτη γενοῦ ὄποια βούλει. **76** *αἰεὶ* L, as in iambics *O. C.* 1530, 1532, *Tr.* 16, *El.* 305 (but made from *αἰεὶ*), 650, 917: in anapaests *Ph.* 148. But L has *αἰεὶ* (δ) in iambics *O. T.* 786, 1513, *O. C.* 1584, in anapaests *El.* 218, in lyrics six times (*El.* 1242, *Ph.* 172, 717, *O. T.* 481, *O. C.* 682, *Ai.* 599).—*σοὶ δ'* Elms., Dindorf, Hartung.

*νειν*: *O. T.* 435 ἡμέis τοιοῦτος ἐφυμεν.—**όποια σοὶ δοκεῖ**=(*τοιαύτη*) *όποια* (or *όποιαν*) *εἶναι δοκεῖ σοὶ*, the relative being attracted into the case of the suppressed antecedent. This was the more natural since *όποια σοὶ δοκεῖ*, 'of any kind you please,' was felt as almost one word, *όποιαδηποτε*; just so δις *βούλει* (*quidvis*), instead of οὐτος δις *βούλει*, Plat. *Gorg.* 517 Α μῆποτέ τις τῶν νῦν ἔργα τοιαῦτα ἐργάσσωνται οἵα τούτων δις *βούλει* εἰργασται: *Crat.* 432 Α ὥσπερ αὐτὰ τὰ δέκα ἢ ὅστις *βούλει* ἀλλος ἀριθμός.—Those who read *τοθ'* (from *οἴδα*) *όποιά σοὶ δοκεῖ* compare *El.* 1055 ἀλλ' *εἰ σεαυτὴ τυγχάνεις δοκοῦσά τι | φρονεῖν*, φρόνει *τοιαῦτα*. But *εἰδέναι* is not *φρονεῖν*. In Attic, *τοθ'* *όποιά σοὶ δοκεῖ* could mean nothing but 'know such things as seem good to thee.' It could not mean (a) 'Have such sentiments as seem good to thee'; nor (b) 'Be wise in thine own wisdom.' The Homeric phrases, *πεπνημένα εἰδώς* ('wise of heart'), *ἀθεμιτά εἰδώς*, *ητία οἰδε* ('he has kindly feelings', *Od.* 13, 405), etc., have no counterpart in the Attic usage of *εἰδέναι*. In *ζοὶ δυστέρειαν εἰδέναι*, and in *Ph.* 960 δοκοῦντος οὐδὲν *εἰδέναι κακόν*, the verb means simply 'to know.'

**72 ε.** **Θάψω**, emphatic by place and pause: see on 46 ἀδελφόν.—**φίλη...φίλου**, loved by him, as he is loved by me: *Ai.* 267 κοινὸς ἐν κοινῷ: *ib.* 620 ἀφίλα παρ' ἀφίλους.—**μετ' αὐτοῦ κείσομαι**, i.e. in the same world of the dead (76). The repetition of *μετά* serves to bring out the reciprocity of love more strongly: *φίλη μετ'* αὐτοῦ *κείσομαι*, *μετά φίλου (κειμένη)*,—instead of the simpler *φίλη μετά φίλου κείσομαι*.

**74 ε.** **ὅσια πανουργήσασ'**: having

broken a human law in a manner which the gods permit,—viz., in order to observe a divine law. Creon uses the word *πανουργίας* below, 300. **ὅσια** is peculiarly appropriate since the word was familiar where duty to heaven was distinguished from duty to man: cp. Polyb. 23. 10 *παραβήναι καὶ τὰ πρὸς τοὺς ἀνθρώπους δίκαια καὶ τὰ πρὸς τοὺς θεοὺς δόσια*. The phrase is an *όξυμωρον* (a paradox with a point), like 'splendide mendax'; i.e. the qualification (*ὅσια*) seems contrary to the essence of the thing qualified. Cp. Milton (*Tetrachordon*), 'Men of the most renowned virtue have sometimes by transgressing most truly kept the law'; which is not an oxymoron, because the words, 'most truly,' suggest an explanation by showing that 'kept' is not used in its ordinary sense.—*ἔτελε κ.τ.λ.*: (I will obey gods rather than men), for the other world is more to me than this.—**τῶν ἐνθάδε=** *ἡ τοῖς ἐνθάδε*: *O. C.* 567 τῆς ἐς αἰθριον | οὐδὲν πλέον μοι σοῦ (=ἡ σοὶ) μέτεστιν ἡμέρας (n.).

**76 ε.** **κείσομαι**, though we have had the word in 73. For other examples of such repetition, see n. on *O. C.* 554, and cp. below 163 ὄφθωσαν, 167 ὄφων: 207 ἐκ γ' ἐμοῦ, 210 ἐξ ἐμοῦ.—*σοὶ δ'* is better than Elmsley's *σὺ δ'*, since the primary contrast is between their points of view: 'if it seems right *to thee*, dishonour the dead,' rather than, 'do *thou*, if it seems right, dishonour the dead.' Remark, too, that the simple *εἰ δοκεῖ* (without dat. of pron.) is usually a polite formula, 'if it is pleasing to you (as well as to me)': *Ph.* 526 ἀλλ' *εἰ δοκεῖ*, πλέωμεν: *ib.* 645 ἀλλ' *εἰ δοκεῖ*, χωράμεν: *ib.* 1402 *εἰ δοκεῖ*, στεῖχωμεν.—**τὰ τῶν θεῶν ἔντιμα**, the honoured things of the gods; the laws

- τὰ τῶν θεῶν ἔντιμον ἀτιμάστας' ἔχε.  
 ΙΣ. ἐγὼ μὲν οὐκ ἄτιμα ποιοῦμαι, τὸ δὲ  
     βίᾳ πολιτῶν δρᾶν ἔφυν ἀμήχανος.  
 AN. σὺ μὲν τάδ' ἀν προῦχοι· ἐγὼ δὲ δὴ τάφον  
     χώσουσ' ὁδελφῷ φιλτάτῳ πορεύσομαι.      80  
 ΙΣ. οἴμοι ταλαινῆς, ὡς ὑπερδέδοικά σου.  
 AN. μη̄ μοῦ προτάρβει· τὸν σὸν ἔξόρθου πότμον.  
 ΙΣ. ἀλλ' οὖν προμηνύσῃς γε τοῦτο μηδενὶ  
     τοῦργον, κρυφῇ δὲ κεῦθε, σὺν δ' αὗτως ἐγώ.      85  
 AN. οἴμοι, καταύδα· πολλὸν ἔχθιων ἔσει  
     σιγῶσ', ἐὰν μὴ πᾶσι κηρύξῃς τάδε.  
 ΙΣ. θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις.  
 AN. ἀλλ' οἰδ' ἀρέσκουσ' οἷς μάλισθ' ἄδειν με χρῆ.

**78** Between μὲν and οὐκ L has an erasure of some letters (οῖν?).      **83** μὴ  
 μοῦ προτάρβει MSS. μὴ μοῦ Schaefer, Donaldson, M. Seyffert: μὴ ἔμοι  
 Nauck, Wecklein.—πότμον] In L, S has written γρ. βίον above; some of  
 the later MSS. read βίον.      **85** αὗτως MSS.: αὕτως Hermann, Bergk,

which are *theirs* (454 θεῶν νόμιμα), held in honour (by them and by men). τὰ τοῖς θεοῖς ἔντιμα (25, El. 239 ἔντιμος τούτων) would have presented the gods only as *observers*, not also as *authors*, of the laws.—ἀτιμάστας' ἔχε (cp. 22), ‘be guilty of dishonouring’: cp. Aι. 588 μὴ προδούς ήμᾶς γένη, and n. on O. T. 957.

**78 ε.** ἐγὼ is slightly emphasised by μὲν (see on 11), which goes closely with it, and does not here answer to the following δέ.—ἀτιμα ποιοῦμαι=ἀτιμάζω: cp. O. C. 584 δὲ | οὐδενὸς παιεῖ.—τὸ δὲ | ...δρᾶν: see on 67 τὸ γάρ | ...πρόσσειν. The inf. with art. is strictly an acc. of respect (‘as for the acting...’, I am incapable of it’), but is practically equiv. to the simple inf., ἀμήχανος δρᾶν: see n. on O. C. 47 οὐδὲ μετανιωτάναι...εἰσι θάρσος.

**80 ε.** τάδ' ἀν προῦχοι, ‘thou canst make these excuses’ (sc. εἰ βούλοιο): Aesch. Ag. 1394 χαίροιτον δὲ, εἰ χαίροιτον· ἐγὼ δὲ ἐπενχομαι. For προφέσθαι as=προφαστέσθαι cp. Thuc. I. 14 ὅτερ μάλιστα προβούτησεν. So πρόσχημα=πρόφασις (El. 525).—δὴ, ‘now,’ as the next thing to be done: cp. 173.—τάφον χάστοντος, prop. to raise a mound on the spot where the remains of the dead had been burned: Il. 7. 336 τύμβον δὲ ἀμφὶ πυρῆν ἔνα χεύομεν. So Il. 24. 799 σῆμα' ἔχειν,—after placing the

bones in an urn (λάρραξ), and depositing this in a grave (κάπερος). She speaks as if she hoped to give him regular sepulture. This is ultimately done by Creon’s command (1203 τύμβον...χώσαντες), though the rites which Antigone herself is able to perform are only symbolical (255, 429).

**82 ε.** Join οἴμοι ταλαινῆς, ‘alas for thee, unhappy one’: O. C. 1390 οἴμοι κελεύθου τῆς τ' ἐμῆς δυστραξτας, | οἴμοι δὲ ἐταρπων: but the *nom.* when the ref. is to the speaker, as El. 1143 οἴμοι ταλαινα τῆς ἐμῆς πάλαι τροφῆς.—μὴ μοῦ προτάρβει (or, as some write it, μὴ ἔμοι) is clearly right. If we read μὴ μοῦ προτάρβει, then the emphasis is solely on the verbal notion. ‘I fear for thee.’—‘Fear not so:—make thine own fate prosperous.’ But the stress on τὸν σὸν renders it certain that the poet intended a corresponding stress on the preceding pronoun: ‘Fear not for me—make *thine own* fate prosperous.’ And μὴ μοῦ is no more objectionable than μὴ γώ in El. 472, προτάρβει, as Tr. 89 (with gen. πατρός). Distinguish προδελτας, ‘afraid beforehand,’ O. T. 90 (n.).—ἔστροθον here=‘straighten out,’ i.e. guide in a straight or prosperous course: cp. 167 ὕρθον πεδιν, 675 δρθουμένων. Elsewhere ἔστροθω is usu. ‘to correct, amend’ (Plat. Tim. 90 D); more rarely, like ἀνορθῶ

be guilty of dishonouring laws which the gods have established in honour.

IS. I do them no dishonour; but to defy the State,—I have no strength for that.

AN. Such be thy plea:—I, then, will go to heap the earth above the brother whom I love.

IS. Alas, unhappy one! How I fear for thee!

AN. Fear not for me: guide thine own fate aright.

IS. At least, then, disclose this plan to none, but hide it closely,—and so, too, will I.

AN. Oh, denounce it! Thou wilt be far more hateful for thy silence, if thou proclaim not these things to all.

IS. Thou hast a hot heart for chilling deeds.

AN. I know that I please where I am most bound to please.

Ellendt, and others; see on *O. T.* 931.

**86 πολλὸν]** μᾶλλον Porson, and

(*O. T.* 51), ‘to set upright’ (*τὸ πεσόν*, Plat. *Legg.* 862 c). In the figurative uses of *ὅρθος* and its derivatives the context must always guide our choice between the notion of ‘upright’ and that of ‘straight’.

**86 εἰ μᾶλλον οὖν...γε.** In this combination *μᾶλλον* is like our ‘well’; *οὖν*=‘at any rate’ (i.e. if you *must* do it); and *γε* emphasises the word which it follows. Cp. *EL.* 233 *μᾶλλον οὖν εὐνοίᾳ γε αἴδων*, ‘well, at any rate (i.e. though you will not listen to me) it is with *good-will* that I speak.’—**κρυφῆ δέ:** here *δέ*=*μᾶλλον*: Thuc. 4. 86 *οὐκ ἐπὶ κακῷ, ἐπὶ ἐλευθερώσει δέ.*—**σὺν δέ,** adv., sc. *κενών*: cp. *Ai.* 1288 *δέ δὲν ὁ πράσσων ταῦτα, σὺν δέ ἔγω παρών.* *αὐτῶς* (adv. of *αὐτός*, see on *O. T.* 931), in just that way—‘likewise’: *Τρ. 1040 ώδε αὐτῶς ὡς μ' ὥλεσε.*

**86 εἰ καταΐδα,** sc. *τὸ ἔργον, ‘denounce it.’* The word occurs only here, the pres. used in this sense being *καταγορεύειν* (Thuc. 4. 68 *καταγορεύειν τις ἔννειδῶς τοῖς ἔτεροι τὸ ἐπιβούνευμα*): aor. *κατεῖπον.*—**πολλόν:** this Ionic form occurs also *Τρ. 1196 πολλὸν δ' ἀρσεν' ἐκτεμόνθ' ὅμοιον | ἄγριον ἔλαιον*, though in no other places of tragedy. And Soph. also used the epic form *ποντίπον* in a trimeter, fr. 286 *νοεῖ πρὸς ἀνδρί, σῶμα ποντίπονος δπως | πέτρᾳ, κ.τ.λ.* Porson on Eur. *Hec.* 618 wished to read in our verse either *πλεῖον* (which is inadmissible, as Nauck observes, *Eur. Stud.* 2. 27), or *μᾶλλον*, which some edd. receive. But *πολλόν* is manifestly better than *μᾶλλον.*—**σιγῶσ** is explained by *ἴδε...τάδε*, while the thought is

strengthened by *πᾶσι*: she is to tell the news to all.

**88 θερμήν ἐπὶ ψυχροῖσι κ.τ.λ.:** ‘thou hast a hot heart for chilling deeds’; i.e. in thy rash enthusiasm thou art undertaking deeds which might well chill thy soul with a presage of death. *ἐπὶ* with dat. here=‘with a view to’ (Xen. *An.* 3. 5. 18 *ἐπὶ τούτοις ἔθνσαντο*): not ‘in’, like *ἐπὶ ἔργοις πᾶσι O. C.* 1268 (n.). Cp. 157. *θερμήν* has suggested *ψυχρά*, and the thought of the *dead* has helped (cp. *O. C.* 621 *ὑέκυς ψυχρός*). In Aesch. *P. V.* 693 *δημάτα* are said *ἀμφάκει κέντρῳ ψύχειν ψυχάν* (to chill,—where Meineke’s *ψήχειν*, ‘to wear,’ is improbable). Cp. Ar. *Act.* 1191 *στυγερὰ τάδε κρυερὰ πάθεα:* Eur. fr. 908 *κρυερὰ Διόθεν | θανάτον πενθεῖσα τελευτή.* For the verbal contrast, Schütz cp. *Ad Henn.* 4. 15. 21 *in re frigidissima cales, in ferventissima friges*, and Hor. *A. P.* 465 *ardentem frigidus Aetnam Insiluit.* He thinks that Ismene (hurt by vv. 86 f.) implies, ‘and a cold heart for thy living sister,’ to which Ant. rejoins by v. 89. But *θερμήν* is not ‘affectionate,’ and Ant. seems to mean simply, ‘love and piety banish fear.’—Some understand, ‘with a view to joyless things’ (cp. on 650): but this would be weak.

**89 εἰ μᾶστιν,** an aor. inf. used in *Il.* 3. 173, as also by Solon (fr. 7 *ἔργμασιν ἐν μεγάλοις πᾶσι μᾶστιν χαλεπόν*), Her., and Pind. This is the only place in classical Attic where any part of the aor. *ἔδον* occurs.

- IΣ. εἰ καὶ δυνήσει γ'. ἀλλ' ἀμηχάνων ἔρاف. 90  
 AN. οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.  
 IΣ. ἀρχῆν δὲ θηρᾶν οὐ πρέπει τάμηχανα.  
 AN. εἰ ταῦτα λέξεις, ἔχθαρει μὲν ἐξ ἐμοῦ,  
     ἔχθρὰ δὲ τῷ θανόντι προσκείσει δίκη. 95  
     ἀλλ' ἔα με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν  
     παθεῖν τὸ δεινὸν τοῦτο· πείσομαι γὰρ οὐ  
     τοσοῦτον οὐδὲν ὕστε μὴ οὐ καλῶς θανεῖν.  
 IΣ. ἀλλ' εἰ δοκεῖ σοι, στείχε· τοῦτο δ' ἵσθ', ὅτι  
     ἄνους μὲν ἔρχει, τοῖς φίλοις δ' ὄρθως φίλη.

so Nauck, Wecklein: see comment.     91 In L the 1st h. omitted μὴ: S added it.     94 ἔχθρα] ἔχθρᾳ Emper, Donaldson.     ἔχθρᾳ Kvīčala.—δίκῃ Δίκη Lehrs:

90 εἰ καὶ δυνήσει γ', yes, if (besides having the wish to please them) you shall also have the power. καὶ goes closely with δυνήσει: cp. O. T. 283 εἰ καὶ τριτ' ἔστι. Such cases must be carefully distinguished from those in which εἰ καὶ form a single expression; see O. T. p. 296.

91 Since οὐκοῦν ('well, then') precedes, δὴ is best taken as giving precision to ὅταν,—'so soon as.'—πεπαύσομαι, 'I will cease forthwith': so Tr. 587. Cp. the perf., Ph. 1279 εἰ δὲ μὴ τὸ πρός καιρὸν λέγων | κυρῷ, πέπαυμαι, 'I have done.'

92 ἀρχῆν, adv., 'to begin with,' 'at all,'—in negative sentences; often placed, as here, before the negative word; El. 439 ἀρχῆν δὲ οὐ... οὐ... ἐπέστρεψε: Ph. 1239 ἀρχῆν κλίνειν ὃν οὐδὲ πατέος ἔβουλόμην: Her. 3, 39 ἐφη χαρεῖσθαι μάλλον ἀποδιδοὺς τὰ ἔλαβε η ἀρχῆν μηδὲ λαβών. In affirmative sentences the art. is usu. added: Andoc. or. 3, § 20 ἐξῆν γὰρ αὐτοῖς καὶ τὴν ἀρχῆν ἔωσιν Ὀρχομενίους αὐτούμοις εἰρήνην ἄγειν: so Isocr. or. 15 § 272.

93 ἔχθαρει, pass.: so, from liquid stems, 230 ἀλγυνεῖ: O. T. 272 φθερεῖσθαι: Ai. 1155 πημανούμενος. The 'midd.' fut. in σ affords numerous examples, as below, 210, 637, 726: see n. on O. T. 672 and O. C. 1185.—ἴει ἐμοῦ, 'on my part' (cp. 95), rather than simply 'by me' (cp. 63).

94 ἔχθρα... τῷ θανόντι προσκείσει δίκῃ, 'thou wilt be subject to the lasting enmity of the dead.' The word προσκείσει means literally, 'wilt be attached to...,' i.e., 'wilt be brought into a lasting relation with'; and ἔχθρα defines the nature of that rela-

tion. The sense is thus virtually the same as if we had, δ θανὼν ἔχθρος σοι προσκείσει, 'the enmity of the dead will cleave to thee.' The convertible use of προσκείσει is illustrated by 1243 ἀνδρὶ προσκείσαι κακόν, as compared with El. 1040 φ σὺ προσκείσαι κακῷ, and ib. 240 εἰ τῷ πρόσκειμαι χρηστῷ. Here, προσκείσει expresses merely the establishment of the permanent relation between the two persons. It does not mean, 'you will be brought, as his foe, into dependence on him' (i.e. under the power of his curse); as in Eur. Tr. 185 τῷ πρόσκειμαι δοῦλα τλάμων; 'to whom have I been assigned as a slave?' (i.e. by the casting of lots:—the answer is, ἐγγύς που κεῖσαι κλήρῳ). Nor, again, 'you will press upon the dead as his foe,' i.e. be hostile and grievous to him: for, as δίκῃ shows, the punishment is to be hers, not his. The idea might have been expressed in a converse form by τὸν θανόντα ἔχθρον προσθήσει (cf. Xen. Cyr. 2, 4, 12).

Lehrs proposed Δίκῃ, i.e. 'you will fall under the chastisement of justice.' Donaldson, following Emper, reads ἔχθρᾳ... δίκῃ, as iure inimicorum apud mortuum eris: i.e. on the part of the dead you will be deemed to have only the rights of a foe. This is impossible. The ordinary reading is sound.

95 ff. οἱ, one syll. by synizesis, as O. T. 1451 (n.).—τὴν ἐξ ἐμοῦ διερβ., the folly proceeding from me, the folly on my part, for which I bear the sole blame: El. 619 ἀλλ' η γὰρ ἐκ σοῦ δυσμένεια καὶ τὰ σὰ | ἐρύ· ἐξαναγκάζει με, 'it is the enmity on thy part,' etc. Tr. 631 μὴ

IS. Aye, if thou canst; but thou wouldest what thou canst not.

AN. Why, then, when my strength fails, I shall have done.

IS. A hopeless quest should not be made at all.

AN. If thus thou speakest, thou wilt have hatred from me, and wilt justly be subject to the lasting hatred of the dead. But leave me, and the folly that is mine alone, to suffer this dread thing; for I shall not suffer aught so dreadful as an ignoble death.

IS. Go, then, if thou must; and of this be sure,—that, though thine errand is foolish, to thy dear ones thou art truly dear.

[*Exit ANTIGONE on the spectators' left. ISMENE retires into the palace by one of the two side-doors.*

κάσει Dindorf: κάτω L. Dindorf. πρὸς δίκης ξει Herwerden (*Stud. crit.* p. 9).  
96 οὐ] οὖν Elms. on Eur. *Med.* 804, M. Seyffert, Dindorf.

πρῷ λέγοις ἀν τὸν πόθον τὸν ἐξ ἐμοῦ, | πρὶν εἰδέναι τὰ κεῖθεν εἰ ποθούμεθα. Cp. *O. C.* 453 n.—τὸ δεινὸν τοῦτο, ironical: cp. *El.* 376 (Electra in answer to her sister's warnings) φέρε εἰτε δὴ τὸ δεινόν.—πελομαὶ γὰρ οὐ: for the position of the negative (which belongs to the verb, not to *τοσοῦτον*), cp. 223, *O. C.* 125 προσέβα γὰρ οὐκ ἄν. We still write *οὐ* here, not *οὐδε*, because the sentence runs on without pause: but 255 τυμβήρης μὲν οὐδε, *Ai.* 545 ταρβήσει γὰρ οὐ, since in each case a comma can follow the negative.—μη̄ οὐ, not μή, because the principal verb *πελομαὶ* is negated: *O. T.* 283 n. She means, 'even if I have to die, at least I shall not suffer the worst of evils; which is not death, but an ignoble death.' Cp. frag. adesp. δι οὐ κατθανεῖν γὰρ δεινόν, ἀλλ' αἰσχρῶς θανεῖν.

99 τοῖς φίλοις δ' ὄρθως φίλη, 'but truly dear to thy friends'—*i.e.* both to the dead brother and to the living sister. The words are especially a parting assurance (*τοσθι*) that *Ismene's* love is undiminished. ὄρθως = *δληθῶς*, as Diphilus frag. incert. 20 τὸν ὄρθως εἴγενή. Others make φίλη active,—'a true friend to thy friends' (*i.e.* to Polyneices); which is certainly the fittest sense in Eur. *I. T.* 609 ως ἀπ' εἴγενούς τυνος | βῆς πέφυκας, τοῖς φίλοις τ' ὄρθως φίλος (Orestes, when he devotes his life to save his friend's). But here the other view is decidedly preferable.

**100—161** Parodos. For the metres see Metrical Analysis. The framework is as follows. (1) 1st *strophe*, 100 *άκτις* to 109 *χαλινῷ* = 1st *antistrophe*, 117 *στρᾶς* to 133 *ἀλαλάζαν*. (2) 2nd *strophe*, 134 ἀντιτύπᾳ to 140 δεξιώσειρος = 2nd *antistrophe*, 148 ἀλλὰ γάρ to 154 δρῦχος. Each *strophe* and each *antistrophe* is followed by an anapaestic system (*σύστημα*) of seven verses, recited by the Coryphaeus alone, in the pauses of the choral dance. The fourth and last of these systems, following the second *antistrophe*, announces the approach of Creon.

The *Ajax* is the only play of Sophocles which has a Parodos beginning, in the older style, with a regular anapaestic march. But something of the same character is given to this ode by the regularity of the anapaestic systems. In the Parodos of the *O. C.*, on the other hand, though anapaests similarly divide each *strophe* from each *antistrophe*, the systems are of unequal lengths, and the general character is wholly different, being rather that of a *κομμός*: see n. on *O. C.* 117.

The fifteen Theban elders who form the Chorus have been summoned to the palace by Creon,—they know not, as yet, for what purpose (158). They greet the newly-risen sun, and exult in the flight of the Argives.

The ode vividly portrays the enormous sin of Polyneices against his country, and

## ΧΟΡΟΣ.

- στρ. α'. ἀκτὶς ἀελίου, τὸ κάλλιστον ἐπταπύλῳ φανὲν 100  
 2 Θήβᾳ τῶν προτέρων φάος,  
 3 ἔφανθης ποτ', ὡς χρυσέας  
 4 ἀμέρας βλέφαρον, Διρκαίων ὑπὲρ ῥεόθρων μολοῦσα,  
 5 τὸν λεύκασπιν Ἀργόθεν \*ἐκβάντα φῶτα πανσαγίᾳ 106  
 6 φυγάδα πρόδρομον ὁξυτέρῳ φωτα βάντα MSS. A syllable is wanting (cp. 123). For Ἀργόθεν, Erfurdt

**100** δέλιον L. The 1st hand wrote δέλιον, which is also in the lemma of the scholium. An early hand then changed *v* into *ω*. Hence Bothe, δέλιον κάλλιστον (omitting τὸ). **102** τῶν προτέρων L: τῶν πρότερον A, Brunck, Blaydes. **104** βλέφαρος Nauck. **106** ἀργόθεν | φῶτα βάντα MSS. A syllable is wanting (cp. 123). For Ἀργόθεν, Erfurdt

the appalling nature of the peril which Thebes has just escaped. We already know Antigone's motive. This is a dramatic prelude to the announcement of Creon's.

**100 f.** δέλιον, Dor. for the epic ἡλίον, with *ā* as usu. (808, O. C. 1245), though it is sometimes used with *ā*, as *Tr. 835, Eur. Med. 1252.* — τὸ κάλλιστον φάος. Two constructions are possible; I prefer the first. (1) Θήβᾳ φανὲν τὸ κάλλιστον φάος, the art. going with the superlative, which it emphasises,—'the very fairest,'—a common use, as *Plat. Hipp. 289* Β οὐχ ἡ κάλλιστη παρθένος αἰσχρὰ φανεῖται; *Od. 17. 415* οὐ μέν μοι δοκέεις ὁ κάκιστος Ἀχαιῶν. (2) τὸ Θήβᾳ φανὲν κάλλιστον φάος, the art. going with φανέν. This seems awkward. When a voc. is followed by a noun or partic. with art., this is normally in direct agreement with the voc., as ὡς ἄνδρες...οἱ παρόντες (*Plat. Prot. 337 c.*), as if here we had ἡ φανεῖσα. The Schol., who prefers this constr., shirks the difficulty by his paraphrase, ὡς τῆς ἀκτίνος τοῦ ἡλίου φῶς, τὸ φανὲν κ.τ.λ.—ἐπταπύλῳ; epithet of Θήβῃ in *Od. 11. 263, Hes. Od. 161*, as ἐκατόμπυλοι in *Il. 9. 383* of Θήβαι Αἰγύπτιαι.—τῶν προτέρων: cp. 1212 f.: *Thuc. I. 10 στρατείαν...μεγίστην...τῶν πρὸ αὐτῆς.* Tacitus *Hist. I. 50 solus omnium ante se principum.* Milton *P. L. 4. 322 Adam, the goodliest man of men since born, His sons, the fairest of her daughters Eve.* Goethe *Hermann und Dorothea 5. 101 Von ihren Schwestern die beste.*

**103 f.** ἔφανθης with an echo of φανέν (παρήχοις): cp. O. C. 794 στόμα | ...στόμωσιν.—χρυσέας, with *v* as O. T. 157, 188. So Pind. *Pyth. 4. 4 ἔνθα ποτὲ χρυσέων Διὸς αἰγῶν παρέδρος.* The *v* was admitted

by the lyrists, and from them borrowed by the dramatists, though only in lyrics, and even there only occasionally. Homer never shortens the *v*: for, as χρυσέψ ἀνὰ σκηπτρῷ (Il. I. 15) shows, the Homeric χρυσέης (etc.) must be treated as disyll. by synizesis.—βλέφαρον=δύμα: Eur. *Ph. 543 νυκτὸς τὴν ἀφεγγέλης βλέφαρον* (the moon).—Διρκαίων. The Dirce was on the w. of Thebes, the Ismenus on the E.: between them flowed the less famous Strophia: Callim. *Hymn Del. 76 Δίρκη τε Στροφίη τε μελαμψήδος ἔχουσαι | Τοποῦνον χέρα πατρός* (alluding to their common source s. of the town). Though the Ismenus, as the eastern stream, would have been more appropriately named here, the Dirce is preferred, as the representative river of Thebes: so Pindar, 'the Dircean swan,' expresses 'at Thebes καὶ παρ' Εὐρώπῃ (Isthm. I. 29). Cp. 844.

**106** τὸν λεύκασπιν...φῶτα, in a collective sense: so δὸς Πέρσῃς, the Persian army, Her. 8. 108, etc. Cp. Aesch. *Thēb. 90* ὁ λεύκασπις λεώς (Dind. λευκόπρεπής): Eur. *Phoen. 1099 λεύκασπιν εἰσορώμενον Ἀργείων στρατόν.* The round shield, painted white, which the Argive soldier carried on his left arm, is the λευκῆς χιόνος πτέρυξ of 114. The choice of white as the Argive colour may have been prompted by a popular association of Ἄργος with ἄργος.

The words τὸν λεύκασπιν Ἀργόθεν answer metrically to 123 πευκάενθ' Ἡφαιστοῖο ἀλεῖν. Instead of Ἀργόθεν (—~—) we therefore require ~~~~. The short final of λεύκασπιν is legitimate, the metre being Glyconic (see Metr. Analysis). In the antistrophic verse, the H of Ἡφαιστοῖο is 'irrational,' i.e. is a long syllable doing

## CHORUS.

Beam of the sun, fairest light that ever dawned on Thebē <sup>1st</sup> of the seven gates, thou hast shone forth at last, eye of golden day, arisen above Dircē's streams! The warrior of the white shield, who came from Argos in his panoply, hath been stirred by thee to headlong flight, in swifter career;

conject. δπ' Ἀργόθεν: Ahrens, Ἀπιόθεν: Boeckh, Ἀργέιον: Wolff, Ἀργογενῆ: Blaydes, Ἀργολίδος ορ Ἀργολικόν: Wecklein, γᾶς Πέλοτος: Mekler, Ἰναχόθεν: Hermann, Ἀργόθεν ἐκ φῶτα βάντα: Feussner and Schütz, Ἀργόθεν ἐκβάτα φῶτα.  
**108** δξντρωι L (with δξει written above): δξντέρω τ, and Schol. Blaydes conject.

duty for a short: and Nauck is incorrect in saying that the metre 'requires' (though it admits) a choriambus beginning with a consonant. The simplest remedy is to read Ἀργόθεν ἐκ βάντα φῶτα, and to suppose that, after the loss of ἐκ, βάντα and φῶτα were accidentally transposed. Cp. O. C. 1088 where σθένει πνικεψ is certainly the right order, but the MSS. reverse it. (See also above on v. 29.) Dindorf reads ἐκ φῶτα βάντα, assuming tmesis: but tmesis of ἐκ in Soph. occurs elsewhere only before μέν (*Tr.* 1053) or δέ, and there was no motive here for interposing φῶτα. Hermann reads Ἀργόθεν ἐξ as = ἐξ Ἀργόθεν: but elsewhere ἐκ comes before, not after, such forms (ἐξ Αἰσύνηθεν, *Il.* 8. 304: ἐξ ἀλόθεν, ἐξ οὐρανόθεν, etc.). If Ἀργόθεν is not genuine, then it was probably a gloss on some other form in -θεν. Had γᾶς Πέλοτος (or Δαναοῖ) been in the text, a scholiast would have been more apt to paraphrase with δπ' or ἐξ Ἀργοῦ. This is against such conjectures as 'Ἀργέιον, Ἀργογενῆ, Ἀργολίδον, Ἰναχίδαν, Ἰνάχιον, as is also the fact that βάντα suggests a mention of 'the place whence.' Ἀπιόθεν (Ahrens) would mean 'from "Αἴτιος," but we require 'from "Αἴτια" (sc. γῆ), the Peloponnesus, O. C. 1303 n.), i.e. Ἀπιάθεν: cp. Ὀλυμπιάθεν. I had thought of Ἰναχόθεν, which Mekler, too, has lately suggested, though he has not supported it by argument. The points in its favour are: (a) the order φῶτα βάντα can be kept; (b) after 'Dircē's streams' in v. 105 a reference to the Argive river would be appropriate: (c) ἀργόθεν might have come in either as a gloss, or a corruption of the letters αχόθεν, if υ had dropped out after λεύκαπτιν. But I hesitate to displace Ἀργόθεν, esp. when a direct mention of Argos here so naturally corresponds with the direct mention of Thebes in v. 101.

**107 ff.** πανσαγιά (only here) = παν-

στλιά, modal dat. σάγη (for accent, cp. Chandler § 72) = 'what one carries,' and so, generally, 'equipment' (Aesch. *Cho.* 560 ξένφ γάρ εἰκώς, παντελή σάγην ἔχων), or, specially, *body-armour*: Aesch. *Pers.* 240 ξύχη σταδαῖα καὶ φεράσπιδες σάγαι (opp. to the *light equipment* of the *τοξότης*).—**φυγάδα** πρ., proleptic, with κινήσασα, 'having stirred to flight,' etc. cp. O. C. 1292 ξέεληλαμαι φυγάς. **πρόδρομον**, 'running forward,' i.e. 'in headlong haste': Aesch. *Th.* 211 ἐπί δαιμόνων πρόδρομος ήλθων ἀρχαῖα βρέτη. In prose, always of *precursors* (as heralds, or an advanced guard).—**δξντέρω...χαλινῷ**, 'in swifter career,' dat. of manner with **φυγάδα πρόδρομον**. Cp. O. C. 1067 (where the Attic horsemen are described rushing in pursuit of the Thebans), πᾶς γάρ ἀστράπτει χαλινός, 'the steel of every bridle flashes,'—as they gallop on with slack reins. So here, the **χαλινός**, which glitters as the horse rushes along, is poetically identified with the career itself, and thus is fitly joined with δξντέρω. The phrase seems happy in this context. The Argives began their retreat in the darkness (16): when the sun rises, the flashing steel of their bridles shows them in headlong flight.—**δξντέρω** does not mean (1) 'in flight swifter than their former approach'; nor (2) that the reins are shaken ever faster on the horses' necks. δξντρω (L) was a mere blunder: it could only mean 'piercing' (the horse's mouth), not, 'giving a sharp sound,' when the reins are shaken.—Cp. Aesch. *Th.* 122 (describing the Argive besiegers) διάδεστος δέ τοι γεννήτηπτάν | κινύρωται (μινύρωται L. Dind.) φόνον χαλινού. *Th.* 152 δτοβον ἀρμάτων ἀνέρι πόλιν κλύνω. Our passage suggests horsemen rather than drivers of war-chariots: perh. the poet imagined both, as in O. C. 1062 πώλοισιν η ριμφαρμάτοις | φεύγοντες ἀμιλλαις.

σύστ. α'. \* ὃς ἐφ' ἡμετέρα γὰρ \*Πολυνείκους  
 ἀρθεὶς νεικέων ἐξ ἀμφιλόγων  
 ὅξεα κλάζων  
 αἰετὸς εἰς γάν ως ὑπερέπτα,  
 λευκῆς χιόνος πτέρυγι στεγανός,  
 πολλῶν μεθ' ὄπλων  
 ξύν θ' ἵπποκόμοις κορύθεσσι.

110

115

ἀντ. α'. στὰς δ' ὑπὲρ μελάθρων, \*φονώσαισιν ἀμφιχανῶν κύκλῳ  
 2 λόγχαις ἐπτάπυλον στόμα,

δξντρνψ or δξντρμψ: Nauck, δξνκρτψ.

**110 ff.** L has ὃν ἐφ' ἡμετέρα (the 1st hand wrote ἡμερα, but added τέ above) γᾶν πολυνείκησ | ἀρθεὶς νεικέων ἐξ ἀμφιλόγων | δξεα κλάζων αἰετὸς εἰς γάν | ως (sic) ὑπερέπτα. All MSS. have accus. ὃν and nom. Πολυνείκης. Scaliger conject. ὃς...Πολυνείκους.—Dindorf gives γᾶν, γῆν, ὑπερέπτη instead of the Doric forms. **112** Before δξεα κλάζων, Erfurdt conjecturally supplies ἐπέρευε· θως δ': J. F. Martin, ὥρσεν· κείνος δ': Pallis, ηλασ' ὁ δ': Nauck, ἤγαγεν· ἔχθρος δ',

**110 f.** The MSS. have δν...Πολυνείκης. If this were sound, it would be necessary to suppose that after ἀμφιλόγων a dipodia has been lost, such as Nauck supplies by <ἤγαγεν· ἔχθρος δ'> δξεα κλάζων. For (1) a verb is wanted to govern δν, and (2) the description of the eagle, beginning with δξεα κλάζων, clearly refers to the Argive host, not to Polyneices only. But if, with Scaliger, we read δς...Πολυνείκους, no such loss need be assumed. The correspondence between anapaestic systems is not always strict, and the monometer δξεα κλάζων could stand here, though the anti-system has a dimeter in the same place (129). The ms. reading δν...Πολυνείκης probably arose from a misunderstanding of the scholium: δντων στρατὸν Ἀργείων, ἐξ ἀμφιλόγων νεικέων ἀρθεῖς, ἤγαγεν δ Πολυνείκης, οὐον ἀμφιλογίᾳ χρησάμενος πρὸς τὸν ἀδελφὸν διὰ βραχέων δὲ εἰπεν αὐτό, ως γνωρίμονος οὐσης τῆς ὑποθέσεως. The Schol. wrote ἀρθεῖς, to agree with Πολυνείκης, and not ἀρθέντα, to agree with στρατόν, because it suited the form of his paraphrase, οὐον ἀμφιλογίᾳ χρησάμενος πρὸς τὸν ἀδελφὸν. By διὰ βραχέων δὲ εἰπεν αὐτό, the Schol. meant not merely the indefiniteness of νεικέων ἐξ ἀμφιλόγων, but also the compactness of Πολυνείκους | ἀρθεῖς ἐκ νεικέων for δντων στρατὸν ἤγαγεν ὁ Πολυνείκης. But a transcriber, noticing that the Schol. joined ἀρθεῖς with Πολυνείκης, might easily infer that δν...Πολυνείκης ought to stand in the text, and might take διὰ βραχέων as

meaning that the verb ἤγαγε could be understood.—L has the Doric γῆ, and presently γᾶν, ὑπερέπτα, which I keep: see Appendix.

Πολυνείκους...νεικέων, playing on the name, like Aesch. (*Th.* 577, 658, 829): as elsewhere on that of Ajax (*Ai.* 432 αἴλεων), and of Odysseus (*fr.* 877, πολλοὶ γάρ ὕδσαντο δυσμενέis ἐμοι, have been bitter).—ἀρθεῖς, ‘having set forth’: so Her. I. 165 ἀρθέντες ἐκ τῶν Οἰνοοστέων ἔπλεον: 9. 52 (of a land-force) ἀρθέντες...ἀπαλλάσσοντο. Attic prose similarly uses the act. ἀρα, either absolutely, or with dat. (*ταῦς ναυσι*, τῷ στρατῷ), or, more rarely, with acc. (*ταῦς ναῦς* Thuc. I. 52). Here the choice of the word suits the image of an eagle soaring.—νεικ. ἐξ ἀμφιλόγων, lit. in consequence of contentious quarrels, i.e. his claims to the Theban throne, against his brother Eteocles. Eur. *Med.* 636 ἀμφιλόγους δργάς (contentious moods) ἀκόρεστά τε νεικη: *Ph.* 500 ἀμφιλεκτο...ἔρις. The prep. as *O. C.* 620 ἐκ σμικροῦ λόγου.

**112 f.** δξεα κλάζων: Homeric, *Il.* 17. 88 (of Hector) δξεα κεκληγώς: *Il.* 16. 429 μεγάλα κλάζοντε (of vultures fighting): so Aesch. *Ag.* 48 (the Atreidae) μέγαν ἐκ θυμοῦ κλάζοντες Ἀρη.—αἰετὸς εἰς γᾶν ως ὑπερέπτα seems clearly right. If ως is omitted, we have a metaphor instead of a simile, with harsh effect. If we read αἰετὸς ως, and omit εἰς, γᾶν ὑπερέπτα could mean only, ‘flew over the land,’ not, ‘flew over the border into the land.’ Further, it is better that the flow

who set forth against our land by reason of the vexed claims of <sup>1st anti-</sup>  
Polyneices; and, like shrill-screaming eagle, he flew over into <sup>paestic</sup> system.  
our land, in snow-white pinion sheathed, with an arm'd throng,  
and with plumage of helms.

He paused above our dwellings; he ravened around our <sup>1st anti-</sup>  
sevenfold portals with spears athirst for blood;<sup>strophe.</sup>

or ήγαγε κένος δ'. **113** *εἰς γάν ως*] *ως* is omitted by Hermann: *εἰς* by Blaydes, who places *ως* before *γάν*. **117** *στὰς*] *πτὰς* K. L. Struve, Nauck (referring to Lobeck *Phryn.* p. 255).—*φονλαυον* MSS.: Schol. *ρᾶις τῶν φύων ἐρώσαις λόγχαις*, whence Botho and Boeckh restored *φονλαυον*. In such a MS. as L, where *φονλαυον* is thus divided between two verses, the corruption would have been easy. **119** *λόγχαις* *χηλαῖς* Blaydes.—*στόμα*] *πόλισμ'* Nauck.—*ἐπτάπτυλον*] *ἐπταπτύλῳ* Semitulos.

of these descriptive verses should not be broken by a paroemiac before v. 116. No argument either way can be founded on v. 130 (where see n.), since, even if it were a paroemiac, that would not require a paroemiac here.—**ὑπερέπτα.** The act. strong aor. *ἔπτην* (as if from *ἴπτημι*) occurs simple only in the *Batrachomoeomachia* (10, if sound) and the Anthol.: compounded, only in the tragic lyrics and in late prose. Cp. 1397.

**114 ff.** **λευκῆς χίονος πτ.**, 'a wing white as snow' (the white shield, see on 106); genitive of quality (or material), equiv. to an epithet: cp. *O. T.* 533 *τὸλμης πρόσωπου* (a bold front): *El.* 19 *δέσπρων εὐφρόνη* (starry night): *Eur. Ph.* 1491 *στολίδα...τρυφᾶς* (a luxurious robe): *ib.* 1526 *γάλακτος...μαστοῖς* (milky breasts).—**στεγανός**, pass. here, 'covered'; but act. in Aesch. *Ag.* 358 *στεγανὸν δίκτυον*: cp. Xen. *Cyr.* 7. I. 33 *αἱ δοπίδες...στεγάζονται σώματα*.—**ὅπλον...κορύθεστο.** The image of the eagle with white wings, which suited the Argive descent on Thebes, here passes into direct description of an invader who comes with many *ὅπλα* and *κόρυθες*,—the shield, spear, and helmet of heavy-armed troops. For the dat. in -σοι cp. 976 *χειρεσοι.* *ἴπποκόρων*, 'with horse-hair crest' (*Il.* 13. 132 *τ. κόρυθες*). For *ξύν* denoting what one wears or carries, cp. *O. T.* 207, *O. C.* 1258, *Ai.* 30 *πηδῶντα πεδία ξύν νεορράντω ξίφει*. There is no real difference here between *μετά* and *ξύν*: Donaldson refines too much in suggesting that *μετά* means merely 'by their sides,' while *ξύν* 'denotes a closer union' (i.e. 'on their heads').

**117 ff.** In *στὰς δ' ὑπὲρ μελάθρων* there is a momentary return to the image of the flying eagle,—'having stayed his

flight above my dwellings,'—before swooping. The words do not mean that the Argive army was posted on hills around Thebes: the only hills available were to the N. of the town. The *Ισμήριος λόφος* (Paus. 9. 10. 2), on which Donaldson places the Argives, was merely a low eminence close to one of the city gates. Thebes stood on a low spur of ground projecting southward, and overlooking the plain. Sophocles has elsewhere described the Argive besiegers, with topographical correctness, as having 'set their leaguer round the plain of Thebes' (*O. C.* 1312 *τὸ Θήβης πεδίον ἀμφεστᾶσι πᾶν*). Struve's *πτὰς* (a partic. not found elsewhere except in composition with a prep.) seems improbable, and also less forcible.

The words *φονώσαον ἀμφιχανῶν...* *λόγχαις* once more merge the image of the eagle,—as at v. 115,—in literal description of a besieging army, save in so far as the figurative *ἀμφιχανῶν* suggests a monster opening its jaws. The word was perh. suggested by *Il.* 23. 79 *ἔμε μὲν κῆρ | ἀμφέχανε στυγερή* (hath gaped for me—i.e. 'devoured me'). These transitions from clear imagery to language in which the figure is blurred by the thought of the object for which it stands, are thoroughly Sophoclean: cp. n. on *O. T.* 866.—*φονώσαισιν*: the word is not rare in later writers, but in classical Greek occurs only here and *Ph.* 1209 *φονᾶ φονᾶ νόος ήδη*. Cp. *τοιάδα* (*Ai.* 582).—*ἐπτάπτυλον στόμα*, prop. the access afforded by seven gates: fr. 701 *Θήβας λέγεις μοι τὰς πόλας ἐπταστόμους* (seven-mouthed as to its gates). Nauck changes *στόμα* to *πόλισμ'* to avoid hiatus: but cp. *O. T.* 1202 *βασιλεὺς καλεῖ | ἔμος*, n.

3 ἔβα, πρίν ποθ' ἀμετέρων                                                    I 20  
4 αἰμάτων γένυσιν πλησθῆναι τε καὶ στεφάνωμα πύργων  
5 πευκάενθ' Ἡφαιστον ἐλεῖν. τοῖος ἀμφὶ νῶτ' ἐτάθη  
6 πάταγος Ἄρεος, ἀντιπάλῳ δυσχέρωμα δράκοντος. I 26

σύντ. β'. Ζεὺς γὰρ μεγάλης γλώσσης κόμπους  
ὑπερεχθαίρει, καὶ σφας ἐσιδῶν  
πολλῷ ῥεύματι προσνισσομένους,  
χρυσοῦ καναχῆς \*ὑπεροπλίαις, I 30

**122 πλησθῆναι καὶ** MSS. A short syllable is wanting before *καὶ*, since the corresponding strophic words are Διρκαῶν ὑπέρ (v. 105). For *καὶ*, Triclinius gives *τε καὶ*: Blaydes νν η̄ (suggesting also σφε *καὶ*, γε or τι *καὶ*, and τό *τε*).—Supposing the syllable to be common, Wolff writes *καὶ τρίνη*: while, keeping the simple *καὶ*, Boeckh changes πλησθῆναι to ἐμπλησθῆναι, and Semiteloς to πληρωθῆναι. Naber's γέννν (for γέννων) ἐμπλησθῆναι *καὶ* still leaves a syllable wanting. **125 f. ἀντιπάλω·**—δράκοντι L, with *ον* written above *ων*, and *οσ* above *ι*, by an early hand. I read ἀντιπάλῳ· δράκοντος. One of the later MSS. (V, 13th or 14th cent.) has ἀντιπάλῳ· δράκοντος, but prob. by accident: the rest agree with L, some (as A) having the correction, *ον—οσ*, written above.—δυσχεῖ-

**120 ff.** Έβα, emphatic by place: cp. 46.—πρὶν ποθ', 'or ever,' as *Tr.* 17.—αἰμάτων, streams of blood, as Aesch. *Ag.* 1293 αἰμάτων εὐθνησίουν | ἀπορριψίων (with ref. to one person). Soph. has the plur. only here: Aesch. and Eur. use it several times each, either in this sense, or as = 'deeds of bloodshed' (once as = 'slain persons,' *άλυτα σύγγονα*, Eur. *I. h.* 1503).—γένευσθαι might be locative dat., 'in'; but seems rather instrumental, 'with'. After **πλησθῆναι** the missing short syllable is best supplied by **τε** (*Triclinius*). The constr. is, *πρὶν (αὐτὸς) τε πλησθῆναι, καὶ Ἡφαιστος στεφάνῳ πύργων ἐλεῖν*. For **τε** irregularly placed, cp. *O. T.* 258 n.—**στεφάνῳ:** Eur. *Hec.* 910 (of Troy) ἀπὸ δὲ στεφάνων κέκαρσι | πύργων : cp. n. on *O. C.* 15.—**πεκανθέῳ** 'Ηφαιστον, the flame of pine-wood torches (*Verg. Aen.* 11. 786 *pineus ardor*). Cp. 1007, *Il.* 2. 426 σπλαγχνα δ' ἄρ' ἀμπελόντες ὑπερχον 'Ηφαιστοι.

**124 π.** τοῖος, introducing the reason; *O. C.* 947 n.—**τράχη**, lit. 'was made intense,' here suggesting both loud sound and keen strife. Cp. *Il.* 12. 436 ἐτί λα  
μάχη τέταρτο πτόλεμος τε: 23. 375 ἵππουσι  
τράχη δρόμος: *Aesch. Pers.* 574 τένε δὲ  
δυσβάκτον βοῶτις τάλαιναν αὐδάν—  
**πάταγος**, *clatter* of arms (a word expressive of the sound), as distinguished from βοῆ, a human cry; cp. *Her.* 7. 211  
οἱ δὲ βάρβαροι ὅρεοντες φεγγούτας βοῦς τε καὶ  
πατάγους ἔπιποσαν. The Argives began to

retreat in the night : at dawn, the Thebans made a sally in pursuit of them, and turned the retreat into a rout.

ἀντιπάλῳ δυσχελώμα δράκοντος, a thing hard to vanquish for him who was struggling against the (Theban) dragon, —i.e. for the Argive eagle. The two readings between which the MSS. fluctuate, viz., ἀντιπάλῳ...δράκοντι and ἀντιπάλου...δράκοντος, arose, I feel sure, from ἀντιπάλῳ...δράκοντος (V has ἀντιπάλῳ...δράκωντος). For the gen. after this adj., cp. Pind. *O.* 8. 94 μένος γῆραος ἀντίπαλον, a spirit that wrestles with old age: Eur. *Alc.* 922 ὑμετανοῶν γόος ἀντίπαλος, wails contending with marriage-songs.

The interpretation of the passage turns primarily on two points.

(1) The *δράκων* certainly means the Thebans,—the *παροπ.* (*O.C.* 1534) sprung from the dragon's teeth sown by Cadmus, and thence called *δρακοντογενεῖς* (*schol.*), Ovid's *anguigenae* (*Met.* 3. 531): cp. 1125 ἐπὶ στόφῳ δράκων. Poetry often represented a struggle between an eagle and a dragon or snake (*δράκων* could mean either, the 'dragon' being conceived as a sort of huge python); as *P.* 12. 201, Hor. *Od.* 4. 4. II.

(2) The δυσ in δυσχερώμα must refer to difficulty experienced by the vanquished Argives, not by the victorious Thebans. The word must mean, then, '*a thing hard to overcome*' not, '*a victory won with difficulty*'.

but he went hence, or ever his jaws were glutted with our gore,  
or the Fire-god's pine-fed flame had seized our crown of towers.  
So fierce was the noise of battle raised behind him, a thing too  
hard for him to conquer, as he wrestled with his dragon foe.

For Zeus utterly abhors the boasts of a proud tongue; and when he beheld them coming on in a great stream, in the haughty pride of clang ing gold,<sup>2nd ana paestic system.</sup>

*ρωμα]* Keeping ἀντιπάλῳ—δράκοντι, Blaydes conject. δυσχέρωτα: M. Schmidt, δὸς χείρωμα. Reading ἀντιπάλον . . δράκοντος, Herwerden conject. συσπείραμα, Gleditsch τε σπείραμα. **128** εἰσιών L, ἐσιών r: ἐπιδών conject. Nauck. **129** πολλῷ ρεύματι] φεύματι πολλῷ Blaydes.—*προσνισομένους* L (the fut. part., cp. Eusth. 1288. 56): *προσνισομένους* r. **130** χρυσοῦ καναχῆς ὑπερόπτης L (with ὑπερβήτας written above by an early hand): ὑπεροπτελας and ὑπερβήτα r. Dorville conject. ὑπεροπτλας: Vauvilliers, ὑπεροπτλαις, which is now received by several edd.—Other conjectures are: Emper, καναχῆ θ' ὑπερβήτας (others, καναχῆς with ὑπερβήτας or -ης, or ὑπέροπτα as adv.): Donaldson, καναχῆ θ' ὑπερόπλους: Boeckh, καναχῆς ὑπεροπτελαις:

'culty.' So δυσχέρωτος is 'hard to subdue' (Her. 7. 9), as ἀχείρωτος is 'unsubdued' (Thuc. 6. 10), and εὐχέρωτος 'easy to subdue' (Xen. Hellen. 5. 3. 4). Cp. δυσπάλαιστος, δυσπάλαιος, δυσμάχος, etc., used with poetical irony to express the irresistible. In O. T. 560 θανάσιμον χείρωμα is a deed of deadly violence: in Aesch. Th. 1022 τυμβοχόα χειρώματα are works of the hand in mound-making. In itself, δυσχέρωμα might mean 'a thing achieved with difficulty'; but here the irony is clearly pointed against the routed Argives: the poet does not mean that the Thebans won with difficulty. Thus δυσχέρωμα is here the opposite of what Aesch. calls εὐμαρές χείρωμα, a thing easily subdued: *Ag.* 1326 δοθῆς θανόσης, εὐμαροῦς χειρώματος. The Theban πάταγος 'Aepos was a thing which the Argives could not overcome.

Those who read ἀντιπάλῳ...δράκοντι explain either (a) 'a hard-won victory for the dragon foe'; but this gives a wrong sense to δυσχέρωμα: or (b) join the dat. with ἔραθη: 'a din was raised by the dragon foe (cp. II. 22. 55 'Αχιλῆς δαμασθεῖς), a thing hard (for the Argive) to subdue.' But δυσχέρωμα, placed as it is, cannot be thus dissociated from the dat. ἀντιπ. δράκοντι and mentally referred to another dat. which is left to be understood.

Those who read ἀντιπάλοι...δράκοντος understand (a) a thing on the part of the dragon foe which was hard (for the Argive) to overcome; i.e. 'an irresistible onset of the dragon foe.' But such a

construction of δυσχέρωμα with the gen. seems impossible, esp. when there is no dat. to help it out. Or (b) 'a hard-won victory of the dragon foe'; which gives a wrong sense to δυσχέρωμα.—The form of the word is in one respect unique. Every similar neuter noun compounded with δυσ is from a verb so compounded: as δυσέργημα, δυσημέρημα, δυσπάγημα, δυσσέβημα, δυστύχημα, δυσφήμημα, δυσχέρασμα, δυσχήστημα, δυσώπημα. But there is no such verb as δυσχειρώω, 'to subdue with difficulty.' The noun has been boldly coined to express δυσχειρωτον πρᾶγμα.

**127 ff.** μεγάλης: **1350** μεγάλοι...λόγοι: Plato Phaed. 95 B μῇ μέγα λέγε: Verg. Aen. 10. 547 *Dixerat ille aliquid magnum.*—φεύματι: Aesch. Pers. 88 μεγάλῳ φεύματι φωτῶν (so ib. 412 φεύμα Περιοκού στρατοῦ). Eur. I. T. 1437 πάνται δύκων φεύμι τ' ἔξορμῶν στρατοῦ. The transposition φεύματι πολλῷ is unnecessary. In the same dipodia an anapaest must not precede a dactyl, nor a dactyl an anapaest; but a spondee can be followed by a dactyl, as O. C. 146 δηλῶ δ'. οὐ γάρ ἀν ᾧδ' ἀλλοπλοις.

**130** χρυσοῦ καναχῆς ὑπεροπτλαις, 'in the haughty pride of clang ing gold.' ὑπεροπτλαις seems a certain correction of ὑπεροπτλας (see cr. n.), and has justly won its way with recent edd. The word is fitting, since ὑπεροπτλας is prop. 'overweening confidence in arms'; and Soph. has used the epic plur. with the epic i., II. 1. 105 ὃς ὑπεροπτληροι: so too Theocr. i. 25. 128 σθένει φ | ηδ' ὑπεροπτλη Φαεθων

παλτῷ ριπτεῖ πυρὶ βαλβίδων  
ἐπ’ ἄκρων ἥδη  
νίκην ὄρμῶντ’ ἀλαλάξαι.

στρ. β. ἀντιτύπᾳ δὲ ἐπὶ γῇ πέσε τανταλωθεὶς  
2 πυρφόρος, ὃς τότε μαινομένᾳ ξὺν ὄρμῳ  
3 βακχεύων ἐπέπνει  
4 ρίπταις ἔχθιστων ἀνέμων.  
5 εἰχε δὲ ἄλλα τὰ μέν,  
6 ἄλλα δὲ ἐπὶ ἄλλοις ἐπενώματα στυφελίζων μέγας Ἀρης

135

Hartung, καναχῆς ὑπερηφανίας. **134** ἀντίτυπα L, which a later hand wished to make into ἀντίτυπως (not ἀντίτυπος, as the accent shows). The later MSS. read with L, except those which have the conject. of Triclinius, ἀντίτυπος. Porson restored ἀντίτυπῃ. Bergk and Wieseler conject. ἀντίτυπάς (cp. ἐντυπάς). **135** εἶχε δὲ ἄλλαι τὰ μὲν ἄλλαι τὰ δὲ ἐπὶ ἄλλοις | L. The 1st hand wrote ἄλλα—ἄλλα: the first corrector added i to each. The word μὲν is represented by μ in an erasure, with < above it.

μέγας. In post-Homeric poetry ὑπέροπτος is a freq. epith. of overweening strength (*ἡνορέη*, *βίη*, *ἥβη*, etc.).—Other readings are:—(1) χρυσοῦ καναχῆ θ' ὑπερόπτας, ‘and haughty in the clang of gold.’ This involves an improbable change; the subst. ὑπερόπτης, too, is unsuitable here, and cannot be defended by Theocr. 22. 58 πρὸς πάντα παλύκοτος ἡδὸν ὑπερόπτης. Wecklein, reading ὑπερόπτας, keeps καναχῆς in the sense, ‘hoffärtig auf’: but a genit. after ὑπερόπτης could not denote that in which one takes pride. (2) χρυσοῦ καναχῆς ὑπερόπτης, or -βίτα, i.e., ‘Zeus, a despiser of the clang of gold’. (3) χρυσοῦ καναχῆς ὑπέροπτα, adv. neut. plur. (as O. Z. 883), ‘advancing haughtily in a great stream of clangling gold’. But the adv. comes weakly at the end, and χρυσοῦ κ. is harshly joined with π. δέματι.—Aesch., too, gives prominence to gold in picturing the Argive chiefs: Capaneus has golden letters on his shield (*Th.* 434), Polyneices has the image of a warrior in golden armour, with a golden legend (644, 660).—καναχῆς, of metal, as *Il.* 16. 105 πήληξ βαλλομένη καναχῆν ἔχε.

**131 ff.** παλτῷ πυρὶ, i.e. with the thunderbolt which Zeus brandishes in his hand before hurling it: Ar. *Av.* 1714 πάλλων κεραυόν, πτεροφόρον Διὸς βέλος. —βαλβίδων ἐπ’ ἄκρων, at his topmost goal, i.e. at his goal on the top of our walls. ἄκρων might mean merely ‘uttermost,’ but is rather associated in the poet’s mind with the object meant by

βαλβίδων. In Eur. *Ph.* 1180 Capaneus is struck by Zeus at the moment that he is surmounting the γέίσα τειχέων, the coping of the walls. The βαλβίδες were the posts, to which a rope was attached, marking the point from which runners in the double foot-race (*διαυλός*) set out, and to which they returned: hence both starting-point and goal.—δρμώντα: for the partic. as subst., without either art. or τις, cp. *El.* 697 δύναται’ ἀν οὐδὲ ἀν λοχύνων φύγειν: Plat. *Gorg.* 498 ΚΑΔ. εἴδον. ΣΩ. τι δέ; νοῦν ἔχοντα λυτούμενον καὶ χαίροντα; The name of Capaneus could be left unmentioned, since the story was so famous. No leader of the Argive host, except Polyneices, is named in this play. The attack of Capaneus was said to have been made at the “Ηλεκτρα πύλαι on the s. side of Thebes (Aesch. *Th.* 423, Paus. 9. 9. 8). His fall from the scaling-ladder, as the lightning struck him, was often represented in art.—νίκην, cogn. acc. with δλαλάξαι, to raise the cry ἀλαλαῖ for victory: Ar. *Av.* 1763 ἀλαλαῖ, ή παῖσιν, | τῆνελλα καλλινικος.

**134** ἀντίτυπα, restored by Porson (*Adv.* p. 169) for ἀντίτυπα, is certainly right. Adjectives in ος, compounded with a prep., are oft. of three terminations in epic poetry, as ἀμφιελτοη, ἀμφιροτη, ἀντίθεη (*Od.* 13. 378), ἀμφιβότη (*Il.* 2. 389), ὑποδεξηη (*Il.* 9. 73), etc. The dramatists could admit some such forms, esp. in lyrics; thus they have ἡ ἐναλαῖ as well as ἡ ἐννυχλαῖ as well as ἡ ἐννυχιος.

he smote with brandished fire one who was now hastening to shout victory at his goal upon our ramparts.

Swung down, he fell on the earth with a crash, torch in hand, 2nd strophe. he who so lately, in the frenzy of the mad onset, was raging against us with the blasts of his tempestuous hate. But those threats fared not as he hoped; and to other foes the mighty War-god dispensed their several dooms, dealing havoc around,

The scribe had written *τὰ δ' ἀλλα* (his eye running on to *τὰ δ'* *ἀλλαις*): then, on perceiving the error, he deleted *δ'*, but, in the narrow space between *τὰ* and *ἀλλα*, could not write *μέν* at full length. With regard to the last word of the v., Campbell thinks that the 1st hand wrote *ἀλλοισ*, and that the corrector made this into *ἀλλοισ*: but I doubt whether the *i* was ever *v*.—The only noteworthy variation in the later mss. is that, instead of L's second *ἀλλαι*, V has *δεινοί*, prob. a grammarian's conjecture.—For

As regards the sense, *ἀντίτυπος* was regularly used of hard surfaces, which, as it were, *repel* that which strikes them (for the accent *ἀντίτυπος*, not *ἀντιτύπος*, though the sense is act., see on *O. T.* 460). Arist. *Probl.* 5. 40 οἱ...ἐν *ἀντιτύποις περιπατοῦ*. Lucian *Amor.* 13 *τὴν ἀντιτύπον οὖτων καὶ καρπεῖν τοῦ λίθου φύσιν*. So, fig., Plat. *Crat.* 420 D *τὸ...ἀνάγκαιον καὶ διτίτυπον*, what is necessary, and what *resists* us.—*ταυταλοθεῖς*, 'swung,' that is, sent flying through the air from the edge of the wall on which he was just setting foot. The word expresses the force with which the thunderbolt struck him, just as *ἀντιτύπη* expresses the crash when he struck earth. This form of the verb occurs only here. Arist. uses both *ταλαντεύομαι* (pass.) and *ταλαντεύειν* (act. intr.) as 'to sway to and fro.' The Schol., explaining by *διατεισθεῖς* (i.e. 'with a rude shock,' which is substantially right) quotes Anacreon 78 [ἐν] μελαυφίλλωψ δόφνη χλωρῷ τ' ἐλαῖς ταυταλίζει (where the subject was perh. a god, or the wind).

**135 ff.** *πυρφόρος*, 'torch in hand': so of Prometheus (*O. C.* 55, where see n.) and Artemis (*O. T.* 207). Aesch. *Th.* 433 φλέγει δὲ λαυπᾶς διὰ χερῶν ὄπλισμένη | χρυσοῖς δὲ φωνῇ γράμμασιν, πρῆσω πόλιν.—*βακχεύειν*: so oft. Eur. as H. F. 898 Δύστα βακχεύει: but this is the only place where Soph. connects *evil* frenzy with the name of a god whom this same Ode invokes (154).—*πύραϊς...ἀνέμων*. Capaneus, breathing fury and slaughter, is likened to a deadly tempest. For *πύραϊς*, 'blasts,' cp. 929 and *O. C.* 1248 n. So Aesch. *Th.* 63 πύρν καταγύσσαι πνοάς | *Ἄρεως*.

**138 ff.** *εἰχε δ' ἀλλα τὰ μέν*, 'but those things indeed' (the threats of Capaneus) 'went otherwise' (than he had expected): *ἀλλα δ' ἐπ' ἀλλοις μέγας Αρῆς ἐτενάύα*, 'while to others great Ares assigned various dooms,' etc. The poet has described how Zeus smote the most formidable foe. As to the other Argive chiefs, he briefly adds that Ares struck them down by various deaths: i.e. they perished, not by a stroke from heaven, but in the course of battle. In L's reading, *εἰχε δ' ἀλλαι τὰ μέν* *ἀλλαι τὰ δ'* *ἐπ' ἀλλοις*, one cause of corruption has evidently been a confusion between alternative modes of expressing 'some' and 'other,' viz. (1) by doubled *ἀλλοι*, (2) by *τὰ μέν*, *τὰ δέ*. It is in favour of our reading (Erfurdt's) that it helps to account for this, since it supposes that *τὰ μέν* was answered by *ἀλλα δέ*. Cp. *O. C.* 1671 οὐ τὸ μέν, ἀλλα δέ μή: *Ili.* 6. 147 τὰ μέν τ' ἀνέμος χαμάδις χέει, ἀλλα δέ δέ θ' ὑλῃ | γηλεόθωσα φύει. It is immaterial that, here, *τὰ μέν* means, not, 'some things,' but, 'those things'; since the latter is its first sense also where we render it by 'some.' Further, with regard to *ἀλλα*, remark that this form of adverb is used elsewhere also in ref. to the course ordained by *gods or fate*: *O. C.* 1443 ταῦτα δ' ἐν τῷ δαίμονι, | καὶ τῷ δέ φύναι χάτέρα: Aesch. *P. V.* 511 οὐ ταῦτα ταῦτη μοῖρά πω τελεσφόρος | κράναι πέπρωτα. For other proposed readings, see Appendix.—*ἐπενόμα*: Aesch. *Eum.* 310 λάχη τὰ κατ' ἀνθρώπους | ὡς ἐπινόμα στάσις ἀμά, apportion. Cp. *Ph.* 167 οὐδέ τιν' αὐτῷ | παιῶνα κακῶν ἐπινωμάν. —*στριψελίζω* (στριψελός, 'firm,'

7 δεξιόσειρος.

140

συστ. γ'. ἐπτὰ λοχαγοὶ γὰρ ἐφ' ἐπτὰ πύλαις  
ταχθέντες ἵσοι πρὸς ἵσους ἔλιπον  
Ζηνὶ τροπαίῳ πάγχαλκα τέλη,  
πλὴν τῶν στυγεροῦν, ὃ πατρὸς ἐνὸς  
μητρός τε μιᾶς φύντε καθ' αὐτοῦ  
δικρατεῖς λόγχας στήσαντ' ἔχετον  
κοινοῦ θανάτου μέρος ἄμφω.

145

άντ. β'. ἀλλὰ γὰρ ἡ μεγαλώνυμος ἥλθε Νίκα

emendations, see Appendix. 140 In L the first σ of δεξιόσειρος has been altered from χ either by the first hand itself or by the first corrector. The latter has written in the right-hand margin, δ γενναῖος· οἱ γὰρ ιτχυροὶ ίπποι εἰς τὴν δεξιὰν σειρὰν ζεύγνυνται

στῆφω, to compress), 'striking heavily':  
II. 1. 581 ἐξ ἑδῶν στυφελίξαι.

**δεξιόσειρος**, 'right-hand trace-horse,' here means a vigorous ally, who does more than his own share of the work. Ares has brought the Theban chariot victoriously through the crisis of the race against its Argive rival. In the four-horse chariot-race the four horses were harnessed abreast: the two in the middle were under the yoke (*ἵγυοι*), being called ὁ μέσος δεξιός and ὁ μέσος ἀριστερός (schol. Ar. *Nub.* 122): the two outside horses drew in traces (*σειραῖς*). The chariot went down the right-hand side of the course, turned sharply from right to left at the distance-post (*καμπτήρη*, *νυσσα*), and came back down the left side. Hence, at the turning-point, the right-hand trace-horse had most work to do; and the best horse was put in that place. Cp. *El.* 721 (at the turning-post) δεξιὸν τὸν ἀνεῖσι | σειρῶν ἵππον εἵργε τὸν προσκελενον. Xen. *Symp.* 4. 6 ἀριστηλατοῦντα δέ ἐγγὺς μὲν τῆς στήλης κάμψαι, quoting from II. 23. 336 the precept τὸν δεξιὸν ἵππον | κένσαι δικολήσαντ', εἴξατε οἱ ἥρη κερον. Cp. Aesch. *Ag.* 842 ξενχθεὶς ἔτουμος ἦν ἐμοὶ σειραφόρος (said by Agam. of Odysseus): and cp. *ib.* 1640.—The old *v. I.* δεξιόχειρος, explained by the schol. γενναῖος καὶ παραδέξιος, is read by Musgrave, Hartung, and A. Pallis. Hartung renders it 'der Starke,'—understanding it as 'the strong and deft striker.' Neither δεξιόχειρος nor δεξιόχειρ seems to occur, though ἀριστερόχειρ (left-handed) is found in late Greek.

141 **ff.** ἐπτὰ λοχαγοί. In *O.C.* 1313

ff. the list agrees with that of Aesch.,—Amphiaraus, Tydeus, Eteocles, Hippomedon, Capaneus, Parthenopaeus, Polyneices. (Adrastus, who escaped, is not counted as one of the seven.) Capaneus, though not slain by human hand, is included, since he was vanquished. Amphiaraus, according to the legend which Soph. recognises in *El.* 837, was swallowed up by the earth, but seems here to be reckoned among those who fell in fight (cp. n. on *O.C.* 1313).—τοιοὶ πρὸς τούς, instead of saying simply πρὸς ἐπτά, —a common idiom: Eur. *Ph.* 750 τούς τούς τολεμούσιν ἀντιθεῖσι: Her. 1. 2 τοια πρὸς τα : 9. 48 τοιοὶ πρὸς τούς: Plat. *Legg.* 774 C τοια ἀντί τοιων.

**Ζηνὶ τροπαῖο**, to Zeus who makes a τροπή, or rout, of enemies. Eur. *El.* 671 ὁ Ζεῦ πατρῷος καὶ τροπᾶς ἔχθρον ἔμων. So he is invoked after a victory, Her. 867. (In *Tr.* 303 ὁ Ζεῦ τροπαῖος is usu. taken as = ἀποτρόπαιος, 'averting.') In his relation to war, Zeus was worshipped also as Ἀγήτωρ (esp. at Sparta), "Ἄρεος (at Olympia, etc.), Στράτιος, Χρυσάρω (in Caria), Στήσιος or Ἐπιστάσιος (the Roman *stator*, stayer of flight).—πάγχαλκα τέλη, 'tributes of panoplies,' as *Tr.* 238 Heracles dedicates βῶμοις τέλη τὶς ἔγκαρπα Κηναίω Διτ, i. e. 'dues of fruits,'—alluding to the τέμενος of which the produce was given to the god (*ib.* 754). Not, (1) 'complete suits of armour': nor (2) ὅλιτικα τάγματα, 'troops of warriors,' as Eustath. took it (p. 686. 16), led perh. by Aesch. *Pers.* 47 διρρυμά τε καὶ τρίρυμα τέλη. It was the ordinary practice to set up a τρό-

a mighty helper at our need.

For seven captains at seven gates, matched against seven, <sup>3rd ana-</sup>  
left the tribute of their panoplies to Zeus who turns the battle; <sup>paestic</sup>  
save those two of cruel fate, who, born of one sire and one  
mother, set against each other their twain conquering spears,  
and are sharers in a common death.

But since Victory of glorious name hath come to us, <sup>2nd</sup>  
<sup>anti-</sup>  
*τοῦ ἄρματος*. Another schol., in the left-hand marg., has δεξιόχειρος in its lemma, and <sup>strophe.</sup>  
explains both readings. The later MSS. have δεξιόσειρος. Blaydes conject. δεξιόγυνος.

*παιον* (old Att. *τροπαιον*) after a victory, on the spot where it had been won, or, in the case of a sea-fight, on the nearest land (Thuc. 2. 92). Such a trophy ordinarily consisted of shields, helmets, and weapons, conspicuously displayed on wooden supports, and dedicated, with an inscription, to a deity. Cp. Eur. *Ph.* 1473 (of the Thebans after the victory) οἱ μὲν Διὸς τροπαῖον ὑστάσαν βρέτας (i.e. a wooden image of Zeus Τροπαιος), | οἱ δὲ ἀσπίδας συλῶντες Ἀργείων νεκρῶν | σκυλεύματ' εἶσαν τειχέων ἐπέμπομεν. Part of the armour would be affixed to the walls of Theban temples (cp. Aesch. *Ag.* 571, *Th.* 276).

**144 ff. πλὴν τ. στυγεροῦν**, ‘wretched’ (as *Ph.* 166): not: ‘hateful,’ nor, ‘filled with hate.’ Of the seven Argive leaders, Polyneices was the only one who could not properly be said to have been vanquished, since he was not more vanquished than victorious. But, in excepting him, the poet associates him with the brother who was his victim as well as his conqueror. Thus ἐπτὰ...θειτον..., πλὴν τοὺν στυγεροῦν, is a lax way of saying, ‘defeat befell each of the seven Argive leaders, except in the case of the two brothers,’—in which an Argive leader and a Theban leader slew each other.—*πατρός*, etc., gen. of origin (38).—*καὶ* οὐτοῖν=κατ’ αλλήλου. Cp. Dem. or. 40 § 29 ὃν δὲ ἔν αὐτοῖς διενεκθῶσι γυνὴ καὶ αὐτῆρ. Plat. *Prot.* 347 D λέγοντάς τε καὶ ἀκούοντάς ἔν μέρει ἔαντὸν.—*δικρατεῖς λόγχας*, two spears, each of which was victorious over the wielder of the other. So *Ai.* 251 δικρατεῖς Ἀτρεῖδαι, two Atreidae, each of whom is a king. That is, δικρατεῖς is equiv. to two distinct epithets (*δύο* and *κρατοῦσαι*): cp. O. C. 1055 δισ-

τόλους...ἀδελφάς, two journeying sisters: *ib.* 17 πυκνόπτεροι=many, and feathered (n.): see *O. T.* 846 n.—**στήσαντε**, having set in position, *levelled*, against each other. The Homeric δόρυ was chiefly a missile; here the λόγχη is used for thrusting.

**148 f. ἀλλα γάρ**, like ἀλλ’ οὐ γάρ (O. C. 988 n.), can be used with or without an ellipse. Here there is no ellipse, since ἐτέλθωμεν follows (153), and γάρ, introducing the reason given by ηθε, = ‘since.’ Below, 155, there is an ellipse, —‘But (let us cease), for Creon comes;’ where γάρ might be rendered ‘indeed.’ —**μεγαλώνυμος**: schol. ή μεγάλην περιποιούσα δόξαν: the personified Niké is ‘of great name,’ because victory is glorious.—**πολωρμάτῳ** implies warlike renown, as well as wealth and splendour (cp. 845). Already in *Il.* 4. 391 the Cadmeans are ‘urgers of horses’ (*κέντροποις ἵππων*): so *Scut. Herc.* 24 Βοιωτοὶ πλήγιττοι: Pindar *Ol.* 6. 85 has πλάξιττοι...Θήβαιν, *Isthm.* 7. 20 φιλαρμάτον πόλιος (as elsewhere χρυσόρματος, εἴρηματος). Critias, speaking of the inventions for which various cities were famous, says (fr. 1. 10) Θήβη δὲ ἄρματόντα δίφορον συνεπήκαστο πρώτη.—**ἀντιχαρέστα**, with gladness responsive to that of Thebè. The goddess Niké has come to meet the victors, and their joy is reflected in her radiant smile. (We can imagine her descending towards them from the sky, like the winged Niké of Paeonius found at Olympia.) The doubts which have been felt as to *ἀντιχαρέστα* disappear if it is observed that χαρέστα here refers to the *outward manifestation* of joy, not merely to the feeling in the mind. Thus ἀντί expresses the *answer* of smile to

2 τῷ πολυναρμάτῳ ἀντιχαρεῖσα Θήβᾳ,

3 ἐκ μὲν δὴ πολέμων

150

4 τῶν νῦν θέσθαι λησμοσύναν,

5 θεῶν δὲ ναοὺς χοροῖς

6 παννυχίοις πάντας ἐπέλθωμεν, ὁ Θήβας δ' ἐλειχθων

7 Βάκχιος ἄρχοι.

ἀλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας,

155

Κρέων ὁ Μενοικέως, — νεοχμὸς

νεαραῖσι θεῶν ἐπὶ συντυχίαις

χωρεῖ, τίνα δὴ μῆτιν ἐρέσσων,

ὅτι σύγκλητον τήνδε γερόντων

160

προῦθετο λέσχην,

**149** ἀντιχαρεῖσα] M. Schmidt conject. ἄπτι φανεῖσα, which Nauck adopts. Blaydes, ἄπτι χαρεῖσα. **151** θέσθι L. The second ε has been made either from ω (as Düüber thinks), or from αι (as Campbell). Almost all the later MSS. (including A) have θέσθε: but one (V) has θέσθαι, with ε written above. Hense conject. πᾶς νῦν θέσθω: Nauck, χρὴ νῦν θέσθαι.—λησμοσύνην L, -αν Brunck. **153** παννύχοισ L: παννυχίοις r.—

smile, as in ἀντιλάμπω of light to light, or in ἀντιφθέγγουμα of sound to sound. I do not take ἀντί here to mean merely ‘over against,’ as when Pind. *Ol.* 3. 19 says ηὖη γὰρ αὐτῷ... | ...διθαλμὸν ἀντέφλεξε Μήτη, the (mid-month) moon showed the light of her eye over against him.—Not (1) τον αὐτὴν χαρεῖσα (schol.), i.e. merely, ‘rejoicing as Thebes does,’ which extenuates ἀντιχαρεῖσα into συγχαρεῖσα. Nor (2) ἀντί τῶν κακῶν χαρεῖσα, i.e. rejoicing in requital of past troubles.

**150** **ff.** ἔκ...πολέμων τῶν νῦν, ‘after the recent wars.’ For ἔκ, cp. *Ph.* 271 ἔκ πολλοῦ σάλον | εἴδοντ’, sleeping, after long tossing on the sea. For νῦν referring to the recent past (= ‘just now’), cp. Dem. or. 18 § 13 ἡλικα νῦν ἑτργύόδει καὶ δειξήει: Xen. *An.* 7. 1. 26 ἀναμνησθέντας τὰ νῦν ηὖη γεγενημένα (i.e. the events of the Peloponnesian war, which had ended four years before).—θέσθαι (L), as infin. for imperative (*O. C.* 481 n.), has a certain solemnity which seems to make it better here than θέσθε, though the latter is not excluded by ἐπέλθωμεν. The last syll. of θέσθαι answers to the second of ἐχθίστων in 137; each is an ‘irrational’ syllable (—for—); see Metr. Anal.—θεῶν, monosyll. by synesis (*O. C.* 964 n.).—παννυχίοις, since a παννυχίς was esp. grateful to the city’s tutelar god Dionysus (1147), whose rites are νύκτωρ τὰ πολλά

(*Eur. Bacch.* 486).—ἔ Θήβας (gen. sing.) ἐλειχθων, = ὁ τὴν Θήβην χθὼνα ἐλειχθων, shaking the ground of Thebes (with his dances): for the objective gen. *en*, cp. *O. C.* 333 λόγων αὐτάγγελος.—Βάκχος = Βάκχος, as Eur. *Bacch.* 225 τὴν δ' Ἀφροδίτην πρόσθ' ἄγειν τοῦ Βακχοῦ, and oft.—ἄρχοι sc. τῆς χορεας (schol.). Cp. 1146.

**155 ff.** ἀλλα...γάρ: see on 148.—Κρέων, monosyll. by synesis, as πλέων *Od.* 1. 183; in Aesch. *Ag.* 1493 ἔκπνέων is a spondee. Cp. *O. C.* 1073 Πέας, a monosyll.—Μενοικέως, = ~~, as *O. C.* 1003 Θησέως (~), and so oft.—νεοχμὸς νεαραῖσι. Neither adj. is suspicious; new events have made a new ruler; and the doubled adj. is quite in the poet’s manner. Cp. 1266 νέος νέψην μόρῳ: *Ai.* 735 νέας | βουλὰς νέοισιν ἐγκαταζεῖνς τρόποις: *O. C.* 475 οἰδε...νεαρὸς νεοπόκυ μαλλῷ; *ib.* 1259 γέρων γέροντι συγκατώκηκεν πίνος: *Tr.* 613 καινῷ καινὸν ἐν πεπλώματι, etc. Though νεαρός usu. = ‘young,’ it occurs also in the sense of ‘novel,’ as in Pindar’s νεαρὰ ἔξευρεν (*N.* 8. 20). Three views of the metre have been taken. (1) That v. 156 should be enlarged to a dimeter by supplying one anapaest or its equivalent. (2) That v. 156 should be reduced to a monometer by omitting νεοχμὸς or Μενοικέως. (3) That both v. 156 and v. 160 should be made dimeters by supplying three anapaests or

with joy responsive to the joy of Thebè whose chariots are many, let us enjoy forgetfulness after the late wars, and visit all the temples of the gods with night-long dance and song; and may Bacchus be our leader, whose dancing shakes the land of Thebè.

But lo, the king of the land comes yonder, Creon, son of Menoeceus, our new ruler by the new fortunes that the gods have given; what counsel is he pondering, that he hath proposed this special conference of elders,

ἔλελίχων L, with γρ. ἔλελιχθων written above by S: ἔλελιχθων τ. The Aldine has ἔλελίχων, which Heath, Vauvilliers, and Brunck preferred: but nearly all later edd. read ἔλελίχθων. Musgrave conject. ἔλελιχθεῖς (as = 'invoked with cries').

**154** βακχεῖος MSS.: Βάκχιος Bothe. **156 f.** κρέων ὁ μενοικέως νεοχώδης | νεα-ραισὶ θεῶν ἐπὶ συντυχίαις | MSS. **159** ἐρέσσων] ἐλίσσων Johnson.

their equivalents. See Appendix. I prefer the first of these views. An anapaest or spondee, meaning 'ruler,' has probably dropped out before νεοχώδης. Seyfft's *κρέων* is at first sight attractive, as accounting for its own disappearance; but, since it is the same word as *Κρέων*—which had an epic form *Kréion*, as conversely Pind. and Aesch. use *κρέων*—this would be rather a feeble pun than a strong παρίχνησις. Either ἄρχων or ταγής is possible.—θεῶν...συντυχίαις, fortunes sent by the gods,—the possessive gen. denoting the authors, just as it can denote the parents: cp. Eur. *Aeol.* fr. 37 τὰς δὲ δαιμόνων τύχας | δοτίς φέρει κάλλιστ, ἀνήρ οὐτος σοφός. (In *O. T.* 34 δαιμόνων συναλλαγαῖς is different.) ἐπὶ συντυχίαις means that the fortunes are the *conditions* which have made Creon king: this ἐπὶ with dat. of attendant circumstance sometimes=our 'in,' as *O. C.* 1268 ἐπὶ ἔργοις πᾶσι (n.), sometimes 'for,' as Ar. *Eg.* 406 πῦν' ἐπὶ συμφορᾶς (*i.e.* to celebrate them), cp. *El.* 1230: here we could say, '*under* the new dispensations of the gods.' (Distinguish 88 ἐπὶ ψυχροῖσι as='for' in the sense 'with a view to.')

**158 ff.** μῆτιν ἐρέσσων, *consilium animo volutans*, 'turning it over' busily in the mind. ἐρέσσων, to ply the oar, is fig. said of putting a thing in lively motion, as Eur. *I. A.* 139 ἐρέσσων σὸν πόδα. Then also of activity in speech, as *Ai.* 251 ἐρέσσουσιν ἀπειλάς, 'they fly threats' (utter them repeatedly and loudly): or, as here, in thought. Cp. 231.—(*Not*, 'speeding his counsel hitherward,' *i. e.* coming to disclose it: 'ἀνδονεῖς, *i. e.* patefacturus,' Ellendt.)—σύγκλητον, spe-

cially convoked:—implying that there were other and regularly appointed seasons at which the king met the γέροντες in council. At Athens four meetings of the ἑκκλησία were regularly held in each πρυτανεῖα (a period of 35 or 36 days): these were κυριαὶ (though the term may once have been restricted to the *first* of them), or νόμαιοι. An extraordinary meeting was σύγκλητος or κατάκλητος. Pollux 8. 116 σύγκλητος ἑκκλησία ἦν ἔξαφνης ἐπολουν μεζονος χρείας ἐπιλαβούσης ἐκαλέσθη δὲ καὶ κατάκλησια, ὅπις καὶ τοὺς ἐκ τῶν ἀγρῶν κατεκάλυψε (down to the ἀστοῦ). Arist. *PoI.* 3. 1. 10 ἐνταῖς γὰρ οὐκ ἔστι δῆμος, οὐδὲ ἑκκλησίαι νομίζουσιν ἀλλὰ συγκλήτους: 'in some States there is no popular body, and they have no regular assembly, but only meetings on special occasions.' σύγκλητος is one of those words which, though a technical term at Athens, could still be used by Attic poets without any prosaic local allusion being felt.—just as they used πρότανις, ἐπιστάτης, ἄρχων, ψήφισμα, etc.—προύθετο is another example. The presidents of the ecclesia were said γνώμας προθεῖναι when they invited a discussion. Thuc. 6. 14 ὁ πρότανι ... γνώμας προτίθει αὖθις Ἀθηναῖοι, 'lay the question again before the assembly.' *Id.* 3. 42 τοὺς προθέτας τὴν διαγνώμην. Cp. Xen. *Mem.* 4. 2. 3 τῆς πόλεως λόγον περὶ τῶν προτιθέτων. Lucian *Menipp.* 19 has προθέσαν οἱ πρυτάνεις ἐκκλησίαν, 'gave notice of': but for this the usual phrase was that of Aeschin. or. 2 § 60 προγράψαι τοὺς πρυτάνεις ἐκκλησίας δύο. Here, λέσχην is not the meeting, but the discussion

κοινῷ κηρύγματι πέμψας;

## ΚΡΕΩΝ.

ἀνδρες, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοὶ<sup>165</sup>  
πολλῷ σάλῳ σείσαντες ὥρθωσαν πάλιν·  
ἡμᾶς δ' ἐγὼ πομποῖσιν ἐκ πάντων δίχα  
ἔστειλ' ἱκέσθαι, τοῦτο μὲν τὰ Δαιὸν  
σέβοντας εἰδὼς εὐθρόνων ἀεὶ κράτη,  
τοῦτ' αὐθις, ἡνίκ' Οιδίπους ὥρθου πόλιν,  
κάπει διώλετ', ἀμφὶ τοὺς κείνων ἔτι  
παῖδας μένοντας ἐμπέδοις φρονήμασιν.

**162** πόλεωσ L (it was never πόλεος): πόλεος r. **167** τοῦτο] εἰτ' Reisig. Wecklein suspects the loss of a verse after 167, such as τούτῳ βεβαλοῦς δυτας

which is to take place there: thus the poet's phrase, true to Attic usage, corresponds with γνώμας προθεῖναι rather than with ἐκκλησίαν προθεῖναι. Herod. uses λέσχη of a public discussion (9. 71): cp. *O. C.* 167. The midd. προθέτει suggests Creon's personal interest in the question: the active would denote the mere act (see on 8 θεῖναι). Cp. 1249. προτίθεσθαι more oft. denotes what one proposes to oneself.—κοινῷ κ. πέμψας, lit. having sent (notice of the meeting) by means of a summons addressed to each of us. The κῆρυγμα is the mandate which κῆρυκες carried to each of the fifteen elders,—not, of course, a public proclamation: cp. 164. For the absolute πέμπω, cp. Thuc. 5. 43 πέμπει εὐθὺς ἐστὸς Ἀργος λόλῃ: so and so oft. (Not, 'having sent for us, μεταπεμψάμενος: cp. on 19.)

**162—331** First ἐπεισόδιον. Creon, the new king, enters from the central door of the palace. Recognising the loyalty which the Elders had shown to his predecessors, he expresses his own conception of the duty which a king owes to the State. He then announces the edict which, in accordance with that conception, he has published concerning the two brothers. The Chorus submissively acknowledge his right to do so, but express no approval. A guard now arrives (223), and announces that the king's edict has already been violated by an unknown hand, which has strewn dust upon the corpse of Polyneices. Creon dismisses him with threats of a dreadful

death for him and for his fellows, if they fail to discover and produce the offender.

**162—210** There is a general dramatic analogy between this speech and that of Oedipus in *O. T.* 216—275. In each case a Theban king addresses Theban elders, announcing a stern decree, adopted in reliance on his own wisdom, and promulgated with haughty consciousness of power; the elders receive the decree with a submissive deference under which we can perceive traces of misgiving; and as the drama proceeds, the elders become spectators of calamities occasioned by the decree, while its author turns to them for comfort.

**162 ff.** τὰ μὲν δὴ πόλεος . . . ἡμᾶς δ'. The perils of the war are now over; the affairs of civil government claim my next care; and I have therefore sent for you, the nearest supporters of my throne.—πόλεος occurs only here in Soph., but twice in the trimeters of Aesch. (*Th.* 218, *Suppl.* 344), and thrice in those of Eur. (*Or.* 897, *El.* 412, *Ion* 595). Eur. has also in trimeters δῆθος (*Bacch.* 1027, 1331, *Suppl.* 703), and κόθεος (*Cycl.* 641). In Comedy we find υθέος (*Ar. Th.* 465, *Plut.* 1044), and φύσεος (*Vesp.* 1282, 1458). Such forms, which metrical convenience recommended to Attic poets, must not be confounded with the Ionic genitives in *i*, such as πόλιος. The gen. πόλεως, contracted from πόλεος, is used by Theogn. 776 etc.—πολλῷ σάλῳ σείσαντες. Cp. *O. T.* 22. The image of the State as a ship dates in

summoned by his general mandate?

*Enter CREON, from the central doors of the palace, in the garb of king; with two attendants.*

CR. Sirs, the vessel of our State, after being tossed on wild waves, hath once more been safely steadied by the gods: and ye, out of all the folk, have been called apart by my summons, because I knew, first of all, how true and constant was your reverence for the royal power of Laïus; how, again, when Oedipus was ruler of our land, and when he had perished, your steadfast loyalty still upheld their children.

αὐτὸν παραστάτας (*Ars Soph. em.* 40).

169 ἐμπέδοις] ἐμπέδους Reiske.

Greek literature from Alcaeus (whom Horace copied, *Carm. i. 14*), fr. 18. The ship of Alcaeus is labouring in the trough of a wild sea,—water is coming in,—the sail is torn,—the anchor will not hold: νῦν φορμέθα σὺν μελανῷ, | χείμωνι μοχθεῖντες μεγάλῳ μάλᾳ, κ.τ.λ. It is only through Heracleides *Alleg. Homer.* 5 that we know the meaning of Alcaeus to have been figurative and political. Aesch. often uses the image (*Th. 2, 62, 208 etc.*). Creon returns to it at 189. It is peculiarly well suited to his point,—the unity of the public interest.—ἄρθωσαν, made upright, ‘righted’: but below 167, ἄρθον=was keeping straight: cp. on 83.

164 εἰς πάρτων, (chosen) out of all, δῆλον adv. (with ικέσθαι) apart from them: cp. 656 πόλεως . . . εἰς πάρτης μόνην, 1137 τὸν ἔν πασῶν τυμός: *El.* 135: ὅν ποι ἔκ πολλῶν ἔγώ | μόνον προσηύρων πιστόν. In other places, where δῆλον is prep. with gen., we find it similarly connected with another expression of like purport, as *Ai.* 749 ἔκ .. κύκλου | .. μεταττὰς οἵος Ἀτρειδῶν δῆλον.—Ἐστελλή ικέσθαι: lit., by means of messengers I caused you to set forth, so that you should come (epexeg. inf.): *Ph.* 60 οὐ σ' ἐν λιτραῖς στέλλαντες ἐξ οἰκου μολεῖν. But στέλλεσθαι (midd.) ‘to summon to oneself’ (*O. T.* 434): cp. n. *O. T.* 860.—τούτῳ μέν, answered by τούτῃ αὐθίς: see 61 n.—στένοντας, like μένοντας (169), part. of the imperf., =ότι ἐσέβετε: so *O. T.* 835 τοῦ παρόντος (n.): and cp. on *O. C.* 1565 f.—θρόνων . . . κράτη, powers belonging to the throne: cp. 60, 173.

167 ff. ἡγίκ Οἰδίπος κ.τ.λ. The only obscurity arises from the use of the plur. κείνων in 168. κείνων παῖδες ought to mean, ‘the descendants of Laïus and Oedipus,’ viz. Eteocles and Polyneices. But, as the sentence stands, it must mean, ‘the offspring of Laïus and of Oedipus respectively’; viz. Oedipus, the son of Laïus; Eteocles and Polyneices, the sons of Oedipus. The relative clause, ἡγίκ . . . ἄρθον πόλιν, induced the poet to add immediately the other relative clause to which the same person is subject, viz. ἐπει διώλετο, instead of inserting, after ἄρθον πόλιν, words expressing their loyalty to Oedipus. We might, indeed, suppose that, after ἄρθον πόλιν, we were intended to supply mentally, καὶ τὰ ἔκεινον θρόνων κράτη σέβοντας. But against this is the fact that, after τοῦτο μέν . . . τοῦτ' αὐθίς, —‘in the first place’ . . . ‘in the second place,’ —καὶ (in κάπει) would scarcely have been thus used to introduce a distinct third clause. Evidently καὶ links ἡγίκα ἄρθον to ἐπει διώλετο.—ἐμπέδοις φρονήμασιν, with steadfast sentiments (of loyalty), modal dat., as oft. προθυμίᾳ, εὐνοΐᾳ, φρονήματι (*Thuc. 2, 62*), etc. Hartung, whom some recent editors follow, adopts ἐμπέδους on the strange ground that Soph. must otherwise have written ἐμμένοντας. But μένοντας ἀμφὶ τοῦς κείνων παῖδες = ‘remaining around them,’ and the modal dat. is added no less legitimately than the causal dat. in Eur. *Her.* 701 δειλῇ μένειν, ‘to remain through cowardice.’ Soph. could have said ἐμπέδους φρονήμασιν, as he has said συντρόφους | ὅργαις ἔμπεδος (*Ai.* 639):

οἵ οὖν ἐκεῖνοι πρὸς διπλῆς μοίρας μίαν  
καθ' ήμέραν ὥλοντο παίσαντές τε καὶ  
πληγέντες αὐτόχειρι σὺν μιάσματι,  
ἔγώ κράτη δὴ πάντα καὶ θρόνους ἔχω  
γένους κατ' ἀγχιστεῖα τῶν ὀλωλότων.  
ἀμήχανον δὲ παντὸς ἀνδρὸς ἐκμαθεῦν  
ψυχὴν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἀν  
ἀρχαῖς τε καὶ νόμοισιν ἐντριβῆς φαιῆ.  
ἔμοι γὰρ ὅστις πᾶσαν εὐθύνων πόλιν  
μῆ τῶν ἀρίστων ἄπτεται βουλευμάτων,

170

175

**171** παίσαντες] In L the letters *aισ* are small and cramped, having been substituted by the first corrector (S) for two erased letters. I suppose that the first hand

but ἐμπέδοις is better here, both (a) because a series of accusatives has preceded, and (b) because, as μένοντας has already marked their constancy, we now want an epithet for their φρονήματα.

**170 ff.** δτε causal, O.T. 918 n.—πρὸς διπλῆς μ.: cp. 14 n.: for πρὸς, 51 n.: for διπλῆς.. μίαν, 13 n.—παίσαντες.. πληγέντες. In Attic prose the verb 'to strike' usu. had as pres. τύπτω (or παῖω), fut. τυπτήσω (or πατάξω), aor. ἐπάταξα, aor. pass. ἐπλήγην. The aor. of παῖω is mainly a poetical word, used in tragedy, more rarely in comedy, and by Xen. In Attic prose ἐπαίσω is usu. the aor. of παῖξ. Meineke proposed πλήγαντες here, but that aor. (except in comp. with a prep.) is almost unknown to classical Attic. παίσθεντες, again, though that aor. pass. occurs twice in Aesch., is very rare.—αὐτόχειρι.. μιάσματι, the stain of a kinsman's murder (see on 52, and cp. 1176): cp. Aesch. Th. 849 κακὰ | αὐτοφύνα. σύν, as 1266 νέψεις μόρῳ: O.C. 1663, σὺν νέσοις: Pind. O. 2. 42 σὺν ἀλαζοφονίᾳ.

**173 f.** ἔγώ..δή, I now: where δή nearly = ἡδη, O.T. 968 n. Aesch. *Ευμ.* 3 (after Gaia came Themis) ἦ δὴ τὸ μητρὸς δεντέρο τόδ' ἔξετο | μαντεῖον.—κράτη: cp. 166.—γένους κατ' ἀγχιστεῖα τῶν δλ., by nearness of kinship to the dead, γένους ἀγχιστεῖα forming one notion, on which the genit. τῶν δλ. depends, as on words meaning 'near.' The neut. plur. ἀγχιστεῖα (only here) would most properly mean 'rights' or 'privileges' of such nearness (cp. ἀριστεῖα, πρωτεῖα, etc.), but seems here to be merely a poetical equiv. for the abstract ἀγχιστεῖα. In

Attic law ἀγχιστεῖα was any degree of relationship on which a claim to an inheritance could be founded in the absence of a will otherwise disposing of it. To claim an inheritance under a will was ἀμφισβητεῖν κατὰ διαθήκην: to claim on the ground of relationship, ἀμφισβητεῖν κατ' ἀγχιστεῖαν. συγγένεια, consanguinity, might, or might not, constitute ἀγχιστεῖα: e.g. Isaeus says of the relationship of mother to son that it is συγγενέστατον μὲν τῇ φύσει πάντων, ἐν δὲ ταῖς ἀγχιστεῖαις ὁμολογουμένως οὐκ ἔστω (or. II § 17), since a mother could not inherit from her son. (See *Selections from the Attic Orators*, pp. 331, 344.) Creon succeeds as the nearest male relative. Aesch., Soph., and Eur. ignore the Boeotian legend which gave a son, Laodamas, to Eteocles (Her. 5. 61), and a son, Thersander, to Polyneices (id. 4. 147, etc.). The sisters represent the ἑσχάτη ρίζα (599).

**175** ἀμήχανον δέ. 'You were loyal to the kings whose successor I am. Now (δέ) a man cannot be really known until he has been tried in office. (I do not, therefore, ask you to pledge your loyalty to me until I have been so tested.) I will, however, tell you the principles which I intend to observe.' Thus δέ merely marks the transition to a new topic. It is not directly adversative, as if he meant: 'You were loyal to my predecessors, but I do not yet ask you to be loyal to me.' On that view, however, the general connection of thoughts would remain the same.

Demosthenes, in his speech on the Embassy (343 B.C.), quotes this passage

Since, then, his sons have fallen in one day by a twofold doom,  
—each smitten by the other, each stained with a brother's blood,  
—I now possess the throne and all its powers, by nearness of  
kinship to the dead.

No man can be fully known, in soul and spirit and mind, un-  
til he hath been seen versed in rule and law-giving. For if any,  
being supreme guide of the State, cleaves not to the best counsels,

had by a mere oversight written *πάσαντες* (*πείσαντες*). The erasure of the original *σ* was necessary in order to make room for *αι.* **178 πάσαν]** Nauck con-

(vv. 175—190) as illustrating maxims which Aeschines had violated, though, accustomed as he had been to play tritagonist's parts, he ought to have known them by heart (or. 19 § 247).

**176 ψυχήν**, 'soul,' the man's moral nature generally: **φρόνημα**, the 'spirit' of his dealing in public affairs, according as his aims are lofty or mean, his policy bold or timid (cp. 207 *τοινδ'* ἐμὸν φρόνημα): **γνώμην**, the intellectual aspect of the man, his ability and judgment. In Her. 5. 124 *ψυχὴν οὐκ ἄκρος*, 3. 14 *διεπειρᾶτο αὐτῷ τῆς ψυχῆς*, the word = 'fortitude.' But the usage of Soph. favours the more general sense here: cp. 227, 929, *Ai.* 1301 *σκληρὰν...ψυχὴν*, *Εἰ.* 219 *σφ̄ δυσθύμῳ τίκτουσ'* *αἱρετοῦ* | *ψυχὴν πολέμου*. Plato has the phrase *τῆς ψυχῆς τὴν γνώμην* for 'the intellect' (Legg. 672 B).

**177 ἀρχᾶς**, duties of administration. It might be explained as a generic plur. of ἀρχή, in the sense of 'sovereignities,' as Isocr. or. 3 § 15 *αἱ μοναρχίαι*, § 16 *τὰς τυραννίδας*, etc.: but it seems truer to say that the Athenian poet was thinking of public offices or magistracies. **νόμοισιν** has a general sense: the king is concerned with νόμοι both as νομοφύλαξ and as νομοθέτης: but, as the context suggests, it is of law-giving that Creon is more particularly thinking. **ἀρχᾶς**, Tournier has suggested *ἀρχῆ τε καὶ θρόνοισιν*, but we must recollect how largely the language of Attic tragedy is tinged with democratic associations.—**ἐντριβής, exercitatus:** Plat. Legg. 769 B *ἐντριβής γε οὐδαμῶς γέγονα τῇ τοιαύῃ τέχνῃ. φανῇ* 'be found,' without ὁν, as Pind. P. 5. 107 *πέραντα θ' ἀμαρτλάτας σοφός*: Thuc. I. 8 Kāpes ἐφάνησαν (were found to be). Not: 'be revealed, by being conversant.' Cp. Arist. *Eth. N.* 5. 3 πολλὰ γάρ ἐν μὲν τοῖς οἰκείοις τῇ ἀρετῇ δύνανται χρῆσ-

θαι, ἐν δὲ τοῖς πρὸς ἔτερον ἀδυνατοῦ-  
σιν. καὶ διὰ τοῦτο εὐ δοκεῖ ἔχειν τὸ τοῦ  
Βιαντοῦ, ὅτι ἀρχὴ ἀνδρα δεῖξει πρὸς  
ἔτερον γάρ καὶ ἐν κοινωνίᾳ ἡδὸν ὁ ἀρχῶν.  
Besides Bias of Priene, others of the  
ἔπτα σοφίστα,—as Chilon, Pittacus, Solon,—had this saying ascribed to them.  
Plut. *Sull.* 30 (Sulla) *εἰκότως προσετρύψατο*  
*ταῖς μεγάλαις ἔξουσίαις διαβολὴν ὡς τὰ θῆ*  
*μένειν οὐν ἐώσαις ἐπὶ τῷ ἐξ ἀρχῆς*  
*τρέπων* (as not allowing characters to be constant under the influence of habits formed in office), *ἄλλ' ξυπληκτα καὶ χῶνα*  
*καὶ ἀπάνθρωπο ποιούσαις.* Shaksp. *Jul. Caes.* ii. 1. 12 *He would be crown'd:—*  
*How that might change his nature, there's the question....The abuse of greatness is,*  
*when it disjoins | Remorse from power.*

**178 ff. ἐμὸν γάρ.** A ground for the preceding statement is introduced by γάρ, though the compression of the thought slightly obscures the connection. 'A man cannot be known until he has been tested in power. For (γάρ) a man in power may easily be deterred, by fear of unpopularity, from pursuing the counsels best for the State: and if he is so deterred, I think him worthless.' **πάσαν...πόλιν**, the whole city, as 656 *πόλεως...ἐκ πάσης*, 776 *πάσα...πόλις*, *Ai.* 851 *ἐν πάσῃ πόλει* (in the hearing of all the city). In prose the art. would have been added (cp. Thuc. 7. 29 *τῇ πόλει πάσῃ*, 4. 87 *ξυμπάσῃ τῇ πόλει*, 2. 65 ἡ *ξυμπάσα πόλις*); but its omission in poetry being so common, it is strange that πάσαν should have been suspected here.—**μη...ἀπτεται**, not οὐ, since the relative clause is general ('such an one as does not...,' Lat. *qui* with subjunct.): cp. O. C. 1175 *ἀ μη | χρήσεις.* Instead of **ὅστις μη...ἀπτεται** we should more often find **ὅστις ἀν μη ἀπτηται**: yet the instances of the indic. after **ὅστις** in general statement are not rare even in prose; cp.

ἀλλ' ἐκ φόβου τον γλώσσαν ἐγκλήσας ἔχει,  
κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ·

καὶ μείζον' ὅστις ἀντὶ τῆς αὐτοῦ πάτρας  
φύλον νομίζει, τοῦτον οὐδαμοῦ λέγω.

ἔγὼ γάρ, ἵστω Ζεὺς ὁ πάνθ' ὄρῶν ἀεί,  
οὗτ' ἀν σιωπήσαιμι τὴν ἄτην ὄρῶν

στείχουσαν ἀστοῖς ἀντὶ τῆς σωτηρίας,  
οὗτ' ἀν φύλον ποι' ἄνδρα δυσμενῆ χθονὸς

θεύμην ἐμαυτῷ, τοῦτο γιγνώσκων ὅτι  
ἥδ' ἔστιν ἡ σώζουσα, καὶ ταύτης ἐπὶ

πλέοντες ὄρθῆς τοὺς φίλους ποιούμεθα.

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190

*ject. ταῦθεν:* Blaydes, *πρύμναν . . πόλεως.* 180 ἐγκλείσας L: ἐγκλήσας Elmsley. Cp. on *O. T.* 1388. 182 μείζον' [In L the 1st hand wrote μείζον; another hand added ' after ν, indicating μείζον', but left the circumflex unchanged. μείζον, which Wakefield conjectured, is read by Nauck and others.—*αὐτοῦν* αἴτοιν L. 184 ἵστω] Nauck conject. *ἵστωρ.* 186 ἀστοῖς] ἀστον is conjectured by Dobree (*Adv. I.* 436)

Thuc. 2. 64 οὔτινε...ηκιστα λυποῦνται, ἔργῳ δὲ μάλιστα ἀντέχουσιν: οὐδ. δότις λαμφάνει.—ἐκ φ. τού: cp. 111 νεκέων ἐξ ἀμφιλόγων.—ἐγκλήσας ἔχει (cp. 22), = a perf., in the sense 'has shut once for all,' 'keeps shut.' Distinguish the prose idiom, Dem. or. 9 § 12 Φεράς...ἔχει καταλαβόν, has seized, and keeps.—νῦν τε καὶ πάλαι, an emphatic formula ('seems, and has always seemed'), *El.* 676, *Ph.* 966: cp. *El.* 1049 πάλαι δέδοκτα ταῦτα κοῦ νεωστι μοι: *Il.* 9. 105 οὐν ἔγὼ νοέω, ήμεν πάλαι ἥδ' ἔτι καὶ νῦν.

182 η μείζον': whoever recognises a friend *more important* than his country, —i.e. with stronger claims upon him: ἀντὶ τῆς...πάτρας instead of the simple gen., or η with accus., as *Tr.* 576 ὕστε μῆτραν εἰσδῶν | στέρει γυναῖκα κείνους ἀντὶ σοῦ πλέον. Cp. 638 (*γάμος*) μείζων φέρεσθαι, more important to win: *O. T.* 772 τῷ γάρ ἀν καὶ μείζονι | λέξαμ' ἀν ἡ σοι..., 'to whom more important,' i.e. with a better claim on my confidence,—nearer and dearer. μείζον (which was written by the first hand in L) is specious, —'a more important thing,' a greater good: cp. Eur. *Or.* 784 μεγά γάρ ηγένειά σου, *Andr.* 209 η Λάκαινα μὲν πόλις | μεγ̄ τοτι. But Demosthenes, at least, seems to have read μείζον': for, in applying the verses to Aeschines, he paraphrases thus (or. 19 § 248): τούτων οὐδὲν Αἰσχύλης εἶπε πρὸς αὐτὸν ἐν τῇ πρεσβείᾳ, ἀλλ' ἀντὶ μὲν τῆς πλεισ-

τῆν Φιλίππου ξενίαν καὶ φιλίαν πολλῷ μειζόνα ἡγήσατο αὐτῷ καὶ λυσιτελεστέραν, ἔρωσθαι πολλὰ φράσας τῷ σοφῷ Σοφοκλεῖ.—οὐδαμοῦ λέγω: Aesch. *Pers.* 497 θεός δέ τις | τὸ πρὶν νομέζων οὐδαμοῦ, τὸτη ηγένετο. Eur. *Andr.* 210 Σκύρου οὐδαμοῦ τίθης (*nullo in numero habes*). Xen. *Mem.* 1. 2. 52 ὥστε μηδαμοῦ παρ' αὐτῷς τοὺς ἄλλους εἶναι πρὸς αὐτόν, 'so that the rest were nowhere with them in comparison to him.' So οὐδεὶς λόγου (ορ ἐν οὐδεὶν λόγῳ) τοιεσθα, ἐν οὐδεμῷ μοιρᾳ ἀγεν, etc.

184 ἔγω γάρ. Here, as in ἐμοὶ γάρ above (178), γάρ introduces a reason; but here, again, the connection is obscured by the form of the sentence. The reason is contained in τοῦτο γιγνώσκων κ.τ.λ. (188). 'I have no esteem for a man who prefers popularity or private friendship to the good of the State (178—183); for (184) I well know that all private welfare depends on the welfare of the State; and so I should never commit the faults which I have just condemned in others.'—ἵστω is confirmed against the conjecture *ἵστωρ* (or *ἵστωρ*) by those passages in which it is joined with an accus., as *Il.* 7. 411 δρκια δὲ Ζεὺς τοτω, 15. 36 τοτω νῦν τόδε Γαῖα, etc.

185 οὗτ' ἀν σιωπήσαιμι. Applied to the actual case, Creon's words mean, 'I should never be deterred by fear of popular murmurs (cp. 692 ff.) from publishing such an edict as this against

but, through some fear, keeps his lips locked, I hold, and have ever held, him most base; and if any makes a friend of more account than his fatherland, that man hath no place in my regard. For I—be Zeus my witness, who sees all things always—would not be silent if I saw ruin, instead of safety, coming to the citizens; nor would I ever deem the country's foe a friend to myself; remembering this, that our country is the ship that bears us safe, and that only while she prospers in our voyage can we make true friends.

and Shilleto (*Dem. De Falsa Legat.* p. 146): but see comment. **187 χθονὸς**] L has *πόλεως* written above by S (not by the 1st hand). It was prob. a mere conjecture suggested by the schol., οὐκ ἀν κτησαμένων φίλον τῆς ἐμῆς πόλεως δυσμενῆ: Nauck, however, places *πόλεως* in the text.—Lugebil conject. οὐτ' ἀν ποτ' ἄνδρα δυσμενή πόλει φίλον. **190 τοὺς φίλους**] Gomperz suspects these words: Mekler conject. *πλοῦς*

burying Polyneices, when I clearly saw that otherwise a disastrous precedent would be set. And though Polyneices was my nephew, I should never allow myself to recognise as friend or kinsman a man who had borne arms against the country.'

**186 στείχουσαν ἀστοῖς.** Demosthenes paraphrases this by *στείχουσαν ὅμον* (or. 19 § 248); whence Dobree and Shilleto surmised that he read *ἀστον* (cp. *O. C.* 312 *στείχουσαν ἡμῶν ἀστον*). Now I think that I can explain why Demosthenes so paraphrased. He is applying the verses to Aeschines (see above, n. on 182): *τὴν δὲ ἀτην ὁρῶν στείχουσαν ὅμοι, τὴν ἐπὶ Φωκαίας στρατειαν, οὐ προέπειν οὐδὲ προεξήγγελεν.* The *ἀτην* which Aeschines saw approaching was the interference of Philip in the Sacred War,—his action against the Phocians. If Demosthenes had said *στείχουσαν ἀστοῖς*, this must have seemed to refer to the fellow-citizens of Aeschines, —the Athenians. The orator therefore modified the poet's phrase by substituting *ὅμον*, —a word vague enough to suggest the concern of other Greek states besides Phocis in the peril.—*ἀντὶ τῆς σωτηρίας*, added for emphasis; ‘ruin, and not welfare, which a king is bound to promote.’ (The art. *τῆς* is merely generic, as in *τὴν ἀτην*.) So *Tr.* 267 *φανεῖ δὲ δοῦλος ἄνδρος ἀντ' ἔλευθέρου, a slave, and not a free man (as he ought to be): O. T. 1490 κεκλαυμέναι | πρὸς οἰκον ἔξεσθ' ἀντὶ τῆς θεωρίας.*

**187 ξ ἄνδρα δυσμενή χθονός;** cp. Plat. *Lysis* 213 B τὸ φίλον ἀν εἴη φίλον τοῦ

*φιλούμενον...τὸ μασοῦν ἄρα πάλιν ἔχθρὸν τοῦ μασούμενον.* Andoc. or. 1 § 90 (in a νόμος) πολέμιος ἔστω Ἀθηναῖον.—*ἔματρῷ* with *φίλον*. Some MSS. of Dem. (or. 19 § 247) give *ἔμαυτοῦ* in the quotation, but here the dat. is clearly better. *Θείμην* ‘hold’ (rather than ‘make’): cp. *Tyrt.* 12. 1 οὐτ' ἀν μητσαμην οὐτ' ἐν λόγῳ ἄνδρα τιθέμεν.

**189 f. η σφέοντα,** ‘who bears us safe.’ *σφέοντα* was esp. said of a ship or its captain: cp. *Plat. Gorg.* 511 D ἐνν . . ἐξ Αἴγινης δεῦρο σώση, if she (ἡ κυβερνητική) has carried us safely from Aegina to Athens.—*ταντῆς κ.τ.λ.* It is only while she remains upright, as we sail on board of her, that we can make real friends. *ὅρθις* (like *ἄρθωσαν* in 162) refers to the ship maintaining a safe stability, as opposed to capsizing: the contrast is given by *ὑπτίοις . . σέλμασιν . . ναυτλλεται* in 716 (where see n.). So *Cic. Ep. ad Fam.* 12. 25. 5 *ut rectam teneamus (navem).* —*τοὺς φίλους ποιούμεθα*, we make the friends (whom we really make): since friends made at the cost of endangering or wrecking the ship of the State cannot properly be considered friends at all: they are *φίλοι ἄφιλοι*. For the use of the art., cp. Thuc. 2. 40 οὐ . . πάσχοντες εὖ ἀλλὰ δρῶντες κτάμεθα τοὺς φίλους. The thought is like that ascribed to Pericles by Thuc. 2. 60, ἐγὼ γάρ ηγούμαι πόλιν πλειστὸν ζύμπασαν ὄρθουμενην ὀφελεῖν τοὺς ιδώτας η καθ' ἔκστον τῶν πολιτῶν εὐπραγοῦσαν ἀθρόαν δὲ σφαλομένην. καλῶς μέν γάρ φερόμενος ἀνήρ τὸ καθ' ἔαντὸν διαφθειρομένης τῆς πατρίδος οὐδὲν

τοιοῦσδ' ἐγὼ νόμοισι τήνδ' αὐξώ πόλιν·  
καὶ οὐν ἀδελφὰ τῶνδε κηρύξας ἔχω  
ἀστοῖσι παῖδων τῶν ἀπ' Οἰδίπου πέρι.  
Ἐτεοκλέα μέν, ὃς πόλεως ὑπερμαχῶν  
ὅλωλε τῆσδε, πάντ' ἀριστεύσας δορί,  
τάφῳ τε κρύψαι καὶ τὰ πάντ' ἐφαγνίσαι  
ἀ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς.  
τὸν δ' αὖτις ξύναιμον τοῦδε, Πολυνείκην λέγω,  
ὅς γῆν πατρώαν καὶ θεοὺς τοὺς ἐγγενεῖς  
φυγὰς κατελθῶν ἡθέλησε μὲν πυρὶ  
πρῆσαι κατ' ἄκρας, ἡθέλησε δὲ αἴματος  
κοινοῦ πάσασθαι, τοὺς δὲ δουλώσας ἄγειν,

195

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καλοὺς.    191 αὔξω] Schneidewin conj. δέξω, or τήσδε δέξω πόλεως.    193 τῶν τ,  
τῶνδε L.    195 δορὶ L, with χε (i.e. χερὶ) written above by S.    196 ἐφαγνίσαι

ἡσσον ξυναπόλλυται, κακοτυχῶν δὲ ἐν  
ἐντυχούσῃ πολλῷ μᾶλλον διασφέται.  
'Pericles Thucydidis II. 60 Sophoclem  
videtur respexisse, vel eum Sophocles,' is  
Dobree's remark (*Adv.* 2. 37); but there  
is no adequate ground for such a view.  
The verbal coincidence of δρθῆς with δρ-  
θονεύεντι may well have been accidental.  
What is really common to poet and historian  
is the general sentiment of Periclean Athens.  
For another example of this, cp. *O. C.* 116 n.

191 νόμοισι, here, rules of conduct,  
principles, as *El.* 1043; cp. *O. C.* 907.—  
αὔξω, pres. (used also in Attic prose):  
the Attic fut. was αὔξσω. The pres.  
here expresses purpose ('I intend to  
make Thebes prosperous'). Cp. Plat.  
*Legg.* 731 Α φίλονεικετόν δὲ ἡμῶν πᾶς  
πρὸς ἀρετήν ὁ γάρ τοιούτος αὔξει τὰ  
πόλεις.

192 η δέλφα τῶνδε, the more usu.  
constr.: but *O. C.* 1262 δέλφα τούτουσι  
(n.). This use of the word is freq. in  
Attic prose, as Plat. *Phaedr.* 276 Δ δσα  
τούτων δέλφα.—τῶν ἀπ' Οἰδίπου. In  
regard to origin, ἐκ is properly said of  
parents, ἀπό of ancestors: Isocr. or. 12  
§ 81 τοὺς μὲν ἀπὸ θεῶν τοὺς δὲ ἐξ αὐτῶν  
τῶν θεῶν γεγονότας. Cp. 466, 471, 1066;  
*Ph.* 260 παῖς πατρὸς ἐξ Ἀχαλλέως. *Ai.*  
202 χθονίων ἀπ' Ἐρεχθείδῶν. But poetry  
oft. has ἀπό of the parent, as *O. C.* 571  
κάρφ' ὅτου πατρὸς γεγώς: while, again, ἐκ  
oft. denotes merely the stock (including

progenitors above the parent): cp. 1056:  
so ἀγαθοὶ καὶ ἐξ ἀγαθῶν (Plat. *Phaedr.*  
246 A), etc. The poetical indifference on  
this point is well seen in fr. 104, where  
τοὺς μὲν δυσσεβεῖς κακῶν τ' ἀπὸ | βλα-  
στόντας is opposed to τοὺς δὲ ὄντας ἐσ-  
θλοὺς ἐκ τε γενναλῶν ἀμα | γεγώτας.

195 ε. δορὶ was the ordinary Attic  
form, occurring in prose (as Thuc. 1. 128,  
4. 98), and was prob. used by Soph. as  
well as δόρει, which metre requires in *O.  
C.* 620 (n.), 1314, 1386: cp. n. on *O. C.*  
1304.—τὰ πάντα ἐφαγνίσαι, to perform  
all due rites over the grave; i.e. to make  
the proper offerings to the dead (ἐναγλι-  
σματα, *O. C.* 402 n.), esp. libations, *xoal*.  
For ἐπὶ in the compound cp. *El.* 440  
χόδις | οὐκ ἀν ποθ', ὅν γ' ἔκτεινε, τῷδε  
στέρεε: *O. C.* 484 τάσσει ἐπενέχεσθαι λι-  
τάρας, i.e. 'over' the rite. ἐφαγνίσαι is  
the reading of L; the force of the  
prep. is rightly given in the glosses, ἐπὶ τῷ  
τάφῳ ἀγνίσαι τὰ πάντα, and ἐπὶ τῷ  
τάφῳ δοίως ποιῆσαι. Though ἐφαγνίσαι  
is not elsewhere extant, there seems no  
reason to question it. ἀφαγνίσαι has  
been preferred by some, merely because  
that compound is recognised by the old  
grammarians (Suid., Hesych., Phryni-  
chus in Bekk. *Anecd.* 26). But ἀφαγνί-  
σαι meant esp. to purify from guilt (*expia-  
re*): Paus. 2. 31. 8 (of Orestes at Troe-  
zen) ἐκάθαιρον καὶ εἰστῶν, ἐς δ ἀφήγνυ-  
σαν, 'until they had purged him.' Simi-  
larly in midd., Eur. *Alc.* 1145 πρὶν ἀν-

Such are the rules by which I guard this city's greatness. And in accord with them is the edict which I have now published to the folk touching the sons of Oedipus;—that Eteocles, who hath fallen fighting for our city, in all renown of arms, shall be entombed, and crowned with every rite that follows the noblest dead to their rest. But for his brother, Polyneices,—who came back from exile, and sought to consume with fire the city of his fathers and the shrines of his fathers' gods,—sought to taste of kindred blood, and to lead the remnant into slavery;

L, ἀφαγνίσαι τ. 197 ἔρχεται] Ludw. Dindorf conject. ξρδεται. 201 πρῆσαι]

θεοῖσι τοῖσι νερπέροις | ἀφαγνίσηται, until she has made expiatory offerings to them. So ἀφαγνέω in Plut. Mor. 943 C (the souls of the good are to suffer only so long) οὐσιν ἀφαγνεῖσαι καὶ ἀποτυνέσαι τοὺς ἀπὸ τὸν σώματος .. μιασμούς ('to purge away': perh. we should read ἀφαγίσαι). The force of ἀπό is thus the same as in ἀφοσιῶθαι, and in ἀφειρώμενα as used by Aesch. Eum. 451 ('I have been hallowed,' i. e. purified). The case of κάφαγιστεύσας below (247) is different from that of ἐφαγίσας here: it is, I think, for καὶ ἀφαγιστεύσας.

**197 τοῖς ἀρίστους**, implying that, in his case, the αὐτόχειρ μιασμα (172) is to make no difference. Cp. *Ai.* 1379, where Odysseus offers to join in funeral honours to Ajax (notwithstanding his offence), μηδὲν ἐλλείπειν, δύσιν | χρὴ τοῖς ἀρίστοις ἀνδράσιν πονεῖν βροτούς.—ἔρχεται κάτω, not merely because the dead were pleased by such gifts, but because the χοαὶ were supposed to pass through the earth: Aesch. Ch. 164 ἔχει μὲν ἡδη γαπτεύος κοῦς πατήρ. The dat., as *O. T.* 711 χρησμός .. ἥλθε Δατώ.

**198** L has Πολυνείκην here, but Πολυνείκη in *O. C.* 375. Both forms are sound. From about 400 B.C. the Attic tendency of proper names in -ης was to pass from the 3rd to the 1st declension. Attic inscriptions of *circ.* 410—350 B.C. give the acc. in -ην more often than that in -η. From c. 350 to 30 B.C. the gen. in -ου is far more frequent than that in -ους. Even proper names in -κλέης, which kept the acc. in -κλέα to c. 300 B.C., afterwards formed it in -κλήν. (No Attic inscription gives -κλῆ).—λέγω: see n. on 32 λέγω γὰρ καμέ.

**199 π. γῆν πατρῶαν .. καὶ θεοὺς ..**

πρῆσαι: cp. Aesch. *Th.* 582 (of Polyneices) πόλιν πατρώαν καὶ θεοὺς τοὺς ἔγγενες | πορθεῖν, στρατεῦμ' ἐπακτόν εὑσβεβληκότα. But πέρσαι, for πρῆσαι, would be a needless change here. 'To burn his country' means 'to burn his native city': so *O. C.* 1421 πάτραν κατασκάψαντι, when thou hast laid thy native city in ruins. θεοὺς πρῆσαι is to burn the gods' temples and the ancient wooden images (βρέτη) therein: cp. Her. 8. 109 ἐμπιπρᾶς τε καὶ καταβάλλων τῶν θεῶν τὰ ἀγάλματα. Aesch. Pers. 809 οὐ θεῶν βρέτη | γδοῦντα συλλαν οὐδὲ πιμπάναι νεώς.—θ. τοὺς ἔγγενες, of the race, here in a large sense, of the Cadmean stock: while θεοὶ πατρῷοι are usu. rather the gods of one's own family (*O. C.* 756 n.). Cp. *EL* 428 πρός νυν στλόσουμα τῶν ἔγγενῶν.—κατελθόν, not καταχθέσι ὑπὸ τῆς πλέων: on the shield of Polyneices, Dike was portrayed saying, κατάξω δ' ἄνδρα τόνδε (Aesch. *Th.* 647).—ἡθελησε μὲν .. ἡθελ. δέ, rhetor. epanaphora (*O. C.* διο φίλωι μὲν .. φίλωι δέ). Since πάσασθαι cannot govern γῆν .. καὶ θεούς, ηθελησε μὲν should in strictness have preceded γῆν.—πρῆσαι. Prose would have used ἐμπρῆσαι, though Thuc. has the pres. part. of the simple form (6. 94 πέμπαντες).—κατ' ἄκρα, here in its proper sense, of a town being sacked 'from top to bottom' (*Il.* 13. 772): cp. *O. C.* 1241 π. —ἀλματος κ. πασασθαι (πατέομαι), denoting the extreme of savage hatred; *Il.* 4. 35 ὡμὸν βεβράδοις Πρίλαμον: 24. 212 τοῦ ἐγώ μένοι ἤταρ ἔχομι | ἐσθέμεναι: Theogn. 349 τῶν εἰη μέλαιναί πεῖν.—τοὺς δὲ .. ἀγεν, as if τῶν μέν had preceded ἀλματος. *O. T.* 1228 ὅσα | κεύθει, τὰ δὲ αἴτη' εἰς τὸ φῶς φανεῖ. *Tr.* 117 στρέφει, τὸ δὲ αἴξει. *Il.* 22. 157 παραδραμέτην, φεύγων, δ' ὅπισθι διώκων.

τοῦτον πόλει τῇδ' \*έκκεκήρυκται τάφῳ  
μῆτε κτερίζειν μῆτε κωκύσαι τινα,  
έân δ' ἀθαπτον, καὶ πρὸς οἰωνῶν δέμας  
καὶ πρὸς κυνῶν ἐδεστὸν αἰκισθέντ' ἰδεῖν.  
τοιόνδ' ἐμὸν φρόνημα, κοῦποτ' ἔκ γ' ἐμοῦ  
\*τιμὴ προέξουσ' οἱ κακοὶ τῶν ἐνδίκων·  
ἀλλ' ὅστις εὔνους τῇδε τῇ πόλει, θανὼν  
καὶ ζῶν ὄμοίως ἔξι ἐμοῦ τιμήσεται.

205

210

XO. σοὶ ταῦτ' ἀρέσκει, παῖ Μενοικέως Κρέον,

Musgrave conject. πέρσαι. **203** ἔκκεκηρύχθαι (*sic!*) τάφῳ MSS., and so Wolff, understanding λέγω. Musgrave's ἔκκεκήρυκται τάφῳ has been received by most later edd. But Nauck gives ἔκκεκηρύχθαι λέγω from the parody by Carneades in Diog. L. 4. 64, τοῦτον σχολῆς τῆσδ' ἔκκεκηρύχθαι λέγω, and so Wecklein. **206** αἰκισθέντ' L, where the final *a* has been added by S, lest αἰκισθέντ' *r'* should be read. The spaces left by the scribe (as often) between other letters in the word show that the space

**203 f.** The traditional ἔκκεκηρύχθαι τάφῳ can be explained only by supplying λέγω or the like. But in 196 κρύψαι and ἐφαγνίσαι depended on κηρύξες ἔχω in 192 (I have proclaimed to the people). It would be intolerably awkward to communicate the second part of the proclamation in an oblique form with the principal verb unexpressed:—‘(*I tell you that*) it has been proclaimed.’ The choice lies between (1) Musgrave’s ἔκκεκήρυκται τάφῳ, and (2) Nauck’s ἔκκεκηρύχθαι λέγω. In favour of (1) remark:—(a) τάφῳ is not, indeed, necessary with κτερίζειν, which can be used absolutely; as *Il.* 1. 455 αὐτὰρ ἐπει κε θάρω, κτερισθού με δῖοι Ἀχαιοί, ‘will give me funeral honours’: but, as the main point is that a τάφος is given to one brother and refused to the other, the addition of τάφῳ to the more general term κτερίζειν is plainly desirable here. (b) The misplacement of μῆτε is due to the thought of κωκύσαι having come only after τάφῳ had been uttered (μῆτε κτερίζειν μῆτε having been preferred to μῆτε κτερίζειν μῆτε), and is not bolder than (*e.g.*) the misplacement of τε in *Ph.* 141 f. αὐδὴν τὴν Ἡρακλέους | ἀκοῇ τε κλίνειν λεύσσειν τ' ὅμων. (c) The ms. error may have arisen from a reminiscence of ἔκκεκηρύχθαι in 27. The line of Carneades (Diog. L. 4. 64), τοῦτον σχολῆς τῆσδ' ἔκκεκηρύχθαι λέγω, is no argument for λέγω in the text of Sophocles. What

could the parodist have made of τάφῳ? The tragic solemnity of the decree was the point of the parody, which uses ἔκκεκ in a different sense from the poet’s (‘I proclaim that he is banished from this school’: see on 27).

**205 ff.** τὸν δ': see on 29. Construe, ἀθαπτον, αἰκισθέντ' ἰδεῖν, mangled for all to see, δέμας καὶ πρὸς οἰωνῶν καὶ πρὸς κυνῶν ἐδεστόν, in the body (acc. of respect) which birds and dogs devour: L favours αἰκισθέντ': but this is a point on which our MSS. have little weight. Reading αἰκισθέντ', it would be also possible to take ἐδεστόν as masc., with a slight pause after it; but this seems less good. With αἰκισθέντ', δέμας is accus. in appos.: leave him unburied, a body eaten (etc.), and mangled. Some recent edd. prefer this.—Θέμας of a corpse, as 903, *El.* 756, Eur. *Or.* 40 etc.: in Hom. always of the living, who has σῶμα only of the dead: in Attic σῶμα is said of either.—Ιδεῖν: the aor. inf., as in the epic θάμα ιδέσθαι, since the aor. suggests the moment at which the startling sight catches the eye, whereas the pres. inf. would suggest continued gazing.

**207 f.** φρόνημα: on 176.—ἴκ γ' ἐμοῦ, by an act of mine (cp. 63, 93), while ἔν γ' ἐμοὶ in a negative sentence = (not) if I can help it (*O. C.* 153).

**208** The MSS. have τιμὴν προέξουσ' . . . τῶν ἐνδ., shall have honour before the just, schol. ἔγοντο πρὸ τῶν δικαίων. Such

—touching this man, it hath been proclaimed to our people that none shall grace him with sepulture or lament, but leave him unburied, a corpse for birds and dogs to eat, a ghastly sight of shame.

Such the spirit of my dealing; and never, by deed of mine, shall the wicked stand in honour before the just; but whoso hath good will to Thebes, he shall be honoured of me, in his life and in his death.

CH. Such is thy pleasure, Creon, son of Menoeceus,

between  $\nu$  and  $\tau$  is consistent with his having meant *αλκισθέντ'*. — *αλκισθέν τ' ι.* 207 ἔκ γ' ἐμοῦ L, with  $\gamma\rho$ . ἔξ ἐμοῦ written in the marg. by S. 208 τιμὴν MSS.: τιμῆ Pallis. 211 Κρέον] L has *κρέον*, but the *o* has been made from *ω* by erasure. Cp. on O. T. 637. For *Κρέον*, Seyffert conject. κυρεῖν: Martin, ποεῖν: Bellermann, τὸ δρᾶν. Keeping *Κρέον*, Nauck would alter *σοὶ ταῦτ' ἀρέσκει* to *σὺ ταῦτα δράσεις*: Hartung would write *σοὶ ταῦτ' ἀρέσκει δρᾶν*, Μενοκέως πᾶν Κρέον (and so Blaydes, with *ταῦτ'* for

a constr. of *προέχω* occurs nowhere else. But the objection to rendering, ‘shall have the advantage of the just in honour’ (*τιμὴν* as acc. of respect) is that, after *προέχειν* in this sense, the *point* of advantage was regularly expressed by the *dat.*: see examples on O. C. 1007. τιμῆ (A. Pallis) is most probable, since either TIMHI or *τιμη* might easily have become the accus. before the verb. Hermann read *προσέξουσ* (which I do not understand) because of the hiatus (but cp. O. T. 351 *προεῖπας*, ib. 107 *αὐτοέντας*); and because the honours claimed for Polyneices are only equal, not superior. But Creon’s meaning is explained by vv. 514 ff.: the honour is greater for a public foe than for a patriot.—*τιμῆσται*: cp. on 93.

211 f. I print Dindorf’s *καὶ* for *καὶ* in v. 212, not as thinking it certain, but because, with the least change, it gives a satisfactory construction. Soph. has this crisis in fr. 428 φίλων τε μέμψυ κεῖς θεούς ἀμαρτάνειν. Cp. Plat. Rep. 538 Β παράνομον τι δρᾶσαι ή εἰτεῖν εἰς αὐτούς (‘with regard to them’). For the place of the prep., cp. 367, O. T. 734 Δελφῶν καπὸ Δαυλλας. With the MS. reading, the accusatives in v. 212 must be governed by *σοὶ ταῦτ' ἀρέσκει* as = *σὺ ταῦτα δρᾶσαι διανοεῖ*. Greek was bold in constructions *καὶ σύνειν*, and might possibly have tolerated this: but it seems improbable. In the apparently similar instances the periphrasis for the transitive verb always contains a noun di-

rectly suggestive of that verb: as Eur. Ion 572 τοῦτο καὶ ἔχει πόθος=τοῦτο καγώ ποθῶ: Aesch. Ag. 814 φθορὰς... ψήφους ἔθεντο: Suppl. 533 γένος... νέων σον αἴνον: Theb. 289 ἡντρουσοι τάρφος... λεών: Dem. or. 19 § 81 τεθύνει τῷ φόβῳ... ξένον. Nor can the accusatives in v. 212 be explained as mere accus. ‘of respect’: nor as if, by a euphemism, *παθεῖν* were understood.—There is much in favour of the view that *Κρέον* in v. 211 has displaced an infin., such as *παθεῖν*, *λαβεῖν*, *λαχεῖν*, *ποεῖν*, or *τὸ δρᾶν*. In v. 1098 L has εὐβούλας δεῖ, πᾶν Μενοκέως, *λαβεῖν*, where later MSS. have *Κρέον* in place of *λαβεῖν*: see n. there. If *Κρέον* is not genuine in v. 211, then it is much more likely to have been a mere gloss on *πᾶν Μενοκέως* than a corruption of a similar word. The conjecture *κυρεῖν*, then, merits no preference; though the acc. *ταῦτα* could stand with it (Aesch. Ch. 714 κυρούντων... τὰ πρόσφορα, Eur. Hec. 699 ἐπ' ἀκταῖς νν κυρῶ).—Brunck wrote *ταῦτη*, understanding *ἀρέσκει* (*με*) *ταῦτα σοι*, ‘my view is the same as yours.’ But *ταῦτη* is right. The Chorus say—‘Such is my lord’s pleasure. And, of course, he can do as seems him good.’ Their tone is sufficiently interpreted by vv. 216, 220, 278. Cp. Her. i. 119 (Harpagus to Astyages) ἔφη... ἀρεστὸν εἶναι τὰν τὸ ἀν βασιλεὺς ἔρδη. The Chorus do not oppose Creon; but they feel a secret misgiving; they wish at least to remain passive.

τὸν τῆδε δύστονν \*καὶ τὸν εὐμενῆ πόλει·  
νόμῳ δὲ χρῆσθαι παντὶ πού γ' ἔνεστί σοι  
καὶ τῶν θανόντων χώπόσοι ζῷμεν πέρι.

KP. ὡς ἀν σκοποί ννη ἦτε τῶν ἐρημένων.

215

XO. νεωτέρω τῷ τοῦτο βαστάζειν πρόθει.

KP. ἀλλ' εἰσ' ἔτοιμοι τοῦ νεκροῦ γ' ἐπίσκοποι.

XO. τί δῆτ' ἀν ἄλλο τοῦτ' ἐπεντέλλοις ἔτι;

KP. τὸ μὴ πιχωρέων τοῦς ἀπιστοῦσιν τάδε.

XO. οὐκ ἔστιν οὐτω μάρος ὃς θανεῖν ἔρâ.

220

KP. καὶ μὴν ὁ μισθός γ' οὐτος ἀλλ' ὑπ' ἐλπίδων  
ἄνδρας τὸ κέρδος πολλάκις διώλεσεν.

### ΦΤΛΑΞ.

ἀναξ, ἐρῶ μὲν οὐχ ὅπως τάχους ὑπο

ταῦτ'). **212** Leaving v. 211 unchanged, M. Schmidt and Todt conject. δρᾶν τὸν τε δύστονν: Wecklein, ἐς τὸν τε δύστονν. Dindorf would merely change καὶ to καὶ. **213** παντὶ ποὺ (sic) ἔνεστί σοι L. The later MSS. have πού τ' or ποτ' ἔνεστί σοι. Erfurd conject. πού γ': C. Winckelmann, σοι γ' ἔνεστί πον: Dindorf, formerly πον μέτεστί σοι, then πον πάρεστί σοι. **215** ὡς ἀν σκοποὶ νῦν ἦτε MSS. Schneidevin conject. ὡς οὖν .. ἦτε: Dindorf, πῶς ἀν .. εἴτε: Todt, δπως σκοποὶ δέ έσεσθι: Nauck, καλῶς σκοποὶ νῦν ἔστε: Semitelos, ὡς οὖν σκοποὶ μενέστε. **217** νεκροῦτ' Γ: the τ' is somewhat like Γ, but the 1st hand certainly did not mean γ', as may be seen by comparing 207 (ἐκ γ'), and 221 (μισθός γ'). The error is like ποντ' in 213.—νεκροῦ γ'

**213 f.** In παντὶ πού γ' the enclitic πον closely adheres to παντὶ, and γ' emphasises the whole expression; as in *EI.* 150b, δοτις πέρα πάρσεων γε τῶν νόμων θέλει, the γε emphasises the whole phrase πέρα πάρσεων. The transposition σοι γ'...πον is open to the objection that παντὶ, not σοι, claims the chief emphasis. παντὶ πον πάρεστί has also been proposed. But ἔνεστί is slightly more suitable to this context, because more suggestive of *tacit disapproval*. ‘It is possible for you’ (‘but we doubt whether it is expedient’). πάρεστί σοι is generally said rather when the speaker means, ‘it is easy for you,’ or ‘it is open to you,’—in seconding a wish of the other person, or in making an offer to him. *Ph.* 364 τάλλα μὲν πάρεστί σοι | πατρῷ δέσθαι. Cp. *O. T.* 766.—παντὶ πον μέτεστί σοι, which some prefer, is still less suitable here. It would imply a right shared by the King with some other man or men (cp. on 48).—Though the antecedent (ἡμῶν) to χώπόσοι ζῷμεν is understood, πέρι can stand at the end of the verse, since such a relative clause was felt al-

most as a noun-case: see on 35. Cp. Eur. *Ion* 560 ή θήγα δῆθ' οἵ μ' ἔφυσαν; (=τῶν φυσάντων).

**215** ὡς ἀν..ἦτε can be explained only by an ellipse of ἐπιμελεῖσθε or the like. After verbs of ‘taking care,’ the usu. constr. is δπως with fut. indic.; but ὡς ἀν with subj. is sometimes found, as Xen. *Hipparch.* 9. 2 ἐπιμελεῖσθαι ὡς ἀν πραχθῆ...ἢν μή τις ἐπιμελήσαι ὡς ἀν ταῦτα περαλύγαι. In elliptical phrases, where a precept or charge is given (δρᾶ, etc., being understood), the regular constr. is δπως with fut. ind., as Lys. or. I. 21 δπως τούτων ταῦτα μηδέδης ἀνθρώπων πενσεται. The elliptical δπως μή with subjunct. is different,—‘take care lest,’—a deferential way of hinting an objection (Plat. *Crat.* 430 d), like the simple elliptical μή with subjunct. *O. C.* 1180. Since, however, ἐπιμελεῖσθαι could be followed by ὡς ἀν with subjunct., it is conceivable that Soph. should write ὡς ἀν σκοποὶ ἦτε instead of the usual δπως σκοποὶ έσεσθε. I cannot think, with Wecklein, that the sentence is broken off, as though Creon said,—‘In order that ye

touching this city's foe, and its friend; and thou hast power, I ween, to take what order thou wilt, both for the dead, and for all us who live.

CR. See, then, that ye be guardians of the mandate.

CH. Lay the burden of this task on some younger man.

CR. Nay, watchers of the corpse have been found.

CH. What, then, is this further charge that thou wouldest give?

CR. That ye side nót with the breakers of these commands.

CH. No man is so foolish that he is enamoured of death.

CR. In sooth, that is the meed; yet lucre hath oft ruined men through their hopes.

### Enter GUARD.

My liege, I will not say that I come breathless from

Brunck. **218** ἀλλωι L, with ο written over ω by the 1st hand.—ἀλλω and ἀλλο γ. Brunck conject. ἀλλο τοῦδε: Pallis, ἀλλ' ἐκ τοῦδε' (or ἐκ τῶνδε'). **219** πιχωρέων L 1st hand, but an early hand has changed ω to ει. Schol., μὴ ἐπιτρέπειν μηδὲ συγχωρεῖν τοὺς ἀπειθόντας,—showing that he, too, read πιχωρέων, which almost all the later MSS. have. L<sup>2</sup> has ἐπιχειρεῖν, but with the gloss ἐπιτρέπειν (see Campbell). **220** ΦΤΛΑΞ] In L the designation of the speaker is ἄγγ, with ει written above (ἄγγελος); below, at v. 384, it is αγγ, but with φύλακ in the margin. In L's list of the Dramatis Personae (prefixed to the play) it is φύλακ ἄγγελος. τάχους MSS.: σπουδῆς Arist. Rhet. 3. 14.

may be watchers of my mandate,'—being about to add, μὴ ἐπιχωρεῖτε.—Dindorf's πῶς ἀν...εἴτε is supported by usage, as O. T. 765 πῶς ἀν μόλοι δῆθ' ήμιν ἐν τάχει πάλιν; Nauck (*Cur. Eur. II.* 79) refuses εἰμεν and εἴτε to tragedy, but is not convincing. In O. T. 1046 εἰδεῖτ' (for εἰδεῖτε) is certain; and εἴτε for εἴτε is strictly parallel. εἴτε occurs in Od. 21. 195 ποῦλο κ' εἴτε Οδυσσῆι ἀμνούμεν, εἴ ποθεν θλοί; In Eur. Alc. 921 ήμεν might replace εἰμεν: though in Hipp. 349, at least, the opt. εἰμεν seems required. But πῶς ἀν εἴτε is here less fitting than ως ἀν ητε, because a request is less suitable than an injunction.—σκοτοι, φύλακες, who watch to see that no one breaks the edict. ννν is better than ννν. τῶν εἰρ., the commands: cp. Aesch. Ag. 1620 σωφρονέν εἰρημένον, Her. 7. 26 εἰρητο συλλέγεσθαι...στρατόν.

**218 f.** πρόθες τούτο, set him this as a task (cp. 1249), βαστάζειν, for him to take in hand (*suscipendum*); the act. inf. as O. C. 231 τόνον...δυτιδίδωσιν ἔχειν. For the lit. sense of the verb cp. Ait. 827 ως με βαστάσῃ | πεπτώτα (raise me).—τοῦ νεκρού γ': but ἐπίσκοποι τῶν ἀστῶν are still needed.

**218 f.** τι δῆτ' ὁν...ἐπεντέλλοις = τι δῆτ' ἀν εἰη...δ ἐπεντέλλεις; cp. O. C. 647 μέγ' ἀν λέγοις δώρημα.—The reading θλαξ is a bad one, for the contrast is between commands, not persons; and an awkward ambiguity would arise, since τούτο might then seem to mean the watching of the corpse.—ἐπιχωρεῖν, accedere, to join their side: Thuc. 4. 107 δεξάμενος τοὺς ἑβέλσαντας ἐπιχωροῖσα... κατὰ τὰς σπονδάς. Arist. Mirab. 133 τοτῷ τῷ ἐπιγράμματι ἐπεχώρησε καὶ δότορός εἰκενος (corroborated it).—διπτούσσων = διπτούσσων: 381, 656.—τάδε, cogn. acc.: cp. 66.

**220 ff.** δς (instead of ωστε) ἐρψ, a constr. most freq. in negative sentences, usu. with δοτις (Dem. or. I § 15 τις οὐτως εὐθῆται δοτιν... | δοτις ἀγνοει), or δς ἀν and opt. (Plat. Rep. 360 B οὐδεὶς ἀν γένοτο οὐτως ἀδαμάντινος, δς ἀν μελενει). But it occurs also in affirmative sentences, as Eur. Andr. 170 ἐσ τούτο δήκεις ἀμαβλας...η...τολμψ. Cp. Her. 4. 52.—καλ μην (lit., 'and verily') here confirms the last speaker's remark by adding an assurance that disobedience does indeed mean death; while γε after μαθός emphasises that word. 'And I can tell you that the

δύσπνους ἵκανω, κοῦφον ἔξαρας πόδα·  
πολλὰς γὰρ ἔσχον φροντίδων ἐπιστάσεις,  
όδοῖς κυκλῶν ἐμαυτὸν εἰς ἀναστροφῆν·  
ψυχὴ γὰρ ηὗδα πολλά μοι μυθουμένη·  
τάλας, τί χωρεῖς οἶ μολὼν δώσεις δίκην;  
τλήμων, μένεις αὖ; κεὶ τάδε εἴσεται Κρέων  
ἄλλου παρ' ἀνδρός, πῶς σὺ δῆτ' οὐκ ἀλγυνεῖ; 230  
τοιαῦθ' ἐλίσσων ἥνντον σχολῆ βραδύς,  
χοῦτας ὄδος βραχεῖα γίγνεται μακρά.  
τέλος γε μέντοι δεῦρος ἐνίκησεν μολεῦν

§ 11, and so Dindorf, Hartung, Nauck, Wecklein. 228 ἔσχον L: εὑρον r.—φροντίδων] Nauck conj. δεῦρος lών. 229 μένεις αὖ:] In L the 1st hand seems to have written μὲν εἰς σαῦ [μὲν εἰς αὖ]: a corrector has wished to make this into μενεῖς αὖ, the reading of most of the later mss. (including A), but has left the accent on μὲν (cp. n.

requital of disobedience is that.' For καὶ μήν so used, cp. O. T. 836, 1004 f., El. 556.—τὸ κέρδος, 'gain', i.e., as ἐλπίδων shows, the prospect of gain, with the generic art. (cp. 1242): so fr. 749 τὸ κέρδος ηὗδα, κανὸν ἀπὸ ψευδῶν ἡγ.—διώλεσεν, gnomic aor.

223 ἔρῳδε μὲν οὐχ: cp. on 96. δπῶς = δπι, as O. T. 548: cp. El. 963 μηκέτι ἐλπίσης δπῶ | τεύξει. This use is rare in Attic prose (for after θαυμαζώ, etc., δπῶs = 'how'), though freq. in Her., as 2. 49 οὐδὲ φήσω δκως...Ξαβόν. Yet cp. Plat. Euthyd. 296 Ε οὐκ ἔχω ὑμῖν πῶς ἀμφισβητοῦν...δπῶs οὐ πάντα ἔγω ἐπισταμαι.—τάχους ντρο is the reading of the mss. Aristotle quotes this verse as an example of a προολμόν used by the speaker to avert a danger from himself, and gives it thus:—ἀνατ., ἐρῶ μὲν οὐχ δπῶs σπουδῆς ὕπο (Rhet. 3. 14 § 10). Hence some edd. adopt σπουδῆς, as coming from a source older than our mss. But, since τάχους is free from objection, such a change is unwarrantable. Aristotle's quotations seem to have been usually made from memory, and his memory was not infallible. To take only three examples cited by Bellermann, we find: (1) El. 256 ἀλλ' ἡ βία γὰρ ταῦτ' ἀναγκάζει με δρᾶν, quoted Metaphys. 4. 5 ἀλλ' ἡ βία με ταῦτ' ἀναγκάζει ποιεῖ: (2) O. T. 774 ἐμοὶ πατήρ μὲν Πλόνιος ἦν, quoted Rhet. 3. 14 § 6 ἐμοὶ πατήρ ἦν Πλόνιος: (3) Ant. 911 μητρός δ' ἐν 'Αἰδον καὶ πατρὸς κεκενότου, quoted Rhet. 3. 16 § 9 with βεβηκότων as last word. So II. 9. 592 κήδε'

δο' ἀνθρώποισι πέλει τῶν ἀστοῦ ἀλφή· | ἀνδρᾶς μὲν κτείνοντο, is quoted Rhet. 1. 7 § 31 with ὅσσα κάκ' substituted for the first two words, and λαοὶ μὲν φθινόθνοι for the last three.

224 ff. ἔξαρας (ā), aor. part., not pres., because, as ξ- shows, the notion is, 'having set in nimble movement' (at starting). Cp. Eur. Tro. 342 μῆ κοῦφον αἵρη βῆμ' ἐς Ἀργείων στρατόν.—φροντίδων, possessive gen. with ἐπιστάσεις, halts belonging to thoughts, i.e. caused by them. Others understand, 'halts for thought' (made in order to reflect),—which is less simple. Cp. Arist. De Anim. 1. 3 ἡ νήστης ἔουκεν ἤρεμψει τῷ καὶ ἐπιστάσει (halt) μᾶλλον ἡ κινήσει. —όδοῖς, locative dat.; cp. O. C. 553 δόδις | ἐν ταῦσδε, 'in this my coming.' κυκλῶν = περιστρέφων.

227 ψυχὴ γὰρ ηὗδα κ.τ.λ. The naïveté consists in the direct quotation of what his ψυχὴ said, rather than in the statement that it spoke; thus Hor. Sat. 1. 2. 68 (quoted by Schneid.) is really similar, —Huius si... Diceret haec animus. Take τολλὰ with μυθουμένη only. I do not think that ηὗδα...μυθουμένη was meant to mark garrulity; the language is not homely enough: rather it is simply,—'found a voice, speaking many things.' Σφη λέγων is not similar (Ait. 757).

228 ff. τάλας...τλήμων, nom., not voc., because each is rather a comment ('hapless that thou art!') than properly an address: so O. C. 185 ὁ τλήμων, ib. 753 ὁ τάλας ἔγω, Eur. Med. 61 ὁ μάρος.

speed, or that I have plied a nimble foot; for often did my thoughts make me pause, and wheel round in my path, to return. My mind was holding large discourse with me; ‘Fool, why goest thou to thy certain doom?’ ‘Wretch, tarrying again? And if Creon hears this from another, must not thou smart for it?’ So debating, I went on my way with lagging steps, and thus a short road was made long. At last, however, it carried the day that I should come hither—to

on 182). This accent suggests that the scribe of L had *μένεις* in his archetype.—*κει* L, but by correction, prob. from *καὶ*, which some of the later MSS. (as A) have, while others have *ει*. **281** σχολῆ βραδύς MSS.: schol. in marg. of L, γρ. ταχύς. Seyffert

—*μένεις* is better than *μένεις*, since, ‘are you tarrying again?’ (his halts having been frequent, 225) is more graphic than, ‘will you tarry again?’ *αὐ* cannot mean here, ‘on the contrary’ (*i.e.* instead of going on).—πῶσ...ούκ, as O. T. 937, 976, etc.—ἀλγυνεῖ, pass.: cp. on 93 ἔχθαρει.

**281** ἐλίσσων, turning over and over in the mind: cp. on 158 ἐρέσων.—ἡνυτον (*sc.* τὴν ὁδὸν), gradually made my way (impf.); whereas *ἡνυσα* would have suited a quick journey. Cp. this impf. in Plat. *Symp.* 127 C οὐδαμῆ ταῦτη *ἡνυτον*, ‘they could make no progress by that means.’ Soph. has this tense also in *Tr.* 319 (*ἔργον ἡνυτον*): cp. below, 805. In Dem. or. 21 § 104 our MSS. give οὐδὲν *ἡνυε*. For the use of the verb in ref. to journeys, cp. Thuc. 2. 97 (οδὸς) *ἡμέρων ἀρδρι εἰζόνω τριῶν καὶ δέκα ἀνύσαι*. The Attic pres. seems to have been ἀντίτω as=‘to accomplish,’ or ‘to make way,’ but ἀνύει as=‘to hasten.’ Ar. *Plut.* 413 μή νν̄ διάτριβ’ ἀλλ’ ἀνεῖ: *Ran.* 666 ἀνύτετον: though in *Plut.* 666 οὐ μέλλειν | χρή σ’, ἀλλ’ ἀνύειν, some MSS. have ἀνύτειν (see Pors. on *Phoen.* 463). This is the distinction meant by the grammarian in Bekk. *Anecd.* 411. 28 ἀνύτειν (*sic!*) οἱ Ἀττικοὶ ὅπερ ἡμέτις, ἀνύειν δὲ τὸ σπεύδειν. (The aspirated forms lack good evidence.) Cp. ἀρνώ, Attic ἀρύτω.

σχολῆ βραδύς, reluctantly and slowly; the opposite of σὺν σπουδῇ ταχύς (*Ph.* 1223), with eagerness and speed. σχολῆ oft.=‘at a slow pace’ (*πορεύεσθαι*, Xen. *An.* 4. 1. 16; ὑποχωρεῖν, Thuc. 3. 78). As βραδύς could mean ‘sluggish’ (*O. C.* 306), we might here refer σχολῆ to pace, but, though

the common use of σχολῆ in regard to pace helps to make it suitable here, it is better, in this context, to give σχολῆ the moral and βραδύς the physical sense. For σχολῆ combined with another word in such an expression, cp. Polyb. 8. 30 σχολῆ καὶ βάδην παιέσθαι τὴν πορεὰν. There is no lack of point. Such a messenger ought to have come σπουδῇ ταχύς.—The conjecture σπουδῇ βραδύς is (I think) not only wrong but bad. It would mean, ‘slow in my haste’; eager to arrive, yet moving slowly. σπεύδε βραδέως, to which it is supposed to allude, meant, ‘never remit your efforts, but advance circumspectly towards your aim’: *festina lente* (on which see Erasmus in the *Adagia*); *Eile mit Weile*; Goethe’s *Ohne Hast, ohne Rast*. (σπεύδε βραδέως was a favourite maxim of Augustus, Suet. *Aug.* 25; Gellius 10. 11 § 5, on whom, as often, Macrobius has drawn, *Sat.* 6. 8. 9.) The frightened and irresolute φύλαξ, —sent, sorely against his will, on a hateful errand,—had no more σπουδῇ than Mr Facing-both-ways. Wecklein, keeping σχολῆ, supposes the Guard to mean, ‘this was a case of σχολῆ βραδύς, not σπουδῇ βραδύς,—an improbably obscure and feeble jest at such a critical moment.—As to the schol.’s variant, σχολῆ ταχύς, it was obviously a weak guess by some one who sought an oxymoron to balance that in the next verse. It would mean, ‘speedy at a slow pace,’ *i.e.* ‘not speedy at all,’—strange (if it be possible) Greek. **283** τέλος γε μέντοι, *at last*, however; γε emphasizing the word before it: O. T. 442 n.—ἐνικησεν, impers., as Thuc. 2. 54 ἐνικησε δε...λογιστῶν εἰρήσθαι (the opinion prevailed that...): Her. 6. 101 ἐνίκα μὴ ἐκλιπεῖν τὴν πόλιν. That μολέν should

σοί· κεὶ τὸ μηδὲν ἔξερῶ, φράσω δ' ὅμως.

τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος, 235  
τὸ μὴ παθεῖν ἀν ἄλλο πλὴν τὸ μόρσιμον.

KP. τί δ' ἔστιν ἀνθ' οὗ τήνδ' ἔχεις ἀθυμίαν;

ΦΤ. φράσαι θέλω σοι πρῶτα τάμαυτον· τὸ γὰρ  
πρᾶγμ' οὐτ' ἔδρασ' οὐτ' εἰδον ὁστις ἦν ὁ δρῶν,  
οὐδὲ ἀν δικαίως ἐσ κακὸν πέσοιμι τι. 240

KP. εὖ γε στοχάζει κάποιφράγγυσαι κύκλῳ  
τὸ πρᾶγμα· δηλοῖς δ' ως τι σημανῶν νέον.

conject. σπουδὴ βραδύς. 234 σοὶ κ' εἰ L (the apostrophe after κ from a later hand). Erfurdt, κεὶ σοὶ: Hartung, σοὶ δ' οὐν.—φράσω δ'] φράσαι δ' Wunder; φράσω (without δ') Wecklein. 235 πεπραγμένος L, with schol. ὑπὸ γάρ τῆς ἐλπίδος νευκρημένος ἐλήλυθα. ἡ οὕτως ἀντειλημένος τῆς ἐλπίδος ἐλήλυθα. We have here two commentators: the first was attempting to explain πεπραγμένος: the second read δεδραγμένος, which is in E (with φαρ written above) and V<sup>3</sup>: while in Aug. b and V<sup>4</sup> is the gl., γρ. δὲ καὶ δεδραγμένος. The rest of the later MSS. have either πεπραγμένος (as A, L<sup>2</sup>), or πεφραγμένος (as Aug. b, Vat., V<sup>4</sup>).—Dindorf wrote πεφαργμένος.—Semitelos conject.

not be regarded as the subject to ἐνίκησε, is shown by such an example as Her. 8. 9 ἐνίκα τὴν ἡμέρην ἐκένην αἴτοῦ μεινατάς τε καὶ αὐλισθέντας μετέπειτα ρύκτα μέσην παρέντας πορεύεσθαι, where the length of the interval excludes such a view. The personal constr. occurs below, 274; cp. Thuc. 2. 12 ἦν...Περικλέους γνώμην...νευκρημένα.

234 σοὶ with μολέν. In Attic prose a dat. of the person after ἔρχομαι is freq., and oft. can be rendered (as here) only by 'to,' though it is properly rather a dat. of interest. Thus Thuc. 1. 13 Ἀμεινοκλῆς Σαμιοῖς ἥλθε = 'A. came to the Samians,' though the primary notion is, 'the Samians enjoyed the advantage of A.'s coming' (to build triremes for them). So id. 1. 27 ως αὐτοῖς...ἥλθον ἀγγελοι: Plat. Prot. 321 C ἀπόροιντι δὲ αὐτῷ ἔρχεται Προμηθεύς. In poetry this dat. is freely used after verbs of motion, but the idea of interest is always traceable; cp. 186 n. Aesch. P. V. 358 ἀλλ' ἥλθεν αὐτῷ Ζηρὸς ἀγρυπνον βέλος. So here, μολέν σοὶ is not strictly a mere equiv. for μολέν πρὸς σέ, but implies Creon's interest in the news. The notion is, 'to come and place myself at your disposal.' For the emphatic place of σοὶ, cp. 273 (and 46 n.): for the pause after the first syllable of the verse, 250, 464.—κεὶ, 'and if': not, 'even if.' If καὶ were taken as = 'even,' there would be a very harsh

asyndeton, whether the stop were at σοὶ, or (as Nauck places it) after μολέν. It is true that καὶ could mean 'even,' without causing an asyndeton, if we adopted Wecklein's tempting φράσων for φράσω δ': but the latter is confirmed by O. T. 302 εἰ καὶ μὴ βλέπεις, φρονεῖς δ' ὅμως (where see n.),—δὲ introducing the apodosis after a concessive protasis. For κεὶ as = 'and if,' cp. Ai. 447, 1057. The transposition κεὶ σοὶ is improbable, as destroying the significant emphasis and pause on σοὶ.—τὸ μηδὲν, what is as nought,—a tale of simple discomfiture: since he can only report the deed, without giving any clue to the doer. Cp. Tr. 1107 καν τὸ μηδὲν ὡ: Ai. 1275 ηδη τὸ μηδὲν δύτας ἐν τροπῇ δορός.

235 f. τῆς ἐλπίδος, not 'hope,' but 'the hope'—defined in next v.—δεδραγμένος is certain. Il. 13. 393 κόνιον δεδραγμένος (and 16. 486). Diod. 12. 67 δράξασθαι καιροῦ. (Cp. Shaks. Per. 1. 1. 49 *Gripe not at earthly joys.*) Here the phrase is meant to be homely. The v. l. πεφραγμένος was simply an attempt to mend L's πεπραγμένος. We should require the dat. with it. The gen. cannot be justified by instances in which poetry uses a gen. of the agent without ὑπό, after pass. part., as Ai. 807 φωρὸς ἰπατημένη, Eur. Or. 497 πληρεῖς θυγατρός, etc.—τὸ μὴ παθεῖν ἄν=στι οὐ πάθοιμεν, depending on ἐλπίδος...δεδρ.

thee; and, though my tale be nought, yet will I tell it; for I come with a good grip on one hope,—that I can suffer nothing but what is my fate.

CR. And what is it that disquiets thee thus?

GU. I wish to tell thee first about myself—I did not do the deed—I did not see the doer—it were not right that I should come to any harm.

CR. Thou hast a shrewd eye for thy mark; well dost thou fence thyself round against the blame:—clearly thou hast some strange thing to tell.

**δεδραμένοις** ('on account of my deeds'). **238 πρώτα** L: πάντα γ. **241 στοχάζει** MSS.: Hartung conject. **στιχάζει** (others, **στιχίζει**): Emper., **σκεπάζει**: F. Jacobs, **στεγάζει**.—From Arist. *Rhet.* 3. 14. II Bergk and others adopt **τῇ φρουμάζει**; Wecklein suggests **εὐ φρουμάζει**.—**κάποφράγνυσαι** MSS.: **κάποφράγνυσαι** Dindorf. **242 σημαίνων** L: **σημανῶν** r. Didymus (*circ.* 30 B.C.) read the latter, as appears from the schol. on *Ai.* 1225 Δέλνυμος· καὶ δῆλός ἐστιν ὡς τι σημανῶν νέον, a verse composed by a slip of memory, as Dindorf saw, from this verse and *Ai.* 326 καὶ δῆλός ἐστιν ὡς τι δρα-

as=ἐλπίζων: for the art. with infin., cp. 78 n.—**τὸν μόρσικον**: i.e. if you do kill me, then it was my destiny to be killed.

**237 f. δνθ' οὐ** on account of which: O. T. 264 ἀνθ' ὧν: E.L. 585 ἀνθ' ὅτον.—**τὸν γάρ | πρᾶγμα**: cp. on 67. γάρ prefuses the statement: O. T. 277 n.: cp. below, 478, 999.

**241 f. εὐ γε στοχάζει κ.τ.λ.**: 'yes, you take your aim well, and seek to fence yourself round against the charge.' The mark at which the man aims is his own safety; and this is explained by the next phrase. Commentators have made difficulties by assuming that the metaphors of **στοχάζει** and **προφράγνυσαι** must be harmonised into a single picture,—as of an archer shooting from covert. But in fact there is a rapid transition from one to the other; the second interprets the first; and all that is common to them is their military source. **στοχάζομαι** was familiar in a sense akin to that which it has here: cp. Plat. *Lach.* 178 B **στοχάζειν** οι τοῦ συμβουλευομένου ἀλλα λέγοντι παρὰ τὴν αὐτῶν δόξαν (trying to hit the thought of the person who consults them): Polyb. 6. 16 ὁ διελούσι δὲ δεῖ ποιεῖν οἱ δήμαρχοι τὸ δοκοῦν τῷ δήμῳ καὶ μάστι **στοχάζεσθαι** τῆς τούτου βουλήσεως. So here the verb suggests a designing person, whose elaborate preamble covers a secret aim. Creon is quick to suspect bribery (221). Cp.

1033 ὥστε τοξῖται σκοποῦ | τοξεύειν' ἀνδρὸς τούτοις. Schneider thought that **στοχάζει** might here be a term of hunting or war, with ref. to the erecting of nets on poles, or of palisades. **στοχίζειν** was so used, of nets in hunting (Xen. *Cyneg.* 6. 8). But **στόχος** is from rt. **στιχ**, while **στόχος** is from a probably distinct rt. **σταχ** (**στάχως**), **στεχ**, (perhaps lengthened from **στα**). In Ar. *Rhet.* 3. 14 § 10 the citation of v. 223 is immediately followed by the words **τῇ φρουμάζῃ**; which Nauck (with Bergk) substitutes for **εὐ γε στοχάζει** here. But, though the schol. there says that Creon spoke them, they evidently belonged to some other passage, which Arist. cites as a second example: perh. to Eur. I. T. 1162 **τῇ φρουμάζειν** νεοχάρον; ἔξαιδα σαφῶν. A schol. on Arist. *I. c.* says, **τὸ δὲ τῇ φρουμάζῃ** ἐν τοιστὸν ἀντιγράφων οὐ κείται (i.e. in some MSS. of Arist.); which looks as if the words had been deleted, in such copies, by readers who could not find them in Soph.—**κάποφράγνυσαι**. Inscriptions of the 5th cent. B.C. show **φάρξαι** (not **φράξαι**) to have been the old Attic aor. (Meisterhans p. 89), and so **ναύφαρκτος**, etc.: but the analogy of the pres. **φράττω** recommends **φράγνυμι** rather than **φάργυμι**. For the constr., cp. Thuc. 8. 104 ἐβούλοντο διποφράγματα αὐτοὺς οἱ ἑναντῖοι (to shut them off).—**τὸ πρᾶγμα**, so soon after 239: cp. on 76.—**δηλοῖς δέ** ἦστι τι σ.: see on 20.

ΦΤ. τὰ δεινὰ γάρ τοι προστίθησ’ ὄκνον πολύν.

ΚΡ. οὐκονν ἐρεῖς ποτ’, εἴτ’ ἀπαλλαχθεὶς ἅπει;

ΦΤ. καὶ δὴ λέγω σοι. τὸν νεκρόν τις ἀρτίως  
θάψας βέβηκε κάπι χρωτὶ διψίαν      245  
κόνιν παλύνας κάφαγιστεύσας ἀ χρῆ.

ΚΡ. τί φῆς; τίς ἀνδρῶν ἦν ὁ τολμήσας τάδε;

ΦΤ. οὐκ οἶδ’. ἐκεὶν γάρ οὔτε του γενῆδος ἦν  
πλῆγμ’, οὐδὲ δικέλλης ἔκβολή· στύφλος δὲ γῆ      250  
καὶ χέρσος, ἀρρώξ οὖδ’ ἐπημαξευμένη  
τροχοῖσι, ἀλλ’ ἀσημος ούργατης τις ἦν.  
ὅπως δ’ ὁ πρώτος ἡμὼν ἡμεροσκόπος  
δείκνυσι, πᾶσι θαῦμα δυσχερὲς παρῆν.  
ὁ μὲν γάρ ηφάνιστο, τυμβήρης μὲν οὖ,  
λεπτὴ δ’ ἄγος φεύγοντος ὡς ἐπῆν κόνις.      255

σειων κακόν.      249 In L *του* has been made from *πον* by an early hand (perh.

**243 f.** τὰ δεινά, dangers,—*i.e.* the κακὰ ἔπη (277) which he brings: γάρ (yes, I am cautious) for, etc.—ποτ’, tandem aliquando, O. T. 335 n.—ἀπαλλαχθεὶς, ‘having been removed,’ *i.e.* ‘having taken yourself off’; cp. Ar. Vesp. 484 ἀρ’ ἄν, ὃ πρὸς τῶν θεῶν, ὑμεῖς ἀπαλλαχθεῖτε μου;

**245 ff.** καὶ δή, without more ado: O. C. 31 n.—θάψας, because the essential rite was the throwing of earth on the body: cp. on 80, and below, 256. The *καὶ* in καὶτι is ‘and’ (rather than ‘both,’ answering to *καὶ* in 247); it introduces an explanation of θάψας. διψίαν, as Aesch. Ag. 495 πηλοῦ ἔνιουρος διψία κόνις: Lucr. 2. 376 *bibula...arena...κάφαγιστεύσας* (*καὶ d.*) & χρῆ, *i.e.* having made the due offerings, perh. flowers (*El.* 896), or *στέψη* of wool. We may doubt whether the poet thought of any *xoal* as having been poured by Antigone at this first visit: see n. on 429.—ἀφαγιστεύσας and ἐφαγιστεύσας are equally possible; but I prefer the former, because here, as v. 256 suggests, the idea is that of ἀφοσιωσάμενος,—having avoided an ἄγος by satisfying religion: see on 196 ἐφαγνύσαι.

**248 ff.** ἀνδρῶν: he does not think of women.—οὔτε του γενῆδος...οὐ δικέλλης. For the enclitic *του* so placed, cp. 20 n.: for οὐτε...οὐ, O. C. 972 n., γενῆτος, γενῆτης (only here), is prop. an adj., an

implement with a γένυς (jaw), or blade: *El.* 485 ἀμφάκης γένυς, the two-edged blade (of a bronze axe). Hesych. γερῆδα· δίζηνη, πέλεκυν (referring, as the acc. shows, to some other passage): and here the γενῆς is prob. the same as the δίζηη below (1109), which was to be used in raising the mound (1203). We may render ‘pick-axe,’ since this properly has a blade as well as a point. The γενῆς would break the hard surface. Then the earth would be thrown up (ἔκβολή) with the δίκελλα, which was a sort of heavy two-pronged hoe, used, like the Roman *ligo* or *bidens*, in hoeing up soil: the δίκελλα (*μίλα, κελλω* to drive forward) being a like tool with one prong. The σινών was like the δίκελλα, a two-pronged hoe. ‘Mattock’ is the nearest word for it. ‘Spade’ would better suit ἀμη (or the Homeric *λιστρόν*), though this was prop. rather a shovel. For the combination cp. Shaks. Tit. Andr. 5. 3. 11 ‘Tis you must dig with mattock and with spade.—δικ. ἔκβολή, throwing up of earth by mattock (possessive gen. denoting the subject, γῆ ἦν ἡ δ. ἔκβαλλει): ἔκβ., abstract for concrete, like *τροφή* for *θρέμμα* (O. T. 1 n.). In Mod. Greek ἔκβαλλεις is a mining term, ‘out-put.’—The epithets στύφλος (‘hard,’ cp. 139), and χέρσος ‘dry,’ tell something which the preceding words, and the following ἀρρώξ, would not alone have told; viz.

GU. Aye, truly; dread news makes one pause long.

CR. Then tell it, wilt thou, and so get thee gone?

GU. Well, this is it.—The corpse—some one hath just given it burial, and gone away,—after sprinkling thirsty dust on the flesh, with such other rites as piety enjoins.

CR. What sayest thou? What living man hath dared this deed?

GU. I know not; no stroke of pick-axe was seen there, no earth thrown up by mattock; the ground was hard and dry, unbroken, without track of wheels; the doer was one who had left no trace. And when the first day-watchman showed it to us, sore wonder fell on all. The dead man was veiled from us; not shut within a tomb, but lightly strewn with dust, as by the hand of one who shunned a curse.

by S).   **251** ἀράξ L: ἀρράξ r.   **254** θαῦμα] Nauck conject. φάσμα.

why no foot-prints were traceable.—ἐπημαζευμένη, lit. ‘traversed (*i.e.* furrowed) by a carriage’ with its (four) wheels, =τροχοῖς ἀμάξῃς κεχαραγμένη: ἐπ-, not ἐφ-, since as Eusth. says (on *Il.* 18. 485) τὸ...ἀμάξα οἱ μὲν παλαιοὶ ψιλοῦσι, οἱ μέντοι νεώτεροι Ἀττικοὶ ἔδιναν. (Cp. n. on ἀπήνη, *O. T.* 753.)—ἀλλ' ὁ ἐργάτης ἀστημός τις ἦν: for *tis* added to the predicate, where the subject has the art., cp. *O. T.* 618, Aesch. *Theb.* 491 ὁ σηματουργὸς δ' οὐ εὐτελῆς δρ' ἦν: Ar. *Pl.* 726 ὡς φιλέπολις τις ἐσθ' ὁ δαίμων καὶ σοφός. Not: ὁ ἐργάτης τις (the doer, whoever he is) ἀσημός ἦν, like ὁ κύριος τις (*O. C.* 288 n.).

**253 ε** It is still the early morning of the day on which the drama opens. The Argives having fled in the night, Creon had published his edict shortly before dawn. Antigone had done her deed in the short interval between the publication of the edict and the beginning of the watch over the corpse. ὁ πρώτος ἡμεροσκόπος, the man who took the first watch of this day, was the first who had watched at all. If a sentinel had been near the body, Ant. must have been seen. The other men were somewhere near. (Afterwards, they all watched, 413.) ἡμεροσκόπ., in prose ἡμεροφύλαξ (*Xen. H.* 7. 2. 6), as opp. to νυκτοφύλαξ (*id. An.* 7. 2. 18).—δεικνυστι...παρῆν: historic pres. combined with past tense; cp. Lys. or. 1 § 6 ἐπειδὴ δὲ μοι παιδῶν γλύνεται, ἐπίστενον ἦδη καὶ πάντα τὰ ἔμαυτοῦ ἑκείνη παρέδωκα.—δυσχέρεις,

not merely ‘perplexing,’ but ‘distressing’ (*Ai.* 1395), since they foreboded punishment. So δοῦλοι χέρεια, molestia (*Ph.* 473).

**255 έ** οὐ μὲν answered by σημεῖα δ' (257).—τυμβήρης μὲν οὐ (cp. on 96), not entombed: *i.e.* there was no τυμβός, indicating that the ashes had been buried beneath it (1203): the body itself lay there, though covered over with dust. τυμβός, prop., ‘provided with a mound,’ but below, 946, merely =‘tomb-like’; and so in Ar. *Th.* 889 Euripides says τυμβήρεις ἔδρας, ‘seat on a tomb.’—λέπτη δ'...ἐπῆν, instead of λέπτη δὲ κόνει κεκαλυμμένος (as in *Ph.* 545 δοξάζω μὲν οὐ, | τύχη δὲ...δρμισθεῖς): for this introduction of a new finite verb, where a participial clause was expected, cp. 813 ff.—ἄγος φεύγοντος ὡς sc. τινος (*O. T.* 7. 629 οὗτοι κακῶς γ' ἄρχοντος, n.): the gen. is not absol., but possessive, denoting the author: ‘as of (*i.e.* from) one avoiding.’—ἄγος, the guilt incurred by one who passed by an unburied corpse without throwing earth on it: οἱ γὰρ νεκρὸν ὀρώτες ἀταφον, καὶ μὴ ἐπαιμοδενοι κύριον, ἐναγεῖς εἶναι ἔδικον. Aelian *Var. Hist.* 5. 14 νόμος καὶ οὐτος Ἀττικός, ὃς ἂν ἀτάφῳ περιτύχῃ σώματι ἀνθρώπου πάντως ἐπιβάλλειν αὐτῷ γῆν· βάπτειν δὲ πρὸς δυσμᾶς βλέποντας. So, too, Aelian says of the hawk, *Hist. Anim.* 2. 49, νεκρὸν δὲ ἀνθρώπου ιδὼν ἱέραξ, ὡς λόγος, πάντας ἐπιβάλλει γῆν τῷ ἀτάφῳ· καὶ τοῦτο μὲν αὐτῷ οὐ κελεύει Σόλων, ὡς Ἀθηναῖος ἐπιδεύσει δράω (though our schol. ascribes the precept to a prehistoric

σημεῖα δ' οὐτε θηρὸς οῦτε του κυνῶν  
ἔλθοντος, οὐ σπάσαντος ἔξεφαίνετο.  
λόγοι δὲ ἐν ἀλλήλοισιν ἐρρόθουν κακοί,  
φύλαξ ἐλέγχων φύλακα· κανένας ἐγίγνετο  
πληγὴ τελευτῶσ', οὐδὲ ὁ κωλύσων παρῆν.  
εἰς γάρ τις ἦν ἔκαστος οὐξειργασμένος,  
κοῦδεις ἐναργῆς, ἀλλ' ἔφευγε μὴ εἰδέναι.  
ἥμεν δὲ ἔτοιμοι καὶ μύδρους αἱρειν χεροῦν,

260

**258** ἐλθόντος] Naber conject. Ἑλκοντος. **263** ἔφευγε τὸ μὴ εἰδέναι MSS.: Erfurdt deleted τὸ. Blaydes reads πᾶς δὲ ἔφευγε μὴ εἰδέναι: Dindorf, ἀλλ' ἔφευγε πᾶς τὸ μὴ:

Boujyngs): and of the elephant, *H. A.* 5. 49 τὸν ἐλέφαντα θεασάμενος ἐλέφαντα νεκρὸν οὐκ ἀν παρέθοι, μὴ τῇ προβοσκίδι γῆραντον καὶ ἐπιβαλών, ὅστιαν τινὰ ἀπόρρητον ὑπὲρ τῆς κοινῆς φύσεως τελῶν (fulfilling some mysterious law of piety imposed by Nature), καὶ φεύγων ἄγος· εἶναι γάρ τὸ μὴ δρᾶσαι τούτο ἐναγές. It was remembered as a disgrace to Lysander that, having put to death some prisoners of war, οὐδὲ ἀποθανοῦν ἐπήνεγκε γῆραν (Paus. 9. 32. 6). Cp. id. 1. 32. 5 πάντας δοιον ἀνθρώπουν νεκρὸν γῆρανψι. Hor. *Carm.* 1. 28. 33 *precibus non linguar inuitis, Teque piacula nulla resolvent...* *licebit Iniecto ter pulvere curras.*

**257 ε.** Θηρός, here a wild beast, as dist. from domesticated animals (cp. 1081): more often the term excludes only birds and fishes.—*τοι* with Θηρός also: Eur. *Hec.* 370 οὐτ' ἐλπίδος γάρ οὔτε τοι δέξῃς ὡρὰ | θάρσος πορ' ἥμην.—οὐ σπάσαντος. The negatives in 257 affect ἐλθόντος: and οὐ stands with σπάσαντος as if we had simply οὐκ ἐλθόντος, οὐ σπάσαντος, σημεῖον. οὐ is not here an irregular substitute for οὐτε, as in 250: this would be so only if we had οὐτ' ἐλθόντος. Either οὐδὲ σπ. or οὐτε σπ. would be correct, but the latter would suppose an οὐτε understood before ἐλθόντος. For σπάσαντος of rending, cp. 1003. It could not mean, ‘having cast up earth’ over the body (as Triclinius took it). The point is that the body must have been covered before the beasts had had time to come. The poet has preferred this order to σπάσαντος οὐδὲ ἐλθόντος (*i.e.* ‘or even having come’), because, εἰ ήλθον, καὶ ἔσπασαν ἀν.

**259 ε.** λόγοι δέ...φύλακα. The regular form would be, λόγοις κακοῖς ἐρρο-

θοῦμεν ἐν ἀλλήλοις, ἐλέγχοντες φύλακας φύλακα (or ἀλλος ἀλλων), φύλακ being the part in apposition with the whole (ἥμεν). The irregularity of the form in the text is threefold. (1) For λόγοις κακοῖς ἐρροθοῦμεν we have an equiv. in sense, though not in grammar, λόγοι κακοὶ ἐρρόθουν. (2) Inspite of this, ἐνἀλλήλοισιν is retained, whereas ἐν ἥμην is now needed. (3) As a plur. part. would have been awkward after λόγοι, we have φύλακες ἐλέγχων φύλακα, which thus is virtually equiv. to a gen. absol., φύλακος ἐλέγχοντος φύλακα. Remark that, even in regular examples of partitive apposition, a participle describing what all do, is sometimes thus made singular; Xen. *An.* 7. 3. 47 οἱ ιππεῖς οἰχονται μοι ἀλλος ἀλλη ἀιώκων (instead of δώκοντες). It is only the first of these three points that this passage has in common with others to which it has been compared. ‘They disputed, some saying this, some that,’ often appears in Greek as ‘there was a dispute,’ etc., without causing οἱ μὲν...οἱ δέ to be changed into the gen. absol. Her. 8. 74 πολλὰ ἐλέγετο...οἱ μὲν ὡς...χρέον εἴη ἀποπλέειν, Ἀθηναῖοι δέ etc. Thuc. 4. 23 οὐτ' ἀμφοτέρων...ἐπολέμειτο, Ἀθηναῖοι μὲν περιπλέοντες..., Πελοποννήσου δέ etc. Aesch. *P. V.* 200 στάσις τ' ἐν ἀλλήλοισιν ὠροθύνετο, | οἱ μὲν θελοντες...οἱ δέ etc. (This illustrates the use of ἐν ἀλλῃ. here, but is less bold, since the noun is sing.) Eur. *Ph.* 146δ ἦν δὲ ἔρις στρατηλάτας, | οἱ μὲν πατάξαι...οἱ δέ etc. Bacch. 113ι ἦν δὲ πάσι δοῦν βοή, | οἱ μὲν στενάξων...οἱ δέ etc. For ἐρρόθουν, of a confused noise of angry tongues, cp. 290. βόθος (ommatop.) is said of a rushing noise of waves, or of oars dashed into them, etc.: then, fig., Aesch. *Pers.* 406 Περσίδος

And no sign met the eye as though any beast of prey or any dog had come nigh to him, or torn him.

Then evil words flew fast and loud among us, guard accusing guard; and it would e'en have come to blows at last, nor was there any to hinder. Every man was the culprit, and no one was convicted, but all disclaimed knowledge of the deed. And we were ready to take red-hot iron in our hands;—

Seyffert, ἀλλ' ἐφη τὸ μὴ εἰδέναι.

**264** *αὐτειν]* έχειν L, with γρ. *αὐτειν* written above

*γλώσσης βόθος*, of an unintelligible jargon.—*Θεόγχων*, questioning (434, O. T. 333, 783; El. 1353), here, in the sense of ‘accusing.’—*κανὸν ἔργυντο*: and blows would have come at last,—had not the matter been settled by the proposal mentioned at 268. (Not, ‘blows *would* come, i.e. were *often* exchanged, as Nauck takes it.) *τελευτῶσ*, ‘at last,’ the adverbial use, found even with another partic., as Thuc. 6. 53 *τυραννίδα χαλεπὴν τελευτῶσαν γενομένην*.—*ὅδοι κωλύσων*: cp. O. T. 297.

**262** f. *ἡν...οὐδειργή*, was the doer (in the belief of his comrades).—*ἐναργῆς, manifestus facti*: O. T. 535 *ληστῆς τὸν ἐναργῆς*.—*ἀλλ᾽* (*ἴκανος*), evolved from *οὐδεῖς*: fr. 327 *ἔμοι δὲ οὐδεὶς δοκεῖ | εἶναι, πέντης ὥν, ἀνοσος, ἀλλ᾽ αὐτὸν νοσεῖν*. Dem. or. 20 § 74 *μηδεὶς φθόνῳ τὸ μέλλον ἀκούσῃ, ἀλλ᾽ ἂν ἀληθὲς γέ, σκοπεῖτω*.—*ἔφευγε μὴ εἰδέναι*, ‘pleaded in defence that he knew nothing of it.’ For this pregnant use of *φεύγειν* cp. Aesch. *Suppl.* 390, where the Argive king says to the Danaides, whose cousins threaten to seize them under Egyptian law, *δεῖ τοι σὲ φεύγειν κατὰ νόμους τοὺς οἰκοθεν | ως οὐκ ἔχουσι κύρος οὐδὲν ἄμφι τοῦ*: you must plead, in accordance with Egyptian law, that they have no right over you. So *defendere*, Cic. *In Pison.* 10. 5 *si triumphum non cupiebas, cuius tandem rei te cupiditate arsisse defendes?* (‘will you plead?’) Note that this use (like the absol. legal sense, ‘to be a defendant,’ from which it comes) was necessarily restricted to *pres.* and *impf.* Hence we must not cite, with Donaldson, Dem. or. 27 § 1 *οὗτος τοὺς μὲν σαφῶς εἰδότας τὰ ἡμέτερα ἐφύγε μηδὲν διαγνῶντα περὶ αὐτῶν, εἰς δὲ ὑμᾶς τοὺς οὐδὲν τῶν ἡμετέρων ἀκριβῶς ἐπισταμένους ἀλήνυθεν* (which means: ‘he has avoided any decision on the case being given by

those who knew our affairs thoroughly, but has come to you,’ etc.): nor, with Paley, Xen. *Hellen.* I. 3. 19 *ὑπάρχοντος θανάτου... ἀπέφυγεν, δοτὶ οὐ προδοτὶ τὴν πόλιν ἀλλὰ σώσαται*, i.e. ‘being put on trial for his life, he was acquitted, (on the plea) that he had not betrayed the city,’ etc.—*μη* (not *οὐκ*) *εἰδέναι*, as after verbs of denying, Ar. *Eg. 572 ἡροῦντο μὴ πεπτωκέναι*.—Only one other version is tenable, viz., ‘shrunken from knowing it’; but this could hardly be said in the sense, ‘shrunken from confessing that he knew it.’—Others understand *τοὺς ἀλλούς* as subject to *εἰδέναι*, ‘shrunken from (the others) knowing it’ (‘entzog sich dem Wissen der anderen’), which is impossible. So also is Campb.’s version, ‘always escaped, so that we could not know him,’ which would, in the first place, require *ἔφυγε*.

**264** *μύδροις*, lumps of red-hot iron. *μύδρος*=*a molten mass*, from rt. *μυδ*, whence *μύδως*, ‘moisture,’ *μυδάω*, etc. Cyril *Adv. Julian.* 359 quotes this verse, after referring to a Chaldean custom of making an oath more solemn by causing those who took it to pass between the severed portions of a victim (*διὰ μέσον... διχοτομημάτων*). It is probably the oldest trace in Greek of ordeals analogous to the medieval ‘judgments of God.’ The word *μύδρος* occurs elsewhere in connection with a solemn sanction for an oath. In Her. I. 165 the Phocaean *μύδρον σιδήρεον κατεπνήσαν*, swearing not to return till it should float. Plut. *Aristid.* 25 ὁ δὲ Αριστεῖδης ὥρκισε μὲν τοὺς Ἑλληνας καὶ ὕμασεν ὑπὲρ τῶν Ἀθηνῶν (to observe the defensive league against Persia, 479 B.C., Grote 5. 257), *μύδροις ἐμβαλὼν ἐπὶ ταῖς ἀράῖς* (in sanction of the curses on traitors) *εἰς τὴν θάλατταν*. I conceive that in these passages, as elsewhere, *μύδρος* has its proper sense,

καὶ πῦρ διέρπειν, καὶ θεοὺς ὄρκωμοτεῦν  
 τὸ μῆτε δρᾶσαι μῆτε τῷ ξυνειδέναι  
 τὸ πράγμα βουλεύσαντι μῆτ' εἰργασμένῳ.  
 τέλος δ', δτ' οὐδὲν ἦν ἐρευνῶσιν πλέον,  
 λέγει τις εἰς, ὃς πάντας ἐσ πέδον κάρα  
 νεῦσαι φόβῳ προοῦτρεψεν· οὐ γάρ εἴχομεν  
 οὐτ' ἀντιφωνεῖν οὐθ' ὅπως δρῶντες καλῶς  
 πράξαιμεν. ἦν δ' ὁ μῆθος ὡς ἀνοιστέον  
 σοὶ τοῦργον εἶη τοῦτο κούχι κρυπτέον.  
 καὶ ταῦτ' ἐνίκα, κάμε τὸν δυσδαίμονα  
 πάλος καθαιρεῖ τοῦτο τάγαθὸν λαβεῖν.  
 πάρειμι δ' ἀκων οὐχ ἑκοῦσιν, οἶδ' ὅτι·  
 στέργει γάρ οὐδεὶς ἄγγελον κακῶν ἐπῶν.

XO. ἄναξ, ἐμοί τοι, μῆτι καὶ θεῆλατον

by S: αἱρειν τ.    267 μῆτ'] μῆτ' Blaydes.    269 εἰς, δς] εἰς δ Nauck. Blaydes

a red-hot mass of metal, and that the custom was symbolical of an older use of the *μύδροι* in ordeals by fire. This would explain how the Alexandrian poets of the 3rd cent. B.C. (*Lycophron*, *Callimachus*) came to use the word *μύδρος*, in defiance of its etymology, as simply 'a lump' (or even 'a stone'). They supposed that the *μύδροι* had been cold masses.

**265 ff.** πῦρ διέρπειν must here refer to a definite ordeal, by walking through a fire. The idea, at least, of such an ordeal appears in the familiar Attic phrase διὰ πυρὸς λέναι ('to go through fire and water'); Xen. *Symr.* 4. 16 ἔνεγρ' οὖν μετὰ Κλευνίου κάν διὰ πυρὸς λοιῆν. Ar. *Lys.* 133 διὰ τοῦ πυρὸς | ἔθέλω βαδίζειν. But it is doubtful whether the actual use of any such ordeal in the historical age can be inferred from Dem. or. 54 § 40 ἀξιωποτέρεσ τοῦ κατὰ τῶν παῖδων (by the lives of one's children, cp. or. 29 § 26) δύνοντος καὶ διὰ τοῦ πυρός, i.e. swearing that one is ready to undergo the test by fire. It has been suggested that *ἴβρος* has fallen out after *πυρός*, which seems improbable. But the phrase may be rhetorical. Cp. Verg. *Aen.* II. 787 (the Hirpi): *medium freū pietate per ignem Cultores multa premisimus vestigia pruna*.—Becker *Char.* 183 notices some other ordeals. There was a temple in Achaia, the priestess of which, before election, was proved by drinking bull's

blood; if impure, she died (Paus. 7. 25. 13). Perjury, and some other crimes, were assayed by the accused mounting the steps of an altar for burnt sacrifice (*έσχάρα*): if he was guilty, flames appeared (Heliod. *Aeth.* 10. 8). Incontinence was tried by the test of entering a grotto of Pan at Ephesus (Achilles Tatius 8. 6).—Θεοὺς ὄρκ., to swear by the gods; the acc. is cognate (the god being identified with the oath), like ὄρκον δύνεναι: Xen. *Cyr.* 5. 4. 31 ταῦτα...δύνειν τοι θεούς.—τὸ μῆτε δρ.: for the art., cp. 236.—μῆτ' εἰργασμένῳ: the conjecture μῆδ' is needless, since μῆτε can be understood before βουλεύσαντι: see O. T. 239 n.

**268 f.** πλέον: cp. 40. λέγει, between two past tenses: cp. 254.—τις εἰς. It is at first sight tempting to write τις, εἰς δς πάντας. But such emphasis on the idea of 'one against all' seems hardly appropriate here. And τις εἰς sometimes = εἰς τις: Thuc. 6. 61 καὶ τινα μιλαν νύκτα καὶ κατέδαρθον: Plat. *Soph.* 235 B (οὐκέτ' ἔκρενέσται) τὸ μὴ οὐ τοῦ γένους εἶναι τοῦ τῶν θαυματοποιῶν τις εἰς: *Parm.* 145 D ἐν τινι γάρ ἐνι μὴ δν οὐδὲ ἀν ἔτι που δύνατο ἐν γε ἄπασιν εἶναι.

**270 ff.** προοῦτρεψεν, impelled, here = ἤράγκασε: cp. O. T. 358 n.—οὐ γάρ εἴχομεν κ.τ.λ.: 'for we did not know how to gainsay him, nor how, if we did the thing (advised by him), we could prosper.'

265

270

275

to walk through fire;—to make oath by the gods that we had not done the deed,—that we were not privy to the planning or the doing.

At last, when all our searching was fruitless, one spake, who made us all bend our faces on the earth in fear; for we saw not how we could gainsay him, or escape mischance if we obeyed. His counsel was that this deed must be reported to thee, and not hidden. And this seemed best; and the lot doomed my hapless self to win this prize. So here I stand,—as unwelcome as unwilling, well I wot; for no man delights in the bearer of bad news.

CH. O King, my thoughts have long been whispering, can conject. ἔπος δ. 278 ΧΟ.] L omits this indication, which Triclinius added.

As δυτιφωνέν means *opposing* his suggestion, so δρώντες means acting on it. Others join ὅπως δρώντες, ‘by what course of action.’ Since, however, a definite proposal was before them—viz., reference to Creon—we must then understand, ‘by what other course’ (than the proposed one). But the sense is, ‘We could not refute him, and, on the other hand, we dreaded your anger if we followed his advice,’ εὐχομέν has the same sense in both clauses. ἔχω, as = ‘to know how,’ takes (1) an infin., or (2) a relat. clause with subjunct., as 1342, *Tr.* 705 οὐκ ἔχω...ποι γνῶμης πέσω. This is merely an indirect form of the deliberative subjunct., ποι γνῶμης πέσω; So here, πράξαιμεν would be πράξαιμεν if the principal verb were in a primary tense. The direct question would be, πῶς καλῶς πράξαιμεν; Carefully distinguish ὅπως (or πῶς) ἀν with optat. after this οὐκ ἔχω, as *Tr.* 991 οὐ γάρ ἔχω πῶς ἀν | στρέψαιμ, I know not how I could. The two constructions are combined again in *Ai.* 428 οὗτοι σ' ἀπετργειν οὐδ' ὅπως ἔω λέγειν | ἔχω.

278 ff. σοι (cp. 234), rare for εἰς σέ. After ἀναβέρω τι the pers. is usu. expressed by εἰς τινα (less oft. by ἐπί or παρά τινα). But Lysias has the dat. in or. 12. 84 οἴς τὰς ἀπολογίας ἀνοίσει, ‘to whom he will carry back his defensive pleas’ (*i.e.* on whom he will lay the blame,) and so, again, in or. 7 § 17): yet *ib.* § 64 τὰς... ἀπολογίας εἰς ἑκίνου ἀναφερομένας. In Mod. Greek ἀναφέρω is used of an official ‘report.’—ταῦτ' ἔνικα: see on 233: the impf. differs from the aor. only as ἔδοκε

(‘seemed good’) from ἔδοξε (‘was resolved’).—πάλος, perh. taken by shaking lots in a helmet (cp. 396, *Ai.* 1285): καθαιρεῖ, reduces, *i.e.* ‘condemns’: Lys. or. 13 § 37 τὴν...ψῆφον...τὴν...καθαιροῦσαν, the vote of condemnation.—τρύγαθνον, iron, whereas his second errand is a true ἔρμασον (397).—ἄκων οὐχ ἔκουσιν: cp. *Tr.* 198 (the herald detained against his will by a throng of questioners) οὐχ ἄκων ἔκουσι δὲ | ρύσεστιν.—οὐδ' ὅτι, adverbial (‘doubtless’), like δῆλον ὅτι, cp. 758: so used even in the middle of a clause, as Dem. or. 9 § 1 πάντων, οὐδ' ὅτι, φησίντων γ' ὃν (‘when all, I know, would certainly admit,’ etc.).

278 f. ἐμοί, ethic dat., ‘for me,’ rather than dat. with βουλεύειν as = ‘advises’; the latter dat. is rare (Aesch. *Eum.* 697 ἀστοῖς...βουλεύω στέφειν); in *Tr.* 807, *Ai.* 1055 the dat. with βουλεύειν is a dat. of interest (to plot *against* one). In poetry the act. can mean, not only ‘to form a plan’ (*O. T.* 619), or to give counsel (*ib.* 1417), but also, like the midd., to deliberate.—With μη̄ supply ἔτι: cp. 1253; Plat. *Theat.* 145 C δρα μη̄ πατέντων θλεγεν, look whether he did not speak (*i.e.* I suspect that he spoke) in jest. To supply γ̄ is also possible (cp. *O. C.* 1180), but less fitting here.—τι, adv., ‘perchance’: *O. T.* 969.—θεῖλατον, sent by gods (*O. T.* 992 θεῖλατον μάντευμα), *i.e.* wrought by them (cp. 285), since there was no trace of human agency (249): not, imposed upon a human agent by a divine commission (as *O. T.* 255 πρᾶγμα θεῖλατον). So in *Il.* 16. 667 Zeus provides supernaturally for the

τοῦργον τόδ', ή ἔννοια βουλεύει πάλαι.

- KP. παῦσαι, πρὶν ὄργης καί με μεστῶσαι λέγων, 280  
μὴ φευρεθῆς ἀνούς τε καὶ γέρων ἄμα.  
λέγεις γὰρ οὐκ ἀνεκτά, δαιμονας λέγων  
πρόνοιαν ἵσχειν τοῦδε τοῦ νεκροῦ πέρι.  
πότερον ὑπερτιμῶντες ὡς εὐεργέτην  
ἔκρυπτον αὐτόν, δστις ἀμφικίονας 285  
ναοὺς πυρώσων ἥλθε κάναθήματα  
καὶ γῆν ἐκείνων, καὶ νόμους διασκεδῶν;  
ἢ τοὺς κακοὺς τιμῶντας εἰσορᾶς θεούς;  
οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάλαι πόλεως  
ἄνδρες μόλις φέροντες ἐρρόθουν ἐμοί, 290  
κρυφῇ κάρα σείοντες, οὐδ' ὑπὸ ζυγῷ  
λόφον δικαίως εἶχον, ὡς στέργειν ἐμέ.

**279** τόδ', ή ἔννοια] Nauck has now withdrawn his former conjecture, τόδ' γὰρ ἔννοια.

**284** ὑπερτιμῶντας L, ὑπερτιμῶντες r. Nauck would delete vv. 287 f., and re-write thus:—πότερον ὑπερτιμῶντας ὡς εὐεργέτην, | ναοὺς ἐκέλνων δστις ἀμφικίονας | καὶ γῆν πυρώσων ἥλθε κάναθήματα; | οὐκ ἔστιν κ.τ.λ. **287** καὶ γῆν] Schneidewin conject. δίκην; Pallis, τιμάς.—ἐκέλνων L: ἐκέλνην r. M. Schmidt conject. κενώσων.—νόμους]

burial of Sarpedon. Cp. O. C. p. xxxv.  
—ή ἔννοια, the art. being equiv. to a possessive pron., as 1089 f. τὴν γλώσσαν,  
τὸν νοῦν. Cp. Plat. Rep. 571 εἰς σύνοιαν αὐτὸς αὐτῷ ἀφικόμενος.—πάλαι,  
i.e. ever since the φύλαξ spoke (249).  
Cp. 289.

**280** πρὶν δργῆς καὶ μεστῶσαι,  
‘before thou hast actually filled me with anger’: *καὶ* has nothing to do with *πρὶν*, but belongs solely to *μεστῶσαι*, a strong word, the stress on which makes it easier for the force of *καὶ* to pass over the enclitic *με*. Cp. O. T. 772 τῷ γὰρ ἀν καὶ μεῖνον | λέξαιμ' ἀν: iō. 989 πολας δὲ καὶ γνωκὸς ἐκ φοβεεσθ' ὑπερ; where in each case *καὶ* goes with the verb. We must distinguish the ordinary combination *πρὶν καὶ*, ‘before even’, which would be in place here only if Creon meant, ‘Cease, before you have so much as angered me’: cp. Tr. 396 φύσεις, πρὶν ημᾶς κάννεώσασθαι λόγους (before we have even renewed our talk): Ar. Aav. 1033 πέμπουσιν ἥδη πιστόπους | ἐς τὴν πόλιν, πρὶν καὶ τεθύσθαι τοῦ θεοῖς: Plat. Gorg. 458 B πάλαι..., πρὶν καὶ οὐμᾶς ἐλθεῖν,... ἐπεδείξαμεν.—καμέ would be unmeaning: no one else is angry.—μεστῶσαι: Plat. Rep. 330 Εἰς ὑποφίλας...καὶ δεῖματος μεστός,

and so often.

**284 ff.** πότερον κ.τ.λ. Did they think him *good*? Or, thinking him *bad*, did they yet honour him?—ἔκρυπτον (*sc.* γῆ) = ἔθαπτον: the word is specially suitable here to the covering with dust (256). Cp. O. C. 621 κεκρυμμένος νέκυς: El. 838 κρυφθέντα (of Amphiarus swallowed up by the earth). Bellermann cites an inscr. from Smyrna (*Rhein. Mus.* 1872, 27 p. 465) παῖδων σε φίλαι χέρες, ὡς θέμις ἔστι, | κρύψαν. The impf. (‘were for burying’) refers to the motive present to the agent’s mind when the act was undertaken: cp. 19 ἐκέπεμπον—ἀμφικίονας ναούς, temples surrounded by columns, an epith. marking their stateliness and splendour, as Eur. *Andr.* 1099 ἐπερστόλιος δόμοις (of a temple), I. T. 406 περικίονας ναούς. The ναὸς περιστύλος or περίπτερος (so called because the ceiling of the colonnade projected like a wing, from the cella) had a colonnade on each of its four sides: the ναὸς ἀμφιπρόστυλος, only on two (front and back): but, though the latter would satisfy the word ἀμφικίονας, the poet doubtless meant the former.—κάναθήματα, votive offerings, such as gold and silver vessels of all kinds; statues; bronze tripods, etc. (Cp.

this deed, perchance, be e'en the work of gods?

CR. Cease, ere thy words fill me utterly with wrath, lest thou be found at once an old man and foolish. For thou sayest what is not to be borne, in saying that the gods have care for this corpse. Was it for high reward of trusty service that they sought to hide his nakedness, who came to burn their pillared shrines and sacred treasures, to burn their land, and scatter its laws to the winds? Or dost thou behold the gods honouring the wicked? It cannot be. No! From the first there were certain in the town that muttered against me, chafing at this edict, wagging their heads in secret; and kept not their necks duly under the yoke, like men contented with my sway.

Herwerden conject. δόμους. **291** κρυφῇ συγῇ Meineke, from Plut. *Mor.* 170 E: see comment. **292** Φορ λόφον δικαίως εἶχον, Hartung writes νῶτ' εὐδόφως ἔχοντες: for ὡς στέργειν ἐμέ, Nauck, εὐλόφως φέρειν: see comment.—ὦ] In L the ο has been added by S: but the scribe's oversight obviously arose through the next word beginning with σ, and in no way warrants Mekler's theory that L's archetype had εἶχον...ωσφέρειν, and

Her. 1. 50; Thuc. 6. 46; Isae. or. 7 § 41.) The wealth of Delphi in ἀνάθημα is already proverbial in *Il.* 9. 404: at Thebes the Ἰσκήνωρ (*O. T.* 21) also seems to have been rich in them. After ἀνάθημα the gen. denotes either ὁ ἀνάθετς (as more oft.), or, as here, the divine owner.—γῆν ἔκεινων (depending on πυρώσων), i.e. the territory of Thebes (cp. on 199), since the land belongs to the θεοὶ ἔχωροι and πολιούχοι: not merely the τεμένη attached to their shrines.—νόμους διασκεδῶν, to scatter the laws abroad, i.e. to shatter the fabric of civil order: cp. Tennyson, *Red ruin, and the breaking up of laws.* Cic. *Agr.* 2. 37 *disturbare... legem.* So διασκεδ. of breaking up a treaty (*O. C.* 620), or a king's power (*ib.* 1341).—διασκεδῶν would suit ἀνάθημα, but could not possibly be joined with γῆν (as if the latter meant 'State'): hence it must be taken with νόμους only.

**288** τοὺς κακοὺς τιμῶντας...θεούς; owing to the natural emphasis on τοὺς κακούς, the ambiguity is only grammatical. Cp. Her. 7. 150 ἐπει δέ σφεας παραλαμβάνει τοὺς "Ελλήνας, oblique for ἐπει δέ σφεας παρελαμβανον οἱ "Ελλήνες.

**289** ε ταῦτα, the edict, depending on μόδις φέροντες (*aegre ferentes*): καὶ πάλαι, even from the moment when it was proclaimed: cp. 279, where πάλαι only refers back to 249.—πόλεως ἄνδρες, like γῆς τῆσδε τις (*O. T.* 236 n.).—ἔρροθον, muttered: 259 n. ἔμοι, against me, dat. of object, as after χαλεπαῖνω, μέρι-

φοιαί, etc.—κάρα σελοντες, 'tossing the head,' in defiant menace (so *caput quassans*, Verg. *Aen.* 12. 894), instead of going quietly under the yoke. Plut. *Mor.* 170 E τοὺς τυράννους δοπάζοντας...ἀλλὰ μισοῦντι συγῇ κάρα σελοντες (alluding to this v.). So, acc. to Suidas, s. v., Soph. used ἀνάχαιτιζειν (prop. said of a horse *throwing the mane back, rearing*) as = ἀπειθεῖν καὶ ἀντιτείνειν, 'to be resistive'.—ἔντο [γνῷ]. Cp. Aesch. *Ag.* 1639 ζεύξω βαρεταῖς (ζεύγλαις).—λόφον, the back of the neck, a word used of draught-animals (of the *human* nape, perh. only once, *Il.* 10. 573): hence, fig., Eur. fr. 175 δοτοις δὲ πρὸς τὸ πέπτον εὐδόφως φέρει | τὸν δαίμονον, οὐτος ἥτοιν ἐστ' ἀνδρῶος. id. *Tro.* 302 κάρτα τοι τοῦλενθερον | ἐν τοῖς τοιούτοις δυσλόφως φέρεις κακά, 'impatiently' (Shaksp. *Henry VI.* pt. iii. 3. 1. 16 *yield not thy neck To fortune's yoke.*)—Nauck writes the verse thus, νῶτον δικαίως εἶχον εὐδόφως φέρειν, because Eustathius, in alluding to it, once represents it by νῶτον εὐδόφως εἶχον (on *Od.* 5. 285), and twice by νῶτον εὐδόφως φέρειν (on *Il.* 10. 573, *Od.* 10. 169). But Eustath. was quoting, or rather paraphrasing, from memory, and confused our verse with Eur. fr. 175 (quoted above); also, perhaps, with Lycophron 776 εὐδόφῳ νῶτῳ φέρειν. His references to Sophocles are often loose and inexact. See Appendix.—δικαίως, loyally. Donaldson had a too ingenious view that the word here meant, 'with

ἐκ τῶνδε τούτους ἔξεπίσταμαι καλῶς  
 παρηγμένους μισθοῖσιν εἰργάσθαι τάδε.  
 οὐδέν γάρ ἀνθρώποισιν οἷον ἄργυρος  
 κακὸν νόμισμ' ἔβλαστε. τοῦτο καὶ πόλεις  
 πορθεῖ, τόδ' ἄνδρας ἔξανίστησιν δόμων·  
 τόδ' ἐκδιδάσκει καὶ παραλλάσσει φρένας  
 χρηστὰς πρὸς αἰσχρὰ πράγματα ἵστασθαι βροτῶν·  
 πανουργίας δ' ἔδειξεν ἀνθρώποις ἔχειν  
 καὶ παντὸς ἔργου δυσσέβειαν εἰδέναι.  
 ὅσοι δὲ μισθαρνοῦντες ἡμισαν τάδε,  
 χρόνῳ ποτ' ἔξεπραξαν ὡς δοῦναι δίκην.  
 ἀλλ' εἴπερ ἵσχει Ζεὺς ἔτ' ἔξ ἐμοῦ σέβας,  
 εὖ τούτ' ἐπίστασ', ὄρκιος δέ σοι λέγω,  
 εἰ μὴ τὸν αὐτόχειρα τοῦτο τάφου

295

300

305

that the letters εὐλοφ had become illegible. **296** κακὸν νόμισμα] Nauck conject.  
 κακῶν ἔναστος ('incitement'): Pallis, κακὸν νόσημον. **299** βροτοντ L (accentless),

equal poise' (*New Crat.* 371). — ὡς  
 = ὥστε (*O. T.* 84): στέργειν, tolerare: *Tr.* 486 (Lichas advising Deianeira with regard to Iole) στέργε τὴν γυναῖκα, be patient of her.

**298** Λ τῶνδε, masc., the malcontents (for ἐκ, cp. 63). τούτους, the watchers of the corpse: the pronouns joined as in 39 (n.)—εἰργάσθαι is best taken with ἔπεισταμαι: cp. 1092 ἐπίστασθαι... αὐτὸν... λακεῖν. The inf., instead of the partic., with ἐπίσταμαι, seems unknown in Attic prose, except, of course, where the sense is 'to know how.' Cp. 472. The inf. might, indeed, depend on παρηγμένους, as ἐπάγω (to induce) oft. takes an inf.: but (a) as a matter of fact, an infin. seems not to occur after παράγω in this sense: and (b) it may be noticed that Attic idiom often prefers the form, 'induced by them, he did it,' to, 'he was induced by them to do it': e.g. Xen. *Mem.* 4. 8. 5 πολλοὺς... ληγῷ παραχθέντες ἀπέκτεναν: Dem. or. 5 § 10 οἱς ἐπαχθέντες ὑμεῖς... προεῖσθε Φωκέας. For this participial expression of the leading idea, see n. on *O. C.* 1038.

**298** Λ νόμισμα, institutum. This primary and general sense of the word was almost confined to poetry (Aesch. *Th.* 269 'Ελληνικὸν νόμισμα θυστάδος βοῆς), the special sense, 'current coin,' being the ordinary one. For the other sense, the usual word was νόμιμον (or

νόμος). Hence in *Ar. Nub.* 247, when Socrates says, θεοί | ἡμῖν νόμισμα οὐκ ἔστι, Strepsiades rejoins, τῷ γὰρ δύναται; η | σιδαρέοισι, ὡσπερ ἐν Βυζαντίῳ (i. e. if gods are not *current* with you, do you swear by iron coin?): where the schol. remarks that νόμισμα meant ποτὲ μὲν τὸ νόμιμον έθος, ποτὲ δὲ τὸ κόμμα τοῦ τετυπωμένου χαλκοῦ.—**ἔβλαστε:** cp. *O. C.* 611 βλαστάνει δ ἀπιστλα.—πορθεῖ, 'sacks' (not merely, if a general sense, 'ruins'): money invites attack, and often purchases betrayal: cp. Hor. *Carm.* 3. 16. 13 *dissidit urbium Portas vir Macedo et subruit aemulos Reges muneribus*. — **τόδ'** (after τοῦτο: cp. 39) ἄνδρας, individual citizens, as distinguished from πόλεις. **ἔπαντος.** δόμων, drives them from their cities by corrupt intrigue,—for which the στάσεις of democrat and oligarch in Greek cities gave many openings. The phrase is strikingly illustrated by the verses in which Timocreon of Rhodes, when an exile, assailed Themistocles (Plut. *Them.* 21), as τοὺς μὲν κατάγων ἀδίκως, τοὺς δὲ ἐκδιώκων, τοὺς δὲ καλνῶν, | ἄργυριων ὑπόπτλεως.

**298** Λ τόδ' ἐκδ. καὶ παραλλάσσει, this trains and perverts good minds of men, **ἵστασθαι** πρὸς αἰσχρ. πράγμα, to address themselves to base deeds. παραλλάσσει = 'alters sideways'; i.e. causes to turn out of a straight course into an oblique course; hence, like παράγει,

"Tis by them, well I know, that these have been beguiled and bribed to do this deed. Nothing so evil as money ever grew to be current among men. This lays cities low, this drives men from their homes, this trains and warps honest souls till they set themselves to works of shame; this still teaches folk to practise villanies, and to know every godless deed.

But all the men who wrought this thing for hire have made it sure that, soon or late, they shall pay the price. Now, as Zeus still hath my reverence, know this—I tell it thee on my oath:—If ye find not the very author of this burial,

with *ων* written above. **300** ἔχειν] Wecklein conject. ἔγειν: Pallis, *τέχνην* (or -as).

**παραστρέφει**, perverts. Cp. Arist. *Pol.* 8. 7 § 7 αἱ ψυχαὶ παρεστραμμέναι τῆς κατὰ φύσιν ἔχειν (their minds being warped from their natural condition). Since **παραλλάσσει** implies a bad *training*, it can be followed, like *ἔβλεψε* and like words, by an infin.: it is unnecessary, then, to make **ἰστασθαι**, in its relation to **παραλλάσσει**, merely epexegetic ('so that they set themselves'); though it might, of course, be so. Wecklein takes **καὶ παραλλάσσει** as parenthetic = **παραλλάσσονται**: but this, too, is needless, nor is it supported by 537 (where see n.).—**ἰστασθαι πρός τι** means here, 'to set oneself facing it,' so 'to turn to it, address oneself to it,' just like **τρέπεσθαι πρός τι**: cp. Plat. *Rcp.* 452 Ε πρὸς ὅλον τινὰ σκοπὸν στησάμενος ή τὸν τοῦ ἀγαθοῦ, 'having set himself to some other aim,' etc. Distinguish some other phrases with **ἰστασθαι** and **πρός** which are not really similar: Thuc. 3. 11 πρὸς ὅ τι χρὴ στῆναι (a power to which they could rally): 4. 56 πρὸς τὴν ἑκείνων γράμμην ἀεὶ ἔστασαν (they had always sided with the Athenian policy): 6. 34 πρὸς τὰ λεγόμενα καὶ αἱ γνῶμαι ἴστανται (men's minds adapt their attitudes to what is said).

**300 ε. πανορυφίας...ἔχειν:** showed men how to practise villanies. For **ἔχειν** of the moral habit, cp. Od. 1. 308 μητρῆρες ὑπέρβιον ὑβριν ἔχοντες: Il. 9. 305 λύσσαν ἔχων δλοῖν. The inf. might be epexegetic, but really depends on **ἔδειξεν** as implying 'taught': cp. Eur. *Med.* 195 οὐδεὶς λύτας | ηὔρετο... | φύδαις παύειν (has found out *how to...*). **δεικνυμι** of *invention*, as *Ai.* 1195 δις στυγεῶν ἔδειξεν δηλῶν | Ἐλλαστο κούνι | Ἀρη: fr. 396. 6 στρατοῦ φρικτωραν | ἔδειξε, κάνεψην οὐ δεδεγμένα (Palamedes).—**εἰδέναι**, 'to

know,' i.e. to be conversant with (cp. on 71) **παντὸς ἔργου δυστέβεβης**, impiety of (shown in) *any* deed, = πᾶν δυσσεβῆς ἔργον (cp. 603 λόγον τ' ἄνοια): for **πᾶς**, cp. O. C. 761 n. Note **παντὸς ἔργη**, after **πανορυφίας**: the familiar use of **πανορυφία** extenuates the force to which etymology entitles it, while in **πᾶν ἔργον** that whole force is felt: so **πᾶν ποιεῖν** is stronger than **πανοργεῖν**, and **πᾶν λέγειν** than **παρηργεῖσθαι** (Plat. *Apol.* 39 Α ἐών τις τολμαὶ πᾶν ποιεῖν καὶ λέγειν). Cp. Ph. 407 **παντὸς ἄν λόγου κακοῦ | γλώσση θύγοντα καὶ πανορυφίας**, where **παῖσση** must be supplied, showing how **πανορυφία** could be used without direct reference to its derivation.

**302 ε. ηνυσαν:** cp. 231. **χρόνῳ ποτέ**, at some time or other: i.e. they will be caught sooner or later. With **δοῦναι δίκην**: Ph. 1041 τίσασθε, τίσασθ' ἀλλὰ τῷ χρόνῳ ποτέ.—**ἔξεπραξαν ὡς (=ώστε, 292)**, as Aesch. *Pers.* 723 καὶ τοῦ ἔξεπραξεν, ὥστε Ββεσπορον κληροι μέγαν; The verb is here ironical; cp. Plat. *Gorg.* 479A τὸ αὐτὸ διαπεπραγμένοι εἰσὶν ὥσπερ ἀν εἰ τοῖς μεγίστοις νοσήσασι συνταχθέντος δια πράξια τοῦ μὴ διδύναι δίκην .. τοῖς λατροῖς, μηδὲ λατρεύεθαι.

**304 η. Ζεὺς**, in his quality of **Βασιλεὺς** (Xen. *An.* 3. 1. 12), is fitly invoked by a king who vows that he will uphold the royal authority. Cp. 487.—**ὅρκος**, adverbial: O. C. 1637 κατήνεσεν ταῦδ' ὅρκος (n.). Cp. 823 (*λυγροτάρα*).—**τὸν αὐτόχθονα**, the very man (248) whose hand strewed the dust, said with an emphasis corresponding to that with which the Guard had insisted on the absence of any clue (249). For **αὐτο-**, cp. 56, 172, **τάφου=ταφῆς**, as 490, 534, O. T. 1447: in a symbolical sense like that of **θάψας** (246).

εύρόντες ἐκφανεῖτ' ἐσ ὁφθαλμοὺς ἔμούς,  
οὐχ ὑμὶν Ἀιδῆς μοῦνος ἀρκέσει, πρὶν ἀν  
ζῶντες κρεμαστοὶ τήνδε δηλώσηθ' ὕβριν,  
ἵν' εἰδότες τὸ κέρδος ἔνθεν οἰστέον  
τὸ λοιπὸν ἀρπάζητε, καὶ μάθηθ' ὅτι  
οὐκ ἐξ ἄπαντος δεῖ τὸ κερδαίνειν φιλεῖν.  
Ἐκ τῶν γὰρ αἰσχρῶν λημμάτων τοὺς πλείονας  
ἀτωμένους ἴδοις ἀνὴρ σεσωσμένους.

310

ΦΤ. εἴπειν τι δώσεις, ή στραφεὶς οὔτως ἵω;

315

ΚΡ. οὐκ οἶσθα καὶ νῦν ὡς ἀνιαρῶς λέγεις;

ΦΤ. ἐν τοῖσιν ὡσὶν ή πὶ τῇ ψυχῇ δάκνει;

ΚΡ. τί δὲ ῥυθμίζεις τὴν ἐμῆν λύπην ὅπου;

ΦΤ. ὁ δρῶν σ' ἀνιὰ τὰς φρένας, τὰ δ' ὡτάρ' ἔγω.

ΚΡ. οἷμ' ὡς λάλημα δῆλον ἐκπεφυκὸς εἴ.

320

**311** L has ἀρπάζῃτε, not (as has been stated) ἀρπάξῃτε. The mistake was easy, because the ζ begins low down, being a continuation of the down stroke of the α. But the difference between αξ̄ and αξ̄, as the scribe of L writes them, can be seen by comparing this word with ἔξπραξαι in 303, or (e.g.) ἔξω in O. C. 819 with θαυμαζεῖ ib. 1119. **313 η.** ἐκ τῶν . . σεσωσμένους. Bergk rejects these two verses; M. Schmidt would spare them, but place them after v. 326.—Wecklein writes σεσωμένους (*Curae epigraphic.* p. 66). **315 τι δώσεις]** δεδώσεις L (no accent on δε): δὲ δώσεις τ. Over δε an early hand in L (the 1st, as Dübner thinks) has written •τι. **317 ἐν τοῖσιν**

**308 η.** **μοῦνος:** cp. O. T. 304 n.—‘Death alone shall not suffice for you,’ already implies a threat of torture. To make this threat explicit, πρὶν ἀν.. δηλώσῃτε is added, as if merely θανεῖσθε had preceded. ‘(You shall not die,) until you have first been hung up alive, and have revealed (the authorship of) this outrage.’ They are to be suspended by the hands or arms, and flogged. Cp. *Ai.* 105 θανεῖν γὰρ αὐτὸν οὐ τὸ πῶ θέλω.. πρὶν ἀνεῖσθε πρὸς κλού ἐρκεσον στέγης.. μάστιγι πρῶτον νῦτα φοινιχεῖσθε θάργ. Ter. *Phorm.* 1. 4. 43 *ego plectar pendens.* In Plat. *Legg.* 872 B a slave who has slain a free man is to be flogged, and then (if he does not die under the lash, ἐάνπερ βιφταῖμενος) put to death by other means. Other views of **κρεμαστοί** refer it to (1) *mere* suspension, as a torture, like that of Melanthius in *Od.* 22. 175: (2) stretching on a cross-like frame; cp. *Alexis ap. Athen.* 134 A ἥδιστ’ ἀναπήξαιμι’ αὐτὸν ἐπὶ ξύλου λαβών. Impalement (ἀνασταυρώ, ἀνακολοπίζω) is certainly not meant.—**ζῶντες κρεμαστοί**, ‘suspended alive’, as

ζῶν is oft. joined with another partic.: Xen. *An.* 2. 6. 29 οὐχ ὥσπερ οἱ ἄλλοι .. ἀποτημηθέντες τὰς κεφαλάς, ὥσπερ τάχιστος θάνατος δοκεῖ εἶναι, ἀλλὰ ζῶν αἰκισθεὶς ἐνιαυτῷ.—**δηλώσῃθ'**: as to the belief that torture was sure to wring the truth from slaves, cp. Isaе. or. 8. 12 δητέαν δούλοι καὶ ἐλεύθεροι παραγένονται, .. οὐ χρῆσθε τὰς τῶν ἐλευθέρων μαρτυρίαις, ἀλλὰ τοὺς δούλους βασανίζοντες οὗτως ὑπέτειεν εὑρέων τὴν ἀλήθειαν τῶν γενομένων. (Cp. *Selections from the Attic Orators*, p. 358 n.)—**ὕβριν**, in concrete sense (O. C. 1029).

**310 η.** **ἵν.. ἀρπάζῃτε,** with grim irony, since they are to die before they can apply the lesson. So O. C. 1377 (Oed. calls down destruction upon his sons) ἵν’ ἀξιώτος τοὺς φυτεύσαντας σέβειν, where see n. Cp. below, 716.—**τὸ κέρδος**, accus. (cp. 1242): **ἔνθεν οἰστέον** (ἐστι).—**μάθηθ'**, aor., learn *once for all*; but ἀρπάζῃτε, pres., go on stealing.—**ἐξ ἄπαντος**, from every source, with **τὸ κερδαίνειν**: Xen. *Mem.* 2. 9. 4 οὐ γὰρ ἦν οἶος ἀπὸ παντὸς κερδαίνειν: Ar. *Th.* 735 ὃ ποτε σταται | καὶ παντὸς ὑμεῖς μηχανώμεναι

and produce him before mine eyes, death alone shall not be enough for you, till first, hung up alive, ye have revealed this outrage,—that henceforth ye may thieve with better knowledge whence lucre should be won, and learn that it is not well to love gain from every source. For thou wilt find that ill-gotten self brings more men to ruin than to weal.

GU. May I speak? Or shall I just turn and go?

CR. Knowest thou not that even now thy voice offends?

GU. Is thy smart in the ears, or in the soul?

CR. And why wouldest thou define the seat of my pain?

GU. The doer vexes thy mind, but I, thine ears.

CR. Ah, thou art a born babbler, 'tis well seen.

L, with an erasure of three or four letters after *τοῦ*, in which *i* has been made from *v*: i.e. the scribe had first written *ἐν τούτῳσ*. **318 δαὶ** L, δὲ r. **320 οὐμ' ὡς λά-**  
λημα δῆλον] L has *λάλημα*, with an *a* erased before it: either, then, the scribe wrote *ἀλάλημα*, or he had begun to write *ἀλημα*, but perceived the error before he had written *η*. The later MSS. have *λάλημα*. The schol. has *λάλημα* in the lemma, but interprets *ἀλημα*, —*τὸ περίτριμα τῆς ἀγωρᾶς, οἷον πανοῦργος*.—M. Schmidt writes *οἵμοι, λάλημ' ὡς*: Gleditsch, *τοθ' ὡς λάλημα*: for δῆλον, Burges *δεινόν*.

*πιεῖν*. In *O. C.* 807 ἔξ ἄπαντος εὐ λέγει  
=speaks well on any theme (starting from anything).

**315 f.** *τι* suits a timid appeal: cp. *O. C.* 1414 *ἰκετεύω σε πειθῆναι τι μοι*. δὲ (Boeckh), though favoured by L, could not be justified as an expostulatory ‘now.’ **δώστεις:** *O. C.* 1287 διδούς ἔμοι | λέξαι.—*οὐτῶς*, ‘without more ado,’ *ἄστερ ἔχω*: *Ph.* 106 δώδε σοῦ φωνῆς ἔτι | γενήσομαι προσφεγκτός, ἀλλ’ οὐτῶς ἄπει; *Plat. Phædr.* 237 C νῦν μὲν οὐτῶς οὐκ ἔχω εἰπεῖν (‘off-hand’).—*λο*, delib. subjunct., somewhat rare in pres. (*O. T.* 651).—*καὶ* νῦν *ὡς*=*ὡς καὶ νῦν*: for the hyperbaton of *ὡς*, cp. *Ai.* 590, *El.* 949, 1243, etc.—*δνιαράως*, with *τι*: but Eur., like Ar., has *ἀνιαράως* (*Or.* 230 etc.): Aesch. does not use the adj., though he has *ἄνιος. ἀνίλα (i)* is used by Soph., but not by Aesch. or Eur.

**317 ἐν** with *ἀστι*, through association with such phrases as Aesch. *Pers.* 603 βορὸς δ' ἐν ἀστὶ κέλαδος. *ἐπὶ* with *τῇ ψυχῇ* denotes the seat, and, equally with *ἐν*, here=our ‘in’: cp. *Il.* 1. 55 τῷ γάρ *ἐπὶ φρεσὶ θῆκε θεά*.

**318 τι δὲ** is right, not *τι δαὶ* (L): see Appendix.—*ρυθμίζεις*, bring under *ρυθμός*, i.e. reduce to a clear form, *define*, *ὅτους (ἐστι)* with respect to its seat, (i.e. whether it is in the ears or in the mind.) Cp. Arist. *Metaphys.* II. 10 ἐὰν μὴ *ρυθμίσῃ*

*τις*, unless one reduce (the opinions) to a clear form, or method. So he oft. associates *ρυθμός* with *σχῆμα*, as *Phys. Ausec.* 8. 3 τὸ σχηματιζόμενον καὶ *ρυθμίζομενον*, what is being reduced to form and system. For the exegetic *ὅτους* cp. *Ai.* 103 ἦ τούπιτριπτον κίναδος ἔξηρον μ' ὅπου; *ib.* 890 ἀνδρα μὴ λενσσεων ὅτους.—Cp. Shaksp. *Troil.* 4. 5. 244 *That I may give the local wound a name, And make distinct the very breach whereout Hector's great spirit flew.*

**319 f.** *τὰς φρένας . . . τὰ δ' ὁτι'*, acc. defining *σε*: *Ph.* 1301 μέθεις με χείρα: cp. on *O. C.* 113.—*οὐμ' ὡς*, impatient, as Ar. *Ach.* 590 οὐμ' ὡς τεθῆξεις: elsewhere in Soph. it expresses pity or grief (1270, *Ai.* 354, 587).—*λάλημα* suits Creon's contemptuous impatience. The schol. (see crit. n.) prob. read *ἀλημα* (‘a knave,’ lit., ‘fine meal,’ from *ἀλέω*): cp. Ar. *Av.* 430 *παπάλημ' δλον*. But if Creon used that word, he would seem to give the man credit for real subtlety: he would be taking him too seriously. Thus *ἀλημα* is the word applied by Ajax to his mortal foe, Odysseus (*Ai.* 381, 389), who is similarly called *πάνορφον κρύπτημα* in fr. 827: cp. *Ph.* 927 *πανούργας | δεινῆς τέχνημ'* *ἔχθιστον* (Neoptolemus). Cp. 756 δούλευμα: *O. T.* 85 *κήδευμα* (n.).—*δῆλον*, like *ἐναργές* (cp. on 263).

ΦΤ. οὐκον τό γ' ἔργον τοῦτο παιήσας ποτέ.

ΚΡ. καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδούς.

ΦΤ. φεῦ.

ἢ δεινόν, φῶ δοκεῖ γε, καὶ ψευδῆ δοκεῖν.

ΚΡ. κόμψιεν νῦν τὴν δόξαν εἰ δὲ ταῦτα μὴ φανεῖτε μοι τοὺς δρῶντας, ἐξερεῦθ' ὅτι τὰ δειλὰ κέρδη πημονὰς ἔργαζεται.

ΦΤ. ἀλλ' εὑρεθείη μὲν μάλιστ', ἐὰν δέ τοι ληφθῇ τε καὶ μῆ, τοῦτο γὰρ τύχη κρινεῖ, οὐκ ἔσθ' ὅπως ὄψει σὺ δεῦρ' ἐλθόντα με· καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γνώμης τ' ἐμῆς σωθεὶς ὁφείλω τοῖς θεοῖς πολλὴν χάριν.

στρ. α'. ΧΟ. πολλὰ τὰ δεινὰ κούδεν ἀνθρώπου δεινότερον πέλει·

**321** τό γ' Reiske: τόδ' MSS. **323** φεῦ in the verse L.—ἥ ή L.—φ δοκεῖ] L has ἥν and ή written above ὡς and εῖ, by the 1st hand. ἥν δοκῆτ (including A).—δοκεῖν] δοκεῖ L.—Vauvilliers conject. ἥν δοκῆ γε καὶ ψευδῆ, δοκεῖν: Kvicala, ἥν δοκῆ γε, κεὶ ψευδῆ δοκεῖ: Hartung, φ δόκησις ἥν, ψευδῆ δοκεῖν: Anonym. in *Class. Journ.* xvii. 57 φ δοκεῖ γε, τὸ ψευδῆ δοκεῖν: Pallis, δι δοκεῖ γε καὶ ψευδῆ δοκεῖν ('that a man of repute should have false opinions'). **324** νῦν] νῦν L.—For τὴν δόξαν, one late MS. (Aug. b, 14th

**321** 'At any rate (οὖν—babbler or not) I certainly have not done this deed.' *εἴλι* is supplied with *ποιήσας*. For οὐκον . . γε cp. 993, *Ph.* 907 NE. *ἀλοχρός φανοῦμαι* . . ΦΙ. οὐκον ἐν οἷς γε δρᾶς' ἐν οἷς δ' αὐδᾶς, δκνῶ· and so oft., as *O. T.* 565, 1357, *O. C.* 848.

**322** 'Yes, (you have done it,) and that, too, at the cost of betraying,' etc. The particle *γε* implies the contradiction, *ἐποίησας: καὶ ταῦτα* goes with the participle (*προδόνις*): cp. *O. T.* 37, *El.* 614 τὴν τεκούσαν ὑβρισεν, | καὶ ταῦτα τηλικούτος. So Lat., *hominem . . studiis optimis deditum, idque a phero* (Cic. *Fam.* i. 16).

**323** ἥ δεινόν. Creon has pronounced the Guard guilty on mere δόξα, without proof. The Guard says, 'It is grievous that, when a man *does* harbour suspicions (φ δοκεῖ γε), those suspicions should at the same time (καὶ) be false'. *γε* means that, in such a matter, hasty δόξα should be avoided altogether. It is always bad to assume a man guilty without proof; it is worse when the rash assumption is also erroneous. Cp. δόκτορις ἀγνώς, 'a blind suspicion' (*O. T.* 681), and *ib.* 608 γνώμῃ δ' ἀδήλῳ μή με χωρὶς αἰτίω. Eur. *Bacch.* 311 μηδὲ ἥν δοκεῖ μέν, (ἥ δὲ δόξα σου νοσεῖ) | φρονεῖν δόξαι τι. —Nauck supposes a play on two senses of δοκεῖν, φ δοκεῖ (or, as he reads,

δοκῆ) having been suggested by ἔδοξε τῷ δῆμῳ, etc.: 'Tis monstrous that he who decides should have false views.' But, even if the absolute φ δοκεῖ could be thus used, the colloquial frequency of δοκεῖ (μοι ποιεῖ τι) in Aristophanes suffices to show that φ δοκεῖ could not, to an Athenian ear, have suggested 'the ruler' or 'the judge': it would have seemed to mean merely one who 'proposes,' not 'disposes.'—Schütz makes δοκεῖν depend on δοκεῖ: 'Tis grievous when a man is resolved to believe even what is false' (if only he wishes to believe it). A bold speech for the Guard to Creon; nor does it satisfy either γε or καὶ.

**324** κόμψειν . . τὴν δόξαν, make neat sayings about it,—referring to the rhetorical form of the last verse, with its παρήχτησι, δοκεῖ...δοκεῖν. Not necessarily, 'quibble upon it,'—as if δοκεῖ had been used in two different senses,—a view of κόμψειν which has been brought to support the interpretations of v. 323 mentioned above. The verb is usually midd., often with acc., as Eur. *I. A.* 333 εὐ κεκόμψεσαι πονηρά ('thou hast given subtle form to wicked pleas'): Plat. *Lach.* 197 D πρέπει...σοφιστὴ τὰ τοιαῦτα μᾶλλον κομψεύεσθαι.—τὴν δόξαν, that δόξα of yours: cp. 96: *El.* 1110 οὐδὲ τὴν σὴν

GU. May be, but never the doer of this deed.

CR. Yea, and more,—the seller of thy life for silver.

GU. Alas! 'Tis sad, truly, that he who judges should misjudge.

CR. Let thy fancy play with 'judgment' as it will;—but, if ye show me not the doers of these things, ye shall avow that dastardly gains work sorrows. [Exit.]

GU. Well, may he be found! so 'twere best. But, be he caught or be he not—fortune must settle that—truly thou wilt not see me here again. Saved, even now, beyond hope and thought, I owe the gods great thanks. [Exit.]

### CHORUS.

Wonders are many, and none is more wonderful than man; 1st strophe.

cent.) has τὸ δόξαν.—Moschopulus περὶ σχεδῶν p. 20 reads κέμψεις τὴν δόκησιν: prob., as Dindorf says, by a confusion with the schol. here, σεμνολόγεις: τὴν δόκησιν περιλάλει. **326** δειλὰ] δεινὰ L, which Seyffert and others prefer: schol. γρ. τὰ δειλὰ ἀντὶ τοῦ κακά· ἀπὸ τοῦ τούς δειλοὺς εἶναι ἀχρεότους. Wecklein conject. τάδηλα. **327** τοῦ σοῦ L, with τ above from 1st hand. **328** καὶ] Blaydes conject. κᾶν. **329** πολλὰ τὰ] Neue conject. πολλὰ τε.

κληδόν' (the κληδόνων of which you speak), not merely, 'the word δόξα.' If the v. l. τὸ δόξαν (see cr. n.) was intended to mean the latter, it should have been τὸ δόξα.—νῦν ('very well,' like οὖν) is better than νῦν, which would mean 'for the present' (as opposed to the near future).—ταῦτα...τούς δρῶντας=τοὺς ταῦτα δρῶντας: cp. 384: the pron. gains emphasis by its place.

**326** δειλά, as involving mean treachery towards king and city. Theognis 835 ἀλλὰ ἀνδρῶν τε βῆγ καὶ κέρδεα δειλὰ καὶ υἱρεῖς | πολλῶν ἐξ ἀγαθῶν ἐσ κακότητη ἔβαλεν (sc. ημᾶς).—δεινὰ (L) is defended by Seyffert as = 'flagitious,' by Whitelaw as = 'clever' (iron.), 'your wondrous winnings.' In some forms of minuscule writing λ and ν could easily be confused: cp. O. T. 1130 ξυναλλάξας, where the first λ has been made from ν: and O. C. 1164, where μόνον has been restored from μολόντ'. .

**327** οὐ δὲ... καὶ prefaceing the wish (O. C. 421): εὐρεθεὶς sc. ὁ δρῶν (319) = μάλιστ', denoting the best thing that could happen (O. T. 926 n.).—καὶ for καὶ is needless. We find καὶ ἔαν... καὶ ἔαν: ἔαν τε... ἔαν τε: but, as a rule, ἔαν (or ἔαν τε)... καὶ [not καὶ ἔαν] μή: e.g. Eur. *Her.* 751 καὶ τύχω καὶ μή τύχω: Plat. *Legg.* 660 Ε ἔαν τε μέγας... ἔαν τε σμικρὸς... η, καὶ ('and') ἔαν πλοντῆ καὶ μή. For the conjunctive

form in stating alternatives, cp. O. C. 488 n.

**330** καὶ with νῦν, not with γάρ.—νημάτης, of reasonable forecast, cp. O. T. 1087.

**332—375** First στάσιμον, 1st strophe (332—342)=1st antistrophe (343—353): 2nd strophe (354—364)=2nd antistr. (365—375). For the metres see Metrical Analysis.

The Chorus had not thought it possible that any one should brave death to bury the corpse (220). But the deed has been done, and without leaving a trace (252). And Creon has silenced the suggestion that gods did it (278). The train of thought is continued in this ode. Its theme is man's daring,—his inventiveness, and the result to his happiness.

Man is master of sea and land; he subdues all other creatures; he has equipped his life with all resources, except a remedy against death. His skill brings him to prosperity, when he observes divine and human laws, but to ruin when he breaks them.—At that moment Antigone is led in, and the coryphaeus speaks the closing anapaests (376—383).

**332** πολλὰ... καὶ νέαν. Schol. ἐν σχήματι εἰπεν, ἀντὶ τοῦ, πολλῶν ὄντων τῶν δεινῶν, οὐδέν ἔστιν ἀνθρώπου δεινότερον. The σχῆμα is the rhetorical parataxis,

- 2 τοῦτο καὶ πολιοῦ πέραν πόντου χειμερίῳ νότῳ 335  
 3 χωρεῖ, περιβρυχίουσιν  
 4 περῶν ὑπ' οἰδμασιν.  
 5 θεῶν τε τὰν ὑπερτάν, Γᾶν  
 6 ἄφθιτον, ἀκαμάταν ἀποτρύεται,  
 7 ἵλλομένων ἀρότρων ἔτος εἰς ἔτος,  
 8 ἵππειῷ γένει πολεύων.

340

**335** πόντου made from πόντωι by the 1st hand in L. **338** θεῶν τε] τ has been corrected from θ (or δ) by an early hand in L. After τὰν a point has been erased. **339** η. ἀκαμάταν] ἀκαμάτων Semitelos (as Triclinius read), joining it with ἀρότρων, which he substitutes for ἀρότρων.—ἀποτρύετ' ἀπλομένων L, the ο after λ made from ω: schol. in marg., γρ. ἀποτρύεται ἵλλομένων. A mis-writing of the latter, with λ for λλ, caused the error, ΑΙΝΟΤΡΤΕΑΙΔΟΜΕΝΩΝ

καὶ being equiv. to ‘and yet’: cp. *Zt. 1046* ὡς πολλὰ δὴ καὶ θερμὰ κοῦ λόγῳ κακά | ... μοχθήσας ἐγώ | κούπω τοιούτου οὖτ' ἀκούτις ή Διὸς | προθηκεν κ.τ.λ. It is stronger to say, ‘they are great; and he is greater’: than, ‘thought they are great, he is greater.’—τὸ δεινά, not ‘dread,’ nor ‘able,’ but ‘wonderful.’ There is a certain resemblance to Aesch. *Ch.* 585 ff. πολλὰ μὲν γὰ τρέψει | δεινὰ δειμάτων ἄχη...ἀλλ’ ὑπέρτολμον ἀνδρὸς φρόνημα τὸς λέγοις; but there δεινά=‘dread,’ and the scope is limited to the violence of human passion.

**334** τοῦτο, sc. τὸ δεινόν, this wondrous power, man. The schol. quotes Theocr. 15. 83 σοφόν τοι χρῆμ' ἄνθρωπος. Not adverbial with χωρεῖ, ‘so’ (in a way corresponding with his δεινότης), as Bellermann takes it, comparing O. *T.* 1005 (τοῦτ' ἀφικομην), where see n.—πέραν, properly, ‘to the further side of’ (*trans*). The point here is that man dares to cross the sea. πέρα (*ultra*), which Blaydes prefers, would imply wanderings (not merely over, but) beyond sea. A European visitor to New York goes πέραν πόντου: to San Francisco, πέρα. Cp. O. C. 885 and p. 279.

**335** χειμερίῳ νότῳ with χωρεῖ, goes (driven) by it: cp. *Od.* 14. 253 ἐπλέομεν Βορέη ἀνέμῳ, and *ib.* 299 (of the ship) η δ' ἔθεεν Βορέη ἀνέμῳ. The dat. might be merely ‘with’ (dat. of circumstance), but is better taken as instrumental. Cp. 588 πνοιαῖς. Some make χειμερίῳ νότῳ a temporal dat., like ὥρᾳ χειμῶνος, which it can hardly be.—Soph. is thinking of the Aegean, where the prevailing winds were from the N. or N.W. in spring and

summer, while stormy south winds were associated with winter: Hesiod warns a man with a voyage before him not to await χειμῶν' ἐπιόντα νέτοιο τε δεινὰς ἄγρας, | δὸς τ' ὕδωρ θάλασσαν ὁμαρήσας Διὸς βμβρφ | πολλῷ διπωριψ, χαλεπὸν δὲ τε πόντον ἔθηκεν. The epithet χειμερίῳ aptly distinguishes this wintry νότος from that gentle south breeze (now called the ‘embates’), which regularly sets in at sunset in the fair season (cp. Curt. *Hist.* Gr. I. 14).

**336** η. περιβρ...ντ' οἰδμασιν, passing under swelling waters which open depths around: i.e. he is in the trough of a heavy sea, while on each side the waves rise above his ship, threatening to engulf it. Verg. *Aen.* 1. 106 *his unda dehiscens Terram inter fluctus aperit. βρύχιος*, ‘of the depths’ (*βρυχλα...ήχῳ βροντᾶς*, Aesch. *P. V.* 102), is formed as if from βρύξ, of which Oppian uses acc. βρύχα (‘depth of the sea’, *Hal.* 2. 588). ὑπόβρυχος=‘under water,’ and so neut. pl. adv. ὑπόβρυχα (*Od.* 5. 319 etc.). περιβρύχος occurs only here. For the ι before βρ̄ cp. 348, 1104, 1117. The schol. ηχάδεσι means that περιβρύχιος was taken as ‘roaring around’ (*βρυχάματι*), where the η would be long, against metre (cp. 347). The Homeric ἀμφὶ δὲ κύμα | βέβρυχεν βόθον (*Od.* 5. 411) might suggest this view.

**338** ὑπερτάν, highest, as eldest, ταμιήτωρ (Aesch. *P. V.* 90), and παρβώτις (*Ph.* 392): Plat. *Tim.* 40 C γῆν... πρώτην καὶ πρεσβυτάτην θεῶν ὅσοι ἐντὸς οὐρανοῦ γένονται.

**339** ἀκαμάταν: this form of the fem. occurs only here, unless ἀκαμάτγοι (and

the power that crosses the white sea, driven by the stormy south-wind, making a path under surges that threaten to engulf him; and Earth, the eldest of the gods, the immortal, the unwearied, doth he wear, turning the soil with the offspring of horses, as the ploughs go to and fro from year to year.

(II for II). The later MSS. have ἀπλωμένων (as V), εἰλομένων (as Vat.), or παλλομένων (as A).—ἔτος εἰς ἔτος L. Some later MSS. have ἔτους εἰς ἔτος. Musgrave conject. ἔτος εἴς ἔτους, from the schol., περικυκλούντων τῶν ἄρδηρων ἔτος εἴς ἔτους. **341** πολεύον (corrected from πόλενον) L: πολεύων r.

not ἀκαμάτοις) χέρεσσιν be right in Hes. *Th.* 747, but is warranted by similar epic forms in tragedy, as ἀθανάτας (gen.) Aesch. *Ch.* 619, Eur. *Ph.* 235: ἀθανάτας Soph. *El.* 1238 (and -ης in dial. *O. C.* 1321). For the initial ἀ, cp. the epic ἀθανάτος, ἀγράσσε, etc. (and see *Introd.* to *Homer*, Appendix, note 5, p. 195): but in *El.* 164 we find ἀκαμάτα.—**340** ἀπορρέει, prop., wears away for his own purposes (midd.),—fatigat., vexes (with constant ploughing). Earth is 'immortal,' and not to be exhausted; but man's patient toil subdues it to his use. Cp. *Tr.* 124 ἀπορρέεις ἐλπίδα, to wear it out.—Not, 'wearies himself by tilling' the soil.

**340** ίλλομένων ἀρότρων, 'as the ploughs go backwards and forwards,—turning at the end of one furrow, and going down the next. Cp. Nicander *Ther.* 478 φεύγε ἀλ σκολιή τε καὶ οὐ μέν ἀτραπὸν ὥλων, 'in flying (from the snake), always make your course wind (ὥλων) from side to side, instead of keeping it straight.' Xen. *Cyn.* 6. 15 κύνες ἐξιλονται τὰ ἵχνη, 'puzzling out the tracks,' i.e. going backwards and forwards till they have found a clue. As to the spelling ὥλων *versus* εἱλῶν, see Appendix. It is needless to write δρότρων, 'ploughing-seasons' (*Tr.* 825), and to take ίλλομένων as = περιελλομένων. The picture of the ploughs at work is more vivid; and, with ἀρότρων, ἔτος εἰς ἔτος would be feebly redundant.—ἔτος εἰς ἔτος, an adverbial phrase, like 'year in, year out': for the use of the simple acc. in temporal adverbs (like ἀωραῖς) see *O. T.* 1138 n.; for εἰς. *Od.* 9, 134 μάλα κεν βαθὺ λίγιον αἰεὶ | εἰς ὥρας ἀμφεν ('as each year comes round'); Theocr. 18. 15 κῆς ἔτος εἴς ἔτεος: so εἰς νέωτα (next year), and the Mod. Gk. χρόνο σὲ (=εἰς) χρόνο, 'year after year.'

**341** ιππεῖς γένει, 'the offspring of horses,' meaning 'mules'; which are 'far better than oxen to drag the jointed plough through the deep fallow' (*Il.* 10. 352). Arist. *Rhet.* 3. 2 § 14 διμωνίδης, θτε μὲν ἑδοῖς μισθὸν δλγον αὐτῷ ὁ μικήσας τοῖς ὄρεσιν, οὐκ ἡθελε ποιεῖν ὡς δυσχεράνων εἰς ἡμιένοντος ποιεῖν· ἐπει δ' ἱκανὸν ζώκει, ἐποίησε, χαλρετ', δελλοπόδων θύγατρες ίππων. As this story suggests, the very fact that the ordinary Attic word for 'mule' was ἡμέλος (adj. ὄρκες) might lead an Attic poet to prefer such a periphrasis as ιππεῖον γένος. The objections to taking ιππεῖς γένει as simply = ιπποῖς are, that (1) Greek ploughmen used oxen or mules more than horses, and (2) the achievement of taming the horse (350) is thus anticipated. Some understand both horses and mules, giving γένει a double sense—rather awkwardly, I think.—πολένων, κατὰ σύνεσσιν after τόντο. Greek idiom not only allowed this, but rather desired it. Note how closely masc. follows fem. in such instances as *Od.* 11. 9ο ἥλθε δ' ἐπιψυχὴ Θηβαῖον Τειρεσταο, | χρόσεον σκῆπτρον ἔχων: 16. 476 μελέσσεν δ' ἵερη Ιε Τηλεμάχοιο, εἰς πατέρη δόθελαμοισιν ιδών. But as Soph. would write ΠΟΛΕΤΟΝ, it was the easier to read πόλενον.

**343—353** Man's conquests over the animal world are here taken in two groups. First, those of which the primary aim is to kill or to capture. Here the means is netting (ἀμφιβαλὼν σπειραστὸν δικτυοκάστον), in its threefold sporting use, as applied to fowling (ὄρνιθων), hunting (θηρῶν), and fishing (πόντων φύσιν). Secondly, those conquests which aim at reducing wild animals to man's service. These are effected by μηχανατ (349),—arts of taming and training. And their result is aptly expressed by the word

- ἀντ. α'. κουφονόων τε φῦλον ὄρνιθων ἀμφιβαλῶν ἄγει 343  
 2 καὶ θηρῶν ἀγρίων ἔθη πόντου τ' εἰναλίαν φύσιν 345  
 3 σπείραισι δικτυοκλώστοις,  
 4 περιφραδής ἀνήρ·  
 5 κρατεῖ δὲ μηχανᾶς ἀγραύλου  
 6 θηρὸς ὁρεσσιβάτα, λασιαύχενά θ'  
 7 ὕππον \*όχμαζεται \*ἀμφὶ λόφον ζυγῶν,  
 8 οὐρείον τ' ἀκμῆτα ταῦρον.

στρ. β'. καὶ φθέγμα καὶ ἀνεμόεν 354

**342** κουφονέωτε L, the *ω* from *ο*. The 1st hand seems to have written κοῦφον ἔντε. κουφονέω τε οτ κουφονέον τε γ: κουφονόω τε Brunck. **344** ἀμφιβαλῶν, with *ο* above *ω* from the 1st hand (for the sake of consistency with πολεύον in 341).—The 1st hand in L wrote ἔχει ἄγει: another early hand erased the second word, and changed the first into ἄγει. **345** εἰναλίαν L. **350** ὁρεσσιβάτα L: a letter erased

*κρατεῖ*: here, man is not merely the slayer or captor; he becomes the master of docile toilers. The horse and the bull are types.

Thus, in this ode, the scale of achievement ever ascends: man (1) conquers inanimate nature: (2) makes animals his captives: (3) trains them to be his servants: (4) develops his own social and intellectual life.

**343** κουφονόω is merely a general epithet, ‘light-hearted’, ‘blithe and careless’; Theognis §80 σμικρῆς ὄρνιθος κοῦφον ἔχοντα νῦν: cp. the proverbial phraseology of Athens, ἀνθρώπος δρῦς, ἀστάθητος, πετόμενος, | ἀέκμαρτος, οὐδὲν οὐδέποτ' ἔν ταντῷ μένων (Ar. *An.* 169). The epithet is given to ἔρωτες below (617), and to εἴηδε in Aesch. *P. V.* 383.—Not, ‘quick-witted’ (and therefore harder to catch).—ἀμφιβαλῶν with σπείραισι δ: it can precede the dat. by so much, because its meaning is already clear, and the dat. is merely a poet. amplification.

**345** η πόντου...εἰναλίαν φύσιν, a brood living in the waters of the sea, the tautology being only of the same order as in πόντος ἀλός, ἀλός ἐπελάγεσσι, πέλαγος θαλάσσης, etc.—σπείραισι δικτυοκλ., instr. dat. with ἀμφιβαλῶν, in the coils of woven nets: for the adj. compounded with a subst. (δίκτυον) cognate in sense to σπείρα, see n. on O. C. 716 εὐρέπειος πλάτα.—Ar. *An.* 528 mentions ἔρκη, νεφέλας, δίκτυα, πηκτάς as nets used by the fowler (*ὄρνιθεντής*). In hunting the lion, bear, boar, deer, hare, etc., various

nets were used; the δίκτυον, to enclose large spaces; the ἐνδόσιον, to close passages; the ἀρκύς (*cassis*) or tunnel-net. The chief fishing-nets were the ἀμφιβληστρον (casting-net), and the σαγήνη (drag-net, whence *seine, sean*).

**348** περιφραδής. Eustath. p. 135, 25 φραδής...θεν σύνθετον δ παρὰ Σοφολεῖ ἀριφραδής ἀνήρ. This was evidently a mere slip of memory. Neither Soph. nor Eur. uses any compound with ἀρι or ἔρι, though Aesch. has ἀριδάκρυς, ἔριδματος, ἔρικύμων.

**349** η μηχανᾶς. μαχανᾶς in *Ai.* 181 and μαχανᾶ in Aesch. *Tb.* 133 are the only instances in which Tragedy gives a Doric form to words from this stem.—δγραύλου, having his αὐλή, or dwelling, in the open country, as opposed to a domesticated animal: Eur. *Bacch.* 1187 πρέπει γ̄ διπέ θηρ δγραύλος φόβη. For the combination with ὁρεσσιβάτα, cp. Plat. *Crat.* 394 Ε τὸ θηριῶδες τῆς φύσεως καὶ τὸ δγριον αὐτοῦ καὶ τὸ δρεινόν.

**350** λασιαύχενά θ'. The elision at the end of the verse (*ἐπισυναλοιφή*) is comparatively rare in lyrics, as in dialogue (1031); but cp. 595 πίπτουν, 864 αὐτογένηντη.

**351** ὄχμαζεται, he tames, ἀμφὶ λόφον ζυγῶν, putting the yoke about its neck. δχμάζω (prop., ‘to get a firm hold upon’) was esp. used of breaking horses: Eur. *El.* 816 (Thessalians honour a man) ὅστις ταῦρον ἀρταμεῖ (cuts to pieces) καλῶς, | ἵππους τ' ὄχμαζει. Schol. on Apollon.

And the light-hearted race of birds, and the tribes of savage <sup>1st anti-</sup>  
beasts, and the sea-brood of the deep, he snares in the meshes <sup>strophe.</sup>  
of his woven toils, he leads captive, man excellent in wit.  
And he masters by his arts the beast whose lair is in the wilds,  
who roams the hills; he tames the horse of shaggy mane, he  
puts the yoke upon its neck, he tames the tireless mountain  
bull.

And speech, and wind-swift

<sup>2nd</sup>  
strophe.

after *ā*, perhaps *v.*      **351** λασιαύχενά θ' ἵππον ἔξεται ἀμφίλοφον ἄνγρον L. Schol. in marg. (on 352) ἀπὸ κοινοῦ τὸ ὑπὸ ἄνγρον ἔξεται, with *ἀ* written over *ἄ*. The later MSS. have ἔξεται (A), ἔξεται, ἔξεται'. See comment. and Appendix.      **352** ἀκμῆτα L, ἀδμῆτα r.

Rhod. I. 743 κυρίως ἐστὶν δχμάσαι τὸ ἵππον ὑπὸ χαλών ἀγαγέν· η̄ ὑπὸ ἄνγρον. The midd. voice does not occur elsewhere; but this cannot be regarded as an objection, when we remember how many rare middle forms occur in the dramatists. Thus προσορωμένα in O. C. 244 is a solitary example of that verb in the midd., and if the license could be taken with so common a word, much more might it be allowed with a comparatively rare one. Blaydes writes δχμάσει ὑπὸ ἀμφίλοφον ἄνγρον: but the ms. ἔξεται indicates that the verb, whatever it was, was of the midd. form. δχμάσεται was published by G. Schöne in 1833, and by Franz in 1846: they appear to have made the conjecture independently. Donaldson (1848) printed δχμάσεται ἀμφὶ λόφον ἄνγρῳ, and seems to ascribe ἄνγρῳ to Franz and Schöne; though Franz, at least, proposed ἀμφὶ λόφον ἄνγρῳ. ἄνγρῳ has lately been revived (seemingly without knowledge of a predecessor) by H. Schütz (1886). Sophocles would write ΑΜΦΙΑΟΦΩΝΖΥΓΟΝ, and thus ἄνγρῳ changes no letter. Aesch. used the fut. ἄνγρωσ (fr. 110), and Soph. has the verbal ἄνγρωτ (El. 702). To ἀμφίλοφῳ ἄνγρῳ it may be objected that, being clear, it was not likely to become -ον -όν: but, when ἀμφίλοφον had once been written, ἄνγρῳ (or ἄνγρῳ) would easily become ἄνγρόν. As to the schol. on ἀμφίλοφον,—ἀντὶ τοῦ, περιβαλὼν αὐτῷ ἄνγρον περὶ τὸν λόφον, ὑπάγει,—it cannot fairly be urged for ἄνγρῳ (or for any partic.), since it may be merely a paraphrase of ἀμφίλοφον.—Schütz's ἔξεται is attractive; for the acc. he cp. Aesch. Eum. 409 βρέτας...ἔφομέν φ, Eur. Helen. 1493 Εὐρώ-

ταν ἔφεζομεναι. Add Aesch. Ag. 664 ναῦν θέλουσ' ἔφέζετο. The sense would be, 'seats himself behind the horse' (in a chariot): cp. Il. 5. 46 ἵππων ἐπιβησθμενον, etc. But, though oxen were used for draught, ἔφέζεται suits ταῦρον less well. The sense, 'tames,' is clearly that which we require. See Appendix.

**354** φθέγμα κ.τ.λ. The phrase, 'man has taught himself speech,' should not be pressed as if the poet was thinking of a theory on the origin of language. It was the Eleatic view that language came θέσει, not φύσει, and Soph. may have known that; but by his ἐδιδάξατο he meant simply, 'developed for his own benefit, by his own effort.' So Isocrates (or. 3 § 6) conceives primitive man as living in a brutish state, and emerging from it by the development of speech and thought,—λόγος being one of the human faculties (τῶν ἐννήτων ἐν τῇ τῶν ἀνθρώπων φύσει), and the distinctive one:—ἔγγενομένον δ' ἡμῖν τοῦ πείθειν ἀλλήλους καὶ δηλοῖν πρὸς ημᾶς αὐτοῖς περὶ ὧν ὁν βουληθῶμεν, οὐ μέντον τοῦ θριωδῶς δῆν ἀπηλλάγημεν, ἀλλὰ καὶ συνελθόντες πόλεις ψκίσαμεν καὶ νόμους ἐθέμεθα καὶ τέχνας εἴρομεν. Cp. Hor. Sat. 1. 3. 103 (men fought,) Domæ verba, quibus voces sensusque notarent, Nominaque inneneret: dehinc absistere bello, Oppida coeperunt munire et ponere leges. The Aeschylean Prometheus (P. V. 444) claims to have made men ἐννους...καὶ φρενῶν ἐπηρδόλους, but not (like Shelley's Prometheus) to have also given them language. Cp. Peile's chapter 'On the Nature of Language' (*Primer of Philology*), p. 156: 'In this way then we may conceive of the

2 φρόγημα καὶ ἀστυνόμους ὄργας ἐδιδάξατο καὶ δυσ-  
αύλων

3 πάγων ἐναιθρεῖα καὶ δύσομβρα φεύγειν βέλη,

4 παντοπόρος ἄπορος ἐπ' οὐδὲν ἔρχεται      360  
5 τὸ μέλλον Ἀίδα μόνον φεῦξιν οὐκ ἐπάξεται·

**355** φρόνημα] φώνημα Scaliger (so, too, Valckenaeer and Bergk). φρούρημα Semitelos.—ἀμερόφορον νόμημα Schneidewin.—ὄργας One of the later MSS., V (13th cent.), has ὄρμας, prob. a late conjecture, if not a mere error. Valckenaeer conject. ὄρχας: Musgrave, ὄρχας ('bounds', Hesych., δρχαλ: φραγμοί): Mekler and Semitelos, ἄγορας: Gleditsch, ἀρέτας (and ἀστυνόμου σοφίαν). **356** ἐδά-  
δάξατο L, with *i* over the first *a* from the 1st hand. **357** αἴθρια MSS.  
(marg. gloss in L, ψυχρά).—ἐναιθρεῖα Helmke: ὑπαιθρεῖα Boeckh. Musgrave had already proposed αἴθρεια, which, however, does not satisfy the metre (cp. 368). Blaydes would prefer ὑπαιθρῆ or δυναιθρῆ. **358** παντί ὄπορος L 1st hand (*πάντι*'  
*ἄπορος*): a later hand has accented the second *o*. L has a point after βέλη, and none after παντοπόρος. **361** ἀίδα L, with *i* over the second *a* from the 1st hand: the

beginnings of speech...Speech is the development, through imitation, of a capacity of man—the capacity of making a noise.' This is quite compatible with ἐδιδάξατο.—ἀνεμόνες φρόνημα: cp. II. 15. 80 ὡς δ' ὅτ' ἀντὶ γένος ἀνέρος...[ὡς κραπινῶς μεμανῖν διέπατο: Od. 7. 36 τῶν νέες ὠκέται ὥστε περὸν ἡ νόμημα: O. C. 1081 ἀλλὰ λαταρχήρωστος πελεύς: fr. 621 ἀλλάδες φωναί. Not 'lofty,' in which sense ἀνεμόνες could be said only of a high place. Cp. Shelley, *Prometheus*: 'He gave man speech, and speech created thought, Which is the measure of the universe.' Soph. does not imply that speech created thought; he is rather thinking of them as developed (in their riper forms) together.

**355** ἀστυνόμους ὄργας, 'such dispositions as regulate cities'; i.e. those feelings which lead men to organise social life, and to uphold the social order by their loyalty. For ὄργας, cp. Aι. 639 συντρόφοις | ὄργας, the dispositions that have grown with his growth: Eur. *Iro.* 53 επήνεστος ὄργας ἡπλούς. The relation of φθεγμα to ἀστυνόμους ὄργαν is illustrated by Arist. *Pol.* I. 2 § 12, where he is showing that man, more than any other ἀγελαῖον ζῷον, is πολιτικόν: 'Speech is intended to explain what is expedient and what is hurtful,—and so also what is just and unjust. It is characteristic of man, as compared with other animals, that he alone has a sense of good and evil, just and unjust; and it is the association of beings with this sense that makes a Family and a State.'

**356** ἐδιδάξατο here=simply αὐτὸς ἐαντὸν ἐδιδάξε. The notion, 'men taught

each other,' 'learned by mutual converse,' cannot be extracted from it. The passive διδάσκομαι as =μαθάνειν is freq., but I can find no parallel for the use of the aor. midd. here. For the ordinary use, cp. Plat. *Meno* p. 93 Ο τὸν νὺν ιππέα...ἐδιδάξατο (had his son taught to ride): so Plat. *Rep.* 467 ε (διδάξαμένος, 'when we have had them taught'); [Plat.] *Theag.* 122 E, *De Virt.* 377 B; Xen. *Cyr.* I. 6. 2, *Mem.* 4. 4, 5. Ar. *Nub.* 1338. Once or twice ἐδιδάξαμην is merely ἐδιδάξα with the idea of the teacher's interest superadded: Pind. O. 8. 59 τὸ διδάξασθαι | εἰδότι βάφε-  
πον: so Simonides fr. 145 (of himself) διδάξαμενος χρόν (unless he meant, 'caused to be trained'). In Ar. *Nub.* 783 διδάξαμ' ἄρ (Elmsley) should prob. be read. It is rare for any midd. form, without a reflexive pron., to denote that the subject acts *on* (and not *for*) himself: thus, 'he kills himself' is not ἀποκτείνεται, but ἀποκτείνει ἐαυτόν (Plat. *Phaed.* 61 E). The exceptions are chiefly words of the toilet, as λούσαι. The dative of the reflexive can be more easily understood, as Thuc. 6. 40 πόλις...οὐκ...αἴθαλρετον δου-  
λειαν ἐπιβάλεται, *sibi imponeat*.

**358** πάγων κ.τ.λ. Construe: καὶ (ἐδι-  
δάξατο) φεύγειν ἐναιθρεῖα βέλη δυσαύλων  
πάγων, καὶ δύσομβρα βέλη. He learned  
to build houses, to shelter himself from  
frost and rain. πάγοι δυσαύλοι=frosts  
which make it unpleasant to bivouac in  
the open: cp. Aesch. *Ag.* 555 δυσαύλια.  
ἐναιθρεῖα=under a clear (frosty) sky: cp.  
fr. 154 ὅταν πάγον φανέντος αἰθρὸν ('a  
clear frost') χεροῖν | κρύσταλλον ἀρπάσωσ. Nauck takes δυσαύλων πάγων as 'inhos-

thought, and all the moods that mould a state, hath he taught himself; and how to flee the arrows of the frost, when 'tis hard lodging under the clear sky, and the arrows of the rushing rain; yea, he hath resource for all; without resource he meets nothing that must come: only against Death shall he call for aid in vain;

dots on the first ι have been erased.—μόνωι L, with ον (not ου) over ω from the 1st hand. **362 ἐπάξεται**] Heindorf conject. ἐπεύξεται. Schneidevin, ἐπάσεται (so Semitulos, placing a stop at ἔρχεται, and reading τὸ μέλλον "Αἴδαν μόνον | θελέων οὐκ ἐπάσεται, 'only he will not find the spell which can charm Hades'). Rauchenstein, οὐκ ἐπαρκέσει. Pallis, ἐπίσταται. M. Schmidt, ἐπράξει πα. Seyffert, διδάξεται. Wecklein, πεπάσεται.

pitable hills,' citing Moschion fr. 7. 5 (*Frag. Trag.* p. 633), who describes primitive man as inhabiting ὁρεγενῆ σπήλαια: but the context is against this. As corrections of the MS. αἰθρία, there is little to choose between ἐναἴθρεια and ὑπαἴθρεια: Aesch. *Ag.* 335 has ὑπαἴθριων πάγων: but after πάγων the loss of ἐν would be easier than that of ὑπ. The ι of αἰθρία could be long (as Solon. 13. 22): but ι is not elsewhere found in the derivatives; for in Cratinus Δηλιάδες fr. 5 we must read ὑπερβορεός αἰθρία τιμώντας στέφη (not, as Blaydes gives it, 'ὑπερβορέους αἰθρία'). The spelling ἐναἴθρεια is conjectural, but in *O. C.* 1088 L has ἐπινικεψ, as metre requires, for ἐπινικιψ. Below, v. 814, ἐπινικφεσιος has been conjectured: see n. there. —**βέλη**, the 'shafts' of piercing cold, or of lashing rain. Cp. Plat. *Legg.* 873 Ε κερανός, η τι παρὰ θεοῦ τοιούτον βέλος ίόν (some such swift and sudden visitation); Aesch. *P. V.* 371 βέλεσι πυρπόνοις ζάλης (sent forth from Aetna): *Il. I.* 53 κῆλα θεοῖο (of the pestilence).

**360 παντοπόρος** is at once a comment on the achievements already enumerated (cp. *περιφράδης* in 348), and a general expression absolving the poet from further detail: 'yes, there is nothing that he cannot provide.' Isocr. may have had this passage in mind in or. 3 § 6 (quoted on 354), where an enumeration parallel with that of Soph. is closed by a phrase answering to παντοπόρος, —καὶ σχεδὸν ἀπαντά τὰ δι' ήμῶν μεμηχανημένα λόγος ήμῶν ἔστιν ὁ συγκατασκευάσας. We must not point thus: βέλη παντοπόρος, ἀπόρος κ.τ.λ., when the sense would be weakened, and the construction perplexed ('all-providing, and in no case without resource, he meets the future').

οὐδὲν...τὸ μέλλον = οὐδέν ὁ μέλλει

(ἐσεσθαι), nothing that is to be (cp. the absolute τὸ μέλλον, τὸ μέλλοντα). So Plat. *Lach.* 197 Α ἔγωγε ἀδρεῖα καλῶ οὐτε θηρία οὐτε ἄλλο οὐδὲν τὸ τὰ δεινὰ ἄντος ἀγνοεῖς μὴ φοβούμενον=οὐδέν ὁ μὴ φοβεῖται. This negative form is as correct as (though actually rarer than) the positive πᾶν τὸ καλῶς ἔχον (Plat. *Rep.* 381 A) for πῶν ὁ καλῶς ἔχει. Donaldson took τὸ μέλλον adverbially: 'in regard to the future, he comes to nothing without resources.' Cp. 728, μηδὲν τὸ μὴ δικαιοιο, where μηδέν is subst., not adv.

**361 η μόνον** and **μόνον** are alike admissible; **μόνον** means, 'the only thing that he will not achieve is to escape death'; **μόνον**, 'the only thing that he will not escape is death.' In this general view of human achievement, **μόνον** seems a little the better. **φεῦξιν—ἐπάξεται**, procure means of escape from death. **ἐπαγγεῖθαι**, prop. 'to bring into one's own country'; usu. said of calling in allies to help one; or of importing foreign products: Thuc. 4. 64 ἐνυμάχους δὲ οὐδέποτε ... ἐπαξόμεθα: id. i. 81 ἐπειδόστης ὧν δέονται ἐπάξονται. Then often fig., of calling in anything to one's aid: Plat. *Legg.* 823 Α τὸ δὲ δὴ παρὸν ἡμῖν τὰ νῦν οἵτοι μάρτυρα ἐπαγγόμεθα' δηλοῖ μὲν ἀν διουλόμεθα: 'we call to our help, as a witness, the example which is actually present with us; it will show what we mean.' *Gorg.* 492 Β αὐτοὶ ἔαντοι δεσπότην ἐπαγάγοιντο τὸν τῶν πολλῶν ἀνθρώπων νόμον τε καὶ λόγον καὶ ψόγον ('call in to rule them'). Menander *Τρίτλα* fr. 2 γέροντα δυστυχοῦντα, τῶν θ' αὐτοῦ κακῶν | ἐπαγγόμενον λήθην, ἀνέμησας πάλαι ('seeking to procure forgetfulness of his troubles'). The word is admirably suitable and vivid here: man looks to every side for succour against the foe that is ever in the land,—Death; but from no

ε νόσων δ' ἀμηχάνων φυγὰς ξυμπέφρασται.

|          |                                                             |     |
|----------|-------------------------------------------------------------|-----|
| αντ. β'. | σοφόν τι τὸ μηχανόεν                                        |     |
| 2        | τέχνας ὑπὲρ ἐλπίδ' ἔχων τοτὲ μὲν κακόν, ἄλλοτ' <td>365</td> | 365 |
|          | ἐπ' ἐσθλὸν ἔρπει.                                           |     |
| 3        | νόμους *γεράίρων χθονὸς θεῶν τ' ἔνορκον δίκαν,              |     |
| 4        | ὑψίπολις· ἄπολις, ὅτῳ τὸ μῆν καλὸν                          | 370 |
| 5        | ξύνεστι τόλμας χάριν. μήτ' ἐμοὶ παρέστιος                   |     |
| 6        | γένοιτο μήτ' ἵσον φρονῶν, ὃς τάδ' ἔρδει.                    | 375 |

**363** ἀμηχάνων L, with οὐσ written over *wv* by a late hand. (Dübner says, ‘*wv ex οὐσ factum a m. rec.*;’ but *wv* is from the 1st hand, and has not been touched.)   **365** σοφῶν τι] Heimsoeth conject. δεινών τι: Schmidt, τούτον τι: Gleditsch, τοσύνδε.   **366** ὑπέρ ἐλπιδ' L (not ὑπερελπιδ'). —*ἔχων* ἔχον τι: cp. Gleditsch, τοσύνδε.

344. **367** τοτὲ L, ποτὲ r. **368** πατέρων MSS. (with glosses πληρῶν, στηρῶν, στέργων).—Reiske conject. γεραπόν. Dindorf, παραπών. Schaefer, γὰρ αἴρων.

*Alpinia, Cyparis, — Reiskei Cyparis. — Cyprinus. — Dindora, "Caprifolia. — Schaefer, "Caprifolia.*

quarter can he find help. It is surprising that so many recent critics should have confidently condemned *ἐπάξεται*, and sought to replace it by conjectures (see cr. n.).

**383 f.** ἀμηχάνων, such as seem to baffle all treatment: *El.* 140 ἀμηχανον | δῆλος: Simonides *ap.* Plat. *Prot.* 344 C ἀμήχανος συμφορά. **φυγάς**, like φεύξιν: Eur. *Helen.* 799 λέπτρων...φυγάς, means of escape from the union; cp. Ar. *Eg.* 759 κακ τῶν ἀμηχάνων πόρους εὐμηχάνους πορίσων.—**ξυμπέφρασται**, here midd., as Aesch. *Suppl.* 438 καὶ δὴ πέφρασμαι: cp. O. C. 1016 n.

**365—375** The ode closes with a more direct reference to the incident which suggested its theme. The daring ingenuity shown by the unknown breaker of Creon's edict is an instance of the subtlety which leads to ruin. The implied contrast with Creon—*ψύπολις* by his care for the laws—is effective in view of the destined *περιτέταια*.

**365 ε. σοφόν τι...ἔχων**: lit., possessing, in his resourceful skill, a thing subtle beyond belief: **σοφόν τι** is predicate, and in apposition with **τὸ μηχανέν τέχνας**. Cp. Thuc. 2. 89 μέγα το τῆς διανοίας τὸ βέβαιον ἔχοντες ἀντιολμῶσιν: 'they are strong in the confidence of their spirit when they confront the foe.' There is no ground for altering **σοφόν** into **δεινόν, τούον,** or the like.—**τὸ μηχανέν τι**, the inventive quality in his skill: for **τέχνας**, cp. O. T. 380 n.; for the absence of **τις**, cp. above, **ιο** (**κακά**). Cp. Thuc. I. 90

τὸ...βουλόμενον καὶ ὑποπτὸν τῆς γυνώμης:  
2. 61 ἐν τῷ ὑμετέρῳ δοσθενεῖ τῆς γυνώμης.

**367** τοτὲ μὲν...ἄλλοι. L has τοτὲ here: cp. El. 739 τότ' (i.e. τοτὲ) ἄλλοι, οὐδὲν ἀπέροι. Plat. Phaedr. 237 Εἰ τοτὲ μὲν ἡ ἔτερα, ἄλλοτε δὲ ἡ ἔτερα κρατεῖ. Cp. O. C. 1745 n. There is no reason, then, for reading τοτὲ μέν here with inferior MSS., though it is equally good (Plato has τοτὲ μὲν written by τοτὲ δέ, by ἐνώποτε δέ, or by αὐθίς δέ).—ἐπ' with κακὸν as well as ἔσθιόν: cp. 212 n. οὐ κάσ.

**368 γεράρων**, 'honouring,' is in my belief a certain correction of the ms. *ταρείρων*. The latter = 'weaving in,' as a thread into a texture, or a flower into a wreath: for the genuine fig. use of it, see Xen. *Symp.* 6. 2 μεταξὺ τοῦ ὑμᾶς λέγειν οὐδὲ ἀν τρίχα, μὴ δι τι λόγον, ἀν τις ταρείει: 'while you are speaking, one could not put in a hair, much less a speech' (so close and continuous is the texture of your speaking). Here, *ταρείων* has been explained as, 'weaving the laws (etc.) into the texture of his life'; but, even if we grant that so strange a phrase would be possible with words added to express 'the texture of his life,' it is certainly impossible without them. Dindorf proposed *ταραιρῶν* as = 'wrestling,' 'violating' (a strange sense), and pointed at δίκαν 'he comes to evil (though at other times to good) when he violates the laws,' etc. ΓΕΡΑΙΡΟΝ could easily generate ΠΑΡΕΙΡΟΝ. *γεράρειν*, prop. to distinguish by gifts of honour, is also a general poet. synonym for *τιμᾶν*: cp. Her.

but from baffling maladies he hath devised escapes.

Cunning beyond fancy's dream is the fertile skill which brings him, now to evil, now to good. When he honours the laws of the land, and that justice which he hath sworn by the gods to uphold, proudly stands his city: no city hath he who, for his rashness, dwells with sin. Never may he share my hearth, never think my thoughts, who doth these things!

Schneidewin, *τ' ἀέλιον*. Pallis, *τε τηρῶν*. Semitelos, *παροίκων* ('dwellers' in the land), with *εὐόρκων* (= 'φυλάττων εὐσεβῶς') for *ἐνορκον*. **370** *ὑψίπολις* *ὑψίπολις* Iernstedt. **373** *μή τέ μοι* (not *μήτε μοι*) L: *μήτ'* *έμοι τ.* **374** *μήτ'* *[του]* In L more than one letter *τ* has been erased after *τ'* (Dübner suggests *ισ*, Campb. *εγ*). **375** *ἔρδει* L (not *ἔρδοι*: the *ε* is clear, and has not been touched).

**5.** *Ἔτιμων τὸν Ἀδρηστον καὶ δὴ πρὸς τὰ πάθεα αὐτοῦ τραγικοῖσι χοροῖσι ἐγέραιρον.* Ar. *Th.* 960 γένος 'Ολυμπιῶν θεῶν | μέλπε καὶ γέραιρε φωνῇ. \*

**369** *θεῶν τ' ἔνορκον δίκαν*, Justice, which men swear to observe, taking oaths by the gods (δρκοι θεῶν: O. T. 647 n.): = δρκοι θεῶν κεκυρωμένην.

**370** *ε.* *ὑψίπολις* seems best taken as = ὑψηλὴν πόλιν ἔχων: cp. Pind. *P.* 8. 22 ἀ δικαιοπολίς... νάρος (Aegina). In O. 2. 8 Theron, tyrant of Agracis, is called δρθηπολις in an active sense, as = δρθῶν τὴν πόλιν. In O. T. 510 ἀδύπολις = ἀνδάνων τῇ πόλει: but it is harder to suppose that *ὑψίπολις* could have been intended to mean, 'standing high in his city.' Nor would that be the fittest sense. The loyal citizen makes the prosperous city; and her prosperity is his. See on 189. In this clause the Chorus thinks especially of Creon (191 τούσσαδ' ἔών νόμοισι τὴνδ' αἰξῷ πόλιν). — *ἄπολις*. Where the typical citizen is a law-breaker, the city is ruined, and the evil-doer is left citiless. So Creon had described law-breaking as *ἄτην... ἀστοῖς* (185). The contrast with *ὑψίπολις* shows that the sense is not merely, 'when a man breaks the law he becomes an exile' (Lys. or. 21 § 35 *ἄντι... πολιτῶν ἀπόλιτας*). The central thought is the power of human wit to make or mar the *πόλις*, according as the man is moral or immoral.—*τόδ μή καλόν*, the generic *μή*, such a mood as is not good.—*τόλμας χάριν*, by reason of ('thanks to') his audacity, with *ξύνεστι*, not with *ἀπολίτις* (*ἐστι*). In O. T. 888 *δυσπότημον χάριν* *χλιδᾶς* is not precisely similar, since it goes with *κακά μιν θοιοτο μοέρα*. Others

point at *ξύνεστι*, taking *τόλμας χάριν* with *μήτ'* *έμοι* κ.τ.λ.: but *μήτ'* should clearly be the first word in that sentence.

**372** *ε.* *ταρέστιος*. Cp. O. T. 249 n., where Oed. invokes a curse on himself. should the murderer become *ξύνεστιος* with him: also ib. 240 n. Hor. *Carm.* 3. 2. 26 *vetabo, qui Cereris sacrum Vulgaris arcanae, sub isdem Sit trabibus, fragilimve mecum Solvat phaselon.* Schneidewin cp. also Eur. fr. 848 (the dis-honourer of parents) *μή μοι γένοντο μήτε συνθυτῆς ποτε, κ.τ.λ.*, and Callim. *Hymn.* 6. 117 (to Deinter) *μή τῆνος ἐμν φίλος, θετο ἀπεχθήσι, | εἴη, μήθ' ὀμβοτοχος.—τον φρονόν,* 'may he not become like-minded with me,' is another way of saying, 'may I never come to share his sentiments.' Cp. II. 15. 50 *τον ἐμοι φρονέοντα, 'like-minded with me': Ar. Ar.* 634 *ἐμοι φρονῶν ξυνφόδι*. In a narrower sense (not intended here) *τὰ αὐτὰ φρονεῖν* was said of agreement in politics, *idem sentire de re-publica*: Her. 1. 60 *τῶντὸ φρονήσαντες*, 'having made common cause' (the *στασιῶται* of Megacles and Lycurgus).

**375** *ἔρδει*, L's reading, should be kept. The indic. is, of course, compatible with generality: for such an indic. after an optative, cp. Dem. or. 4. 51 *νικών δ' οὐ τι πᾶσιν υμῖν μέλλει συνοίσειν.* It is also rather in favour of the indic. that the speaker is here thinking of an actual case. The optat. *ἔρδοι* would be abstract, 'any one who should conceivably do these things,' and would be equally correct: cp. on 666.

**376** The choral ode has closed with an allusion to the unknown *man* (*ός*: cp. 248 *τις ἀνδρῶν*, 319 *οὐ δρῶν*). At this mo-

ἔς δαιμόνιον τέρας ἀμφιωδῶ  
τόδε· πῶς εἰδὼς ἀντιλογήσω  
τήνδ' οὐκ εἶναι παῖδ' Ἀντιγόνην;  
ῳ δύστηνος  
καὶ δυστήνου πατρὸς Οἰδιπόδα,  
τί ποτ'; οὐ δή που σέ γ' ἀπιστοῦσαν  
τοῖς βασιλείοισιν ἄγουσι νόμοις  
καὶ ἐν ἀφροσύῃ καθελόντες;

380

- ΦΤ. ἥδ' ἔστ' ἐκείνη τοῦργον ἡ ἔξειργασμένη·  
τήνδ' εἴλομεν θάπτουσαν. ἀλλὰ ποῦ Κρέων; 385  
ΧΟ. ὅδ' ἐκ δόμων ἄψορρος ἔς δέον περᾶ.  
ΚΡ. τί δ' ἔστι; ποίᾳ ἔνυμετρος προῦβην τύχη;  
ΦΤ. ἄναξ, βροτοῖσιν οὐδέν ἔστ' ἀπώμοτον.  
ψεύδει γάρ η ἔπινοια τὴν γνώμην ἔπει

**376** ἔς] Reiske conject. εἰ [i.e. 'I marvel whether this portent is supernatural'], and presently πῶς δ'. —ἀμφιωδῶ L, the first o blotted. **378** τήνδ' οὐκ εἶναι] Hermann conject. μὴ οὐ τήνδ' εἶναι. **380** καὶ δυστήνου] Meineke conject. κάκ (or ταῖ) δ. **382** βασιλείοις ἄγουσι L, βασιλείοισιν ἄγουσι Triclinius. So in 931 L has τοῖσιν for τοῖσιν.—

ment Antigone is led in by the Guard.—  
**ἀμφιωδῶ**: cp. *O. C.* 316 (where Antigone can scarcely believe her eyes, on seeing Ismene), ἀρ' ἔστιν; ἀρ' οὐκ ἔστιν; ἢ γνῶμη πλανῆ; For **ἔς**, cp. φοβεῖσθαι εἰς τι, *O. T.* 980 n.—**δαιμόνιον τέρας**, a portent sent by gods,—so astounding as to require a supernatural cause. Xen. *Mem.* 1. 3. 5 εἰ μὴ τι δαιμόνιον εἴη.

**377** **ε**. πῶς εἰδὼς κ.τ.λ.: 'How, when I know (that she *is* Antigone, *sc.* οὐτι ἔστι), shall I maintain that she is *not?*' (**οὐκ εἶναι**=**οὐτι ἔστι**). A simple verb of 'saying' regularly takes οὐ with inf. in oratio obliqua: λέγω οὐκ εἶναι=θη οὐκ ἔστι. If this verb of saying is negated, the negative with the inf. is still οὐ: πῶς λέξω οὐκ εἶναι; Here, **ἀντιλογέω** has the construction of a simple verb of saying: πῶς ἀντιλογήσω οὐκ εἴναι; Hermann conjectured μὴ οὐ τήνδ' εἶναι (which is palaeographically very improbable). μὴ οὐκ εἶναι would be the normal constr. after πῶς ἀντιλογήσω, if ἀντιλογέω were viewed in its special quality as a verb of 'denying,' ἀρνοῦμαι μὴ εἶναι: πῶς ἀρνήσομαι μὴ οὐκ (or simply μή, *O. T.* 1388 n) εἴναι; Cp. below, 443 n. It may be noted that, when ἀντιλέγω means to 'deny,' it is more often followed by ως (or θτι) οὐ with the finite

verb; when followed by μή and inf., it more often means 'to protest against' a measure; Thuc. 3. 41 ἀντελεγε...μή ἀποκτείναι Μυτιληναῖος: Xen. *Cyr.* 2. 2. 20 αὐτοχρόν ὃ (=οὐ δεῖ) ἀντιλέγειν τὸ μὴ οὐχὶ τὸν πλείστα πονοῦντα...μεγύστων ἀξιοσθαί. —**ἀντιλογήσω** might be deliberative aor., but it is rather fut. ind. (cp. *O. T.* 1419, *O. C.* 310).

**379** **ε**. ᾧ δύστηνος: nom. for voc., *O. C.* 185 n.—**πατρός**, gen. of origin: *O. C.* 214 n.—**Οἰδιπόδα** occurs as gen. in *O. T.* 495, but as voc. *ib.* 1194.

**381** **ε**. οὐ δή που: cp. *O. T.* 1472 οὐ δή κλύω που...; —**ἀπιστοῦσαν**=**ἀπειθοῦσαν**, cp. 219, 656.—**ἄγουσι**. It is far more probable that the final ω of βασιλείοισιν should have dropped out in L (see cr. n.) than that Soph. should have written ἀγάγουσι. At Athens **ἀπάγω** and **ἀπαγγέλλω** were technical terms for a process of summary arrest by which any citizen could bring before the magistrates a person taken in a criminal act (ἐπ' αὐτοφώρῳ). We have seen (on v. 158) that a word with a technical Attic sense was not necessarily excluded from Attic poetry. But **ἀπάγω** would surely jar here. Allowing for the difference between a technicality and a colloquialism, it would be

(Enter the Guard, on the spectators' left, leading in ANTIGONE.)

What portent from the gods is this?—my soul is amazed. Anapaests. I know her—how can I deny that yon maiden is Antigone?

O hapless, and child of hapless sire,—of Oedipus! What means this? Thou brought a prisoner?—thou, disloyal to the King's laws, and taken in folly?

#### GUARD.

Here she is, the doer of the deed:—we caught this girl burying him:—but where is Creon?

CH. Lo, he comes forth again from the house, at our need.

CR. What is it? What hath chanced, that makes my coming timely?

GU. O King, against nothing should men pledge their word; for the after-thought belies the first intent. I could

*βασιλεῖος ἀπάγουσι* Boeckh (for which Wecklein suggests *ἐσάγουσι οἱ προσάγουσι*). **384** In L the speaker is designated by *ἄγι*, before which S has written *φύλαξ*: cp. 223.—*ἀξειρυασμένη* L (without art.): *ἡ ἀξειρυασμένη* r and Brunck. **386** *ἀόφορος*] The *ἀ* made from *ἐ* in L.—*εἰς δέον* r (including A): *εἰς μέσον* L. Nauck writes *εἰς καιρὸν*: Semitelos, *αλοτως*. Wecklein conject. *ἐσ καλόν*. **387** *ἔνυμετρος ἐξέβην* L, with *προύβην* written above by S. *ποια ἔνυμετρος προύβη τύχη* r.—Bergk conject.

nearly as bad as, 'Have they taken you up?'—*καὶ* connects *ἀπιστοῦσαν* with *καθελόντες* (not with *ἐν ἀφροσύνῃ*): cp. O. C. 737 n.

**384—581** Second *ἐπεισδόιος*. Antigone, brought before Creon, avows and justifies her deed. Creon declares that she shall die. Ismene, when led in (531), associates herself with the act, but is not permitted by her sister to claim any part in it. Creon orders that both sisters shall be kept prisoners.

**384** *ἐκεῖνη*, she whom we sought: cp. O. C. 138 δᾶ ἐκεῖνος ἐγώ, n.—*τοῦργον* *ἥγετο*: for the order, cp. 324.

**386** *ἐσ δέον*: cp. O. T. 1416 *ἐσ δέον πάρεσθ'* δᾶτε | Κρέων: so ib. 78 *εἰς καλόν*: Aι. 1168 *ἐσ αὐτὸν καιρόν*. L has *εἰς μέσον*, i.e. 'he comes forth in public' (so that you, and all, can speak with him). The phrase occurs elsewhere in Soph., but never with ref. to entrance on the stage: *Ph.* 609 *ἴθεις* 'Αχαιοῖς *ἐσ μέσον* (showed him publicly); *Ai.* 1285 *τὸν κῆληρον *ἐσ μέσον καθεὶς** (i.e. among the others): *Tr.* 514 *ἰσαν *ἐσ μέσον* (into the arena)*. Here, *ἐσ δέον* is not only far the better phrase, but is confirmed by Creon's question in the next v., *ποια ἔνυμετρος...*

*τύχη*; A, and almost all the later MSS., have *εἰς δέον*, which may, doubtless, have been a conjecture suggested by O. T. 1416, —as is held by those who believe all our MSS. to have come from L; but it looks more like a true reading which L had somehow missed. Cp. on 831.

**387** *ἔνυμετρος*, commensurate with, i.e. here, opportune for. O. T. 84 *ἔνυμετρος γὰρ ὡς κλίνει*: ib. 1113 *ἔνυμετρος τῶνδηροι σύμμετρος*.

**388** *ἀπώματον, abiurandum*: there is nothing, the possibility of which men ought to deny on oath: οὐκ ἔστιν δὲ τι ἀπομίνανται χρῆ βροτοῖς μὴ οὐν ἀν γενέσθαι. Archilochus fr. 76 *χρημάτων ἀελπτον οὐδέν ἔστιν οὐδὲ ἀπώματον | οὐδὲ θαυμάσιον*. Euopolis Πόλεις fr. 25 τι δὲ ἔστιν 'Αθηναῖσι *πράγματι* *ἀπώματον*;

**389** *ψεύδει* = falsifies (like *ψευδοποιεῖν*): Thuc. 3. 66 *τὴν...ψευθεῖσαν ὑπόχεσεν*. —*ἢ πίνοια*, here, the *after-thought*, *αἱ δεύτεραι φροντίδες*. But usually the *ἐπί* in *ἐπινοέω*, *ἐπίνοια*, denotes *advance*, —'forming a design,' or 'inventing': Ar. *Erg.* 90 *οὐνον οὐ τολμᾶς εἰς ἐπίνοιαν λιοδορεῖν*; Cp. Lucian *Προμηθέας* *εἰν λόγοις τούτοις γε μεταβούλευεσθαι* 'Επιμηθέως ἔργον, οἱ Προμηθέως ἔστιν.'

σχολῆ ποθ' ἡξειν δεῦρ' ἀν εξηγήσουν ἔγω,  
ταῖς σαῖς ἀπειλαῖς, αἰς ἔχειμάσθην τότε·  
ἀλλ' ή γὰρ ἐκτὸς καὶ παρ' ἐλπίδας χαρὰ  
ἔσικεν ἄλλη μῆκος οὐδὲν ἥδονή,  
ἥκω, δι' ὅρκων καίπερ ὡν ἀπώμοτος,  
κόρην ἄγων τήνδ', ή καθηρέθη τάφον  
κοσμούσα. κλῆρος ἐνθάδ' οὐκ ἐπάλλετο,  
ἀλλ' ἔστ' ἔμδον θούρμαιον, οὐκ ἄλλον, τόδε.  
καὶ μῦν, ἀναξ, τήνδ' αὐτός, ὡς θέλεις, λαβὼν  
καὶ κρίνε καξέλεγχ'. ἔγω δ' ἐλεύθερος  
δίκαιος εἴμι τῶνδ' ἀπηλλάχθαι κακῶν.

390

KR. ἄγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβών;

ΦΤ. αὗτη τὸν ἄνδρ' ἐθαπτε· πάντ' ἐπίστασαι.

KR. ή καὶ ξυνίης καὶ λέγεις ὄρθως ἀ φῆς;

395

ξύμμετρος ἐξέβην. **390** σχολῆ ποθ' ἡξειν (ἡξειν L) δεῦρ' ἀν εξηγήσουν ἔγω MSS. Wecklein conject. δεῦρο μ' for δεῦρ' ἄν. Meinecke, ἡκειν for ἡξειν, or δεῦρο γ' for δεῦρ' ἄν. Blaydes, ποτ' ἐλθεῖν, or γ' ἀν ἐλθεῖν, for ποθ' ἡξειν. F. W. Schmidt, δεῦρ', ἀναξ, ἥδον. **392** ἐκτὸς Seyfiert conject. ἀποτος: Gleditsch, ἀλογος: Pallis, εἰκός. [ἐλπίδας] In L the 1st hand wrote ἐλπίδα, but σ has been added (hy the 1st h. itself, I think) above the α. Some think that the ρά of χαρὰ was added by S: this seems

**390** ἔξηγήσουν ἀν, I could have vowed, σχολῆ ἡξειν ποτὲ δεῦρο, that it would be long before I ever came hither. Cp. Eur. *Helen.* 1619 οὐν ἀν τοτ' ηὔχουν οὐτε σ' οὐθ' ἡμᾶς λαθεῖν | Μενέλαον, ἀναξ, ὡς ἐλάνθανεν παρόν: 'I should never have expected that he would escape us'; where (as the order of words shows) ἀν goes with ηὔχουν,—the suppressed protasis being, as here, *εἰ ηὔχωτα τις*, 'if any one had asked me.' So Lys. or. 12 § 22 ἔγω δ' ἐβουλόμεν ἀν αὐτοὺς ἀληθῆ λέγειν, 'I could wish' (the ref. there being to present time), sc. *εἰ δυνατὸν ήν*. The needless emendations of this verse have aimed at disjoining ἀν from ἔξηγήσουν and attaching it to the infin., or else at removing it altogether. But, though the φύλαξ had actually said (in the 'aside' at 329) that he did not mean to come back, he was not therefore debarred from using this turn of phrase; 'I could have vowed that I would not come back.'—**σχολῆ** (cp. 231), here iron., 'not in a hurry' (*O. T.* 434 n.); Shaksp. *Tit. Andron.* 1. 2. 301 'I'll trust by leisure him that mocks me once.'

**391** ταῖς σαῖς ἀπειλαῖς, 'by reason of thy threats': cp. 335 (νότῳ) n., 588

(πνοαῖς), 956 (θργαῖς). Here, the causal dat. seems also to suggest occasion ('at the time of your threats'): see on 691 λόγοις.

ἔχειμάσθην: *Ph.* 1460 χειμαζμένῳ (ἔμοι), in my sore trouble.

**392** ή...ἐκτὸς (τῷ ἐλπίδων) καὶ παρὰ ἐλπίδας. I cannot parallel this zeugma of preps. with a case suited only to the second (in *I.* 17. 760 περὶ τὸ ἀμφὶ τε γάρφων both preps. take acc.); and yet it seems to be genuine, the phrase being so energetic and compact. **ἐκτὸς** is certainly supported by 330, while **ἀποτος**, **ἀλογος**, and **εἰκός** are all very improbable substitutes. Nor can I think, with Schütz, that **ἐκτὸς** is here adverb: 'the outside joy' (i.e. outside of one's calculations).

**393** ί. οὐδὲν ἔσικε μῆκος, is not at all (adv.) like in greatness, **ἄλλῃ** ἥδονῇ, to any other pleasure; i.e. is vastly greater than any other. For the adv. οὐδέν, cp. Plat. *Lys.* 220 C τὸ φίλον...οὐδὲν τούτοις ἔσικε. For μῆκος=ampliudo, Empedocles 15 ἐξ οἵης τιμῆς τε καὶ δόσου μῆκος θλίψου: so Pindar speaks of μακρὸς θλίψος (*P.* 2. 26), μακροτέρα ἀρετά (*I.* 4. 21), Aristotle of μακρὰ τιμῆματα (*PoL* 3. 5. 6, opp. to βραχέα *ib.* 4. 4. 24), μακρὰ οὐσία

have vowed that I should not soon be here again,—scared by thy threats, with which I had just been lashed: but,—since the joy that surprises and transcends our hopes is like in fulness to no other pleasure,—I have come, though 'tis in breach of my sworn oath, bringing this maid; who was taken showing grace to the dead. This time there was no casting of lots; no, this luck hath fallen to me, and to none else. And now, Sire, take her thyself, question her, examine her, as thou wilt; but I have a right to free and final quittance of this trouble.

CR. And thy prisoner here—how and whence hast thou taken her?

GU. She was burying the man; thou knowest all.

CR. Dost thou mean what thou sayest? Dost thou speak aright?

very doubtful. The *p* is somewhat small and fine; but cp. the λ of ἀλπίδα, and the οσ of ἀπόμοτος in 394. **393 f.** Nauck condenses these two verses into one, which he places in the text: πέπικεν, ἥκω κατέρ ὁν ἀπόμοτος. Mekler rejects vv. 392—394 as spurious.—δρκων] L has ον over ων from the 1st hand. **395** καθευρέθη L.—καθηρέθη an anonymous critic in *Class. Journ.* xvii. 58: and so many recent edd. **402** ἔθαπτε] θάπτεν L. **403** ξυλίνης] ξυλειο L, as O. T. 628, Εἰ. 1347, and θειο Εἰ. 596. Some hold, with Brunck, that the Attic 2nd sing. pres. was λεῖ, and of τιθημι, τιθεῖς. But see Porson, Eur. *Or.* 141, and Ellendt s.v. θημι.

(ib. 4. 4. 5), and Soph. himself of μακρὸς πλούτος (*Ai.* 130). For ζώκε Wolff-Bellermann cp. Thuc. 7. 71 δ...φόβος ἦν... οὐδὲν ἔοκώς ('great beyond example'), Xen. *De Vect.* 4. 31 οὐδὲν τῶν παρεληλυθτῶν ἔοκός ('far greater than any of the past'); and for the sentiment, Eur. fr. 554 ἐκ τῶν δέλπτων ἡ χάρις μείζων βροτοῖς | φανέστα μᾶλλον ἢ τὸ προσδοκώμενον.—Nauck's treatment of this verse and the next has no justification: see cr. n.

**394 δι' δρκων...ἀπόμοτος**, though I had sworn with oaths (sworn solemnly) not to come. Cp. *Ai.* 1113 δρκων οὐσιν ἦν ἐνώμοτος: Ar. *Ran.* 150 ἐπτορκον δρκον ὠμοερ.

**395 f. καθηρέθη** (cp. 383 καθελόντες) is clearly better here than L's καθευρέθη: and the compound καθευρίσκω is nowhere found in classical Attic.—τάφον κοσμούσα, paying the due rites of burial (τάφον = ταφήν, cp. 490), by sprinkling the dust and pouring the libations on the corpse. κοσμέω was specially said of obsequies: cp. 901, *Ei.* 1139 λοιποῖς ἔκόν μηρ'.—ἐπάλλητο, as when lots were shaken in a helmet (*Ai.* 1285; cp. *Ei.* 710). His έρμαιον is the luck of being the first to bring the glad tidings,—as his former mission was ironically called τοῦτο τάγαθόν (275). In the

discovery and seizure of Antigone he had no greater share than his comrades (432).

**399 f. κρίνε=διάκρινε**, question: *Ai.* 586 μὴ κρίνε, μὴ ἔσταξε.—δίκαιος εἰμι: the only certain instance in Tragedy of the personal constr. (Thuc. 1. 40 δίκαιοι γ' ἔστε...λεναι); for in Eur. *Hipp.* 1080 πολλῷ γε μᾶλλον σαντὸν ἤσκησα σέβειν | ἡ τούς τεκόντα σσα δρᾶν, δίκαιος ω, the latter words are more pointed if ironical ('just man though thou art'): and Aesch. *Eum.* 55 καὶ κόσμος οὐτε πρὸς θεῶν ἄγαλματα | φέρειν δίκαιος is different ('proper to bring'). But Ar. has this use, *Nub.* 1283 ἀπολαβεῖν...δίκαιος εῖ, and *ib.* 1434—ἀπηλάχθαι, perf., for good and all: *O. T.* 1050.

**401 f.** Observe the order of the words as marking his amazement. For the double interrog. cp. *Il.* 21. 150 τίς πόθεν εἰς ἀνδρῶν; *Ph.* 243 τίνι | στόλῳ προσέσχεται γῆν, πόθεν πλέων;—πάντ' ἐπίστρασται: one of the formulas which often close a messenger's speech, as *Tr.* 484 πάντ' ἐπίστρασται λόγον: *Ai.* 480 πάντις δάκηκος λόγον: *ib.* 876 πάντις ἀδίκους: *Ph.* 241 οὐσια δὴ τὸ πᾶν.

**403 η καλ**, *O. T.* 368 n. The first καλ here is not 'both,'—δρῶσ, 'rightly': i.e. do your words express what you

- ΦΤ. ταύτην γ' ἴδων θάπτουσαν ὃν σὺ τὸν νεκρὸν  
ἀπεῖπας. ἀρ' ἔνδηλα καὶ σαφῆ λέγω; 405  
ΚΡ. καὶ πῶς ὄράται κάπιληπτος ἥρεθη;  
ΦΤ. τοιοῦτον ἦν τὸ πρᾶγμ'. ὅπως γὰρ ἥκομεν,  
πρὸς σοῦ τὰ δείν' ἐκεῖν' ἐπηπειλημένοι,  
πᾶσαν κόνιν σήραντες ἢ κατεῖχε τὸν  
νέκυν, μυδῶν τε σῶμα γυμνώσαντες εὖ, 410  
καθῆμεθ' ἄκρων ἐκ πάγων ὑπῆρχεμοι,  
ὅσμὴν ἀπ' αὐτοῦ μὴ βάλῃ πεφευγότες,  
ἐγερτὶ κιών ἄνδρ' ἀνὴρ ἐπιρρόθοις

**404** *ἴδων* Brunck: *ἴδων* L: *εἴδον* r.    **406** [κάπιληπτος] κάπιλημπτος L.—ἥρεθη, with  $\eta$  over *eu* from the 1st hand. The correction meant was ἥρεθη (not ἥρεθη, for L regularly gives *eu* in the aor., impf., and pf. of *εὑρίσκω*), which the schol., too, read: ποίῳ τρόπῳ αὐτὴν συνελάβεσθε καὶ κατειλήφατε;    **407** [ἥκομεν] *ἱκόμην* Kvičala.

really mean to say? (Not, merely, 'truly,' i.e. in accordance with the fact: cp. 99 n.)

**404** *τὸν νεκρόν*: antecedent with art. drawn into relative clause: *O. C.* 907 n., νῦν δ' οὐαπέρ αὐτὸς τὸν νόμους εἰσῆλθ' ἔχων, | τοντοσιν κ.τ.λ.

**405** ἀρ' ἔνδηλα: said triumphantly: Aesch. *Ag.* 268 ΧΟ. πῶς φύς...; ΚΛ. *Troilav* 'Αχαιῶν οὐσαν' ἡ τορῶς λέγα; Cp. *Ai.* 1158 οὐδεὶς ποτ' ἄλλος ἢ σύ. μῶν γνωξάμων;

**406** *ὄράται...ἥρεθη*: historic pres. combined with aor., as *Ai.* 31 φράσει τε κάδηλωσεν: cp. 419, *Tr.* 359 ff., *O. T.* 118 f.—ἐπιληπτός, seized in the act = ἐπ', αὐτόφωρ. Her. 3. 69 ἐπιλαμπτός... ἀφέσσουσα (τὰ ὠτα) ἔσται, 'will be caught feeling the ears.' [Dem.] or. 25 § 80 τὸν ἐπιληπτόν (the epileptic) φρονί λασθαι, αὐτὸς ὁν ἐπιληπτός πάσι πονηρό.

**407** *ἥκομεν*. The occupation of the guards was temporarily gone when they perceived that the burial, which they had been set to prevent, had been effected (255). Creon, speaking to their deputy, sent them back to their post, with orders to discover the culprit (306). *ἥκομεν* (imperf.) simply refers to their taking up their station again near the body. It need not imply that they had escorted their comrade on his way to Creon. We could not take *ἥκομεν* ... ἐπηπειλημένοι as merely plur. for sing., and then refer σήραντες, etc., to the guards collectively. Nor is the conject. *ἱκόμην* needed.

**408** Σ. τὰ δεῖν' ἐκεῖν'. Creon's threats

were addressed to all the guards: cp. 305 ff.—τὸν | νέκυν: so *O. C.* 351 τὰ τῆς | οἰκου διατῆς: *Ph.* 263 ὃν οἱ | δισσοὶ στρατηγοὶ: *El.* 879 κάπι τοῖς | σαντῆς κακῶν. So Ar. *Ecccl.* 452 οὐδὲ τὸν | δῆμον. Aesch. places the art. thus only when it is a *pronoun* (*Ag.* 7 τῶν: *Theb.* 385, *Eum.* 137 τῷ). In Eur. no instance seems to occur.

**411** *καθῆμεθ'* is better taken as plpf. than pf., for, though *ἥκομεν* is ambiguous, we have a series of historical tenses in 415—421. Ar. sometimes uses and sometimes omits the augment, as *Ach.* 638 ἐκάθησθε, *Ecccl.* 304 καθῆντο (both proved by metre); and if our MSS. can be trusted, classical prose, too, admitted both forms, as Aeschin. *or.* 2 § 89 ἐκαθῆμην, Dem. *or.* 18 § 169 καθῆτο. In the five pluperfects furnished by Attic inscriptions of 428—325 B.C. the syllabic augment is always added, but there is no epigraphic evidence in the particular case of *ἐκαθῆμην* (see Meisterhans, p. 77).—ἄκρων ἐκ πάγων, with καθῆμεθα, 'on the hill-top.' The corpse lay on the highest part of the Theban plain (1110, 1117), with rising ground (*πάγοι*) behind or around it. The guards post themselves on this rising ground, facing the corpse, and with their backs to the wind. The use of ἐκ (or ἀπό), with

a verb denoting *position*, occurs only in a few places of poetry; but it is certainly genuine, and deserves attention, for its true force has not (I think) been observed. (1) *Il.* 14. 153 Ἡρη δ' εἰσεῖδε χρυσόθρονος διθαλμοῖσιν | στᾶσ'

GU. I saw her burying the corpse that thou hadst forbidden to bury. Is that plain and clear?

CR. And how was she seen? how taken in the act?

GU. It befell on this wise. When we had come to the place,—with those dread menaces of thine upon us,—we swept away all the dust that covered the corpse, and bared the dank body well; and then sat us down on the brow of the hill, to windward, heedful that the smell from him should not strike us; every man was wide awake, and kept his neighbour alert with torrents of threats,

**408** δεῖν'] δεῖν' L.   **410** εὐ] Reiske conject. av.   **411** ὑπήνεμοι] Keck and Naber conject. ὑπήνεμον (to go with δαστήρ): Turner, ἀπήνεμοι: Semitelos, σκοπούμενοι.   **412** βάληη] L: βάλοι H. Stephanus.   **413** κινῶν τ: κεῖνον L. Nauck and

ἔξ Οὐλύμπιοι ἀπὸ ρίου. Here, ἀπὸ ρίου goes with εἰσεῖδε: but ἔξ Οὐλύμπιοι, however much εἰσεῖδε may have influenced it, at least cannot be disjoined from στάσ. (2) Eur. *Ph.* 1009 ἀλλ' εἴμι καὶ στὰς ἔξ ἐπάλξεων ἄκρων | σφάξας ἐμαυτὸν σηκὼν εἰς μελαψαθῆ | δράκοντος, ἔνθ' ὁ μάντις ἔγγραστο, | ἐλευθερώων γαῖαν. It is impossible to sever στάσ from ἔξ ἐτ., even if we partly explain ἔξ by σφάξας. (3) ib. 1224. Ἐτεοκλέης δ' ὑπῆρξε ἀπὸ δρόθου σταθεῖς | πύργον κελεύσας στραγοῦ κηρύξαι στρατῷ. The position of σταθεῖς forbids us to sever it from ἀπὸ δρόθ. π., even though ὑπῆρξε οἱ κελεύσας is used to explain ἀπό. (4) Eur. *Tro.* 522 ἀνὰ δ' ἔβρασεν λέων | Τρῳάδος ἀπὸ πέτρας σταθεῖς. A similar case. In all these passages, a picture is presented, and we have to glance from a remoter to a nearer object. The mental eye is required to measure the space between Hera on the peak of Olympus, and Poseidon on the plain of Troy; between Megareus on the walls of Thebes, and the cavern into which his corpse is to fall. And, in each case, ἐκ or ἀπὸ denotes the quarter in which the remoter object is to be looked for. This, which might be called the ‘surveying’ use, is distinct from that in which the prep. has a pregnant force, as being directly suggestive of motion (*οἱ ἐκ Σικελίας ἦσον*); but it springs from the same mental tendency, —viz., to take a rapid glance over the dividing interval. Cp. *ἴστραθαι πρότυος* (‘on his side’). So here: in the foreground of the picture is the corpse, which they have just laid bare. Now look to the hillocks behind it; in that quarter you

will see the guards at their post.—I have not cited *Od.* 21. 419 τὸν β' ἐπὶ πήχει ἐλῶν Ἐλκεν νειρῷ γλυφίδας τε | αὐτόθεν ἐκ δίφροιο καθήμενος, because there ἐκ δίφροιο goes with Ἐλκεν, not with καθήμενος (he drew the bow, just from the chair, where he sat).—ὑπήνεμοι, under the wind, i.e., so that it blew from behind them, not in their faces, as the next v. explains. (At v. 421 the dust is blown in their faces, but that is by the sudden, gusty σκηπτός.) The idea of ‘sheltered,’ which ὑπήνεμοι usu. implies, is less prominent here, yet quite admissible, if we suppose them to sit just below the summits of the πάγοι. Cp. Xen. *Oec.* 18. 6 ἐκ τοῦ προσηνέμονος μέρους, on the side towards which the wind blows, opp. to ἐκ τοῦ ὑπηνέμονος, to windward. Theophr. *Causs. Plant.* 3. 6. 9 opposes πνευματώδης καὶ προσηνέμος τόπος to τὰ ὑπήνεμα: and Arist. *Hist. An.* 9. 15 ἐν προσηνέμῳ το ἐν ἐπισκεπτῇ.

**412** βάληη, the ‘vivid’ subjunct. (instead of βάλοι), after a secondary tense; while in v. 414 we have the normal optat. (ἀκηδόσιο). For this combination cp. Xen. *An.* 3. 5. 17 παρήγγειλαν, ἐπειδὴ δειπνήσειαν,...ἀναπανεσθαι, καὶ ἐπεσθαι ἥπκ' ἀν τις παραγγειλῃ.

**413** ἔγειτι: see on *ἀστρακτί*, *O. C.* 1251. Each man was careful to keep wide awake, and also to see that his comrades did so.—κινῶν, urging to vigilance. Plat. *Rep.* 329 Δ θουλόμενος ἔτι λέγειν αὐτὸν ἐκινούν καὶ εἴτον, ὡς Κέφαλε, κ.τ.λ. The conject. νεικῶν is needless. For the sing. instead of the plur. (κινῶντες) in partitive apposition, see on φύλαξ ἐλέγχων φύλακα, 260.—ἐπιρρόθοις κακοῖσιν, lit., with obstreperous taunts,

κακοῖσιν, εἴ τις τοῦδ' ἀκηδῆσοι πόνου.  
 χρόνον τάδ' ἦν τοσοῦτον, ἔστ' ἐν οἰθέρι  
 μέσῳ κατέστη λαμπρὸς ἥλιον κύκλος  
 καὶ καῦμ' ἔθαλπε· καὶ τότ' ἐξαίφνης χθονὸς  
 τυφὼς ἀείρας σκηπτόν, οὐράνιον ἄχος,  
 πίμπλησι πεδίον, πᾶσαν αἰκίζων φόβην  
 ὅλης πεδιάδος, ἐν δ' ἐμεστώθη μέγας  
 αἰθήρ· μύσαντες δ' εἴχομεν θείαν νόσον.  
 καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μακρῷ,  
 ἢ παῖς ὄραται, κάνακωκύει πικρᾶς  
 ὄρνιθος ὁὖν φθόγγον, ὡς ὅταν κενῆς  
 εὐνῆς νεοσσῶν ὄρφανὸν βλέψῃ λέχος·  
 οὗτῳ δὲ χαῦτῃ, ψυλὸν ὡς ὄρῳ νέκυν,

415

420

425

Semitelos conject. *νεκτῶν*: Hense, *κεντῶν*.      414 ἀφειδῆσοι MSS.: ἀκηδῆσοι Bonitz. Golisch proposed ἀφ' εὐδῆσοι (*Jahr. Phil.* p. 176, 1878), and so, by an independent

the adj. expressing the loud, continuous noise of tongues. The ἐπι- does not mean 'banded to and fro': see *Tr.* 263 πολλὰ μὲν λόγοις | ἐπερρόθησε. In fr. 521 ἐπίρροθα δώματα= 'open to reproach.' Elsewhere (as with Aesch.) ἐπίρροθος= 'helper' (ἐπιρροθέω, to come with shouts to the rescue). Cp. ἐρρόθουν 259 n., 290.

**414** ἀκηδῆσοι: fut. opt. in orat. obliqua; the direct form of the threat would be (κλαύσει) εἰς ἀκηδῆσεις (or ἐὰν ἀκηδῆσης). Cp. *Ph.* 374 ἥρασσον κακοῖς | τοῖς πάτει... | εἰ τόδια κείνος ὅπλ' ἀφαιρήσοιτο με: he said (δοὺοι), εἰ ἀφαιρῆσε. *Ai.* 312 δεῖν' ἐπηπελῆσος' ἔπη | εἰ μὴ φανοῖν (he said, εἰ μὴ φανεῖς). ἀκηδῶν had been used by Hom. *Il.* 14. 427, 23. 70, Aesch. *P. V.* 508, and recurs in later poetry. The ms. ἀφειδῆσοι cannot be defended as = 'play the prodigal with,' i.e. 'be careless of.' ἀφειδῆν πόνου could mean only to be unsparing of labour. In Thuc. 4. 26 ἀφειδῆς ὁ κατάπλους καθειστήκει is explained by the next words, ἐπώκελλον γάρ τὰ πλοῖα τετιμημένα χρημάτων: they were 'unsparing' of their boats, since a value had been set on the latter. Bonitz, to whom ἀκηδῆσοι is due, refers to Apoll. Rhod. 2. 98 οὐδ' ἄρα Βέθρουκες ἀνδρες ἀφειδῆσαν βασιλῆος, where Choeroboscus has preserved the true ἀκήδησαν. In the schol. on *Ai.* 204 φειδέμενοι occurs by error for κηδόμενοι.

**415—421** The incident of the storm was a dramatic necessity, to account for Antigone reaching the corpse unobserved. A powerful picture is compressed into seven lines. (Cp. *O. C.* 1315 ff. for a like instance of self-restraint in description.)

**416 f.** κατέστη, prop., had taken its place. There is a Homeric echo here: *Il.* 8. 66 ὑφρα μὲν ἦώ ἦν καὶ ἀέξετο ιέρον ἡμαρ, | τύφρα μάλ' ἀμφοτέρων βέλε' ἥπτετο, πίπτε δὲ λάσις | ἡμος δ' ἥέλιος μέσον οὐρανὸν ἀμφιβεβήκει, | καὶ τότε δὴ χρύσεια πατήρ ἔτιτανε τάλαντα.—*χθονὸς* (from the ground) with δέλπας: cp. *O. T.* 142 βάθρων | Ιστασθε, n.

**418** τυφῶς, the whirlwind: the σκηπτός is the storm of dust (*κονιορτός*) which it lifts from the ground. The word σκηπτός usu.= 'a thunderbolt,' and by its deriv. ought at least to mean a storm swooping on the earth from the sky; but the schol. attests its use in a larger sense: σκηπτός δὲ λέγεται πᾶν πνεῦμα θυελλῶδες, δταν συνερέθη τῇ γῆ, καὶ πάλιν ἀνω αἰρητος τὸ δὲ τοιοῦτο καὶ στροβίλον τινες καλοῦνται, παρὰ τὸ στροβεῖν.—*οὐράνιον ἄχος*, a trouble in the sky (cp. *O. C.* 1466 οὐρανία...ἀστραπή), since the cloud of dust darkened the sky: schol. τὸ λυποῦν τὸν αἰθέρα, καθὸ ταράσσει αὐτὸν: only ἄχος is rather what annoys us than what annoys the (personified) οὐρανός. In these lines the poet describes the actual physical

if any one should be careless of this task.

So went it, until the sun's bright orb stood in mid heaven, and the heat began to burn: and then suddenly a whirlwind lifted from the earth a storm of dust, a trouble in the sky, and filled the plain, marring all the leafage of its woods; and the wide air was choked therewith: we closed our eyes, and bore the plague from the gods.

And when, after a long while, this storm had passed, the maid was seen; and she cried aloud with the sharp cry of a bird in its bitterness,—even as when, within the empty nest, it sees the bed stripped of its nestlings. So she also, when she saw the corpse bare,

conjecture, Semitulos reads (1887).   **420** ἐν δ' τι: ένθ<sup>η</sup> L.   **423** πικρᾶς] πικρῶς  
Bothe.   **424** In L two letters have been erased before κενῆσ, perh. έκ.

effects produced by the storm. He mentions the destruction of foliage; and we need some reference also to the main point of all—the obscuring of the air. Therefore I should not take οὐράνιον ἄχος as =‘a *heaven-sent plague*;’ that is presently said by θελαν ρόον (421). A third version—‘a trouble rising *high as heaven*’ (like οὐράνιον πήδημα, etc.)—is also possible, but less suitable here than either of the others. In Aesch. *Suppl.* 809 τυγέ δ' θύφαν οὐρανίαν, the adj. clearly =οὐρανομήκη, and so perh. in *Pers.* 572 ἀμβάσαν οὐρανίην, though there (as in *Ai.* 196 ἄταν οὐρανίαν φλέγων) ‘heaven-sent’ is at least equally fitting.—For the tribrach in the 5th place, see *O. T.* 719 n.

**419** ε. πιμπλῆσι (histor. pres., between θύαλπε and ἐνεμεστώθη, cp. 406), viz., with dust and scattered leaves.—αἰκίζων, maltreating, λυμανθεμενος, by breaking the branches and tearing off the leaves.—ἐν δ' ἔμεστρ. tmesis: cp. 1274, *El.* 713 ἐν δὲ πᾶς ἔμεστρῳ δρόμος. Distinguish the adv. ἐν δέ (and withal), *O. T.* 27 n.

**421** ε. μύσαντες. μῦν (from μῦ, a sound made with closed lips)=‘to be shut,’ said of the eyes, the lips, or any opening (*Il.* 24. 637 οὐ γάρ πω μύσαν δοσε): but the aor. part. regularly meant, ‘with eyes shut’: Plat. *Gorg.* 480 C παρέχειν μύσαντα καὶ ἀνδρεῖς ώσπερ τέμνειν καὶ κλεῖναι λαρψ. There was a proverb, μύσαντα φέρειν (‘to grin and bear it’), Meineke *Com.* 3. p. 4.—νόσον, the scourge of the storm: cp. 1141.—ἐν χρ. μακρ.: for the prep. see *O. C.* 88 n.

**423** πικρᾶς, in its bitterness. Else-

where πικρός, said of persons, means ‘embittered,’ and so ‘hostile,’ etc. (as *Ai.* 1359). But there is no reason why πικρός should not also mean ‘embittered’ in the sense, ‘with a bitter feeling of anguish.’ There is a pathos in this which is lost by reading πικρῶς, ‘shrilly.’ Nor could πικρᾶς mean merely ‘piercing,’ as if the epithet of the cry were given to the bird itself. In *O. C.* 1610 φθόνγος πικρός, and in *Ph.* 190 πικρὰ οἰμωγή, mean not merely a ‘shrill,’ but a ‘bitter,’ cry; and so conversely here, the epithet πικρά, while primarily denoting anguish, also suggests the shrill sound.

**425** εὐής...λέχος would be a weak pleonasm for ‘nest’; it is better to take εὐής as the nest, and λέχος as the resting-place of the young birds within it. The phrases λέκτρων εὐνα, λέκτρων κοῖται, κοίτης λέκτρων, etc., said of the marriage-bed, are not properly similar, meaning rather, ‘the bed on which they slept,’ etc.: i.e. εὐνα or κοῖται refer to the act of sleeping. κενῆ is certainly pleonastic with νεοσσῶν δρφανόν (cp. *Ph.* 31 κενής οἰκησιν ἀνθράπων δλχα, and *O. T.* 57 n.), yet hardly anticipates it; the bird, approaching its nest, feels that it is κενή, then peeps in, and, sure enough, the λέχος is δρφανόν.

**426** οὗτος δέ, ‘so, I say, she’: for δέ introducing the apodosis in a simile cp. *El.* 25 ώσπερ γάρ Ιτπος εὐγενής... θυμὸν οὐκ ἀπώλεσεν | ..., ώσαντως δέ σον | ημάς τ' ὅτρινες κ.τ.λ.: so *Tyr.* 112 ff., πολλὰ γάρ ωστ' ... οὕτω δέ τὸν Καδμογενῆ.—ψιλόν, sc. κόνιος, stripped of the dust which she had sprinkled on it (409). Cp. *O. C. p.* 279.

γόσισιν ἔξωμωξεν, ἐκ δ' ἀρὰς κακὰς  
ἡράτο τοῖσι τοῦργον ἔξειργασμένοις.  
καὶ χερσὶν εὐθὺς διψίαν φέρει κόνιν,  
ἐκ τ' εὐκροτήτου χαλκέας ἄρδην πρόχου      430  
χοαῖσι τρισπόνδιοι τὸν νέκυν στέφει.  
χῆμεῖς ἴδοντες ίέμεσθα, σὺν δέ νιν  
θηρώμεθ' εὐθὺς οὐδὲν ἐκπεπληγμένην·  
καὶ τάς τε πρόσθεν τάς τε νῦν ἡλέγχομεν  
πράξεις ἄπαρνος δ' οὐδενὸς καθίστατο,      435  
\*ἄμ' ἥδεως ἔμοιγε κάλγεινῶς ἄμα.  
τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφευγέναι  
ἥδιστον· ἐσ κακὸν δὲ τοὺς φίλους ἄγειν  
ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἥστω λαβεῖν  
ἔμοι πέφυκε τῆς ἐμῆς σωτηρίας.      440

K.P. σὲ δῆ, σὲ τὴν νεύουσταν ἐς πέδον κάρα,

**429 εὐθὺς** αὐθίς Reiske. διψάν ἐκφέρει κόνιν L. i had been written over ν; a later hand erased it, and accented α. In the marg. S has written γρ. διψάν φέρει, and so A reads, with other later MSS. Dindorf conject. διψάδ' ἐμφέρει. But ἐκφέρει was a mere

**427 Ι.** γόσισιν ἔξωμωξεν: cp. O. T., 65 ὑπνῳ γ' εὔδοντα, n.—ἐκ δ... ἡράτο, tmesis: cp. n. on 106.—διψάν: cp. 246.

**429 φέρει κόνιν.** A difficulty presents itself. The essence of the symbolical rite was the sprinkling of dust. She had done that (245). Was it not, then, done once for all? In Horace (C. I. 28. 35) the passer-by is free when the dust has been thrown; he can go his way. I have never seen this question put or answered. The only answer which I can suggest is that, at her first visit, she had not brought the χοαῖ. (Cp. on 245 ff.) Perhaps the rite was considered complete only if the χοαῖ were poured while the dust still covered the corpse.

**430 Σ.** The πρόχος, or 'out-pourer,' was a jug, especially a water-jug, with a handle, and had, of course, various forms; some of the types given by Guhl and Koner (p. 147, fig. 198, 26—31) resemble modern water-jugs for washing.—εὐκρότητος, 'well-hammered,' and ἄσο 'well-wrought,' is the epith. of a knife (*δωρὶς, sc. κοπῆς*) in Eur. *E.* 819.—ἄρδην (for ἀρέδην, from *αἴρω*) is found with πηδᾶν (*A.* 1279) and φέρειν (*Eur. Alc.* 608), but is usu. fig., as with *ἀπολλύναι*. Here, ἄρδην

ἐκ πρόχου στέφει=ἄρασα τὸν πρόχον στέφει.

**431 χοαῖσι.** In *Od.* 10. 519 the three χοαῖ to the dead are of (1) hydromel, (2) wine, (3) water: see *O. C.* 479 n.—τρισπόνδι, instead of the simple *τριστὸν*: cp. on 346 σπ. δικτυοκλάστοις. χοαῖ were to the νέφεροι, as σπονδαῖ to the ὑπατοῖ: λοιβαῖ could mean either (*O. C.* 477).—στέφει: *E.* 51 τύμβον... | λοιβαῖσι πρῶτον καὶ καραπόμοις χλιδαῖς | στέψαντες.

**432 Σ. ίέμεσθα**, pres.: for the ι, cp. *O. C.* 1279 n.—σὺν δὲ... θηρώμεθ', tmesis, as *E.* 740 σὺν δὲ ἐλίσσεται | τμητοῖς ἰμάσι. But σὺν is adv. *ib.* 299 σὺν δὲ ἐποτρύνει: cp. above, 85.

**434 Σ. ἡλέγχομεν**, proceeded to prove against her, i.e. taxed her with, her past and present deeds. We should not supply αὐτήν: the verb governs τὰς πράξεις only: cp. Plat. *Theat.* 161 Ε ἐλέγχειν τὰς ἀλλήλων φαντασίας τε καὶ δόξας (examine into). It would be natural to say, ταῦτα ἐλέγχω αὐτήν, but hardly τὰς πράξεις ἐλέγχω αὐτήν.—ἄπαρνος... οὐδενὸς = οὐδὲν ἀπαρνούμενη, the gen. with the adj. corresponding to the acc. with the verb; cp. κωλυτικός, ποιητικός τυρός etc.—καθίστατο, she did not take up the

lifted up a voice of wailing, and called down curses on the doers of that deed. And straightway she brought thirsty dust in her hands ; and from a shapely ewer of bronze, held high, with thrice-poured drink-offering she crowned the dead.

We rushed forward when we saw it, and at once closed upon our quarry, who was in no wise dismayed. Then we taxed her with her past and present doings ; and she stood not on denial of aught,—at once to my joy and to my pain. To have escaped from ills one's self is very sweet ; but 'tis painful to bring friends to ill. Howbeit, 'tis my nature to make all such things of less account than my own safety.

CR. Thou — thou whose face is bent to earth —

blunder like ἔξεβην in 387.  
436 ἄμ' Dindorf: ἀλλ' MSS.

434 πρόσθεν] πρόσθε L. (Cp. 402, 462.)  
439 ταῦθι] τάλλα Blaydes. 440 πέφυκε L.

position of denying anything. Her attitude towards the charge was one of simple confession. καθοτασθαι with a predicative adj. expresses definite assumption of a character, or complete attainment of a state ; Thuc. 3. 102 ξύμπαχον καθεστήσει (will have definitely allied itself) : 6. 15 πολέμους καθέστασαν : 4. 78 τοῖς πᾶσι... ὑποπτον καθεστήκει : 2. 59 ἀποροι καθεστάτεσθαι : 4. 26 ἀφειδῆς... καθεστήκει : 6. 59 χαλεπωτέρα... ἡ τυραννίς κατέστη. So Αἰ. 306 έμφρων... καθίσταται : Ο. Γ. 703 φούέα... καθεστάναι.

436 ἄμ' for the MS. ἀλλ' (AM for ΑΔΔ) is certain καθίστ. would be unmeaning with the adverbs, and we cannot supply a new verb. (Cp. Arndt's conject. ἀλλή for ἡμή in O. Γ. 1463.) Besides ἄμα μὲν... ἄμα δέ ('partly'... 'partly'), we also find double ἄμα, (a) where the clauses are linked by καὶ, as here ; Plat. *Gorg.* 49b in ὅν ἄμα τε ἀπαλλάσσεται ἀνθρώπος καὶ ἄμα ἔχει (cp. ib. 497 A) : (b) with partic. and finite verb: id. *Tim.* 38 in ὁντα γεννηθέντες ἄμα καὶ λνθώσιν. Verg. *G.* 3. 201 *simul arva fuga, simul aequora verrens.* Cp. Hor. *S. I. 7. 11 Inter | Hec tora Priamiden animosum atque inter Achillen.*

438 φίλους φησι, διὰ τὸ εἶναι τὴν Ἀντιγόνην τὸν βασιλικὸν γένον (schol.): he is a δούλος of the family. Cp. Eur. *Med.* 54 χρηστοῖσι δούλοις συμφορὰ δεσποτῶν | κακῶς πίνοντα.

439 οἱ πάντα ταῦθι refers to ἐσ κακὸν δὲ... ἀλγεινόν : 'all these things' = 'all such objects as the safety of 'friends.'

λαβεῖν, 'to obtain,' epexeg. of ἥσσω : cp. 638 : *Εἰ.* 1015 προνοτας οὐδὲν ἀνθρώπους ἔρυ | κέρδος λαβεῖν ἀμενον : where, as here, we have a gen. depending on the comparat., instead of ἥ with nom.—Semitelos takes λαβεῖν as = ὑπολαβεῖν : 'all these considerations are naturally lower in my estimate than my own safety.' Similarly Campbell: 'It is in my nature' (ἐμοὶ πέφυκε—a questionable sense) 'to take less account of all this than of my own safety.' But such a use of λαμβάνειν does not seem warranted by Thuc. 2. 42 τὴν τιμωρίαν... ποθειγοτέραν λαβόντες, or by such phrases as λαμβάνειν τι ἐν πόθῳ (O. C. 1679).—Blaydes's τάλλα for ταῦθι is attractive, but unnecessary; and palaeographically it is not probable.

441 σὲ δῆ, κ.τ.λ. sc. καλῶ. Eur. *Helen.* 546 σὲ τὴν δρεγμα δεινῷν ἡμιλλω μέντον | τύμβουν πλι κρηπτίδ' ἐμπύρους τ' ὄρθοστάτας, | μενον. Ar. *Av.* 274 ΕΤ. οὐτος, ὡ σὲ τοι. ΠΕ. τι βωστρεῖς; The abrupt acc. calls the person's attention in a rough and harsh way. A governing verb is sometimes added, as *Εἰ.* 1445 σὲ τοι, σὲ κρίνω, ναι σέ, τηρ ἐν τῷ παρος | χρόνῳ θρασείαν. *Ai.* 1226 σὲ δῆ τὰ δεναρίατα πήματ' ἀγγελλονσι μοι | τλῆναι... | σὲ τοι, τὸν ἐτῆ τῆς αἰχμαλωτίδος λέγω. Eur. *Med.* 271 σὲ τὴν σκυθρωπὸν καὶ πάσει θυμουμένην, | Μήδειαν, εἴπον, etc. Antigone has her eyes bent on the ground; she is neither afraid nor sullen, but feels that Creon and she can never come to terms. There is nothing in common between their thoughts. Cp. 499.

φήσ, ἢ καταρνεῖ μὴ δεδρακέναι τάδε;

ΑΝ. καὶ φημὶ δρᾶσαι κούκ ἀπαρνοῦμαι τὸ μῆ.

ΚΡ. σὺ μὲν κομίζοις ἀν σεαυτὸν ἢ θέλεις  
ἔξω βαρείας αἰτίας ἐλεύθερον·

σὺ δὲ εἰπέ μοι μὴ μῆκος, ἀλλὰ συντόμως,  
\*ἡδησθα κηρυχθέντα μὴ πράσσειν τάδε;

ΑΝ. γῆδη· τί δὲ οὐκ ἔμελον; ἔμφανῇ γὰρ ἦν.

ΚΡ. καὶ δῆτ' ἐτόλμας τούσδε ὑπερβαίνειν νόμους;

ΑΝ. οὐ γὰρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε,  
οὐδὲ η ἔνυνικος τῶν κάτω θεῶν Δίκη

\*τοιούσδε ἐν ἀνθρώποισιν ὥρισεν νόμους·  
οὐδὲ σθένειν τοσοῦτον φόμην τὰ σὰ

κηρύγμαθ, ὥστ' ἄγραπτα κάσφαλη θεῶν

445

**442** καταρνεῖ] καταρνῆ L. **443** τὸ μῆ] το ἡ L, with μ written above by the 1st hand, and a letter (σ?) erased before ἡ.—τὸ μῆ οὐ Hermann. **444** ἢ L: ol r, and so Blaydes. **445** ἐλεύθερον] ἐλεύθερος Pallis. **446** συντόμως L. Some later MSS. have σύντομα (as A, V), or σύντομον (V<sup>4</sup>). **447** ήδεις στὰ L: ἡδησθα Cobet. **448** γῆδη] ηδειν

**442** φήσ δεδρακέναι, ἢ καταρνεῖ μὴ δεδρ., a zeugma. **καταρνεῖ**. In this compound (found only here) κατά gives the notion of 'downright,' 'explicit': cp. καταφάναι (to affirm), κατάδηλος. μῆ regularly precedes the inf. when ἀρνεῖσθαι means 'to deny,' but not when it means 'to refuse': Plat. *Phaedr.* 256 Α ἀπαρηθῆναι τὸ αἴτοι μέρος χαρίσασθαι.

**443** καὶ.....κούκ, corresponding with the alternatives in Creon's question: for the conjunctive form, cp. 1192: [Eur.] *Rhes.* 164 *val*, καὶ δικαῖοι ταῦτα κούκ ἀλλως λέγω.—τὸ μῆ: for the art., cp. 78. τὸ μῆ οὐκ is unnecessary, though it would be normal: cp. *O. T.* 1387 οὐκ ἀν ἐσχόμην | τὸ μῆ ποκλῆσαι, π.

**444** Λ. σὺ μὲν. If she had denied the charge, the φύλαξ must have been detained; now, he can go. **κομίζοις** ἀν σ. gives a contemptuous permission. So in gentle command, *Ph.* 674 χωροῖς ἀν εἰσω, *Tr.* 624 στέλχοις ἀν ἡδη. Cp. Eur. *Ph.* 1636 κόμιζε σαντῆρ...δόμων ἔσω.—ἔξω with β. **αἰτίας**, after which **ἐλεύθερον** is pleonastic: cp. *Ai.* 464 γυμνὸς φανέντα τῶν ἀριστείων ἀτερ: and see n. on *κενῆς* above, v. 424.

**446** μῆκος, adv., 'at great length,' like μακρόν, τέλος, etc. If we read σύντομον or σύντομα, μῆκος might be obj. acc. to εἰπέ, but συντόμως seems right.

Cp. Aesch. *Pers.* 698 μὴ τι μακιστῆρα μᾶθον ἀλλὰ σύντομον λέγων | εἰπὲ καὶ πέραν πάντα.

**447** ἡδησθα, not ἡδης τὰ, is certainly right. This 2nd pers. occurs in seven places of drama, two of which require it (Eur. *El.* 926, *Cycl.* 108), while the other five admit it (this v., *Tr.* 988, Ar. *Nub.* 329, *Th.* 554, *Ecccl.* 551). Similarly ἡσθα is either necessary or admissible whenever it occurs in Attic drama. Ar. *Lys.* 132 has ἔφησθα, and ἔφης nowhere: but the case for ἔφησθα as the sole classical form seems less strong than for ἡδησθα and ἡσθα. ἔφησθα is required in four Homeric passages (*Il.* 1. 397, 16. 830; *Od.* 3. 357, 23. 71), but ἔφης in one, *Il.* 22. 331 *Ἐκτορ*, ἀτάρ πον ἔφης *Πατρολῆγ* ἔξεναρξῶν, and in another it is traditional, 22. 280 ἦτοι ἔφης γε (where ἔφησθα is unlikely). The ending is -σθα, not -θα, σ being an integral part of it: Curtius compares Lat. -sti (dedi-sti), and Gothic -si (saisd-st, thou sowest), Gk. Verb pp. 34 ff. Besides οἰσθα, ἡδησθα, ἡσθα, and ἔφησθα, the forms which take σθα are the Hom. εἰσθα ('thou wilt go'), the presents indic. διδοῖσθα (*Il.* 19. 270) and τίθησθα (*Od.* 9. 404, 24. 476); and a few subjunctives and optatives (as βάδησθα, βάλοισθα).—**κηρυχθέντα**, the plur. partic. impersonal, as 570 ἡμοισμένα, 576 δεδογμένα: a use

dost thou avow, or disavow, this deed?

AN. I avow it; I make no denial.

CR. (*To Guard.*) Thou canst betake thee whither thou wilt, free and clear of a grave charge. [Exit Guard.]

(*To ANTIGONE.*) Now, tell me thou—not in many words, but briefly—knewest thou that an edict had forbidden this?

AN. I knew it: could I help it? It was public.

CR. And thou didst indeed dare to transgress that law?

AN. Yes; for it was not Zeus that had published me that edict; not such are the laws set among men by the Justice who dwells with the gods below; nor deemed I that thy decrees were of such force, that a mortal could override the unwritten

L.—ἐκφανῆ L, with μ above κ from the 1st hand. 451 ξύνοικος] ξύνεδρος Blaydes.

452 οἱ τούσδ'... ὄρισαν MSS. Semitelos, οἱ τούσ γ': Wakefield, η τούσδ'... ὄρισεν: Valckenaer, τοιούσδ'... ὄρισεν. Wunder and others reject the verse.

more freq. with adjectives, as ἀδύνατα, δίκαια (cp. O. C. 485 n.), esp. verbals (below, 677).

448 ήδη: on the form cp. O. T. 1525 n.—τι δ' οὐκ ἔμελλον, sc. εἰδέναι: 'why was I not likely to know it?' = 'of course I knew it.' Plat. Βογ. c. πάνθεινόν που (ἔστι). τι δ' οὐ μέλλει (sc. εἶναι), εἴπερ γε δρᾶ αὐτό; Xen. H. 4. 1. 6 τὸν δὲ ίλόν... ἐώρακας αὐτῷ ὡς καλός ἔστι;—τι δ' οὐ μέλλω (sc. ἐώρακέναι);—ἔκφανή. I prefer this to L's ἔκφανή, not because Soph. does not elsewhere use ἔκφανήs, but because, in the two places where Aesch. has used it, it has the sense of *emerging into view* (Pers. 398, the Greeks going into action at Salamis), or of *standing out* among other objects which are less distinct (ἀνδρὸς ἔκφανές τέκμαρ, Eum. 244). The sense required here is simply, 'public.'

449 καὶ δὴτ', 'And you *indeed* dared...?' Not, 'And *then*' (i.e. with that knowledge), which would be κατὰ.

450 Ζεὺς is opposed to Creon's edicts, not only as supreme god and therefore guardian of all religious duty, but also in each of his two special qualities,—as χθόνιος (O. C. 1606 n.),—and as οὐράνιος, since the denial of burial pollutes the realm of οἱ άνω θεοί (1072).

451 οἱ τῶν κατώ θεῶν. For this rare gen. (instead of the regular dat.) with ξύνοικος, cp. Lycurgus *In Leocr.* § 145 οὗτος ἐν ταῖς τῇ χώρᾳ σύνοικος ὑμῶν γενήσεται. So O. C. 1382 Δίκη ξύνεδρος Ζηνός. 'The Justice that dwells

with the gods below' is their personified right to claim from the living those religious observances which devote the dead to them. A person who omits such observances is defrauding Hades of his own: see 1070. This Justice, then, 'has not ordained such laws' as Creon's; it has not *forbidden* kinsfolk to bury their dead; on the contrary, it has bound them to do so. τοιούσδ'... ὄρισεν is a certainly true correction of the MS. οἱ τούσδ'... ὄρισαν. With the latter, οἱ are either Zeus and Δίκη,—which would be the natural sense,—or οἱ κάτω θεοί: and τούσδε νόμοις are the laws of sepulture. But, after τάξει in 450, referring to Creon's edicts, the demonstrative pronoun here also should refer to them. Creon has just called his own laws τούσδε νόμοις (449). If Antigone, immediately afterwards, used τούσδε νόμοις to describe the divine laws, the stress on τούσδε would be extremely awkward. Further, τοιούσδ' ὄρισεν has a pathetic force which renders it incomparably finer here than the somewhat tame statement of fact, 'who have appointed the laws of burial among men.'

454 οἱ ἄγραπτα... νόμιμα. Arist. Rhet. 1. 13 § 2 distinguishes (1) τίος νόμοις, the particular law which each community defines for itself, which is partly written, partly (so far as consisting in custom) unwritten: (2) κανὼς νόμοις, the universal, unwritten law of nature (ὁ κατὰ φύσιν). ἔστι γάρ, διατείνονται τι πάντες, φύσει κοινῷ δίκαιοι καὶ ἀδίκοι, κανὸν μηδεμίᾳ

νόμιμα δύνασθαι θυητὸν ὄνθ' ὑπερδραμεῖν·  
οὐ γάρ τι νῦν γε κάχθεις, ἀλλ' αἱρέ ποτε  
ζῆται ταῦτα, κούδεις οἶδεν ἐξ ὅτου 'φάνη.  
τούτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς  
φρόνημα δείσασ', ἐν θεοῖσι τὴν δίκην  
δώσειν. Θανουμένη γὰρ ἐξήδη, τί δ' οὐ;  
κεὶ μή σὺ προύκήρυξας· εἰ δὲ τοῦ χρόνου  
πρόσθεν θανοῦμαι, κέρδος αὐτὸν ἐγὼ λέγω.  
ὅτις γὰρ ἐν πολλοῖσιν, ὡς ἐγώ, κακοῖς  
ζῆται, πῶς ὅδ' οὐχὶ κατθανὼν κέρδος φέρει;

455

460

**455** θυητὸν δύνθ'] θυητὰ φύνθ' Bothe.**456** οὐ γάρ] οὐ μήν in Plutarch's quotation, *Mor.* 731 c, doubtless by a slip of memory.—νῦν γε κάχθεις Arist. twice quotes this v.: (1) *Rhet.* 1. 13 § 2, where Q (=Marcianus 200) and Y<sup>b</sup> (=Vat. 1340) have τε instead of γε, and Q has καὶ χθές. (2) *ib.* 1. 15 § 6 where all have γε κάχθεις.

**κοινωνία πρὸς ἀλλήλους** ἢ μηδὲ συνθήκη,  
οἷον καὶ ἡ Σοφοκλέος οὐτοιγένη φαί-  
νεται λέγουσα, δτι δικαιον, ἀπειρημένον  
(=in spite of the edict), θάψαι τὸν Πολυ-  
νεκτη, ὡς φύσει δην τοῦτο δικαιον. (Here he  
quotes vv. 456 f.) Cp. O. T. 865 ff. νόμοι... |  
ὑψιποδες, οὐρανιαν | δι' αἰλέρα τεκνωθέν-  
τες, with notes there. Thuc. 2. 37 (νόμοι)  
δοσι ἄγραφοι βντεισ αἰσχύνηη δολογονιμένηη  
φέρουσι. When 'the unwritten laws' are  
thus called νόμοι, the latter word is used  
figuratively. **νόμιμα**, observances sanc-  
tioned by usage, is the more correct  
word: so Plat. *Legg.* 793 A observes that  
τὰ καλούμενα ὑπὸ τῶν πολλῶν ἄγραφα  
νόμιμα cannot properly be called νόμοι,  
but still must be taken into account: δοσιοι γάρ οὐτοι πάσης εἰσι πολιτείας,  
μεταξὶ πάντων δύτεις τῶν ἐν γράμμασι  
τεθέντων τε καὶ κειμένων καὶ τῶν ἐτι τεθη-  
σομένων—ἀσφαλῆ, they stand fast for  
ever, like the θεῶν δόσιοι ἀσφαλέσ αἰει (*Od.*  
6. 42).—θυητὸν δύντ, 'one who is a mor-  
tal,'—i.e. Creon; but it is needless to  
supply σέ from τὰ σά: the expression is  
the more forcible for being general. Cp.  
Eur. fr. 653 οὐ θαῦμ' ἔλεκας, θυητὸν δύτα  
δυστυχεῖν: *Alc.* 799 δύτας δὲ θυητὸς  
θυητὰ καὶ φρονεῖν χρεών. Bothe's θυητὰ  
φύνθ', rashly adopted by Nauck, is a  
wanton change, which the ambiguity  
of the neut. pl. makes still worse.—ὑπερ-  
δραμεῖν, out-run, and so fig., prevail  
over: Eur. *Ph.* 578 ἦν δ' αὐτὸν κρατηθῆσαι  
καὶ τὰ τοῦδε ὑπερδράμη, and his cause pre-

vail (Canter's certain corr. of ὑπεκδράμη):  
*Ion* 973 καὶ πῶς τὰ κρείσσω θυητὸς οὐδείς  
ὑπερδράμω; (prevail against Apollo). It  
has been proposed to refer θυητὸν δύνθ' to  
Antigone: but if she said, 'I did not  
think your edicts so strong that I, a mor-  
tal, could prevail over divine law,' δύνασ-  
θαι would rather imply that, if she had been  
able, she would have been willing to do  
so. Besides, ὑπερδραμεῖν is more naturally  
said of the law-giver who sets his law  
above the other law.

**456 f. νῦν γε κάχθεις.** Cp. Her. 2.  
53 μέχρι οὐ πρώην τε καὶ χθές. Plat.  
*Legg.* 677 Δ ὡς ἐποιεῖν, χθές καὶ πρώην  
γεγονότα (where the phrase is presently  
strengthened into τὸν ἀτέχνως χθές γενό-  
μενον). The usu. Attic form was χθές  
καὶ πρώην, though πρώην καὶ χθές also  
occurs. Cp. Catullus 61. 137 *hodie atque  
heri*. So *heri et nudius tertius*. Tryphon,  
an Alexandrian grammarian of the Au-  
gustan age, is quoted by Apollonius *De  
Adverb.* p. 556, 32 as saying, χθές ἀτ-  
τικώτερον τοῦ ἔχθές: but the reverse  
seems to be the case. Attic Comedy  
supports ἔχθες against χθές in a majority  
of cases; though χθές may have been pre-  
ferred, even in prose, after a vowel.—**φάνη**:  
cp. O. T. 482 *ζῶντα* (of the oracles which  
are operative, effectual), and *ib.* 45 n.—  
'φάνη, with prodelision of the temporal  
augment in the 6th place, as ὡς ἐγώ  
'φάνην O. C. 974 n.

**458 f. τούτων** (sc. τῶν νομίμων)...

and unfailing statutes of heaven. For their life is not of to-day or yesterday, but from all time, and no man knows when they were first put forth.

Not through dread of any human pride could I answer to the gods for breaking *these*. Die I must—I knew that well (how should I not?)—even without thy edicts. But if I am to die before my time, I count that a gain: for when any one lives, as I do, compassed about with evils, can such an one find aught but gain in death?

**457** *ταῦτα*] *τοῦτο* Arist. *Rh.* 1. 13 § 2. Victorius supposed that Arist. thus purposely altered *ταῦτα*, to suit his own words introducing the citation, *ὡς φύσει ὁν τοῦτο δίκαιον* (see comment. on 454 f.). Rather it was a mere slip: cp. comment. on 223.—*φάνη* L. **458** *ἔγω οὐκέ τέλος* L. **460** *ἔξηδη* Brunch: *ἔξηδειν* L. **462** *πρόσθεν*] *πρόσθε* L.—*αὐτός* L, *αὐτός* r.

**τὴν δίκην**, the penalty belonging to these laws: i.e. the penalty of breaking them. The emphasis on *τοῦτων* shows that, like *ταῦτα* just before, it refers to the *νόμιμα*: we cannot, therefore, render, ‘the penalty of such an act’ (*sc. τοῦ ὑπερβατεῖν*).—*ἐν θεοῖσι*, the forensic ἔν, denoting the tribunal: Plat. *Legg.* 916 B διαδικαζέσθω δὲ ἐν τοισι τῶν λατρῶν: *Gorg.* 464 D εἰ δέοι ἐν παισι διαγνωζέσθαι: *Lys.* or. 13 § 35 ὃ δὲ δῆμος ἐν τῷ δικαστηρῷ ἐν δισκήλιοις ἐψήφιστο (*sc. ποιεῖν τὴν κρίσιν*). *Cp. O. T.* 677 ἐν...ποιεῖν, n.

**460** *ε.* **Θάνατον**. The fut. inf. and the pres. inf. are equally common after *μελλω* in Soph. (*O. T.* 967 n.).—**Θανούμενη γάρ** introduces the reason for her conduct. ‘It was not likely that I should obey your edicts, and thereby incur punishment after death, for the sake of avoiding immediate death. *For*, as to death, I knew already that I must die some time or other; and if it is to be a little sooner, so much the better.’—*τι δ'* *οὖτις*: *sc. θεοὶ λόγοι* *ἔξεδεναι* (448).

**461** *ε.* **κεὶ μη σὺ προκύρνεσθαι**: Even if thou hadst not proclaimed death as the penalty of infringing the edict. The apodosis might be either (a) *ἔξηδη ἀντί*, implied in *τι δ'* *οὖτις*; or (b) *ἴδει ἀν με θανεῖν*, implied in *θανούμενη*. But (a) is best: ‘I should have known it, even if you had not brought it publicly to my knowledge.’ For *καὶ εἰ* *Cp. O. T.* 305 n.—*τοῦ χρόνου*, the natural term of life (cp. *O. T.* 963): expressed below by *πρὶν μοι μορφαν ἔξηκεν βίου* (896).—*αὐτός*, i.e. *αὐτός*. *Cp. El.* 1267 *εἰ σε θέος ἐπόρευεν | ἀμέτερα πρὸς μελαθρα, δαιμόνιον | αὐτὸς τίθημ' ἔγκα*: fr. 154 *ἔχοιμι* *ἀν αὐτῷ*

*μὴ κακῶς ἀπεικάσαι*. *αὐτός* (L) would mean, ‘again,’ ‘on the other hand’ (so far from thinking it a loss). The epic *αὐτός* is used by Soph. in one lyric passage (*Tr.* 1010); by Aesch. both in lyrics and in trimeters; never by Eur. The simpler *αὐτός* is more probable here.

**464** *φέρε=φέρεται* (*O. C.* 6 n.).—The woman uses the masc. gender in putting the general case. Cp. Eur. *Med.* 1017 *οὔτοι μόνη σὺ σῶν ἀπεξῆγης τέκνων | κούφω φέρειν χρὴ θυητὸν ὅντα συμφόρει*.

**465—468** Kvičala and Wecklein reject these four verses, despairing of the difficulties found in vv. 466, 467, which have been variously amended; see Appendix. The alleged difficulties are, (1) *παρ' οὐδὲν ἀλλος*: (2) the mention of the mother only: (3) the position of *θανόντ*, which might suggest the sense, ‘slain by my mother’: (4) *ηλοχόμην* (as L has it). Before dealing with these points, I would call attention to a trait which the impugners of these verses have overlooked, and which speaks strongly for the genuineness of the passage as a whole, corrupt though it be in certain words. That trait is the clause *τοισθε 8' οὐκ ἀλγύνομαι* in 468, returning upon the thought *παρ' οὐδὲν ἀλλος* in 466. This series of three clauses, in which the second is opposed to the first, and the third re-iterates the sense of the first, is peculiarly Sophoclean: cp. *Ai.* 1111 *οὐ γάρ τι τῆς σῆς οὐνεκ' ἐστρατεύσατο | γυναῖκος,...* | *ἀλλ' οὐνεκ' ὅρκων οἰσιν ἦν ἐνώμοτος, | σοῦ δ' οὐδέν :* similar instances are *O. T.* 337 f., *Tr.* 431 ff. This touch would hardly have come from an interpolator.

οὐτως ἔμοιγε τοῦ μόρου τυχεῖν  
παρ' οὐδὲν ἄλγος· ἀλλ' ἄν, εἰ τὸν ἔξ ἔμῆς  
μητρὸς θανόντ' ἄθαπτον \*ἥσχυναν κύνες,  
κείνοις ἀν ἥλγουν· τοῖσδε δ' οὐκ ἄλγυνομαι.  
σοὶ δ' εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνειν,  
σχεδόν τι μώρῳ μωρίαν ὀφλισκάνω.

465

- ΧΟ. δηλοῦ τὸ γένημ' ὡμὸν ἔξ ὡμοῦ πατρὸς  
τῆς παιδός εἴκειν δ' οὐκ ἐπίσταται κακοῖς.  
ΚΡ. ἀλλ' ἵσθι τοι τὰ σκλήρ' ἄγαν φρονήματα  
πίπτειν μάλιστα, καὶ τὸν ἔγκρατέστατον  
σίδηρον ὅπτὸν ἐκ πυρὸς περισκελῇ

470

475

**467** ησχόμην L: with marg. gloss by S, ἡνεσχόμην ὑπερεῖδον. The later MSS. have ησχόμην (L<sup>2</sup>), ησχόμην (A, V<sup>3</sup>), ἡσχόμην (Vat. b.), ισχόμην (E, V<sup>4</sup>), ἡνεσχόμην (R, Vat.), or ἡνειχόμην (V). See comment. **471 f.** δηλοῖ]

**466** ἄλγος, nom., sc. ἔστι: παρ' οὐδέν, adv.: 'is a pain in no appreciable degree,' is a pain not worth a thought: as he might have said, οὐδαμοῦ ἄλγος ἔστι. The normal use of παρ' οὐδέν, 'of no account,' is either (a) with the verb *ēlai*, as O. T. 982 *ταῦθ' ὦτῷ | παρ' οὐδέν ἔστι*, or (b) with a verb meaning 'to esteem,' as above, v. 34, *τὸ πρᾶγμα ἄγειν | οὐχ ὡς παρ' οὐδέν*. The only peculiarity here is that, instead of a word in the general sense, 'is esteemed' (*āyētai*), we have a virtual equivalent, tinged with the special thought of the moment, viz., 'is a pain.' Exactly so in El. 1327 we have *πότερα παρ' οὐδέν τοῦ βίου κήδεσθ' ἔτι*, instead of *πότερα παρ' οὐδέν τὸν βίον ἀγετε*. Thus the suspicions as to the genuineness of παρ' οὐδέν ἄλγος are illusory.

ἀλλ' ἀν. For the position of ἄν (to which objection has been taken) cp. El. 333 ἄλγῶ 'πλ τοῖς παροῦσιν' ὡστ' ἄν, εἰ σθένος | λάβοιμι, δηλώσαιμ' ἄν οἱ αὐτοῖς φρονῶ: ib. 439 ἀρχὴν δ' ἄν, εἰ μὴ τλημονεστάτη γυνὴ | πασῶν ἐθναστε, τάσδε δυομενεῖς χοᾶς | οὐκ ἀν ποθ', οὐ γ' ἔκτεινε, τῷδε ἐπέστρεψε.

**467** L has ησχόμην, and ἡνεσχόμην appears only as one of several readings in the later MSS.,—the other readings being manifestly impossible. The first question is, Could an Attic poet have used ἡνεσχόμην for ἡνεσχόμην? We can only say that we find nothing really like it, and that no support for it can be drawn from the Homeric forms in which ἀν suffers apocope, viz., ἀνσχεο = ἀνασχοῦ (Il. 23. 587

etc.), ἀνσχήσεσθαι (Il. 5. 104), ἀνσχετά (Od. 2. 63), ἀνσχεθέειν (Od. 5. 320). Various emendations will be found in the Appendix. Most of them assume that we must have ἡνεσχόμην (or ἀνεσχόμην), and therefore alter the words θανόντ' ἄθαπτον and νέκιν in various ways, —usu. omitting νέκιν. The verses produced by these processes are wretched, while, from a palaeographical point of view, they are pure conjectures, which do not attempt to account for the tradition in L. Semitelos (1887) has hit the truth, I suspect, in surmising that the corruption is confined to the two words ησχόμην νέκιν. He conjectures ἥσχυναν κύνες. Cp. Il. 22. 74 ἀλλ' ὅτε δὴ πολίοι τε κάρη πολιόν τε γένειον | αἰδὼ τ' αἰσχύνωσι κύνες κταμένοιο γέροντος. If the es of κύνες had been obliterated, νέκιν would easily have arisen (esp. after ν); and a change of ο into ο would have taken ἥσχυναν far towards ησχόμην.—Two points remain. (1) τὸν ἔξ ἔμῆς | μητρός. This is like saying, 'the son of the same womb.' Cp. Eur. I. T. 497 πότερον ἀδελφῷ μητρός ἔστον ἔκ μᾶς; Yet it has been seriously urged by many critics, as a ground for change, that a mention of the *father* was indispensable. ἔμῆς need not be altered to ὁμῆς (Seyffert) or μᾶς (Meineke). (2) τὸν ἔξ ἔμ. | μητρὸς θανόντ'. It is quite true that, when written, these words have an awkward ambiguity; but they would have had none when spoken, since a slight pause after μητρὸς would have been required to bring out θανόντ'. This is the right test to apply

So for me to meet this doom is trifling grief; but if my mother's child, in his death, had been the unburied prey of dogs, that would have grieved me; for this, I am not grieved. And if my present deeds are foolish in thy sight, it may be that a foolish judge arraigns my folly.

CH. The maid shows herself passionate child of passionate sire, and knows not how to bend before troubles.

CR. Yet I would have thee know that o'er-stubborn spirits are most often humbled; 'tis the stiffest iron, baked to hardness in the fire,

δῆλον Nauck.—τὸ γέννημα' M. Schmidt gives τι γέννημα' (with ἡ πᾶς δν for τῆς παιδός): Semitelos, γονήν λῆγμα'. For τῆς παιδός Mekler conject. πεφυκός.—ἐπίσταται] L has the second τ in an erasure, perh. from σ. The final i had been omitted, and has been added above α by the 1st hand. **474 πίπτει** Boeckh.

in the case of a play written to be acted.

**470 σχεδὸν τι**, 'almost,' iron., 'it might perhaps be said that...': so *El.* 608 (also at the close of a defiant speech), εἰ γὰρ πέρικα τῶνδε τῶν ἔργων ἕδρις, | σχεδὸν τι τὴν σὴν οὐ καταισχώνω φύσιν. Cp. *ib.* 550 εἰ δὲ σοὶ δοκῶ φρονεῖν κακῶς | γνώμην δικαῖαν σχόνσα, τοῖς πλεις ψέγε (end of a speech): also *Ai.* 1038, *O. C.* 1665.—μάρῳ μωράν: cp. 754. The παρῆχτος gives bitterness (*O. T.* 371).—**ἀφλοσκάνω** with dat., as Eur. *Bacch.* 854 γέλωτα Θηβαῖος ὀφλεῖν, etc.; but in this use it can also take πρὸς τινα or παρά τινι (Plato). Cp. *O. T.* 511.

**471 f.** These two verses give a moment of stillness before the storm breaks forth. So at *O. T.* 404 four verses of the chorus divide the angry speech of Oedipus from the retort of Teiresias.—τὸ γέννημα τῆς παιδός (the offspring consisting in the maiden) the maiden his offspring, δῆλος (sc. δν) ὄμρον, shows herself fierce, ἐξ ὥμοι πατρός, from a fierce sire (i.e. by the disposition inherited from him). Cp. 20 δῆλος...καλχαλονούσα (n.): the omission of δν is somewhat bold, but possible for poetry; cp. 709 ὀφθησαν κενοί: Plat. *Legg.* 896 B δέδεικται ψυχὴ τῶν πάντων πρεσβύτατη. γέννημα occurs below, 628, *O. T.* 1167, and *Tr.* 315, meaning always 'that which is begotten,' the offspring. So in Plato the word always means the thing produced; for in *Sophist.* 266 D, τὸ δ' ὄμοιωμάτων τυῶν γέννημα, where Ast takes it as = 'confectio,' the sense is, 'the other a product (consisting in) certain images.' In Aesch. *P. V.* 850 ἐπάνυμον δὲ τῶν Διὸς γεννημάτων | τέξεις κελανὸν 'Ἐπαφον,' the word, if

genuine, would certainly mean 'begetting'; but Wieseler's correction, γέννημα' ἀφων ('an offspring called after the touch of Zeus'), is highly probable. For τὸ γέννημα τῆς παιδός as = ἡ γεννηθεῖσα παῖς, cp. 1164 τέκνων σπορᾶ, *El.* 1233 γοναὶ σωμάτων ἑμοὶ φίλατάω (her brother), Eur. *Med.* 1098 τέκνω...βλάστημα. Here, the thought would have been complete without τῆς παιδός ('the offspring shows the father's fierceness'), which is added, as if by an after-thought, for the further definition of τὸ γέννημα. I cannot believe that Soph. intended τὸ γέννημα τῆς παιδός to mean, 'the inborn disposition of the maiden,'—an unexampled sense for γέννημα. On the other hand, all the emendations are unsatisfactory and improbable. The language, though somewhat peculiar, appears to be sound.

**472 εἴκει...κακοῖς**, not 'to succumb' to them, but to bend before them (as trees before a storm, 713), with a prudent view to self-preservation. Cp. Aesch. *P. V.* 320 σὺ δ' οὐδέπιπτα ταπεινός, οὐδὲ εἴκεις κακοῖς, | πρὸς τοῖς παροῦσι δ' ἄλλα προσλαβεῖν θέλεις.

**473 f. ἀλλ' ισθι τοι:** so oft. in threatenings: cp. 1064: *Tr.* 1107 ἀλλ' εὖ γέ τοι τοδ' ἴστε: *El.* 298 ἀλλ' ισθι τοι τίσουσά γ' ἀξίαν δίκην.—πίπτειν, instead of the regular πίπτοντα: this inf. after οἶδα (as = 'I know that...', not, 'I know how to...') is not rare in poetry; cp. *O. T.* 691, *Ph.* 1329, Aesch. *Pers.* 173, 431, 435: so after ἐπίσταμαι above, 293, and 1092.

**475 ὅπτὸν...περισκελῆ**, tempered to hardness: for the proleptic adj., cp. Thuc. 2. 75 ἥπετο τὸ θύμος...μέγα, Eur. *El.* 376 (πειλά) διδάσκει δ' ἀνδρα τὴν χρειά κακόν (to

θραυσθέντα καὶ ράγεντα πλεῖστ' ἀν εἰσίδοις·  
 σμικρῷ χαλινῷ δὲ οἶδα τοὺς θυμουμένους  
 ἵππους καταρτυθέντας· οὐ γὰρ ἐκπέλει  
 φρονεῦν μέγ' ὅστις δοῦλός ἔστι τῶν πέλας.  
 αὗτη δὲ ὑβρίζειν μὲν τότ' ἔξηπίστατο,  
 νόμους ὑπερβαίνουσα τοὺς προκειμένους·  
 ὕβρις δὲ, ἐπεὶ δέδρακεν, ἥδε δευτέρα,  
 τούτοις ἐπαυχεῖν καὶ δεδρακύιαν γελᾶν.  
 ἦ νῦν ἔγω μὲν οὐκ ἀνήρ, αὗτη δὲ ἀνήρ,  
 εἰ ταῦτ' ἀνατὶ τῆδε κείσεται κράτη.  
 ἀλλ' εἴτ' ἀδελφῆς εἴθ' ὄμαιμονεστέρᾳ

480

485

**476** ἔσδοις L, with ει over ε from the 1st hand. **482 f.** L inverts the order of these two vv., but S has corrected the error by writing β before 483 and α before 482 in the left-hand marg. **484** νῦν] τάρ̄ Elmsley. **485** ἀνατὶ L: ἀνατεῖ γ. —κείσεται Semitelos (Blaydes had conjectured ει ταῦτα μον γναικι πείσεται κράτη). Nauck proposes ἔσεται. **486** δραιμο-

be bad).—περισκελής, dried or parched all round, from σκέλω, *torrere*: cp. *Il.* 23. 190 μὴ πρὸ μένος ήλιοι | σκήλει' ἀμφὶ περὶ χρόα τετευν: hence, fig., αἱ περισκελεῖς φρένες (*Ai.* 649): cp. *retorridus*. From the same rt. come σκληρός, σκελετός (skeleton), and ἀσκέλης (dried)—this last having a fig. sense in the Homeric ἀσκέλες αἰεὶ ('stubbornly,' *Od.* i. 68).—ἔκ πυρός, by means of fire; cp. *Ph.* 710 ἐξ ὠκυβόλων τόξων...ἀνέσει...φορβάν.

**476** θραυσθέντα καὶ ράγεντα, 'broken and shivered.' ράγεντα is here the stronger word, in so far as it pictures the fragments of the ruptured iron flying asunder, while θραυσθέντα merely says that the iron is broken into pieces. As Heinrich Schmidt observes, the foremost idea in *ρηγνύναι* is that of the separation of the parts,—the *rent* or *rift* being brought before us; in θραύνειν, that of a whole being broken into small pieces (*Synonymik der Gr. Sprache*, vol. III. pp. 304 ff.).

**477** ξ. χαλινῷ δ'. Cp. *O. C.* 714 ἵπποισιν τὸν ἀκεστῆρα χαλινόν, n. For σμικρῷ cp. *Ai.* 1253 μέγας δὲ πλευρὰ βοῦς ὑπὸ σμικρᾶς δυών | μάστιγος ὄρδος εἰς ὅδον πορεύεται.—καταρτυθέντας, brought under discipline, made docile. καταρτύω = to equip, or prepare (*O. C.* 71): then, like ἀρμέω (*O. C.* 908), in a fig. sense, to bring into order, regulate, by a course of training: cp. Plat. *Legg.* 808 D (a child is the ὑβριστότατον θηρίων), διῷ μάλιστα ἔχει πηγὴν τοῦ φρονεῦν μήπω κατηρτυμένην

(not yet brought under discipline): *Plut. Mor.* 38 C (the sensuous impulses, αἱ ἐφ' ἥδιον ὄμια, are disastrous) ἀν ἐφ τις ἀφέτοντος, ἡ πεφύκασι, χωρεῖν, καὶ μὴ...καταρτύηται τὸν φύσιν (discipline the character). *Plut. Them.* 2 τοὺς τραχυτάτους πώλους ἀρστούς ἵππους γνεσθαι φάσκων, θταν ἡς προσήκει τύχωσι παιδεῖας καὶ καταρτύσεως (education and discipline). In *Aesch. Eum.* 473 the act. perf. part. κατηρτυκώς (*Ικέτης*) is said to be a term applied to a horse whose mouth was 'fully furnished' with teeth (*i.e.* which had shed its foal's teeth), and hence, 'broken in,' 'tamed': at any rate, it must be kept distinct from the passive καταρτυθεὶς as used here.

**478 f.** Suspicion has fallen on ἐκπέλει, which occurs only here: Hesych. explains it by ἔξεστι, and ἐξέπελεν by ἔξεγένετο. He would hardly have invented the imperf., if he had not met with it in literature: and the metrical convenience of such a synonym for ἔξεστι is a further reason for believing that it was current.—ὅστις: for the omission of the anteced. τούτῳ, see on 35: for the gender, on 464.—τῶν πέλας: cp. fr. 83 ('tis better to conquer by any means) ἢ δοῦλον αἰτὸν δυτα τῶν πέλας κλίνειν.

**480 ff.** αὕτη δ'. Creon began by addressing Antigone (473). He now denounces her to the Chorus. Cp. *O. T.* 1078 αὕτη δὲ τοῖς, κ.τ.λ. (of Iocasta).—ὑβρίζειν μὲν...ὑβρίς δὲ: epanaphora (*O. T.* 25 n.). The sense is, 'Her disobedience

that thou shalt oftenest see snapped and shivered ; and I have known horses that show temper brought to order by a little curb ; there is no room for pride, when thou art thy neighbour's slave.—This girl was already versed in insolence when she transgressed the laws that had been set forth ; and, that done, lo, a second insult,—to vaunt of this, and exult in her deed.

Now verily I am no man, she is the man, if this victory shall rest with her, and bring no penalty. No ! be she sister's child, or nearer to me in blood than any that

*νεστέρας* L. 1st hand; but the letters *ιω* have been partially erased. ὁμαιμονεστέρας r (including A). The schol. in L read the gen.: *εἴτε ἐξ ἀδελφῆς ἔμης, εἴτε οἰκειοτέρας καὶ συγγενικώτερας κ.τ.λ.* The Roman ed., indeed, gives *οἰκειοτέρας καὶ συγγενικώτερά*: but L's authority for the scholium is the better.

was an act of consummate insolence; and her *defiance* now makes it worse.' *ἔπιπλότατο*, 'knew thoroughly,' with bitterness; cp. 686; Eur. fr. 796 *ὅστις σωφρονεῖς ἐπίπλατατο*. *τότ'* is explained by *ὑπερβαλλούσα*.—*τούς προκ.*, which had been set forth: cp. O. T. 865, Eur. I. T. 1189 *τὸν νόμον... τὸν προκείμενον*.—*τούτοις*, neut., these deeds: cp. 468 *κείνοις ... τοίσδε*.—*δεδρακυνάν γελάν*=to exult in having done it. For the partic., cp. Ar. *Vesp.* 1007 *κούκ λέγχανεται σ' ἐξαπατῶν Τπέρβολος*.

**484 f.** *νῦν*, 'now,' i.e. 'under these circumstances,' is better than *νῦν* or *τάρ*' here.—*εἰ ταῦτα... κράτη*, if this victory shall remain on record for her, without bringing her any punishment. For *κράτη*, deeds of might, and so prevalence, victory, cp. El. 476 *Δίκαια, δίκαια, φερουμένα χεροῖν κράτη*: ib. 689 *οὐκ οἴδα τοιοῦδ' ἀνδρὸς ἔργα καὶ κράτη*. For *κείσεται*, cp. Pind. I. 4. 17 *τὸν δ' ἐν Ἰσθμῷ διτλόᾳ θάλλουσ' ἀρέτᾳ, | Φυλακίδα, κεῖται*, 'for thee, Phylacidas, a double glory of valour is laid up at the Isthmus.' So, here, *κείσεται* means, 'placed to her credit,' 'permanently secured to her'; cp. the colloquialism, 'to score a success.' Other interpretations are:—(1) 'If this royal power of mine shall have been instituted without penalty for her.' For the word *κράτη*, this sense is tenable (cp. 60, 166, 173, O. T. 237): it is the whole phrase that appears strained. And *ταῦτ'* (said with bitter emphasis) evidently refers to Antigone's acts; cp. 483 *τούτοις*. Semiteles reads *μείσεται*: 'If this sovereignty of mine' (here Creon lifts his

sceptre) 'shall yield to her without punishing her.' The verb would, however, be strange, and somewhat weak. (2) 'If these edicts shall have been set forth without penalty for her.' This last gives an impossible sense to *κράτη*. Ar. *Ran.* 1126 ff. illustrates the poetical ambiguity of *κράτη*, the debate there being whether, by *πατρῷα κράτη*, Aesch. meant, 'a victory over a father,' or 'power derived from a father.'—For the form of *ἀνταρτή*, cp. O. C. 1251 n. : for *ταῦτα* without *τα*, *ib.* 471.

**486 f.** *ἀδελφῆς*, (child of) a sister, *ἀδελφιδῆ*: for the gen., cp. 380, 825.—*εἰδόμαιμονεστέρα*, 'or nearer in blood to me than any member of my family.' The gen. *ὁμαιμονεστέρας* (see cr. n.) would mean, 'or (child of) one nearer in blood to me,' etc. She could be the child of no one nearer than a sister, unless it were of a mother or of a daughter; and it is far-fetched to suppose that Creon means, 'my niece,—aye, my sister, or my granddaughter.' All that he means is, 'my niece,—aye, or the nearest relation possible.' This is more simply and clearly said by the nom. *ὁμαιμονεστέρα*. If the comparative were here restricted to the regular Sophoclean sense of the positive *ὅμαιμος* and *ὅμαιμων*, as meaning brother or sister (see on O. C. 330), then the gen. could be explained in another way, viz., as a rhetorical hyperbole: 'sister's child, or child of one who was thrice my sister,'—like Plato *Lysis* 210 C *ο πατήρ καὶ η μήτηρ καὶ εἰ τι τούτων οἰκειότερόν ἔστι*. Hyperbole is congenial to Creon's excitement; cp. 1040. But the addition, *τοῦ*

τοῦ παντὸς ἡμῶν Ζηνὸς ἔρκείου κυρεῖ,  
αὐτὴ τε χὴ ἔναιμος οὐκ ἀλύξετον  
μόρου κακίστου· καὶ γὰρ οὖν κείνην ἵσον  
ἐπαιτιῶμαι τοῦδε βουλεῦσαι τάφου.  
καὶ νιν καλεῖτ· ἔσω γὰρ εἶδον ἀρτίας  
λυσσώσαν αὐτὴν οὐδὲ ἐπήβολον φρενῶν  
φιλεῖ δὲ ὁ θυμὸς πρόσθεν ἥρῆσθαι κλοπεὺς  
τῶν μηδὲν ὄρθως ἐν σκότῳ τεχνωμένων.  
μισῶ γε μέντοι χῶταν ἐν κακοῖσι τις  
ἄλοὺς ἔπειτα τοῦτο καλλύνειν θέλγ.

490

495

**487** ἐρκίου L: ἐρκείου r. **490** βουλεῦσαι] Keck conject. φροντίσαι: Mekler, ἐπι-  
φανσαι: Semitelos, συλλαβεῖν: Metzger, τόνδε κηδεῦσαι τάφον. **494** ὄρθως] ὄρθδν

παντὸς Ζ. ἐρκείου, ill suits this, while, on the other hand, it agrees well with the nom. δμαιμονεστέρα. On the whole, then, I incline to prefer the nom.; but the point is a nice one, and the gen. is quite tenable.—κυρεῖ (οὗσα), =εστί: cp. O. T. 362 φωνέα...κυρεῖν.

**487** τοῦ παντὸς Ζηνὸς ἐρκείου=πάντων τῶν οἰκείων (schol.); so Eustath. 1930, 30 ἐρκείου Δια ἔκενος (Sophocles) τοῦς ἐν οἴκῳ πάντας δηλοῖ. The altar of Zeus ἐρκεῖος stood in the court-yard (ἀντή) in front of the Greek house; ἔρκος denoting the buildings which enclose the ἀντή, or, sometimes, the space so enclosed, the ἀντή itself. In Od. 22. 334 Phemius thinks of passing from the μέγαρον into the ἀντή, Διὸς μεγάλον ποτὶ βωμὸν | Ἐρκείου. (Cp. my *Introd. to Homer*, p. 58.) This is the altar at which Peleus was sacrificing, ἀντῆς ἐν χώρᾳ (Il. II. 774: cp. Athen. 5. p. 189 F): as in Plat. Rep. 328 c there is sacrifice in the ἀντή. So in Her. 6. 68 Demaratus supplicates his mother especially by τοῦ Ἐρκείου Διὸς τοῦδε (whose altar or image he is touching, καταπίθεμον). Priam is slain πρὸς...κρηπίδων βάθρους...Ζηνὸς ἐρκείου (Eur. Tro. 16),—ἐπὶ τῇ ἐσχάρᾳ τοῦ Ἐρκείου (Paus. 4. 17. 4): cp. Ovid *Ibis* 286, *Cui nihil Herceti profuit ara Iovis.* In Cratinus jun., Χείρων 1 ff. (c. 350 B.C.) a returned exile says, ξυγγενεῖς | καὶ φράτορας καὶ δημότας εὐρών μόλις | εἰς τὸ κιλικεῖον ἐνεγράψῃ (put on the feast-list—παρὰ προσδοκῶν for εἰς τὸ γραμματεῖον). Ζεὺς ἔστι μοι | ἐρκείος, ἔστι φράτριος: where ἐρκείος corresponds with ξυγγενεῖς. Dionysius I. 67 expresses the attributes of the Roman Peirates by the words πατρῷος, γενέθλιοι,

κτήσιοι, μύχιοι, ἔρκεῖοι (for ἔρκειος in his text should be ἐρκείος: so L has ἐρκείου here).—In relation to the family, Zeus is also γενέθλιος (Pind. O. 8. 16: cp. ξύναιος, 659), ὄμβριος, and ἐφέστοις (as presiding over household life: *Ai.* 492, *Her.* I. 44).—For the god's name used to denote that which he protects, cp. Eur. *Hec.* 345 πέρενγας τὸν ἔμδον *Ικετίον* Δια, = my supplication, with its consequences.

**488** ἀλύσετον. The pres. ind. ἀλύσκω occurs in Apollon. Rhod., and the pres. part. in *Od.*; otherwise we find only the fut. (usu. ἀλύξω, but ἀλύξομαι, Hes. *Op.* 363) and aor. ἀλυξά (once midd., ἀλύξωμαι *Ai.* 656). The gen. μόρον follows the analogy of ἀπαλύσθαι, ἀπαλλάτεσθαι, etc. The regular constr. of the verb is with the acc. (as in the Homeric κῆρας ἀλύξας), and so Eur. always has an acc. with ἔξηλυξα. In *El.* 627 θράσους | τοῦδε οὐκ ἀλύξεις, the gen. is not like this, but causal ('for this boldness'). Oppian's ἔξηλυξε μόροι (*Hal.* 3. 104) was obviously suggested by our verse. So in *Ph.* 1044 Soph. has ventured on τῆς νόσου πεφεύγειν, | thinking, doubtless, of the Homeric πεφυγμένος ην ἀθλῶν.

**489** f. καὶ γὰρ οὖν, for *indeed*: cp. 771 εὐ γὰρ οὖν, O. C. 980 οὐ γὰρ οὖν, ib. 985 ἀλλ' ἐν γὰρ οὖν.—ἐπαιτιῶμαι κείνην, I accuse her, βουλεῦσαι λέσσον τοῦδε τάφου, of having had an equal share in plotting this burial. For the inf. after ἐπαιτιῶμαι cp. *El.* 603 δν πολλὰ δῆ με σοι τρέψειν μιστορα | ἐπηγιάσω. Ar. *Vesp.* 1446 Λισσωπον οι Δελφοι ποτε...φιλῆντες τὸν κλέψαι. Plat. *Critias* 120 C εἰ τις τι παραβάλνειν αὐτὴν αἰτιφτό τινα. For the substantival λέσσον with gen., cp.

worships Zeus at the altar of our house,—she and her kinsfolk shall not avoid a doom most dire; for indeed I charge that other with a like share in the plotting of this burial.

And summon her—for I saw her e'en now within,—raving, and not mistress of her wits. So oft, before the deed, the mind stands self-convicted in its treason, when folks are plotting mischief in the dark. But verily this, too, is hateful,—when one who hath been caught in wickedness then seeks to make the crime a glory.

Nauck (ascribing it to Tournier, whose text, however, has δρθῶς). **490 θέλη** L, with ει deleted between λ and η.

Eur. *Ion* 818 ὁμοῖος εἶναι τῆς τύχης τ' ἵστον φέρειν: id. *Ph.* 547 δωμάτων ἔχων ἴστον.—Another construction is possible: *ἵστον ἐπαιτῶμαι καίνην τοῦδε τοῦ τάφου, βουλεύσας*: ‘I charge her equally with this burial,—i.e. with plotting it.’ The constr. with the gen. is frequent (Aesch. *P. V.* 974 ἡ κάκη ρι τι ξυνφορᾶς ἐπαιτᾷ); the objection here is that the exegetic infin. βουλεύσας, requiring a case different from that governed by ἐπαιτῶμαι, ought to come last: cp. Plat. *Crito* 52 B οὐδὲ ἐπιθυμία σε ἀλλὰ πόλεως οὐδὲ ἀλλων νόμων ἔλαβεν εἰδέναι: Eur. *Med.* 1399 χρήξις στόματος | παῖδων δέ τάλας προσπτόξεισθαι. In *O. T.* 644 εἰσέτι τι | δέδρακ', δλοιμηρ', ἀντίταγμα με δράν, ὃν might represent either (a) τούτων ὁν, δράν being exegetic, or (b) τούτων ἀ (acc. governed by δράν); the latter is simplest.—βουλεύσας, of plotting mischief, as *Tr.* 807 τινάστα...πατρὶ βιβλεύσασ' ἔμψ: *Ai.* 1055 στρατεύεσθαι βουλεύσας φύων.

**491 καὶ γινόμενοι καλέστ**, ‘And now call her.’ This is the *kal* so frequent in the orators, when the speaker turns to call for witnesses, documents, etc.: *Lys.* or. 16 § 13 καὶ μοι ἀντίθηθι, or. 13 § 35 καὶ μοι ἀντίγνωθι τὸ ψήφισμα.

**492 λυσσώσασαν...οὐδὲ ἐπι**: cp. *O. T.* 58 n.; Her. 9. 55 μανθίμενον καὶ οὐ φρενίρεα.—ἐπίβολον, ‘in possession of’ (*compos*), a word used by Aesch. (*P. V.* 444 φρενῶν, *Ag.* 542 νόσου), but not by Eur. It belonged to the diction of Ionian epos, appearing first in *Od.* 2. 319 (οὐ γάρ νηδὲ ἐπήβολος οὐδὲ ἐρετάων), and is used by Herod.; Plato, too, admits it (as *Euthyd.* 289 B ἐπιστήμης ἐπηβόλους). Dünzter would derive it from *ἐπί* and *βολος* (‘meeting with’), assumed from the late verb *ἀβολέω* as = *ἀντιβολέω* (*Ap. Rhod.* 3. 1148); but it is more likely that it was simply an epic metrical license for

ἐπιβολος. The sense seems to come from ἐπιβάλλομαι as = ‘to throw oneself on’ a thing, and so take possession of it.

**493 ε. ὁ θυμός τῶν...τεχνωμένων**, the mind of those who are planning nothing aright (planning utter mischief) in the dark, φιλεῖ κλοπεύς γρῆσθαι, is apt to stand convicted of its treason, πρόσθεν, beforehand,—i.e. before the treasonable deed has been done. For the order of words (ὁ θυμός being divided from the attributive gen. by the predicate), cp. Thuc. 2. 8 ἡ δὲ εὔνοια παρα πολὺ ἐποιεῖ τῶν ἀνθρώπων μᾶλλον ἐσ τούς Λακεδαιμονίους. *Ισμηνε* has not yet been caught in a disloyal act; but her guilty conscience has already shown itself. κλοπέus here answers to κλέπτειν as = ‘to do by stealth or fraud,’ *Ai.* 1137 πόλλα ἀκάκω λάθρα σὺ κλέψεις κακά. It denotes the plotter’s treachery towards the State, not the betrayal of the plotter by his own conscience (as some have taken it). γρῆσθαι κλοπεύς (without ὁν), as *O. T.* 570 φορεῖς ἀλώσομαι; the perf. (expressing that the exposure is already decisive), like γρῆσθαι *ib.* 1050.—τεχνωμένων midd., as usual; cp. *Ph.* 80 τεχνάσθαι κακά. This is better than to make it pass., as a gen. absol., (‘when utter mischief is being contrived,’) a constr. which seems to require the change of δρθῶς to δρθόν, since τὰ μηδὲν δρθῶς could hardly mean, ‘things which (are) in no wise well,’ sc. έχοντα. οἱ μηδὲν δρθῶς τεχνώμενοι = those who plan nothing in such a way as to be right (the generic μη): cp. *Ph.* 407 παντες ἀλόγοι κακῶν | γλάσση θιγόντα καὶ πανουργίας, ἀφ' ἣς | μηδὲν δίκαιον ἐσ τέλος μελλοι ποιεῖν.

**495 ε. γε μέντοι**: cp. *O. T.* 442 n. ‘(I hate such plotting in the dark;) however, I certainly hate this also,—when a detected traitor seeks to glorify the treason.’ Is-

AN. θέλεις τι μεῖζον ἢ κατακτεῖναι μ' ἑλάνι;

KP. ἔγω μὲν οὐδέν τοῦτ' ἔχων ἀπαντ' ἔχω.

AN. τί δῆτα μέλλεις; ὡς ἐμοὶ τῶν σῶν λόγων  
ἀρεστὸν οὐδέν, μηδ' ἀρεσθεῖν ποτέ·  
οὗτος δὲ καὶ σοὶ τάμ' ἀφαιδάνοντ' ἔφυ.  
καίτοι πόθεν κλέος γ' ἀν εὐκλεέστερον  
κατέσχον ἢ τὸν αὐτάδελφον ἐν τάφῳ  
τιθεῖσα; τούτοις τοῦτο πᾶσιν ἀνδάνειν  
λέγοιτ' αὖ, εἰ μὴ γλώσσαν ἐγκλήσοι φόβος.  
ἄλλ' ἡ τυραννίς πολλά τ' ἄλλ' εὐδαιμονεῖ,  
καξεστιν αὐτῇ δρᾶν λέγειν θ' ἀ βούλεται.

KP. σὺ τοῦτο μούνη τῶνδε Καδμείων ὄρᾶς.

**497** L prefixes ΑΓ (by error for AN).—*τι*] τι L. **500** ἀρεσθεῖη] ἀρεστ' εἴη Elmsley.  
**504** ἀνδάνει L, with most of the later MSS., but A and V<sup>3</sup> have ἀνδάνειν.  
**505** ἐγκλέσον L: ἐκκλέσοι or ἐγκλήσοι r: ἐγκλήσοι Erfurdt: ἐγκλήσοι Schaefer.  
 Cp. cr. n. on *O. T.* 1388. **505 ε.** These two vv. are rejected as spurious by

mene's guilty terror is contrasted with Antigone's impudent hardihood,—as Creon deems it. *μισθῶσταν*, like *μεμνησαὶ οἴτε...ἐποιησας* (Xen. *Oec.* 2. 11), *οἴδη ήρικ'* *Ἄτας εἰλκε* (*Eur. Tro.* 70) etc.—*ἴπειτα*, like *ἴτα*, as *Αἴ ζησθεις ἀνθρώπουν φύσιν | βλαστὸν ἔπειτα μή κατ' ἀνθρώπουν φρουρῷ—καλλάνειν*, to make *καλός* (fr. 786 *πρόσωπον καλλύνοντα*, of the waxing moon), here, to make specious: so Plat. *Legg.* 944 B *εθεάδαλον κακὸν καλλύνων* (a soldier excusing himself for δηλων *αποβολή*).

**497 ε.** *Θέλεις τι μεῖζον*, sc. *ποιεῖν*,—not that θέλω could not take a simple acc., but a Greek would mentally supply a general inf. to balance *κατακτεῖναι*: cp. Thuc. 3. 85 *ἀρόγυνα...τοῦ ἀλλο τι* (sc. *ποιεῖν*) ἢ *κρατεῖν τῆς γῆς*.—*ἔλων*: cp. *O. T.* 641 *κτείναι λαβῶν*.—*ἔγω μὲν οὐδέν*. He desires nothing more,—and will take nothing less.—*ἀπαντή ἔχω*: cp. Eur. *Or.* 749 *τοῦτο πάντας* *ἔχω μαθὼν* ('tell me that, and I am satisfied').

**500** ἀρεστὸν οὐδέν, not ἀρεστὸς οὐδεῖς: cp. *O. T.* 1195 *βροτῶν | οὐδέν*.—*μηδ'* ἀρεσθεῖη. Cp. 686. If sound (as it seems to be), this is a solitary example of the aor. pass. ἡρέσθη as = 'became pleasing,' and must be defended by the pass. (or midd.) ἀρεσκομai as used by Herod., 6. 128 *ἡρέσκοντο*, 'they were approved' (or, 'they pleased'): 9. 79 *μητέ Αἰγανήτησι* *ἄδοιμ μήτε τοῖσι ταῦτα ἀρέσκεται* (those

who approve this course). Considering the Ionic affinities of Attic Tragedy, this use of ἀρεσκομai in Ionic prose seems a sufficient warrant for a corresponding use of ἡρέσθη, whether we take it as properly passive ('was approved'), or as a pass. form used to supplement the middle ('pleased'). I do not add Eur. fr. 942 θεοῖς ἀρέσκον, because there I should read θεοὺς ἀρέσκον, 'propitiate the gods,' the Attic use of the midd.; cp. Xen. *Mem.* 4. 3. 16 *νόμος δὲ δῆτον πανταχοῦ ἐστι κατὰ δύναμις λερός θεοὺς ἀρέσκεσθαι*, 'to propitiate the gods with sacrifice.' The Attic passive meant 'I am pleased,' Thuc. 1. 129 *τοῦ λόγου τοῖς ἀπὸ σοῦ ἀρεσκομai*, 5. 37 *οἱ βοωτάρχαι ἡρέσκοντο*, but occurs only in pres. and impf.: ἡρέσθη, as the corresponding aor., appears only in later Greek, as Paus. 2. 13. 8 *οὐκ ἀρεσθεῖς τῷ δοθέντι πώματi*. The traditional ἀρεσθεῖη, then, is at least not less probable than Hermann's ἀρεσθεῖη, when the whole question is viewed in the light of attested usage. As to Elmsley's neat ἀρέστ' ἔη, a fatal objection to it is the change to the impers. plur.; as if one said, 'not one of your words pleases me; and never may I feel pleasure:' (without, 'in them.') **501** *τάμα*, a general phrase, 'my views.' Cp. *EL* 1050 *οὐτε γάρ σὺ τάμ' ἔπη | τολμας ἐπαινεῖν οὐτ' ἔγω τὰς σοὶς τρόπους*.—*ἔφυ* with partic. ('are naturally ...'), cp. *O. T.* 9 *πρέπων ἔφυς*.

AN. Wouldst thou do more than take and slay me?

CR. No more, indeed; having that, I have all.

AN. Why then dost thou delay? In thy discourse there is nought that pleases me,—never may there be!—and so my words must needs be unpleasing to thee. And yet, for glory—whence could I have won a nobler, than by giving burial to mine own brother? All here would own that they thought it well, were not their lips sealed by fear. But royalty, blest in so much besides, hath the power to do and say what it will.

CR. Thou differest from all these Thebans in that view.

A. Jacob, who is followed by Dindorf, Meineke, Nauck, and M. Schmidt.—In L there has been an attempt to make πολλὰ τᾶλλα! out of πολλὰ τ' ἀλλ'. —δρᾶν, omitted in the text of L, has been added above the line by an early corrector.

**502 καίτοι** marks the transition to another and higher point of view than Creon's. 'Thou wilt never approve my deed. *And yet* how could I have won a better claim to the approval of all who judge rightly?' In καίτοι πόθεν κλέος γ' the absence of caesura gives a slower movement, just as in v. 44: she communes with her own thought. **κλέος...** εἰκλεέστερον, like δύσπυρος πνοαί (587), φρένες δύσφρονες (1261), πνοις δύσπυροι (1277). Distinguish the case of the adj. compounded with a noun merely cognate in sense to the subst.; above, v. 7 n.

**503 ff.** ἐν τάφῳ τιθέσθαι, i.e. symbolically, by sprinkling dust and pouring χοαὶ: cp. 80, 395, and O. C. 1410 n.—**τούτοις πάσι λέγοιτο ἄν**, by all these it would be said, τούτῳ ἀνδάνειν (*ἀβρῶς*), that this seems good to them: for dat. with pres. pass. (a constr. usually restricted to the pf. pass.) cp. Menander *Sentent.* 511 τάληθὲς ἀνθρώπουσιν οὐχ εἰργάκεται. If the datives were taken with ἀνδάνειν, λέγοιτο ἄν would be too indefinite. ταῦτὸν has been suggested, but there is nothing suspicious in τούτοις τούτῳ, which Nauck groundlessly condemns.—The pres. ἔγκλημα is required by the sense, since the act is a continuing one; ἔγκλημα would refer to some given moment or particular occasion. The MSS. favour the aor., but most of the recent edd. rightly give the pres.

**508 f.** ἀλλ' η τυραννός. '(If these men dared to say what they think, they would applaud me.) *But* royalty has the advantage of being able to do and say what it pleases, without being opposed in word or deed':—and so these men are

silent. These are two excellent and vigorous lines,—not only free from the slightest internal mark of spuriousness, but admirably suited to their place, both by thought and by expression. It was an extraordinary freak of arbitrary criticism to reject them. The reasons assigned for doing so deserve mention only for their curious weakness; as (a) ἀλλ' η ought to be η γάρ—Dindorf: (b) Antigone should not mention the *advantages* of the τυραννός—A. Jacob: (c) Creon could not be reproached with δρᾶν λέγειν θ' ἀβούλεται—Nauck: of which last objection Bellermann, in his simple and triumphant vindication of these verses, justly says that it is 'wholly unintelligible.' Wecklein, too, has effectively defended them. For similar references in tragedy to the τυραννός, as it was viewed by Greeks in the historical age, cp. Aesch. *P. V.* 224 f., Eur. *Ion* 621—632.

**508 Σ.** μούνη: τῶνδε refers to the Chorus: for the idiom, cp. 308, 705.—τούτῳ...ὅρας, seest this, = 'takest this view'; viz., that thy deed is right, and that only my power prevents its being publicly approved. A very rare use of ὥραν: indeed, I know no strictly similar instance, for we cannot compare O. T. 284, where see n.: still, it is natural enough. Cp. Plat. *Phaedr.* 276 Α δάλον ὥρων λόγου. So we say, 'I do not see it,' = 'I cannot take that view.' μούνη τῶνδε: cp. 101 κάλλιστον...τῶν προτέρων, n.—ὑπόλοισιν (for the spelling cp. n. in Appendix on 340), lit., 'turn' (or 'roll') 'under,' said of an animal putting its tail between its legs; cp. Eur. fr. 544 (from his *Oidipous*,—referring to the Sphinx)

- AN. ὁρῶσι χοῦτοι· σοὶ δ' ὑπίλλουσιν στόμα.  
 KP. σὺ δὲ οὐκ ἐπαιδεῖ, τῶνδε χωρὶς εἰ φρονεῖς; 510  
 AN. οὐδὲν γάρ αἰσχρὸν τοὺς ὅμοσπλάγχνους σέβειν.  
 KP. οὐκον ὄμαιμος χῶ καταντίον θανώ;  
 AN. ὄμαιμος ἐκ μιᾶς τε καὶ ταύτον πατρός.  
 KP. πῶς δῆτ' ἔκεινῳ δυσσεβῇ τιμᾶς χάριν;  
 AN. οὐ μαρτυρήσει ταῦθ' ὁ κατθανὼν νέκυς. 515  
 KP. εἴ τοι σφε τιμᾶς ἐξ ἵστον τῷ δυσσεβεῖ.  
 AN. οὐ γάρ τι δοῦλος, ἀλλ' ἀδελφὸς ἀλετο.  
 KP. πορθῶν δὲ τήνδε γῆν· ὁ δὲ ἀντιστὰς ὑπερ.  
 AN. ὄμως ὁ γ' "Αἰδης τοὺς νόμους τούτους ποθεῖ.  
 KP. ἀλλ' οὐχ ὁ χρηστὸς τῷ κακῷ λαχεῖν \*ἴσους. 520  
 AN. τίς οἶδεν εἴ κάτωθεν εὐαγή τάδε;

**509** ἵππλουσι L: ὑπίλλουσι τ (as A), or ὑπείλουσι (V<sup>4</sup>). **513** μᾶς τε MSS.: μᾶς γε Hermann.—πατρός Tournier conject. γεγών. **514** δυσσεβῶν L, with γι over ὡ: δυσσεβεῖ or δυσσεβῇ τ. —τιμᾶς L, with gl. ἀντὶ τοῦ νέκυει. **516** εἰ τοῦ σσφε L: εἰ τοι σφε τ. **518** πορθῶν δε (without acc.) L. Most of the later

οὐρᾶν δὲ ὑπίλασ' ὑπὸ λεοντόποιων βάσιν | κα-  
 δέζετ'. Verg. Aen. 11. 812 (a terrified  
 wolf) *caudamque remulcens Subiecit pav-  
 tantem utero.* Here, 'keep down' the  
 utterance of their thoughts; 'make their  
 lips subservient' to thee. Cp. *σαλευειν,  
 adulari.*—Euphony commends, though  
 metre does not require, the *ν ἐφελκυστι-  
 κύν*, which L gives. Cp. 571.

**510** Ε. σὺ δὲ οὐκ ἐπαιδεῖ; And art thou  
 not ashamed of it (cp. ἐπαισχύνομαι), if  
 thou thinkest otherwise than they do?—  
 thinkest, namely, that thou art free to act  
 on thy own views, regardless of thy king.  
 For the sake of argument, he concedes  
 their possible *sympathy* with her, but ins-  
 sists on their loyal *behaviour*. She an-  
 swers, 'No, I am not ashamed, for I am  
 doing nothing shameful.'

**512** Ε. **ὄμαιμος** always of brother and  
 sister in Soph.: O. C. 330 n.—**ἐκ μᾶς τε.**  
 The soundness of the text is thoroughly  
 vindicated by Plat. Legg. 627 c (quoted  
 by Schneidewin), πολλοὶ ἀδελφοὶ τοῦ γέ-  
 νοντ' ἀνέστις ἀνδρός τε καὶ μιᾶς νεῖς,  
 which also confirms the MS. **τε** against  
 the conjecture γε.

**514** Ε. **πῶς δῆτ'**: why, then, dost thou  
 render (to Polyneices) a tribute impious  
 in the sight of Eteocles?—i.e., which  
 places the latter on the same level with  
 the former. **ἔκεινῳ**, ethic dat., 'in his  
 judgment': cp. 904, O. C. 1446 ἀνάξιαι...  
 πᾶσιν, and ib. 810 n., O. T. 40. We can-

not well render, 'impious towards him,'  
 which would be *πρὸς* or *εἰς ἔκεινον*: nor  
 can the dat. be one of 'interest,' as though  
 δυσσεβῇ were equivalent to *βλαβεράν*.  
 The next verse agrees well with *ἔκεινῳ*  
 being ethic dat.: 'he will not so testify,'  
 = 'he will not say that he thinks my act  
 impious.' **χάριν** is usu. explained as acc.  
 of the inner object, like *τιμᾶς τιμήν*. But  
 it would evidently be awkward to have an  
 objective acc. added, as *τιμῶ χάριν αὐτῷ*.  
 Rather *τιμᾶς* is here slightly deflected  
 from the sense, 'to honour by observance,'  
 'to observe duly,' as Eur. *Tro.* 1210 *οὐς Φρύγες νόμους | τιμῶσιν*, *Ion* 1045 *τὴν εὐθέειαν...τιμᾶν*, and means, 'to render  
 duly,' as religious observance requires.  
 So I should take it also in the parallel  
 phrase, Eur. *Or.* 828 *πατρόν | τιμῶν χάριν*, rendering grace to thy sire.—  
 οὐ κατθανῶν νέκυς: cp. 26.

**516** εἰ τοι, *siquidem*: O. T. 549.—  
**σφε**: cp. 44 n.—**εἰ τοι**, *only* on a level  
 with, as O. T. 1019. So *τοι*= 'equally  
 little' (Her. 2. 3), or 'equally vain' (id.  
 8. 79); and id. 8. 109 *τά τε ἱρὰ καὶ τὰ*  
*ἱδια ἐν ὁμολῷ ἐποίετο*, i.e. made sacred  
 things of (*only*) the same account as  
 things profane. Cp. 393.

**517** οὐ γάρ τι δοῦλος. No, Eteocles  
 cannot complain, for Polyneices was not  
 his slave—his natural inferior—but his  
 brother, and had the same claim on me  
 that he had. Creon insists on the differ-

AN. These also share it; but they curb their tongues for thee.

CR. And art thou not ashamed to act apart from them?

AN. No; there is nothing shameful in piety to a brother.

CR. Was it not a brother, too, that died in the opposite cause?

AN. Brother by the same mother and the same sire.

CR. Why, then, dost thou render a grace that is impious in his sight?

AN. The dead man will not say that he so deems it.

CR. Yea, if thou makest him but equal in honour with the wicked.

AN. It was his brother, not his slave, that perished.

CR. Wasting this land; while *he* fell as its champion.

AN. Nevertheless, Hades desires these rites.

CR. But the good desires not a like portion with the evil.

AN. Who knows but this seems blameless in the world below?

MSS. have δέ, but a few γε. The older edd. give γε: most of the recent, δέ. **519** οὐδῶς Mekler.—τοῦσα νόμου τούτου MSS.: schol. marg. of L, γρ. τοῦσα νόμου τούτου.—Semitelos writes οὐδῶς (for δύως)...τούτου. **520** λαχεῖν L: λαβεῖν r.—τοσ MSS. Bergk conject. τοι (which Nauck adopts), or τοιον. Nauck also suggests τοιον (if τούτου be kept in 519). **521** κάτωστι MSS. In L, γρ. κάτωθεν is written

ence between the loyal man and the disloyal. Antigone dwells on the fact that both men had the same claim on her natural piety, and (519) on her sense of religious duty.

**518 πορθῶν δέ:** for δέ introducing an objection, cp. *O. T.* 379: for the partic., *ib.* 1001, 1011.—δέ δέ, but the other (perished) ἀντιστάτις υπὲρ τῆσδε γῆς, as this land's champion. Υπὲρ is paroxytone as virtually following its case, since the gen. is supplied from τῆσδε γῆν. Cp. *Ai.* 1231 τὸν μηδὲν ἀντέστης θυπερ.

**519 τούτους**, the reading of the MSS., has been rejected by nearly all modern editors in favour of τοιον, which the Scholiast mentions as a variant. But the simple τούτους is perfectly suitable,—‘these laws,’ the laws of sepulture (*τὸ θάττειν*, as a schol. paraphrases); and everything that τοιον would convey is already expressed by δύως. ‘One was the country's foe, the other its champion—granted. Nevertheless Hades desires these laws,’—*i.e.* even in the case of the foe. A corruption of τοιον into τούτους is very improbable. Rather τοιον was merely one of those conjectures which so often appear in the margin of the MSS., having for their object the supposed im-

provement of a point. The ms. τοσ in 520 does not strengthen the case for τοιον here.

**520** The ms. λαχεῖν τοσ is usu. explained, ‘equal in respect to obtaining (rites),’ *i.e.* with an equal claim to rites. The phrase is not only without any parallel, but seems impossible. τοσ λαχεῖν νόμιμα would be very strange; τοσ λαχεῖν, absolutely, is stranger still. The train of thought strongly favours τοιον (which Soph. would have written ΙΣΩΣ), as Nauck suggests and Semitelos reads. ‘Hades may desire these rites; but the good man does not (desire) to receive only the same rites as the wicked’: *i.e.* Eteocles will not be satisfied with the equality merely because Polyneices was his brother (517): he will think of the contrast between that brother's merits and his own. The dead can be said to λαγχάνειν νόμους (of burial), in the sense of obtaining that which the νόμοι give. Therefore we need not write τοιον or τοι.

**521 εἰ κάτωθεν**, simply ‘below’: cp. 1070, Eur. *Alc.* 424 τῷ κάτωθεν δοπνήδῳ θεῷ: Dem. or. 23 § 28 δ κάτωθεν νόμος, the law below (=the continuation of a law already cited). We need not understand here, ‘if these things are approved

KP. οὗτοι ποθ' οὐχθρός, οὐδ' ὅταν θάνυ, φίλος.

AN. οὗτοι συνέχθειν, ἀλλὰ συμφιλεῖν ἔφυν.

KP. κάτω ννν ἐλθοῦσ', εἰ φιλητέον, φίλει

κείνους· ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή.

525

XO. καὶ μὴν πρὸ πυλῶν ἥδ' Ἰσμήνη,  
φιλάδελφα κάτω δάκρυ \*εἰβομένη·  
νεφέλη δ' ὁφρύων ὑπερ αἵματόεν  
ρέθος αἰσχύνει,  
τέγγονος εὐώπα παρειάν.

530

KP. σὺ δ', η̄ κατ' οἴκους ὡς ἔχιδν' ὑφειμένη

above. 523 οὗτοι συνέχθειν] In L the 1st hand seems to have written οὐ τουν  
εχειν, but added θ above χ, and S completed the correction. 524 νῦν] νῦν L.  
525 ἄρξει] L has ει in erasure, prob. from η. 527 δάκρυα λειβόμενα L, δάκρυα

from below.' **κάτω**' **στίν** has the ms. authority: but it is most improbable that Soph. would have given such a needlessly unpleasing verse, and the change is sufficiently explained by a later belief that the sense required **κάτω**.—**εἴαγη**, right in respect to **ἄγος**, i.e. free from it, pure (*O. T.* 921). She means: 'who can tell if Eteocles, in the world below, will not think it consonant with piety that Polyneices should be honoured?' Perhaps earthly feuds are made up there. Creon answers, 'No,—foe once, foe always,—even in death: Eteocles *will* resent it.' Cp. *Od.* 11. 543 where the spirit of Ajax in Hades will not speak to Odysseus—κεχολωμένη εἴνεκα νίκης | τὴν μιν ἐγὼ νίκησα.—There would be far less point in Creon's words if we took them to mean, '*my* dead foe is still my foe' (cp. *Ai.* 1348, 1372).

523 οὗτοι συνέχθειν. 'Even if my brothers hate each other still, my nature prompts me, not to join Eteocles in hating Polyneices, but to love each brother as he loves me': cp. 73 φίλη...φίλον μέτα. Cp. Polybius 1. 14 φίλοφιλον δεῖ εἰναι τὸν ἀγαθὸν ἀνόρα καὶ φίλοταρι, καὶ συμμισσεῖν τοὺς φίλους τοὺς ἔχθρούς καὶ συναγαπᾶν τοὺς φίλους. Eur. imitates our verse, *I. A.* 407 (Agam. to Menelaus) συσσωφρονεῖ γάρ, οὐχὶ συννοσεῖν ἔφων, 'nay, my sympathies are with prudence, not with frenzy.'

524 η̄, νῦν, as *Ai.* 87, *Tr.* 92, *Ph.* 1196, but νῦν *O. T.* 658, and oft.—κείνους=τοὺς ἔκει, the dead. Nauck proposes νεκρούς, which would be a deplorable

change. For the pause after the emphatic word, cp. 46 n.

526 f. καὶ μὴν introducing the new person: *O. C.* 549 n. At Creon's command (491), two πρόσπολοι had gone to bring Ismene. The door from which she now enters is that by which she had left the stage (99). It is supposed to lead to the γυναικωνίτης (cp. 578).—εἰβομένη, the correction of Triclinius for the ms. λειβόμενη, enables us to keep δάκρυα, instead of changing it to δάκρυ, when φιλάδελφα must be taken as adv. (cp. *O. T.* 883 n.). The Schol. so took it (he paraphrases by φιλαδελφως), and it would seem, therefore, that he read δάκρυ λειβόμενη. But, though this constr. is quite admissible, it would be far more natural that φιλάδελφα should agree with δάκρυα. In *O. C.* 1251 we have λειβῶ δάκρυν: neither λειβω nor εἰβω occurs elsewhere in Soph.; and the only other place in Tragedy where εἰβω has good support is Aesch. *P. V.* 400, where Hermann, by reading δακρυστακτον ἀπ' ὅστων ράδινῶν δ' εἰβομένα ρέος, for the ms. δακρυστακτον δ'...λειβομένα, restores the metre. But κατὰ δάκρυν εἰβειν and δάκρυα λειβειν were equally familiar as Homeric phrases; and if an Attic poet could use the latter, there was certainly no reason why he should not use the former. I may remark, too, that κάτω points to a reminiscence of the phrase with εἰβειν, for Homer never says κατὰ δάκρυα λειβειν. Nothing is more natural than that εἰβομένη should have become λειβομένη in the mss., the latter word

CR. A foe is never a friend—not even in death.

AN. 'Tis not my nature to join in hating, but in loving.

CR. Pass, then, to the world of the dead, and, if thou must needs love, love them. While I live, no woman shall rule me.

*Enter ISMENE from the house, led in by two attendants.*

CH. Lo, yonder Ismene comes forth, shedding such tears as fond sisters weep; a cloud upon her brow casts its shadow over her darkly-flushing face, and breaks in rain on her fair cheek.

CR. And thou, who, lurking like a viper in my house,

λειβομένα ορ δάκρυα λειβομένη τ. δάκρυν' ειβομένη Triclinius: δάκρυ λειβομένη Wex.  
528 αιματόεν] ἵμερόνεν M. Schmidt, adding the words ισταμένη | τὸ πρίν after ὑπερ.

being much the commoner.—κάτω, adv., 'downwards': cp. 716, fr. 620 ἡτα κυλλαίων κάτω. Nauck's objection, that κάτω ειβομένη could not stand for κατειβομένη, would have force only if κάτω were necessarily a prep., substituted for κατά. He proposes κατά (cp. καταιβάτης).

528. *νεφέλη δ' ὀφρύων ὑπερ*, a cloud of grief (resting) on her brow,—as dark clouds rest on a mountain-summit: cp. Eur. *Hipp.* 173 στρυγόν δ' ὀφρύων νέφος αἰχάνεται: Aesch. *Theb.* 228 τὰν ἀμήχανον | κάκ χαλεπᾶν δύνας ὑπερθ' μάρτων | κρημαμέναν νεφέλαν: σο συννεφής=συνωφρωμένος. Cp. *Dene supercilio nubem* (Hor. *Eph.* I. 18. 94). The cloud of sorrow is associated with the rain of tears: cp. Shaksp. *Ant.* 3. 2. 51 *Will Caesar weep?—He has a cloud in's face.*—αἰματόεν, here, 'suffused with blood,' darkly flushed. This application of αιματοεις to the human face seems unparalleled, though in *Anthol. P.* 6. 154 Leonidas of Tarentum (c. 280 B.C.) has φίλλα τε πεπταμένα αιματόεντα ρόδων. Eur. *Phoen.* 1487 was less daring when he called a dark blush τὸν ὑπὸ βλεφάρου | φοίνικ' ('crimson'), ἐρύθρη προσώπου. It recalls the well-known fragment of Ion in Athen. 603 E, where the schoolmaster objects to Phrynicus's ἐπὶ πορφυρέας παρῆστι, on the principle, οὐ κάρτα δει τὸ καλὸν τῷ μη καλῷ φαινομένῳ εἰκάζειν,—and Sophocles makes a lively defence of it. Shaksp. uses 'bloody' for 'blood-red': *Hen. V.* 1. 2. 101 *untwined your bloody flag.*—ρέθος = πρόσωπον, as Eur. *H. F.* 1203 πάρες ἀπ' ὅμματων | πέπλου, ἀπόδικε, ρέθος δέλιψ δεῖξον. Cp. Eustathius 1090, 27 ιστέον διτί ρέθεα οἱ μὲν ἄλλοι τὰ μέλι φασιν, Λιολεῖς δὲ μόνοι, κατὰ τοὺς παλαιούς, τὸ πρόσωπον ρέθος καλοῦσιν. This suggests

that the Attic dramatists had lyric precedent for this use of ρέθος: as Lycophron (173) may also have had for using it as =σώμα. The Homeric use is confined to the phrase ἐχέλεων (thrice in *I.*, never in *Od.*).—αἰσχύνει, i.e. overcasts its sunny beauty: cp. Thomson, *Spring 21, Winter ... bids his driving sleets Deform the day delightless.*

531 σὺ δ' with φέρ', εἰπέ (534).—*ὑφειμένη, submissa*, 'lurking,' as a viper lurks under stones: Arist. *H. A.* 8. 15 αὶ δ' ἔχιναι ὑπὸ τὰς πέτρας ἀποκύπτοντον εαυτάς. Eur. *H. F.* 72 σώζεις νεοστόδος δρυς ὡς ὑφειμένη, like a cowering hen (ὑφειμένος Kirchhoff). The word may also suggest a contrast between Antigone's bolder nature and the submissive demeanour of Ismene (cp. *El.* 335 νῦν δ' ἐν κακοῖς μοι πλεῖν υφειμένη δοκεῖ, 'with shortened sail'). But we should not render it by 'submissive'; its primary reference is to the image of the ἔχινα. Others render, 'having crept in,' *clam immissa*. The act, can mean to 'send in secretly' (see on υφεις, *O. T.* 387), but the pass. υφεισθαι does not seem to occur in a corresponding sense.—*ἔχινα*: cp. *Tr.* 770 (*the poison works*) φοινίς | ἔχθρᾶς ἔχινης ἴσις ὡς. So of Clytaemnestra (Aesch. *Cho.* 249): Eur. *Andr.* 271 ἔχινης καὶ πυρὸς περιατέω: cp. *Ion* 1262. This image for domestic treachery is quaintly illustrated by the popular notions mentioned in Arist. *Mirab.* 165 (p. 846 b. 18 Berl. ed.) τοῦ περκοῦ ἔχεως τῇ ἔχινῃ συγγιωμένου, ἡ ἔχινα εὖ τῇ συνονσῃ τὴν κεφαλὴν ἀποκόπτει. διὰ τοῦτο καὶ τὰ τέκνα, ὥσπερ τὸν θάνατον τοῦ πατρὸς μετερχόμενα. τὴν γαστέρα τῆς μητρὸς διαρρήγνυσιν. (Cp. Shaksp. *Per. I. I.* 64 *I am no viper, yet I feed On mother's flesh.*)

- λήθουστά μ' ἔξεπινες, οὐδ' ἐμάνθανον·  
τρέφων δύ' ἄτα κάπαναστάσεις θρόνων,  
φέρ', εἰπε δή μοι, καὶ σὺ τοῦδε τοῦ τάφου  
φῆσεις μετασχεῖν, ἢ 'ξομεῖ τὸ μὴ εἰδέναι; 535
- IΣ. δεδρακα τούργον, εἰπερ ηδ' ὁμορροθεῖ,  
καὶ ἔνυμετίσχω καὶ φέρω τῆς αἰτίας.
- AN. ἀλλ' οὐκ ἔάσει τοῦτο γ' ή δίκη σ', ἐπεὶ  
οὗτ' ἡθέλησας οὗτ' ἔγω 'κοινωσάμην.
- IΣ. ἀλλ' ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι 540  
ἔνυμπλουν ἐμαυτὴν τοῦ πάθους ποιουμένη.
- AN. ὥν τούργον, "Αἰδης χοὶ κάτω ἔννίστορες·  
λόγοις δ' ἔγω φιλοῦσταν οὐ στέργω φίλην.
- IΣ. μητοὶ, καστιγνήτη, μ' ἀτιμάσης τὸ μὴ οὐ  
θανεῖν τε σὺν σοὶ τὸν θανόντα θ' ἀγνίσαι. 545
- AN. μὴ μοι θάνης σὺ κοινά, μηδὲ ἀ μὴ 'θιγεις

531 η] ή L.—ὑφεμένη] ὑφεμένη Brunck. Cp. schol., ή γὰρ ἔχιδνα λάθρᾳ καθεῖσο-  
μένη τῶν ἀνθρώπων ἐκπίνει τὸ ἄλμα.—Semitelos conject. φονία. 533 ἄτα L, ἄτας r.

535 η ἔξομην τὸ μ' εἰδέναι L. The acc. on τὸ has been altered from τὸ: the latter

**532 λήθουσά μ' ἔξεπινες.** It seems unnecessary to suppose a confusion of images. The venom from the echidna's bite is here described as working insidiously, and, at first, almost insensibly. So Heracles says of the poison, which he has already (*Tr. 770*) compared to the echidna's, ἐδὲ χλωρὸν ἀλμά μον | πέπωκεν ἥδη, *Tr. 1055*. Cp. *Eli. 784* ηδε γὰρ μείζων βλάβῃ | ἔνυοκος ην μοι, τούμὸν ἐκπίνουσ' ἀελ. | ψυχῆς ἄκρατον ἀλμα.

**533 ἄτα κάπαναστάσεις.** The dual is commended, as against ἄτα, by a certain scornful vigour; just as at 58 the dual has an emphasis of its own. And the combination with a plural is no harsher than (*e.g.*) *Plat. Laches* p. 187 Α ἀτροι εἰπεραλ γεγονότε. Cp. *O. C. 530* αὐται δὲ δι' ἔξ εμοῦ...παῖδε, οὐδὲ δ' ἄτα.—**ἐπαναστάτεις**, abstract (like ἄτα) for concrete: so 646 πόνους (bad sons): κένως ή πᾶσα βλάβη (*Phe. 622*), δλεθρος, etc. θρόνων, object. gen. (*ἐπανιστασθαι θρόνους*). Creon suspects the sisters of the king in league with malcontent citizens (cp. 289), who wish to overthrow his rule.

**535 τὸ μὴ:** cp. 443. [Dem.] or. 57 §. 59 οὐκ ἀν ἔξομοσαιτο μὴ οὐκ εἰδέναι. *Plat. Legg. 949 A* ἔξαρνηθέντι καὶ ἔξομοσαμένῳ.

**536 ε. δομορροθεῖ**, concurs, consents: fr. 446 ὁμορροθῶ, συνθέλω, | συμπαραινέσας ἔχω. Schol. ad Ar. *Ari. 851* ὁμορροθεῖν δὲ κυρίως τὸ ἄλμα καὶ συμφώνως ἐρέσσειν. So *Orphic Argonaut.* 254 δομορροθεῖντες, 'rowing all together' (cp. above on 259). The image thus agrees with ἔνυμπλουν in 541. Ismene remembers her sister's words: 'even if you should change your mind, I could never welcome you now as my fellow-worker' (69). She says, then, 'I consider myself as having shared in the deed—if my sister will allow me.' Nauck sadly defaces the passage by his rash change, εἰπερ ηδ' ὁμορροθῶ.

**537 τῆς αἰτίας** depends on both verbs. **ἔνυμετίσχω** having prepared the ear for a partitive gen., no harshness is felt in the reference of that gen. to φέρω also. It is impossible to take the gen. with the first verb only, and to regard καὶ φέρω as parenthetic. The supposed examples of the so-called διὰ μέσον constr. often break down on scrutiny. Thus in *Ai. 274*, ἔληξε καί επένευσε τῆς νόσου, the gen. goes with both verbs (cp. on *O. C. 1113*): for *O. C. 1330*, see n. there: in *Aesch. P. V. 331* πάντων μετασχῶν καὶ τετολμηκὼς ἔμοι, the pron. might be dat. of interest with

wert secretly draining my life-blood, while I knew not that I was nurturing two pests, to rise against my throne—coine, tell me now, wilt thou also confess thy part in this burial, or wilt thou forswear all knowledge of it?

IS. I have done the deed,—if she allows my claim,—and share the burden of the charge.

AN. Nay, justice will not suffer thee to do that: thou didst not consent to the deed, nor did I give thee part in it.

IS. But, now that ill beset thee, I am not ashamed to sail the sea of trouble at thy side.

AN. Whose was the deed, Hades and the dead are witnesses: a friend in words is not the friend that I love.

IS. Nay, sister, reject me not, but let me die with thee, and duly honour the dead.

AN. Share not thou my death, nor claim deeds to which

points to the true reading. Cp. 544. **538** εἴπερ ηδ' ὁμορροθεῖ] εἴπερ ηδ' ὁμορροθεῖ  
Nauck. **538** οὐ added in L by S. **539** κουνωσάμην] κουνωσάμην L.  
Cp. 457, 546. **541** ποιουμένην L, but a line has been drawn across the final ν.  
**544** τὸ μὲν οὐ L, with η above μ from the 1st hand. Cp. 535. **546** μηδ' μη

the second partic.; but I should read συντετολμηκώς τ' ἔμαι.

**538 f.** ἀλλ' οὐκ ἔαστε σ': cp. O. C. 407  
ἀλλ' οὐκ ἐά τοῦμφυλον αἰμά σ', ω πάτερ.—  
κουνωσάμην: prodelision of the augment,  
as 457 (n.): cp. O. C. 1602 ταχεῖ πάρεν-  
σαν σὺν χρόνῳ.

**541** ξύμπλουν: cp. Eur. H. F. 122δ  
καὶ τῶν καλῶν μὲν δότις ἀπολαύειν θελει,]  
συμπλεύει δὲ τοῖς φίλοισι δυστριχοῦσιν οὐ.  
I. T. 599 ὁ ναυστόλων γάρ εἰμ' ἔγώ τὰς  
συμφοράς, | οὗτος δὲ συμπλεῖ.

**542 f.** Cp. Ph. 1293 ὡς θεοί ξυνί-  
στορες.—λόγιοι, and not ἔργοις. Cp. Ph.  
307 λόγιοι | ἔλεοῦσι, they show compassion  
in word (only). Theognis 979 μή μοι  
ἀνήρ εἴη γλώσση φίλος ἀλλὰ καὶ ἔργοι.

**544 ε.** μή μὲν ἀτιμάστης, do not reject  
me (the word used by the suppliant Oed.,  
O. C. 49, 286), τὸ μηδὲν (cp. 443 n.), so as  
to hinder me from dying with thee, and  
paying due honour to the dead. **ἀγνίσται**  
**τὸν Θ.** is to make him ἀγνός, i.e. to give  
him the rites which religion requires; as,  
conversely, a corpse which is ἀμύρος and  
ἀκτέριστος is also ἀνέστιος (1071). Eur.  
Suppl. 1211 οὐτῶν σώμαθ' ἥγνισθη πυρι,  
where their corpses received the rites of  
fire, i.e. were burned. Cp. 196 n. If  
Ismene shares in the penalty of the deed,  
she will share in the merit.

**546** μή μοι, not μή μοι, because the  
main emphasis is on the verbal notion  
(‘share not my death,’ rather than, ‘share  
not my death’). The combination μή  
μοι...σύ has a scornful, repellent tone (cp.  
O. C. 1441 n.). **κοινά,** adv.: cp. Ai. 577:  
O. T. 883 ὑπέροπτα (n.)—μηδ', δὲ μή  
θύεις. If this were an instance of θύγ-  
άω with acc., it would be a solitary  
instance in Soph., who has θύγάω with  
genitive in nine passages; in Ph. 667  
ταρέστα ταῦτα σοι καὶ θύγάνευ, ταῦτα  
is nom. Nor is there any authentic in-  
stance of θύγάω with acc. in classical  
Greek. In Eur. H. F. 963, πατήρ δέ νν |  
θύγω κραταῦς χειρὸς ἐννέπει τάδε, νν de-  
pends on ἐννέπει: cp. Ai. 764 οὐ μὲν γάρ  
αὐτὸν ἐννέπει τέκνον, etc. In Theocr. 1.  
59 οὐδὲ τί πα ποτὶ χείλος ἔμν θύειν, the  
gen. αὐτοῦ is understood with προσέθηγεν,  
and τι is adv., ‘at all.’ Nor does γάνω  
govern an acc. below in 859, 961 (where  
see notes). Krüger (ii. § 47. 12. 2) treats  
δὲ here as a sort of adverb (*ib. ii. § 46. 6. 9*),  
i.e., *in a case where* you did not put your  
hand (to the deed, sc. τοῦ ἔργου); but this  
is very awkward. Rather, I think, there  
is an unusual kind of attraction, due to  
the special form of the sentence. We  
could not say (e.g.) δὲ μηδὲρ τις, οὐ θηράται,  
(δὲ for ταῦτα ὡν). But here μηδὲν μη

ποιοῦ σεαυτῆς ἀρκέσω θνήσκουν<sup>3</sup> ἔγώ.

- I.S. καὶ τίς βίος μοι σοῦ λελειμμένη φίλος;  
 AN. Κρέοντ' ἐρώτα τοῦδε γὰρ σὺ κηδεμών.  
 I.S. τί ταῦτ' ἀνιᾶς μ', οὐδὲν ὡφελουμένη; 550  
 AN. ἀλλούστα μὲν δῆτ', εἰ γέλω γ', ἐν σοὶ γελῶ.  
 I.S. τί δῆτ' ἀν ἀλλὰ νῦν σ' ἔτ' ὡφελοῦμ' ἔγώ;  
 AN. σῶσον σεαυτήν οὐ φθονῶ σ' ὑπεκφυγεῖν.  
 I.S. οὕμοι τάλαινα, κάμπτλάκω τοῦ σοῦ μόρου;  
 AN. σὺ μὲν γὰρ εἴλον ζῆν, ἔγὼ δὲ κατθανεῖν. 555  
 I.S. ἀλλ' οὐκ ἐπ' ἀρρήγτους γε τοῖς ἐμοῖς λόγοις.  
 AN. καλῶς σὺ μὲν τοῖς, τοῖς δὲ ἔγὼ δόκουν φρονεῖν.  
 I.S. καὶ μὴν ἵση νῦν ἐστιν η ἔξαμπρτία.  
 AN. θάρσει σὺ μὲν ζῆς, η δὲ ἐμὴ ψυχὴ πάλαι τέθνηκεν, ὥστε τοῖς θανοῦσιν ὡφελεῖν. 560

δ' L.—θιγεσ] θιγεσ L. Cp. 457, 539. 547 θνήσκουν' L. For the *i* subscript, see comment on *O. T.* 118. 548 φίλος has been suspected. Wecklein conject. μόρην: Hense, μένει: M. Schmidt, δίχα: Nauck, σοῦ γ' ἀπέρ λελειμμένη. 551 δῆτ', εἰ MSS. Dindorf conject. δῆ, κει: Wolff, δῆ, τὸν.—γέλωτ'] γελῶτ' L. Heath conject. γελῶ γ'. 552 σετ' L (without acc.): σ' ἔτ' τ (σ' ἐπ' E). 555 καλῶς σὺ μὲν τοι...τοῖσδ' L. The *τ* of *τοι* is in an erasure, which appears to show that *τοι* has not been made from *τοῖσ*. Dühner thinks that the 1st hand wrote μέν γ' οὐ:

'Θιγεσ ποιοῦ σεαυτῆς would have been intolerable, on account of the second gen. after ποιοῦ. For the sake of compactness, and of clearly marking the object to ποιοῦ, the poet has here allowed ἄ to stand for ταῦτα ἄν. I do not compare *O. C.* 1105, αἰτεῖς ἄ τεῦται, holding that ἄ there = ταῦτα ἄ (not ἄν): see n.

547 ποιοῦ σεαυτῆς, a somewhat rare phrase. Her. 1. 129 ἕαντοῦ ποιεται τὸ Κύρον ἔργον. [Plat.] Hipp. min. 372 C ἔμαιντοῦ ποιούμενος τὸ μάθημα εἶναι ὡς εὑρῆμα. Dem. or. 19 § 36 εἰς αὐτὸν ποιούμενος (taking on himself) τὰ τούτων ἀμαρτήματα. In Thuc. 8. 9 ἕαντοῦ...τὸν στόλον ἦδον ποιήσαθαι, the gen. goes with the adj.—ἀρκέσω in the pers. constr., cp. *Ai.* 76 ἔιδον ἀρκεῖτω μένων, and *O. T.* 1061 n.

548 σοῦ λελειμμένη, bereft of thee. λείπομαι τυνος, to lag behind, then, fig., to be deprived of, as *El.* 474 γνώμας λείπομένα. Eur. Alc. 406 νέος ἔγω, πάτερ, λείπομαι φίλας | ...ματρός.—φίλος has been groundlessly suspected, for no other reason, seemingly, than because it is masc.

549 κηδεμών, alluding esp. to v. 47.

Cp. Xen. Anab. 3. 1. 17 ἡμᾶς δέ, οἷς κηδεμών...οὐδεὶς πάρεστιν, who would have no one to plead our cause (no 'friend at court,' such as the younger Cyrus had in his mother Parysatis). In *Il.* 23. 163 κηδεμόνες are the chief mourners for the dead. In Attic, though sometimes poet. for κηδεστής, the word did not necessarily imply kinship.

551 ἀλγοῦσα μὲν δῆτ', yes, indeed, it is to my own pain that I mock *thee*,—if I do mock. δῆτα assents (*O. T.* 445 n.) to οὐδὲν ὡφελουμένη: there is, indeed, no φέλος in it, but only ἀλγος.—ἐν σοι: cp. *Ai.* 1092 ἐν θανοῦσιν ιβριστής, *ib.* 1315 ἐμοὶ θραύσ. —Heath's εἰ γελῶ γ', for εἰ γέλωτ', is supported by the accent γελῶτ' in L, and seems right. It smooths the construction; and εἰ γελῶ γ' better expresses that the taunt sprang from anguish, not from a wish to pain. Then γέλωτα γελῶ, without an epithet for the subst., is unusual.—Cp. *Ai.* 79 οὐδούν γέλως ἥδιστος εἰς ἔχθρος γελῶν;

552 ἀλλὰ νῦν, now, at least: *O.C.* 1276 ἀλλ' οὐμεὶς γε, n.

554 κάμπτλάκω, and am I to miss the

thou hast not put thy hand: my death will suffice.

IS. And what life is dear to me, bereft of thee?

AN. Ask Creon; all thy care is for him.

IS. Why vex me thus, when it avails thee nought?

AN. Indeed, if I mock, 'tis with pain that I mock thee.

IS. Tell me,—how can I serve thee, even now?

AN. Save thyself: I grudge not thy escape.

IS. Ah, woe is me! And shall I have no share in thy fate?

AN. Thy choice was to live; mine, to die.

IS. At least thy choice was not made without my protest.

AN. One world approved thy wisdom; another, mine.

IS. Howbeit, the offence is the same for both of us.

AN. Be of good cheer; thou livest; but my life hath long been given to death, that so I might serve the dead.

but it seems equally possible that it was *μὲν σοι*. There is no trace of erasure at the two dots after *τοι*. Of the later MSS., A and V<sup>3</sup> have *μὲν τοῖς*: others, *μὲν θοῦ*, *μὲν θ' οὐ*, or *μὲν τ' οἷον*: but none (I believe) *μέντοις* or *μὲν σοι*. The schol. in L has *μέντοις* in the lemma, but explains, *σεαυτῇ καλῶς ἐδόκεις φρονεῖν, μὴ συμπράττουσά μοι ἔγώ δὲ τούτοις κ.τ.λ.* Hence Martin, *καλῶς σὺ μὲν σοι*. **580** [ωστε] Wieseler conject. ὡς σε: Dobree, with the same view, proposed *ἀφελεῖς* ('and so you are helping a sister who is already as the dead': cp. 552).

fate? *i.e.* to be dissociated from it: delib. aor. subj., which can be used, not only in asking what one is *to do*, but also in expressions of despair as to what one must suffer (*Tr.* 973 *tι πάθω*). For *ἀπλακέν* cp. 910, 1234.

**555** *εἴλοις*, alluding to v. 78f.—*ζῆν*: for the emphatic pause, cp. *Ph.* 907 *ὄνκουν εἰς οἷς γε ὅραις*: *ἐν οἷς δ' αὐδῆσις, οκνῶ*.

**556** *ἔντι ἀρρήτους...τοῖς ἐμ. λ.* (but you did not choose death) without my words (my arguments against that course) having been spoken,—referring to vv. 49—68. For *ἔτι* with the negative verbal (= *πρίν τοὺς ἐμώδις λόγους ἥρθηναι*) cp. Eur. *Ion* 228 *ἔτι δ' ἀσφάκτους | μῆλοισι δόμου μὴ πάριτ' ἐσ μυχόν* ('before sheep have been slain, pass not,' etc.).

**557** *σὺ μὲν τοῖς*: 'you seemed wise to the one side (Creon); I, to the other' (to Hades and the dead). Nauck pronounces the text unsound, objecting to the use of *τοῖς*: but that it was good Attic is sufficiently shown by Plat. *Legg.* 701 E (cited by Wolff) *οὐ συνήργεκεν οὐτε τοῖς οὐτε τοῖς* (it profited neither party). Cp. *O. C.* 742, n. on *ἐκ δὲ τῶν*.—*σὺ μὲν σοι*, the schol.'s reading, is very inferior.—For the rhetorical *χιασμός* cp. *O. T.* 538 n. (and *ib.* 320).

**558** *καὶ μήν*, and yet,—though I did shrink from breaking Creon's law,—I am now, morally, as great an offender as you, since I sympathise with your act.

**559 ε.** *Θάρσει* is not said with bitterness (that could hardly be, after 551): rather it means, 'Take heart to live,' as Whitelaw renders it. These two verses quietly express her feeling that their lots are irrevocably sundered, and exhort Ismene to accept that severance.—*ἢ ἐμὴ ψυχὴ*, my life, a periphrasis for *ἔγώ*, like *O. C.* 998 *τὴν πατρὸς | ψυχὴν...* *ξωσαν* (n.). *πάλαι*, *i.e.* ever since she resolved to break the edict. (Cp. *O. T.* 1161).—*ῶστε τοῖς θ. ἀφελεῖν*, so as to (with a view to) serving the dead. The dat., as with *ἐπαρκεῖν*: Aesch. *Pers.* 842 *ὦ τοῖς θαυμοῖς πλούτος οὐδὲν ἀφελεῖ*: Eur. *Or.* 665 *τοὺς φίλους | ἐν τοῖς κακοῖς χρή τοῖς φίλοισιν ἀφελεῖν*: Ar. *An.* 419 *κρατεῖν ἀν η τὸν ἔχθρὸν η | φίλοισιν ἀφελεῖν ἔχειν*. So *ἐπωφελεῖν* *O. C.* 441.—Dobree proposed to understand *σε* as subj. to the inf., 'so that (you) are helping the dead,'—*i.e.*, your offer of help (552) is made to one who is already as good as dead. But *σε* could not be thus understood; and this sense (which it has been sought to obtain by emendations, see cr. n.) would be frigid.

- KP. τώ παῖδε φῆμι τώδε τὴν μὲν ἀρτίως  
ἀνουν πεφάνθαι, τὴν δ' ἀφ' οὖ τὰ πρῶτ' ἔφυ.  
ΙΣ. οὐ γάρ ποτ', ὄνταξ, οὐδέ ὃς ἀν βλάστη μένει  
νοῦς τοὺς κακῶς πράσσουσιν, ἀλλ' ἔξισταται.  
KP. σοὶ γοῦν, δόθ' εἰλου σὺν κακοῖς πράσσειν κακά. 565  
ΙΣ. τί γάρ μόνη μοι τῆσδ' ἄτερ βιώσμον;  
KP. ἀλλ' ἥδε μέντοι μὴ λέγε· οὐ γάρ ἔστ' ἔτι.  
ΙΣ. ἀλλὰ κτενεῖς νυμφεῖς τοῦ σαυτοῦ τέκνου;  
KP. ἀρώσιμοι γάρ χάτερων εἰσὶν γύναι.  
ΙΣ. οὐχ ὡς γ' ἐκείνῳ τῇδε τ' ἦν ἡρμοσμένα. 570  
KP. κακὰς ἔγω γυναικας υἱέσι στιγῶ.

**563** οὐ γάρ ποτ'] ἀλλ' οὐ γάρ Plutarch *Phoc.* 1, and *Mor.* 460 E. The grammarian Gregorius Corinthius (c. 1150 A.D.) p. 417 has ἀλλὰ γάρ. **564** πράσσουσιν] πράξασιν Plut. *Mor.* 460 F. πράττουσιν Gregorius l. c. **565** σοὶ γοῦν] καὶ has been deleted before σοὶ in L.—κακοῖς] L has ··π· written above by S. Some of the later MSS. have κακῷ or (as A) κακῷ. **567** μέν σοι L, and so nearly all the later MSS.; but

**561** L gives τὼ παῖδε φῆμι as in *O. C.* 317 καὶ φῆμι, and this may probably be taken as the traditional accentuation, though some modern edd. write τὼ παῖδέ φῆμι, καὶ φῆμι. The justification of the oxytone φῆμι is in the emphasis which falls on it. Similarly it has the accent when parenthetic, as Lucian *Deor. Conc.* 2 πολλοὶ γάρ, φῆμι, οὐκ ἀγαπῶντες κ.τ.λ. —τὼ παῖδε..τὴν μὲν...τὴν δέ, partitive apposition: see on 21.—ἀρτίως, because Creon had hitherto regarded Ismene as being of a docile and submissive nature: cp. on 531 ὑψεμένη.

**563** Ι. The apology is for her sister as well as for herself: even such prudence (cp. 68 νοῦν) as may have been inborn forsakes the unfortunate under the stress of their misfortunes.—**βλάστη**: cp. *El.* 238 ἐν τίνι τοῦτ' ἐβλαστὸν ἀνθρώπων; *O. C.* 804 φύσας...φρένας (n.).—τοῖς κ. πράσσουσιν, dat. of interest: *Tr.* 132 μένει γάρ οὐτ' αἴδε νῦν | βροτοῖν.—**ἔξισταται**, stands aside, gives place (*Ai.* 672); and so, leaves its proper place, becomes deranged: cp. Eur. *Bacch.* 928 ἀλλ' ἔξ έδρας σοὶ πλάκαμος ἔξιστηχ' δέ. The converse phrase is commoner, ἔξισταμι τῶν φρενῶν: cp. 1105.—Schneidewin cp. Eur. *Antigone* fr. 165 ἀνούσον· οὐ γάρ οἱ κακῶς πεπραγότες | σὺν ταῖς τύχαισι τοὺς λόγους ἀπώλεσαν,—which plainly glances at our passage. For similar allusions cp. *O. C.* 1116 n.

**565** σοὶ γοῦν (cp. 45 n.) sc. ἔξιστη.—κακοῖς, i.e. Antigone: for the plur., cp. IO.

**566** τῆσδ' ἄτερ explains μόνῃ: cp. on 445.—βιώσιμον is Ionic and poet.; the Attic word was βιωτός. It is needless to change τί (subst.) into τῶς. The more usual phrase was, indeed, impers., as Her. 1. 45 οὐδέ οἱ εἴη βιώσιμον: Plat. *Crito* 47 D ἀρα βιωτὸν ήμαν ἔστι; But, just as we can have ὁ βίος οὐ βιωτός ἔστι (cp. *O. C.* 1691), so also οὐδέν βιωτόν ἔστι, no form of life is tolerable. Cp. *O. T.* 1337 τί δῆτ' ἐμόι βλεπτόν, η | στερκτόν, η προσήγορον | ἔτ' ἔστι', etc., where the only difference is that the subst. τι corresponds to an object. accus., and not as here to a cognate (βίοις βιώναι).

**567** ἀλλά..μέντοι, 'nay, but...': cp. *Ph.* 524 ἀλλ' αἰσχοδέ μέντοι σοῦ γέ μ' ἐνδεέστερον | ξένῳ φανῆναι.—ἥδε μη̄ λέγε, say not 'ἥδε,' speak not of her as still with thee, for she is already numbered with the dead. οὐδέ are ol ἐνθάδε, the living (75), as κείνοι (525) are ol ἐκεῖ, the dead (cp. 76). The peculiarity is that we should have expected either (a) τήνδε, acc. to λέγε, or (b) τῆσδε, as a direct quotation from the last verse: cp. Dem. or. 18 § 88 τίς ἦν...; ύμεῖς, ω ἄνδρες Ἀθηναῖοι. τὸ δὲ ύμεῖς δῆται λέγω, λέγω τὴν πόλιν. If (e.g.) ύμᾶν had preceded ὁ ἄνδρες, Dem. would doubtless have said τὸ δὲ ύμᾶν, or else ύμᾶς δ'. Here,

CR. Lo, one of these maidens hath newly shown herself foolish, as the other hath been since her life began.

IS. Yea, O King, such reason as nature may have given abides not with the unfortunate, but goes astray.

CR. Thine did, when thou chosest vile deeds with the vile.

IS. What life could I endure, without her presence?

CR. Nay, speak not of her 'presence'; she lives no more.

IS. But wilt thou slay the betrothed of thine own son?

CR. Nay, there are other fields for him to plough.

IS. But there can never be such love as bound him to her.

CR. I like not an evil wife for my son.

E has *μέν τοι σοι*: Brunck replaced *μέντοι*. **568** ἀλλὰ κτενεῖς MSS. Nauck writes *οὐ μὴ κτενεῖς*.—*νυμφία* (without acc.) L: *νυψεῖα* r. **569** ἀρώσιμοι] In L an early hand has written *ο* above *ω*.—*χατέρων* *εἰσὶν* MSS.: Dindorf, *εἰσὶ χατέρων*. Nauck arranges vv. 569—574 as follows, bracketing 570 and 573 as spurious:—**569**, **572**, **571**, **574**; giving **572** and **574** to Ismene (with L). **571** *νιάσιν* L:

however, no fair objection would remain if we had ἀλλὰ τὸ ηδὲ μὴ λέγε, i.e. 'never use the word ηδὲ about her,'—which makes the sense more general than if he said, ἀλλὰ τῆδε δὴ μὴ λέγε, i.e. 'do not say (that you cannot live without) ηδὲ.' The question, then, seems to resolve itself into this:—Wishing to give the more general sense just indicated, could the poet say ηδὲ instead of τὸ ηδὲ? To show that the art. was not always required in such quotation, it is enough to cite Ar. *Eg.* 21 λέγε δὴ μόλωμεν, by the side of τὸ μόλωμεν *ib.* 26. While, then, I cannot produce any exact parallel for this ηδὲ, I think it reasonable to suppose that colloquial idiom would have allowed it. Those who deny this have two resources. (1) To point thus: ἀλλ' ηδὲ μέντοι—μὴ λέγ'. i.e. instead of adding *οὐκ ἔστιν ἐτι* after *μέντοι*, he breaks off his sentence—'do not speak of her.' So Bellermann. (2) Semitelos reads ἀλλ' ηδὲ μέν σοι μὴ λέγ' ὡς ἄρ' [for οὐ γάρ] ἔστ' ἐτι, 'do not say that you have her any longer.' As to *σοι*, see cr. n. above. Neither of these readings gives such a forcible sense as the vulgate.

**568** *νυμφία*, sc. *ιερά*, 'nuptials,' as *Tr.* 7 (but *ib.* 920 'bridal-chamber,' as in sing. below, 1205); here = *νύμφην*. Cp. Eur. *El.* 481 σὰ λέχεα, thy spouse: and so *εὐνή*, etc.—Having failed to win Creon's pity for herself, Ismene now appeals to his feeling for his son. Haemon's coming part in the play is thus prepared.

**569** *ἀρώσιμοι*, a poet. form (only here), analogous to the epic forms of adjectives

in which a short vowel is lengthened for metre's sake (cp. on 492). Though the verb was ἀρώω, the adj. with the suffix *σιμο* would properly be formed from the subst. *ἄροις* (cp. *O. C.* 27 n.). Suidas gives *ἄροισιν κλίμα* τὸ ἀροτριώμενον. For the metaphor cp. *O. T.* 1256 *μητρών* ...*ἄρουραν*, and *ib.* 1485, 1497: *Lucr.* 4. 1107.

**570** οὐχ ᾧ γ' ('Another marriage is possible for him'). 'No, not in the sense of the troth plighted between him and her,'—not such a union of hearts as had been prepared there. *ἡμοσύμενα την*, impers., lit., 'as things had been adjusted'; cp. on 447: Her. 1. 112 *ἥμην κακῶν βεβούλεμένα τοται*: id. 6. 83 *τέως μὲν δὴ σφὶ ἦν ἀρθριμ εἰς ἀλλήλους*. The choice of the word has been influenced by the Ionic and poet. use of *ἀρμόζειν* as=to betroth (*ἔγγαρν*): Her. 3. 137 *ἡμοσύται* (perf. pass. as midd.) *τὴν Μήλωνος θυγατέρα...γυνάκα*, he has become engaged to her: Pind. *P.* 9. 127 *ἀρμόζων κόρη* | *νυμφίον ἀνδρα*. Cp. 2 Epist. Cor. 11. 2 *ἡμοσύμην γάρ ὑπάσιν ἐν ἀνδρὶ παρθένον ἀγήρων*.

**571** *νιέσιν*, the regular Attic dat. plur. (as Plat. *Rep.* 362 E, Ar. *Nub.* 1001, etc.), from the stem *νιέν-*, which furnished also the Attic nom. and gen. plur., *νιέτι*, *νιέων*; and the dual *νιέη* (or rather *νιέτι*, Meisterhans p. 63), *νιέων*. The Attic forms of the sing. and the acc. plur. were taken from *νιέ-*, except that *νιέός*, *νιέτι* were alternative forms for the gen. and dat. sing. Here L has the epic *νιάσιν*, from a third stem, *νι-*, whence the Homeric forms *νιός*, *νιῃ*,

\*AN. ὡς φίλταθ' Αἴμον, ὡς σ' ἀτιμάζει πατήρ.

KP. ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.

\*XO. ή γὰρ στερήσεις τῆσδε τὸν σαντοῦ γόνον;

KP. "Αἰδης ὁ παύσων τούσδε τοὺς γάμους ἐμοί.

XO. δεδογμέν', ὡς ἔσικε, τήνδε κατθανεῖν.

KP. καὶ σοὶ γε κάμοι. μὴ τριβὰς ἔτ', ἀλλά νιν κομίζετ' εἴσω, δμῶες· ἐκ δὲ τοῦδε χρὴ γυναῖκας εἶναι τάσδε μηδ' ἀνειμένας.

φεύγοντι γάρ τοι χοὶ θρασεῖς, ὅταν πέλας  
ηδὴ τὸν "Αἰδην ἐισορώσῃ τοῦ βίου.

575

580

*vlesi r.*    572 The MSS. give this v. to Ismene. The Aldine ed. (1502) and that of Turnebus (1553) first gave it to Antigone; and so Boeckh.—*αἴμων* L. *αἴμον* r.    574 The MSS. give this verse to Ismene; Boeckh, to the Chorus.    575 *ἐμοί* L: ἔφυ r (including A). *κυρεῖ* is Meineke's conject.; *μόνος* Nauck's, who also changes *παύσων* to *λύσων*.    576 L gives this verse to the Chorus (not to Ismene, as has sometimes been stated). The later MSS. are divided; most of them give it to Ismene.—*ἔσικεν* L.    Cp. 402.    577 *καὶ σοὶ γε κάμοι* F. Kern

*vla, vle, vles, vlas:* cp. Monro *Hom. Gr.* § 107.—The dat. of interest goes with *κακᾶς γυναῖκας*, not with *στυγῷ*: cp. Ar. *Nub.* 1161 *πρόβολος ἐμός, σωτὴρ δόμοις,* ἔχθροις βάθη.

572 It is not of much moment that L, like the later MSS., gives this verse to Ismene. Errors as to the persons occur not seldom in L (see, e.g., cr. n. to O. C. 837, and cp. ib. 1737); and here a mistake would have been peculiarly easy, as the dialogue from v. 561 onwards has been between Creon and Ismene. To me it seems certain that the verse is Antigone's, and that one of the finest touches in the play is effaced by giving it to Ismene. The taunt, *κακᾶς γυναῖκας vlesi*, moves Antigone to break the silence which she has kept since v. 560: in all this scene she has not spoken to Creon, nor does she now address him: she is thinking of Haemon,—of the dishonour to *him* implied in the charge of having made such a choice, —*ὡς αἰεὶ τὸν ὄμοιον ἄγει θεὸς ὡς τὸν ὄμοιον*. How little does his father know the heart which was in sympathy with her own. This solitary reference to her love heightens in a wonderful degree our sense of her unselfish devotion to a sacred duty. If Ismene speaks this verse, then *τὸ σὸν λέχος* in 573 must be, 'the marriage of which you talk' (like El. 1110 *οὐδὲ τὴν σὴν κλήδον*), which certainly is not its natural sense.—*Αἴμον.* L has *αἴμων* Soph. would have

written AIMON: hence the tradition is subject to the same ambiguity as in KPEON. The analogy of *δαίμον* would probably have recommended the form in o.

573 *ἄγαν γε λυπεῖς*, 'Nay, thou art too troublesome,'—the impatient phrase of one who would silence another, as *Ai.* 589 (Ajax to Tecmessa) *ἄγαν γε λυπεῖς οὐ κάποιοςθ'*, etc.: so *ib.* 592 *πόλλα' ἄγαν ηδὴ θροῖς*.

574 The MSS. give this verse to Ismene; but Boeckh is clearly right in giving it to the Chorus. Ismene asked this question in 568, and Creon answered: she rejoined to this answer (570), and Creon replied still more bitterly. She could not now ask her former question over again. But there is no unfitness in the question being repeated by a new intercessor, since to ask it thus is a form of mild remonstrance.

575 *ἐμοί*, L's reading, is right. Creon has been asked,—'Can you indeed mean to deprive your son of his bride?' He grimly replies, 'I look to the Death-god to break off this match.' The *ἔφυ* in the later MSS. was obviously a mere conjecture,—and a weak one.

576 This verse clearly belongs to the Chorus, to whom L assigns it. The first words of the next verse show this. Hermann objected that in similar situations the Chorus usually has two verses. It is

AN. Haemon, beloved! How thy father wrongs thee!  
 CR. Enough, enough of thee and of thy marriage!  
 CH. Wilt thou indeed rob thy son of this maiden?  
 CR. 'Tis Death that shall stay these bridals for me.  
 CH. Sentence, it seems, hath been given,—that she must die.  
 CR. Yea, by thy voice, as by mine.—(*To the two Attendants.*) No more delay—servants, take them within! Henceforth they must be women, and not range at large; for verily even the bold seek to fly, when they see Death now closing on their life.  
*[Exeunt Attendants, guarding ANTIGONE and ISMENE.]*  
 CREON remains.

conject. καὶ σοι γε κουψῆ. **578** ἐκ δὲ τοῦδε χρή L. The *τοῦδε* has been made from *ταῦδε*: whether the latter was originally *τάσδε* or *τάσδε*, or accentless, is doubtful, but the circumflex has been added by the corrector just over the *o*, perh. to avoid blotting in the erasure over *v*. The correction *8* had been written above before the letters *ασ* were altered in the text. The lemma of the schol. has *ἐκ δὲ τάσδε*. The later MSS. have *ἐκ δὲ τοῦδε*. **579** γυναικας εἰναι τάσδε (sic) μήδ' ἀνεμένασ L. So the later MSS., but with *τάσδε*, or *τοῦδε* (A): which latter shows the same tendency as L's.

true that this is usually the case. But *O. T.* 1312 is enough to show that there was no rigid rule; why, indeed, should there be? And, here, surely, πλέον ημίσου παντός.—**δεδογμένα** (έστι) =**δέδοκται**: cp. on 570 πρωσμένα, 447 κηρυχθέντα. Cp. Menander 'Αρρηφόρος 1. 3 δέδογμένον τὸ πρᾶγμα. ἀνερρήφθω κύβος.

**577** καὶ σοι γε κάμοι, the reading of the MSS., gives a clear and fitting sense, if v. 576 is assigned to the Chorus. 'Yes, it has been resolved—both by you and by me.' He thus reminds the Elders of their assent to the edict (211 ff.), and of their recognition that death was the penalty of breaking it (220). If he feels that they are disposed to plead for Antigone, such a reminder is all the more natural.—We must not point thus: καὶ σοι γε. καὶ μοι μὴ τριβάς, etc. (so Semitelos). This would be more defensible if, in 576, *σοι* had stood with **δεδογμένα**: but, as it is, the vagueness of the latter confirms καὶ σοι γε κάμοι. Bellermann, giving 576 to Ismene, adopts Kern's καὶ σοι γε κουψῆ ('yes, and she shall die with you').—μὴ τριβάς, sc. ποιεῖσθε: cp. Ar. Ach. 345 ἀλλὰ μὴ μοι πρόφασιν, ἀλλὰ κατάθου τὸ βέλος: *Vesp.* 1179 μὴ μοι γε μύθους.—νιν, plur., as *O. T.* 868 (masc.), *O. C.* 43 (fem.), *El.* 436 (neut.), etc.

**578ε** ἐν δὲ τοῦδε, κ.τ.λ. Compare 484 ἦ νῦν ἔγώ μὲν οὐκ ἀνήρ, αὐτὴ δ' ἀνήρ: 525 ἐμοῦ δὲ δέ δύντος οὐκ ἀρξει γυνή: also 678 ff. This much-vexed passage is sound as it

has come down to us. Creon means: 'henceforth they must be *women*, and must not roam unrestrained.' The fact that a woman has successfully defied him rankles in his mind. Hence the bitterness of **γυναικας** here. The Attic notions of feminine propriety forbade such freedom as **ἀνεμένας** denotes. Cp. *El.* 516 (Clytaemnestra finding Electra outside the house) ἀνεμένη μέν, ὡς έκοκας, αὖ στρέψει: Electra should be restrained, μήτοι θυραλαν γ' οὐσαν αἰσχύνειν φλοιος. So pseudo-Phocyl. 216 (keep a maiden in-doors), μηδέ μιν ἄχρι γάμων πρὸ δύον δόθημεν ἔσσογς. Ar. *Lys.* 16 χαλεπή τοι γυναικῶν ἔσσοδος. The emphasis of **γυναικας** here is parallel with the frequent emphasis of ἀνήρ (as Eur. *El.* 693 ὁνδρα γίγνεσθαι σε χρή, a man). Cp. *O. C.* 1368 αἰδ' ἀνδρες, οὐ γυναικες, εἰς τὸ συμποτεῖν.—All the emendations are weak or improbable. See Appendix.

**580f. χοι θρασεῖς.** Remark how well the use of the masc. here suits the taunt conveyed in the last verse. **πέλας** (δύτα)... **εἰσορώσι:** cp. *O. C.* 29 πέλας γὰρ ἀνδρα τόνδε νῷρ ὄρῶ: and see *ib.* 586 n.

**582—625** Second στάσιμον. 1st strope, 582—592, = 1st antistr., 593—603. 2nd strope, 604—614, = 2nd antistr., 615—625. See Metrical Analysis.

The sentence of death just passed on Antigone leads the Chorus to reflect on

στρ. α'. ΧΟ. εὐδαιμονες οῖσι κακῶν ἄγευστος αἰών.

|                                               |     |  |
|-----------------------------------------------|-----|--|
| 2 οῖς γὰρ ἀν σεισθῇ θεόθεν δόμος, ἄτας        |     |  |
| 3 οὐδὲν ἐλλείπει, γενεᾶς ἐπὶ πλῆθος ἔρπον·    | 585 |  |
| 4 ὅμοιον ὥστε ποντίας οἶδμα δυσπνόοις ὅταν    |     |  |
| 5 Θρήσσασιν ἔρεβος ὑφαλον ἐπιδράμη πνοαῖς,    |     |  |
| 6 κυλίνδει βυσσόθεν κελαινὰν θῦνα, καὶ        | 590 |  |
| 7 δυσάνεμοι στόνῳ βρέμουσιν ἀντιπλῆγες ἀκταί. |     |  |
| ἀρχαῖα τὰ Δαβδακιδᾶν οἴκων ὄρῶμαι             | 593 |  |
| 2 πήματα φθιτῶν ἐπὶ πήμασι πίπτοντ',          | 595 |  |

τᾶσδε, viz. to make the word the same in both vv.    585 Ε. γενεᾶς | ἔτι πλῆθος  
 (not ἐπιπλῆθος) L.—ἔρπον] L has •ω• written above o.    587 ποντίας] ποντίας  
 ἀλός L, the second i of ποντίας having been added by an early hand. ποντίας ἀλός  
 the other MSS. Elmsley deleted ἀλός. For ποντίας Schneidewin conject. πόντιον:  
 Dindorf, ποντίαν (with θῦνα).    589 Θρήσσασιν] θρησσασιν L (the first i from a  
 corrector). Θρήκηθεν Semitelos.    591 Ε. θῦνα καὶ δυσάνεμον | στόνῳ βρέμουσι

the destiny of her house, and on the power of fate generally.—When a divine curse has once fallen upon a family, thenceforth there is no release for it. Wave after wave of trouble vexes it. Generation after generation suffers. These sisters were the last hope of the race; and now an infatuated act has doomed them also.—What mortal can restrain the power of Zeus? Human self-will and ambition may seem to defy him, but he is drawing them on to their ruin.—Anapaests (626—630) then announce the approach of Haemon.

582 κακῶν ἄγευστος, act., cp. O. T. 969 ἄφαντος ἔγχους n. Eur. Alc. 1069 ως ἀρτι πένθους τούδε γενόμαι πικροῦ. Her. 7. 46 θεὸς γλυκὺν γεύσας τὸν αἰώνα (having allowed men to taste the sweetness of life).

583 Ε. σεισθῇ θεόθεν, i.e. by an ἄρα (likened to a storm, or earthquake, that shakes a building): when a sin has once been committed, and the shock of divine punishment has once been felt. In the case of the Labdacidae the calamities were traced to the curse called down on Laïus by Pelops, when robbed by him of his son Chrysippus (O. T. p. xix.).—ἄτας οἶδεν ἐλλείπει, (for these men, oīs = τούτοις oīs) no sort of calamity is wanting. Some join ἐλλείπει with ἔρπον, on the analogy of πάνεσθαι with part., ‘never fails to go’;

but this constr. is at least very rare. In a probably spurious ψήφισμα ap. Dem. or. 18. § 92 we have οὐκ ἐλλείψει εὐχαριστῶν: but Xen. Mem. 2. 6. § 5 (adduced by Wecklein) is not an example, for there μὴ ἐλλείπεσθαι εὐ ποιῶ = ‘not to be outdone in generosity.’ Then in Plat. Phaedr. 272 B δ τι ἀν αὐτῶν τις ἐλλείπῃ λέγων = simply ‘omit in speaking.’—γενεᾶς ἐπὶ πλῆθος. The phrase is bold, and somewhat strange; but I do not think that it is corrupt. γενεᾶς here is the whole race, not (as in 596) a generation of the race. The words mean literally, ‘over a multitude of the race’; i.e., the ἄτη does not cease with the person who first brought it into the family, or with his generation, but continues to afflict succeeding generations. The collective noun γενεᾶς justifies the use of πλῆθος: as he might have said, ἀπογόνων πλῆθος. It is needless, then, to write γενεᾶν. We cannot understand, ‘to the fullness of the race,’ i.e. till the race has been exhausted.

586 Ε. ὅμοιον, adv.: Plat. Legg. 628 D δμοιον ως εἰ... ἡγαπτό τις.—ποντίας (see cr. n.) is far the most probable reading. The loss of the second i, leaving ποντίας, would easily have brought in ἀλός, which the metre shows to be superfluous. In Greek poetry there is no objection to the three epithets with πνοαῖς: the whole phrase would be felt as meaning, ‘stormy sea-

CH. Blest are they whose days have not tasted of evil. 1st  
For when a house hath once been shaken from heaven, there <sup>strope.</sup>  
the curse fails nevermore, passing from life to life of the race;  
even as, when the surge is driven over the darkness of the deep  
by the fierce breath of Thracian sea-winds, it rolls up the black  
sand from the depths, and there is a sullen roar from wind-  
vexed headlands that front the blows of the storm.

I see that from olden time the sorrows in the house of 1st anti-  
the Labdacidae are heaped upon the sorrows of the dead; <sup>strope.</sup>

(the β from τ?) δ' ἀντιπλῆγεσ ἀκταῖς L. So the later MSS. (βρέμοντιν for βρέμοντι δ' Vat.). Bergk conject. δυσάνεμοι: Jacobs, δυσανέμφ. 593 ε. Λαβδακιδῶν μ deleted before β in L.—οἴκων] Seyffert conject. δύμων: Wecklein, κλύων or σκοτών. —πήματα φθιμένων MSS. For φθιμένων Dindorf conject. φθιτῶν, comparing Eur. *Alc.* 100, where φθιτῶν has become φθιμένων in some MSS. He also conjectured πήματ' ἄλλ' ἄλλοις, which Wecklein receives. Seyffert, πήματ' ἐκφίντων.

winds from Thrace.' Construe: ὅταν οἴδμα, when a surge, ποντίας δυσπν. Θρ. πνοαῖς, driven by stormy sea-winds from Thrace (instr. dat., cp. on 335 νότῳ), ἐπιδρόμη ἔρεβος ὑφαλὸν, rushes over the dark depths of the sea (lit., the darkness under the surface of the sea). For δυσπν. πνοαῖς, cp. 502 n.: for Θρύσσαιων, Aesch. *Ag.* 192 πνοαὶ δ' ἀπὸ Στρυμόνος μολούσαι, *ib.* 654 Θρύκαι πνοαὶ (and 1418): *Il.* 9. 5 (where the tumult in the breasts of the Greeks is likened to a storm) Βορέης καὶ Ζέφυρος, τῷ τε Θρύκηνεν ἀητοῦ.

590 ε. κελανῶν θίνα, the dark-coloured mud or sand that the storm stirs up from the bottom of the sea. θίνει is masc. in Homer, Ar., and Arist., and that was prob. its usual gender. Soph. has it fem. again in *Ph.* 1124, and so it is in later writers. In the *Il.* θίνει is always the sea-shore; in *Od.* that is its regular sense, but once (12. 45) it means 'heap.' It is used as here by Ar. *Vesp.* 696 ως μου τὸν θίνα ταράττεις (my very depths). Verg. *G. 3. 240* ατὰ imia exaestuat unda Vorticibus, nigrumque alte subiectat arenam.—δυσάνεμοι should be read. δυσάνεμοι could not here be adv. with βρέμοντι, and must therefore be epithet of θίνα, when it could mean only τὴν ὑπὸ ἀνέμων ταραχθεῖσαν (schol.), i.e. 'stirred up by the storm,'—a strained sense for it. Cp. Apoll. Rhod. 1. 593 ἀκτὴν τὴν αἰγαλόν τε δυσάνεμον.—στρον ψρ.: cp. 427.—ἀντιπλῆγεσ (only here) ἀκταῖς, headlands which are struck in front, struck full, by the waves; in contrast with παραπλῆγεσ, 'struck obliquely': see *Od.* 5.

417 (*Odysseus seeking a place to land*) η̄ που ἔφενώρ | η̄τονάς τε παραπλῆγας λιμένας τε θαλάσσης ('shores where the waves strike *asiant*'). Soph. was doubtless thinking of the Homeric phrase.—Not (1) 'beating back the waves,' ἀντίτυποι: nor (2) 'beaten again,'—i.e. by the ever-returning waves. This last is impossible.—Cp. *O. C.* 1240 where Oed. is likened to a βρέτος...ἀκτὰ κυματοπλῆξ. Oppian *Cyn.* 2. 142 κρημνούσαι καὶ υδατοπλήγεσιν ἀκραῖς.

593 ε. ἀρχαῖα, predicate: I see that, from olden time, the house-troubles (οἴκων πήματα) of the (living) Labdacidae are heaped upon the troubles of the dead. The dead are now Laïus, Oedipus, and his two sons. ἀρχαῖα carries us back to the starting-point of the troubles,—the curse pronounced on Laïus by Peleops (cp. on 583).—δρῶμα, midd., as in Homer and Attic Comedy, but not in Attic prose; which, however, used the midd. προορᾶσθαι (Dem. or. 18 § 281, etc.). Soph. has δρωμένη, midd., *Tr.* 306 (dial.); and so, too, εἰδόμην *Ph.* 351 (dial.), *O. T.* 1217. Though οἴκων answers metrically to the first two syllables of ἀγευστος in 582, it is not suspicious, because the second syllable of the trochee can be irrational (a long for a short): see Metr. Anal. Conversely, φθιτῶν is metrically admissible, though its first syllable answers to the second of ἀλλεῖπει in 585. This correction of φθιμένων is strongly confirmed by the similar error of the MSS. in Eur. *Alc.* 100 (see cr. n.).

3 οὐδ' ἀπαλλάσσει γενεὰν γένος, ἀλλ' ἐρείπει  
 4 θεῶν τις, οὐδὲ ἔχει λύσιν. νῦν γὰρ ἐσχάτας ὑπὲρ  
 5 ρίζας <ὅ> τέτατο φάος ἐν Οἰδίπου δόμοις, 600  
 6 κατ' αὖ νυν φοινία θεῶν τῶν νερτέρων  
 7 ἀμά \*κοπίς, λόγου τ' ἄνοια καὶ φρενῶν ἐρινύς.

στρ. β'. τεάν, Ζεῦ, δύνασιν τίς ἀνδρῶν ὑπερβασία κατάσχοι; 605

**597** ἐρείπει τ, ἐρίπει L. Seyffert conject. ἐπείγει. **599 ε** νῦν γὰρ ἐσχάτας ὑπέρ (ὑπέρ L) | ρίζας τέτατο φάος MSS.—Hermann proposed three different emendations: (1) υπέρ | ρίζας δ τέτατο, to which the schol. points. (2) ὑπέρ ρίζας ἐτέτατο, so that a new sentence begins with κατ' αὖ. (3) δπερ | ρίζας ἐτέτατο. This last he preferred.—Nauck would change ὑπέρ into θάλος (acc. governed by καταμᾶ). Keeping ὑπέρ, Theod. Kock and others would substitute θάλος for φάος.  
**601** κατ'] κάτ', L, but a line has been drawn through the ~. The later MSS. have κάτ', κατ', κάτ' (V<sup>4</sup>), κάτ' (L<sup>2</sup>), or κατά νυν. Gaisford, writing κάτ' with Brunck

**596 ε**. ἀπαλλάσσει, releases (by exhausting the malignity of the ἄρα): so oft. ἀπαλλάσσω τινὰ κακῶν, φόβων, etc.—γενεά γένος: cp. 1067 νέκυν νεκρών: *Ai.* 475 παρ' ἡμαρ ἡμέρα.—The subject to ἔχει (ἀλλ' ἐρείπει θεῶν τις being parenthetical) is the Labdacid house, i.e. γενεά in the larger sense (585), supplied from γενεάν just before. This is simpler than to supply πήματα as subject.—**Ἄντων**, deliverance from trouble, as *O. T.* 921, *Tr.* 1171.

**599 ν**ῦν γὰρ ἐσχάτας κ.τ.λ. (1) The first question is,—are we to read δ τέτατο or ἐτέτατο? If ἐτέτατο, then the sentence is complete at δόμοις. A new sentence beginning with κατ' αὖ would be intolerably abrupt: yet neither κάτ' nor κατά ταῦτα appears probable. This difficulty would be avoided by changing ὑπέρ to δπερ: but then ρίζας φάος must mean, 'the comfort (or hope) afforded by the ρίζα,'—a strange phrase. And τέτατο confirms ὑπέρ as well as φάος. I therefore prefer δ τέτατο. (2) The next point concerns νυν. Reading δ τέτατο, Wecklein still refers νυν to ρίζας, not to φάος, saying that the constr. is as though ἀς ὑπέρ ἐσχάτας ρίζας had preceded. This is a grammatical impossibility. With δ τέτατο, νυν can refer only to φάος. Can this be justified? Thus, I think. The ἐσχάτη ρίζα of the family is the last remaining means of propagating it. A light of hope (φάος) was 'spread above' this 'last root,'—as sunshine above a plant,—because it was hoped that the sisters would continue the race. The sisters themselves are, properly speaking, the ἐσχάτη ρίζα. But as

the word μῆτρα can also have an abstract sense, denoting the chance of propagation, the sisters can here be identified with the *hope*, or φάος, which shines above the ρίζα. In Greek this is the easier since φάος was often said of *persons*, as *Il.* 18. 102 οὐδὲ τι Πατρόλω γενόμην φάος, *Eur. Hec.* 841 ὁ δέσποτος, ὁ μέγυστον Ἑλληνος φάος. To say καταμᾶ φάος (δόμων) is like saying, 'to mow down the hope of the race,'—in this case, the two young lives. A further reason against referring νυν to ρίζα is that the verb should then be, not καταμᾶ, but ἔξαμᾶ, as *Ai.* 1178 γένοντος ἄπαντος ρίζαν ἔξημηντος: a root is not 'mowed down,' in such a case, but cut out of the ground. The proposed change of φάος into θάλος, though not difficult in a palaeographical sense, is condemned by τέτατο, which does not suit θάλος, but exactly suits φάος. Cp. *Ph.* 831 τάνδ' αἴγαλαν ἀ τέταται ταῦν. *Od.* 11. 19 δὲλλ' ἐπι νῦξ δλοὴ τέταται δελλοῖσι βροτοῖσι: *Hes. Op.* 547 ἀπὸ πυροφόρος τέταται μακάρων ἐπὶ ἔργοις (rich men's fields): *Theogn.* 1077 δρψν γὰρ τέταται. *Plat. Rep.* 616 Β διὰ παντὸς τοῦ οὐρανοῦ καὶ γῆς τεταμένον φᾶος. As to the proposed substitution of θάλος for ὑπέρ, (with φάος retained,) it would be as violent as needless.—For ρίζας cp. *Pind. O.* 2. 46 ὅθεν σπέρματος ἔχοντα ρίζαν: *El.* 765 πρόρριζον...ἔφαρται γένος: *Lucian Tyr.* 13 πανωλεθρία παντὸς τοῦ γένοντος καὶ ριζόθεν τὸ δεινὸν ἄπαν ἐκκεκομένον.

**601 ε** καταμᾶ αὖ, 'mows down in its turn' (not, 'otherwise than we hoped'). *κοπίς* is a certain correction of *κόνις*, as καταμᾶ shows. ἀμά (*meto*) means (1) 'to reap corn,' (2) then, fig. from the harvest,

and generation is not freed by generation, but some god strikes them down, and the race hath no deliverance.

For now that hope of which the light had been spread above the last root of the house of Oedipus—that hope, in turn, is mowed down by the deadly sickle of the gods infernal,—even by folly in speech, and frenzy at the heart.

Thy power, O Zeus, what human trespass can limit? <sup>2nd</sup> strope.

and others, reads *ντέρε πίλας ἑτέρα* (see last note).—*καὶ ταῦτα Semiteloς.*  
**602** ἀμᾶι L, ἀμᾶ r.—*κόνις* MSS. The correction *κοτίς* has been made by several scholars independently. Gaisford gives the priority, though doubtfully ('ni fallor'), to John Jortin (*ob.* 1770). Heath ascribes it to Askew. Reiske also suggested it.  
**604** *τεάω* Triclinius conject. *τὰν σάν*: Wecklein, *σάν αν*: Nauck, *τίς σάν*.—*δίναμυ* L, with •σ• over μ from the 1st hand.   **605** *ὑπερβασίᾳ* r. Meineke con-

'to gather in.' Cp. *Il.* 24. 165 (*κόπτον*) *καταμήσατο χερσὸν ἔγους*, he heaped it up on himself. Josephus *Bell. Jud.* 2. 21. 3 *καταμύενοι τῆς κεφαλῆς κόνιν*, heaping dust on the head. The attempted explanations of *καταμᾶ κόνις* have been as follows. (1) 'The dust, due to the gods below, which she sprinkled on her brother—dust deadly for her (*φούρια*)—mows her down': *i.e.* her pious act costs her her life. This would be quite as absurd in Greek as it is in English. (2) 'The deadly dust of the gods below—the grave—mows her down': *i.e.* draws her to itself. *κόνις* can, of course, be said of the grave (*O. C.* 406, Pind. *O.* 8. 79 *καταρύπτει δ' οὐ κόνις | συγγάνων κεδάνων χάριν*): but *κόνις* could not surely stand for the Death-god, while on the other hand *καταμᾶ* cannot mean simply 'takes to itself.' (3) A modification of the last view makes *καταμᾶ = καλύπτει*: and so the Schol. takes it, after first paraphrasing by *θερζεῖ καὶ ἐκκόπτει*. But the fact that *καταμᾶται κόνιν* means, 'heaps dust on himself,' does not warrant *κόνις καταμᾶ αὐτῷ*, as, 'dust covers him.' 'Poetical inversion' has its limits. 'He pulls down a pail of water upon himself.' This operation would not be correctly described by saying, 'the pail of water pulls him down.' As to *κοτίς*, three points may be noticed. (1) It meant a large knife, or small sword, curved like a scimitar: in Eur. *El.* 837 it is called Thessalian (*Φθιάς*), and is opposed to the straight Dorian *σφαῖλς* (*ib.* 811),—a lighter knife,—used in sacrifice. It was a military weapon with some Eastern peoples (Xen. *Cyr.* 2. 1. 9, etc.), and was not known to the Greeks *only* as a kitchen knife: this is shown, indeed, by Ar.

fr. 184 *κοτίδι τῶν μαγειρικῶν*—implying other uses. (2) *κοτίς*= 'the cutter'; and, even if the prevailing associations of the word had been homely, Greek lyric poetry could still have used it without loss of dignity,—its simple primary sense being remembered: cp. Pind. *O.* 6. 82 *δόξαν ἔχω τιν' εἰπεὶ γλώσσᾳ ἀκνόνταις λιγυρᾶς*, where the inspiring thought is called *ἀκνή* ('sharpener')—then, 'whet-stone'). See on *O. C.* 1052. (3) Greek poetry had, it is true, no regular *Θάνατος δρεπανόφρος*, no 'Death the Reaper'; but the image of 'cutting down' for 'destroying' was common, and is repeatedly associated with Death: see, *e.g.*, Eur. *Or.* 1398 *θταν αἷμα χυθῆ κατὰ γᾶν ξίφεσιν | σιδαρέσσουν* "Αἴδη. Aesch. *Suppl.* 635 "Αρη | τὸν ἀρδτούς θερζόντα φυοτὸν ἐν ἀλλοις. Wolff quotes, too, Eur. fr. 757 *θτον θερζέν ὥστε κάρπικον στάχων*: Apollon. Rh. 3. 1186 "Ἀρεος ἀμώρος: Hor. *Ep.* 2. 2. 178 *metit Orcus Grandia cum parvis*: and such examples could easily be multiplied.—Probably the change of *κοτίς* into *κόνις* first arose, not by a mis-reading of letters, but by mere inadvertence,—the copyist having the latter word in his thoughts at the moment: it has already occurred frequently (247, 256, 409, 429).

**603** *λόγου...άνοια*, folly shown in speech (defining gen.),—Antigone's answer to Creon (450 ff.): cp. 562 (*άνοια*), 383 (*ἀφρούνη*). *φρενῶν ἐρινύς*, an eriny of (or in) the mind: *i.e.* the infatuated impulse which urged Antigone to the deed is conceived as a Fury that drove her to her doom. Schol. *θτι οἰστρηθεῖσα ὑπὸ τῶν ἐρινύων... τοῦτο τετόλμηκεν*.

**604** *τεάω*, epic and Ion. (Hom., Hes., Her., Pind., etc.); admitted by Aesch.

2 τὰν οὐθ' ὑπνος αἱρεῖ ποθ' ὁ \*πάνι' ἀγρεύων,  
 3 οὔτε θεῶν \*ἄκματοι μῆνες, ἀγήρως δὲ χρόνω  
 4 δυνάστας κατέχεις Ὄλύμπου μαρμαρόεσσαν αἰγλαν. 610  
 5 τό τ' ἔπειτα καὶ τὸ μέλλον  
 6 καὶ τὸ πρὸν ἐπαρκέσει

ject. ὑπέρβασις (*Pallis ὑπέρβιος*) ἄν. Nauck, ἀν παρβαστα. —κατάσχοι L, and so almost all the later MSS.: E seems to be alone in κατάσχη. 606 παντογήρως L, with gl. αἴώνιος above by S. The letters γηρ are underlined. παντογήρως was also read by the Scholiast. πανταγήρως A.—Bamberger conject. παντοθήρα. Schneidewin,

and Eur. in lyrics.—δύνασιν: cp. 951. A poetical form used by Pind., Eur. (in dial. as well as in lyr.), etc.—κατάσχοι. Epic usage admits the optat. (without ἄν) where an abstract possibility may be stated, as *Il.* 19. 321 οὐ μὲν γάρ πι κακώτερον ἀλλο πάθοι, 'for I could not (conceivably) suffer anything worse.' The Homeric instances are chiefly in negative sentences (*Od.* 3. 231 being a rare exception, ἥδα θέος γ' ἔθελω καὶ τηλόθεν ἄνδρα σαώσαι). Attic verse affords some certain examples,—all in negative sentences, or in questions when (as here) a negative answer is expected. So Aesch. *P. V.* 291 οὐκ ἔστιν ὅτῳ | μείζονα μοῖραν νείμαι· ή σοι. Other instances are Aesch. *Ch.* 172, 595: *Ag.* 620: Eur. *Alc.* 52. Our passage is undoubtedly another genuine instance, and the attempts to alter it (see cr. n.) are mistaken. Attic prose, on the other hand, supplies no trustworthy example: in most of those which are alleged ἄν should be supplied. I have discussed this question in *O. C.*, Appendix on v. 170, p. 273.—Men may overstep their due limits: but no such ὑπέρβασις can restrict the power of Zeus. He punishes the encroachment.

606 The ms. παντογήρως is unquestionably corrupt. Sleep, the renewer of vigour, could not be described as 'bringing old age to all.' Nor can the epithet be explained as 'enfeebling all,' in the sense of 'subduing them'; nor, again, as 'attending on all, even to old age.' The neighbourhood of ἀγήρως is not in favour of παντογήρως, but against it; in the case of παντοθήρως—ἄπορος (360), and of ὑψηλότοις—ἄπολις (370), there is a direct contrast between the two words. Either πάντ' ἀγρέων or πανταγεύειν (see cr. n.) would be good, if οὐτ' could be taken from the next verse, and added to this. But οὐτ' clearly belongs, I think, to the next verse,—as will be seen presently.

Bamberger proposed παντοθήρας, or παντοθήρως. The former would be a subst. like ἰχθυοθήρας, 'fisherman,' δρυιθήρας, 'fowler': the latter (which I should prefer), an adj. like παλιθήρως, 'catching much' (*Heliodorus* 5. 18), εὐθηρος, 'having good sport.' παντόθηρως would suit the sense well. But its probability depends on the way in which we conceive the corrupt παντογήρως to have arisen. It is evident that the genuine ἀγήρως in the next line had something to do with it. It seems most likely that the eye of the transcriber who first wrote παντογήρως had wandered to ἀγήρως, and that by a mere inadvertence he gave a like ending to the earlier word. Now this might most easily have happened if the sixth letter of the earlier series had been Γ, but would obviously have been less likely if that letter had been Θ. I therefore think it more probable that παντογήρως arose from πάντ' ἀγρεύων than from παντόθηρως. It is immaterial that the last four letters of the latter are nearer to the MS., since, on the view just stated, the transcriber's error arose from the fact that the consecutive letters ἀγ were common to ἀγρεύων and ἀγήρως, and that, from these letters onwards, he accidentally copied ἀγήρως. It may be added that such an error would have been easier with a separate word like ἀγρεύων than with the second part of a compound like παντόθηρως.—The verb ἀγρεύω, 'to catch' (common both in verse and in prose) is used by Soph. in fr. 507.—Soph. was thinking of *Il.* 14. 244 ff. ('Ὕπνος speaking to Hera), ἀλλοι μὲν κεῖ ἔγωγε θεῶν αἰενετάων | ῥεῖα κατευνήσαμι... | Σηρὸς δ' οὐκ ἀνέγωγε Κρούλονος ἀσσον ἵκολην, | οὐδὲ κατευνήσαμι', δοτε μὴ οὐτός γε κελεύον.

607 The ms. οὐτ' ἄκματοι θεῶν should answer metrically to διστήν οὐδὲν ἔρπει. Far the best emendation is οὔτε θεῶν ἄκματοι (Hermann ἄκμητοι). This supposes merely a trans-

That power which neither Sleep, the all-ensnaring, nor the untiring months of the gods can master; but thou, a ruler to whom time brings not old age, dwellest in the dazzling splendour of Olympus.

And through the future, near and far, as through the past,

*πάντ' ἀγρευτάς.* Wolff, *πανταργεύς.* Wecklein, *πάντ' ἀγρών* (and formerly *πάντ'* ἀφανών). Semitelos, *πάντ' ἀγρώστων.* **607** οὐτ' ἀκάματοι θεῶν MSS. Hermann conject. οὐτε θεῶν ἀκμητοί. See Appendix. **608** The 1st hand in L wrote ἀγήρωι: an early corrector changed *ι* to *σ*. Most of the later MSS. have ἀγήρως, but a few ἀγήρω. **612** ἐπαρκέσει] ἐπικρατεῖ Koehly, which Nauck

position of two words, of which L affords undoubted instances (cp. on 107), and the very natural development of ἀκάματοι out of the rarer form ἀκάματοι. For the latter cp. *Hom. hymn. Apoll.* 520 ἀκμήτως δὲ λόφου προσβαν ποστν. The word θεῶν seems to me clearly genuine. Many recent editors have condemned it, because Zeus is the marshaller of the seasons (*Il.* 2. 134 Διὸς μεγάλον ἔναντοι, *Od.* 24. 344 Διὸς ὥραι, Plat. *Prot.* 321 Α τὰς ἐκ Διὸς ὥρας). How, then, could the poet say that Zeus is not subdued by ‘the months of the gods’? The simple answer is that the term θεῶν is not opposed to Zeus, but includes him. Though Zeus (the Sky Father) was more especially the *ταῦλας* ὥρων, that function can also be ascribed to the gods collectively: see e.g. Plat. *Legg.* 886 Α οὐκούν, ὡς ἔνει, δοκεῖ βάσιον εἶναι ἀλληθεύοντας λέγειν ὡς εἰσὶ θεοί;—πῶς;—πρώτον μὲν γῆ καὶ ἥλιος ἀστρα τε τὰ ξύμπαντα καὶ τὰ τῶν ὥρων διακεκοσμητένα καλῶν οὔτως, ἔνιαντοις τε καὶ μησὶ διειλημμένα. Cp. *ib.* 809 D, as illustrating another reason which made the phrase θεῶν μῆνες so natural—the fact, namely, that the ἑορτα were the land-marks of the Calendar: *τίνων δὴ πέρι λέγομεν;* ήμερών τάξεως εἰς μηνῶν περιόδους καὶ μηνῶν εἰς ἔκαστον τὸν ἔναντον, ἵνα ὥραι καὶ θυσίαι καὶ ἑορτα τὰ προσκοντα ἀπολαμβάνονται ἔανταις ἔκασται... θεοῖς μὲν τὰς τυμᾶς ἀποδιδῷσι κ.τ.λ. And, if θεῶν be genuine, then οὐτε belongs to this verse, and we gain a fresh argument against those emendations which would append οὐτοί to v. 606: for οὐτοί | ἀκάματοι θεῶν <νῦν> is certainly not probable. See Appendix.—All the immortals have a life which is not worn out by those months which they themselves control. The distinction of Zeus is that his supremacy over gods and men is unalterable.—*Ἄκματοι*, untiring in their course:

cp. *Il.* 18. 239 ἥλιον δ' ἀκάμαντα: Eur. *fr.* 597 ἀκάματα τε χρόνος.

**608 f.** I doubt whether the dat. χρόνοι could be instrumental or causal here (‘not made old *by* time’). It rather seems to be an adverbial dat. of circumstance, ‘not growing old *with* time’ (as time goes on). χρόνῳ oft. = ‘at length’ (*O. C.* 437).—μαρμαρόεσσαν (only here) = μαρμαράν, μαρμαρώ and its cognate adj. are applied to any sparkling or flashing light (as of sun or stars, bright eyes, gleaming metal). Cp. *Il.* 1. 532 ἀπ' αὐλήντος Ολύμπου. Blackwall compares the language of St Paul in 1 Tim. 6. 15 ὁ μακάριος καὶ μόνος δυνάστης... φῶς οἰκιῶν ἀπρόστοιν.

**611 f.** τὸ τ' ἔπειτα (acc. of duration) is what will immediately follow the *present* moment (cp. Plat. *Parm.* 152 C τοῦ τε νῦν καὶ τοῦ ἔπειτα), and is here distinguished from τὸ μελλον, the *more distant* future; Plaut. *Pers.* 778 (quoted by Schneid.) qui sunt, quique erunt (τὸ ἔπειτα), quique fuerunt, quique futuri sunt posthac (τὸ μελλον). It is much as if we said, ‘tomorrow, and for all time.’ Many have compared Eur. *I. T.* 1263 τὰ τε πρώτα | τὰ τ' ἔπειθ' ἀ τ' ἔμελλε τυχεῖν: but even if Seidler’s ἀ τ’, rather than ὅσ’, be there the true correction of the MS. ὅσα τ’, the parallelism is not strict, since τὰ ἔπειτα would then mean ‘what followed τὰ πρώτα,’ not, ‘what is to follow τὰ νῦν.’—καὶ τὸ πρίν is usu. explained as a compressed form of ὕσπερ καὶ τὸ πρίν ἐπήρκεσε: but this is at least much bolder than the examples which are brought to support it, as Dem. or. 18 § 31 καὶ τότε καὶ νῦν καὶ δεῖ διαλογῶ, which would be parallel only if it were καὶ νῦν καὶ δεῖ καὶ τότε διαλογῶ: and νῦν τε καὶ πάλαι δοκεῖ (181) is irrelevant, since πάλαι can take the pres. (279). Rather, perh., ἐπαρκέσει, ‘will hold good,’ means, ‘will be found true,’—both in the

7 νόμος ὅδος· οὐδὲν ἔρπει  
8 θνατῶν βιότῳ \*πάμπολύ γ' ἐκτὸς ἄτας.

ἀντ. β'. ἀ γὰρ δὴ πολύπλαγκτος ἐλπὶς πολλοῖς μὲν ὄνασις  
ἀνδρῶν, 616

2 πολλοῖς δ' ἀπάτα κουφονόων ἔρωτων\*

3 εἰδότι δ' δυδὲν ἔρπει, πρὶν πυρὶ θερμῷ πόδα τις

4 προσαύσῃ. σοφίᾳ γὰρ ἔκ του κλεινὸν ἔπος πέ-  
φανται, 621

5 τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν

adopts. **613** ἔρπει MSS.: ἔρπειν Heath: ἔρπων Boeckh. **614** πάμπολις L. The later MSS., too, have πάμπολις, but Campb. cites πάμπολὺν as written by the 1st hand in one of them (Vat.), and corrected to πάμπολην. πάμπολύ γ' Heath. See Appendix. **616** δηνσις L, the final σ made from ν by an early corrector.

future, and if we scan the past.—For τὸ before πρὶν, cp. O. C. 180 ἔτι; προβίβαζε. ἄπαρκέσει, will hold out, hold good, = διαρκέσει: so only here, perhaps, for in Solon fr. 5. 1 δῆμος μὲν γάρ ἐδώκα τόσον κράτος ὅστον ἄπαρκει, we must surely read ἄπαρκει, with Coraës.

**613 f.** πάμπολύ γ' (Heath), for πάμπολις, is not only the best emendation, but (in my belief) a certain one. I do not know whether it has been noticed that πάμπολὺν in one of the late MSS. (see cr. n.),—a mere blunder for πάμπολις,—forcibly illustrates the ease with which the opposite change of πάμπολύ γ' into πάμπολις could have occurred. The νόμος, then, is:—‘Nothing vast comes to (enters into) the life of mortals; ἔκτος ἀτας, free from a curse (cp. ἔξω...αἴτια, 445)—without bringing ἄτη. Cp. Plat. Rep. 531 D πάμπολην ἔργον, Legg. 823 πάμπολὸν τι πρᾶγμα, ib. 677 Ε γῆς δ' ἀφθόνου πλήθος πάμπολην. Too much power, or wealth, or prosperity—anything so great as to be μὴ κατ' ἄνθρωπον—excites the divine φθόνος: the man shows ύβρις, and this brings ἄτη. Cp. Her. 7. 10 ὥρης τὰ ὑπερέχοντα ἵψα ως κεραυνοῦ ὁ θεός οὐδὲ ἔξι φαντάσεισθαι, τὰ δὲ σμικρὰ οὐδέν μιν κνίζει; ὥρης δὲ ὡς ἐσ οἰκήματα τὰ μέγιστα αἰεὶ καὶ δένδρα τὰ τοιαῦτα ἀποσκῆπτε τὰ βέλεα; φιλέει γὰρ ὁ θεός τὰ ὑπερέχοντα πάτα τα κολούνειν. Diog. L. 1. 3. 2 (Zeus) τὰ μὲν ψυχῆς πατεινῶν, τὰ δὲ πατεινὰ ψύχων. Soph. fr. 320 καλὸν φρονεῖν τὸν θυτὴν ἀνθρώπους ισα. —Ἐρπει: cp. Ai. 1087 ἔρπει παραλλάξ ταῦτα (come to men): for the dat., cp. above, 186. The inf. ἔρπειν would be

admissible after οὐδέν, since this is not a precept (like μὴ πλούστεν ἀδίκως), but a statement of fact. In 706 L has ἔχει by mistake for ἔχειν, and such errors are frequent. And δοκεῖν in 622 might seem to recommend ἔρπειν here. Yet ἔρπει may well be right. For this is not what the νόμος says,—as δοκεῖν in 622 depends on ἔπος πέφανται, and δρόσαντι παθεῖν in Aesch. Cho. 313 ον μῦθος...φωνεῖ. The constant fact, οὐδέν ἔρπει, is the νόμος.—πάμπολις is impossible. For the attempts to explain it, and for other conjectures, see Appendix.

**615—625** ἀ γάρ δή κ.τ.λ. The γάρ introduces an explanation of the law just stated. ‘No inordinate desire comes to men without bringing ἄτη. For hope, which can be a blessing, can also be a curse, by luring a man to pursue forbidden things; and then he sins blindly, till the gods strike him. The gods cause him to mistake evil for good; and his impurity is of short duration.’ Creon is destined to exemplify this.—πολύπλαγκτος, roaming widely—as a mariner over unknown seas—in dreams of the future. Soph. was perh. thinking of Pind. O. 12. 6 αἱ γε μὲν ἀνδρῶν | πόλλα δνω, τὰ δ' αἱ κάτω ψεῦδη μεταμόνια τάμπονται κυλίνδοντ' ἐλπῖδες, ‘at least, the hopes of men are oft tossed up and down, ploughing a sea of vain deceits.’—πολύπλαγκτος might also be act., ‘causing men to err greatly’; but this is less fitting here.

**616** πολλοῖς μὲν ὄνασις, by cheering them, and inciting to worthy effort. This clause is inserted merely for the sake of

shall this law hold good: Nothing that is vast enters into the life of mortals without a curse.

For that hope whose wanderings are so wide is to many men a comfort, but to many a false lure of giddy desires; and the disappointment comes on one who knoweth nought till he burn his foot against the hot fire.

For with wisdom hath some one given forth the famous saying, that evil seems good, soon or late,

**δνασις** Brunck. **619 προσαίση** L, with *·alrei* (*i.e.* *προσαίρεται*) written above by an early hand. The later MSS. have *προσαίση*, *προσψαίση*, *προσαίρη*, and *προσάρη*. **620 σοφία** L, with *i* written over *a* by a late hand. *σοφίας* r. **621 πέφανται**] In L the *v* has been erased. **622 ποτ'**] Wecklein

contrast with the next. When Greek idiom thus co-ordinates two clauses, the clause which we should subordinate to the other is that which has *μὲν*; as here, ‘though a blessing to many.’ So O. C. 1536 (n.), *εὐ μὲν δύε δ’,* ‘late, though surely.’

**617 ἀπάτα...ἔρωτων.** The gen. is best taken as subjective, a cheating (of men) by desires; *i.e.* *ἔρωτες ἀπατῶν*. The *ἔλπις* is such an *ἀπάτη*, because it ends in that. If the gen. were objective, the sense would be *ἔλπις ἀπατᾶ ἔρωτας*. This is equally possible, but hardly so natural. In 630, *ἀράτας λεχέων*, the gen. is neither of these, but one of relation (a deceiving of him about his marriage). Cp. Hes. *Op.* 460 *νεωμένη οὐ σ’ ἀπατήσει*, when ploughed again, the soil will not disappoint thee.—**κονφονών**: see on 342.

**617** The *ἀπάτη*, or final frustration of his desires, *ἔρπει*, creeps on him, *οὐδὲν εἰδότι*, knowing nothing. Others construe, *οὐδὲν ᔭρπει εἰδότι*, nothing comes to him aware of it; *i.e.* he understands the true meaning of nothing that happens to him. This is somewhat forced; and that *οὐδὲν* is object to *εἰδότι* is confirmed by Antiphon or. 1 § 29 *οὶ δὲ ἐπιβολευμένοι οὐδὲν τὸ σασι τρινὲν αὐτῷ ωἱ τῷ κακῷ γ’ θῆ*. Cp. *Ai.* 964 *τάγαθὸν χεροῖν | ἔχοντες οὐκ τοσι, πρὶν τις ἐκβάῃ*.

**619 πρὶν...προσαίση.** Attic, like epic, poetry can use simple *πρὶν*, instead of *πρὶν ἄν* (308), with subjunct.: so *Ai.* 965 (see last n.), *Ph.* 917, *Tr.* 608, 946, etc.—*προσαίση* (only here), ‘burn against.’ The simple verb occurs *Od.* 5. 490 *ἴνα μὴ ποδεν ἀλλοθεν αἴοι* (*sc.* *πῦρ*), ‘kindle.’ Attic had *ἐνατω*, ‘kindle,’ and *ἀφαίω*, ‘parch.’ The image here seems to be that of a man who walks in

fancied security, over ashes under which fire still smoulders (cp. *Lucr.* 4. 927 *cinere ut multo latet obrutus ignis*, *Hor.* c. 2. 1. 7 *incidis per ignes Suppositos cineri doloso*). There was a prov., *ἐν πυρι βεβήκας* (*Suidas*, etc.), *πόδα*: cp. *Aesch. Ch.* 697 *ξιώ κομίζων δελθίους πηγοῦ πόδα*: *P. V.* 263 *πηγάτων ξιώ πόδα | ξεῖτι* (and so *Ph.* 1260 *ἐκτὸς κλαυμάτων*, *Eur. Her.* 109 *ξιώ πραγμάτων*).—Some render *προσαίση* ‘bring to,’ assuming an *αὐτῶν* equiv. in sense to *αἴρω*: but the evidence for this is doubtful: see Appendix.

**620 f. σοφίᾳ**, modal dat., = *σοφῶς*: cp. *El.* 233 *εἴνοια γ’ αἰδῶ*: *so δρυῆ* (*O. T.* 403), *θυμῷ* (*O. C.* 659), etc.—*Ἐκ τού*, *i.e.* by some wise man of olden time:—not like the *οὐκ ἔφα τις* in *Aesch. Ag.* 369 (alluding to Diagoras). Cp. frag. adesp. 383 (*schol.* on *Tr.* 296) *καὶ τοῦτο τούπος ἔστιν ἀνδρὸς ἔμφρονος, | θταν καλῶς πρᾶσση τις, ἀπλίζειν κακά*. For similar γνῶμαι in tragic lyrics, cp. *Aesch. Ag.* 750, *Ch.* 313.—*πεφάνται*: *Tr.* 1 *λόγος μὲν ἔστιν ἄρχαλος ἀνθρώπων φανεῖται*: *O. T.* 525, 848.

**622 π. τὸ κακὸν δοκεῖν ποτ’ κ.τ.λ.** The sense of *ποτέ* here is not ‘sometimes,’ but ‘at one time or another,’ ‘at length,’ as *Ph.* 1041 ἀλλὰ τῷ χρόνῳ ποτέ. A moment arrives when he makes the fatal error. *ἄτη* (*άδω*), as the heaven-sent influence that leads men to sin, is properly ‘hurt done to the mind.’ Milton, *Samson 1676 Among them he a spirit of phrenesy sent, Who hurt their minds.* Cp. *θλαψιφρων, φρενοβλαβής*. *Il.* 19. 137 ἀλλ’ ἔτει αἰσάρμην, καὶ μεν φρένας ἔξελτο Ζεύς. *Theognis* 403 *σπεύδει ἄντη, κέρδος δικῆμενος, διν τινα δαίμονα | πρόφρων εἰς μεγάλην ἀπτλακήν παράγει, | καὶ οἱ θηγε δοκεῖν, ἀ μὲν ὑ κακά, ταῦτη ἀγεθ’ εἰναι, | εὐ μαρέως, ἀ δὲ ἄν τις οἱ χρήσιμα, ταῦτα*

6 τῷδ' ἔμμεν ὅτῳ φρένας  
 7 θεὸς ἄγει πρὸς ἄταν·  
 8 πράσσει δ' ὀλίγιστον χρόνον ἐκτὸς ἄτας. 625

ὅδε μὴν Αἴμων, παίδων τῶν σῶν  
 νέατον γένηται· ἀρ̄ ἀχνύμενος  
 τῆς μελλογάμου  
 τάλιδος ἥκει μόρον Ἀντιγόνης,  
 ἀπάτας λεχέων ὑπεραλγῶν; 630

KP. τάχ' εἰσόμεσθα μάντεων ὑπέρτερον.  
 ὡς πᾶν, τελείαν ψῆφον ἄρα μὴ κλύων  
 τῆς μελλονύμφου πατρὶ λυσσαίνων πάρει;

conject. τέτ'. 623 ἔμμεν' L: ἔμμεν Brunck. 625 ὀλίγωστὸν (sic) L, *as having been made from* οὐ: the accent on ι is crossed out. ὀλίγωστὸν r. ὀλίγιστον Bergk.

623 ε. ἄρ̄ (sic) ἀχνύμενος | τῆς μελλογάμου νύμφης | τάλιδος ἥκει μόρον Ἀντιγόνης L:

κακά. Lycurgus in *Leocr.* § 92 οἱ γάρ θεοὶ οὐδὲν πρότερον ποιοῦσιν ἢ τῶν πονηρῶν ἀνθρώπων τὴν διάνοιαν παράγοντο· καὶ μοι δοκοῦσι τῶν ἀρχαίων τινές ποιητῶν ὥσπερ χρησμοῖς γράψαντες τοὺς ἐπιγυμνομένους τάπτε τὰ λαμβεῖα καταλιπεῖν· ὅταν γάρ ὁργῇ δαιμόνων βλάπτῃ τινά, —τοῦτον ἀντὸν πρῶτον, ἐκφαρείται φρεῶν | τὸν νοῦν τὸν ἐσθίον, εἰδὲ τὴν χείρα τρέπει | γνώμην, ὃν εἰδῆ μηδὲν ὡς ἀμφιτείω. The schol. on our verse quotes an unknown poet's lines, ὅταν δὲ δαίμων ἀνδρὸς πορσύη κακά, | τὸν νοῦν ἐβλαψε πρῶτον, φίβουλεύεται. ('Quem Iuppiter vult perdere, dementat prius.' See n. in Appendix.)—The epic ἔμμεν (used also by Pind. and Sappho) occurs nowhere else in tragedy.

625 ὀλίγωστον, a superl. used not only in epic poetry but also by Attic writers (as Ar. and Plat.). cannot be right here. The ms. ὀλίγωστὸν cannot be defended by Ar. *Pax* 559 πολλοστῷ χρόνῳ, which is merely another form of πολλοστῷ ἔτει (Catinus jun. *Xεπ.* 1); i.e. πολλοστὸς has its proper sense, 'one of many' (*multisimus*), and the χρόνος, like the ἔτος, is conceived as the last of a series. So ὀλίγωστὸς χρόνος would mean, not, 'a fraction of time,' but, 'one in a small number of χρόνοι' or periods. In Arist. *Metaph.* 9. 1. 14 most MSS., and the best, have ὀλίγωστον...χρόνον; while A<sup>b</sup> (cod. Laur. 87. 12) is the only ms. cited in the Berlin ed. (p. 1053 a 9) for ὀλίγωστόν. And otherwise ὀλί-

γωστός occurs only in later Greek, as Plut. *Anton.* 51 καταβὰς ὀλίγωστός, 'having gone to the coast *with a small retinue*'; *Caes.* 49 ὀλίγωστῷ τοσαντην ἀμυνομένῳ πόλιν 'fighting so great a State *with a small force*'.—πράσσει...ἔκτὸς ἄτας, like πράσσει καλῶς: so πράσσειν κατὰ νοῦν (Plat. *Rep.* 366 B, Ar. *Eg.* 549). ἄτας is here 'calamity' (as in 584, 614), while in the last verse ἄταν is rather 'infatuation.'—Donaldson changed ἄτας here to ἀλγοῦς, because the strophe (614) also ends with ἔκτὸς ἄτας. On the other hand Dindorf ejects ἔκτὸς ἄτας from 614 (leaving a lacuna). But I believe ἔκτὸς ἄτας to be genuine in both places, as οὐδὲν ἔρπει also is both in 613 and in 618. We have to remember, first, that Soph. (like other ancient poets) easily tolerated repetition of words (see on *O. C.* 554); secondly, that tragic lyrics could admit refrains, and might, by a kindred instinct, permit such verbal echoes as these.

626 ε. μήν instead of the usu. καὶ μήν (526).—νέατον, 'youngest and last,' Megareus being dead (1303): cp. 807 τὰν νέαταν ὄδον; so 808, *Ai.* 1185. As applied to a person, νέατος could not be said of a sole survivor unless he was *also* the latest-born. γένηται: cp. 471 n.—ἀχνύμενος with μόρον as internal acc.: cp. *Il.* 5. 361 ἀχθομαι ἔλκος.

628 In the MS. reading (see cr. n.) νύμφης is a gloss on τάλιδος; but τῆς μελ-

to him whose mind the god draws to mischief; and but for the briefest space doth he fare free of woe.

But lo, Haemon, the last of thy sons;—comes he grieving for the doom of his promised bride, Antigone, and bitter for the baffled hope of his marriage?

*Enter HAEMON.*

CR. We shall know soon, better than seers could tell us.—My son, hearing the fixed doom of thy betrothed, art thou come in rage against thy father?

over *τάλιδος* S has written *τῆς νύμφης*. Triclinius omitted the words *τῆς μελλογάμου νύμφης*. **630** λέχεων L. **633** λυσανῶν Schol. in L, γρ. θυμανῶν.—Meineke conject. δυσμενῶν: Semitelos, πατέρα δεννάσων.

**λογάμου** should be retained. Except in the lexicons, *τᾶλις* occurs only here and in a verse of Callimachus, *αὐτίκα τὴν τᾶλων παιδὶ σὺν ἀμφιθαλεῖ*, quoted by the Schol., who says, *τᾶλις λέγεται παρ' Αἰολένσιν ἡ δύναμασθεῖσά τινι νύμφῃ*. Hesychius has, *τᾶλις* 'ἡ μελλόγαμος παρθένος καὶ κατωνομασμένη τινί' 'οἱ δὲ γυναῖκα γαμετήν' 'οἱ δὲ νύμφην'. This shows that *τᾶλις* could mean, not only an affianced bride, but also a bride after marriage: just as *νύμφη* can mean either. The epithet *τῆς μελλογάμου* is not, then, superfluous; and *τῆς μελλονύμφου* in 633 is no argument against it. On the other hand **τάλιδος**, without the epithet, would have a crude effect. A passage in Pollux (3. 45) has been taken to prove that he had *τῆς μελλογάμου* in his text. It does not prove this,—nor the reverse. *τῆς μελλογάμου* in Pollux should be (as Semitelos saw) *τῆν μελλόγαμον*, and we should refer his words solely to v. 633. His point is simply that *ἡ μελλόνυμφος* is more correct than *ἡ μελλονύμφη*.—Curtius connects *τᾶλις* with *τέρην*, tender; *θρόνα*, flowers: Sanscrit *tári-unas*, youthful, tender, *táli-uní*, girl, young woman. He supposes the first idea to be that of a plant sprouting or blossoming (cp. θάλος). This at least agrees well with what we know as to the usage of *τᾶλις*.

**630** *ἀπάτας* (gen. sing.) *λεχέων*, a deceit practised on him, a disappointment, in regard to his marriage. The gen. *λεχέων* is one of relation, helped, perhaps, by the idea of privation (as if *ἀπάτη* were *ἀποστρέψις*).

**631—780** Third *ἐπεισόδιον*. Haemon vainly intercedes with his father. They quarrel, and the son abruptly leaves the scene (765). Creon then commands that Antigone shall at once be immured in a rocky vault.

**631** *μάντεων* *ὑπέρτερον*=*βέλτιον* 'ἢ μάντεις ἵσσον' (and better, therefore, than they could tell us). Schol. ὁ λόγος παρομακώς, ὅπότε μὴ στοχασμῷ χρώμεθα, ἀλλ' αὐτόπται τῶν πραγμάτων γινόμεθα. Eur. *H. F.* 911 ΑΓ. ἄλαστα τὰν δύοσι.—**XO.** μάντεις οὐχ ἔτερον ἔξομαι, 'I will not bring a seer, other than myself' (cp. *O. T.* 6), i.e. 'I need no seer to tell me that':—imitated by the author of the *Rhesus* 949 σοφιστὴν δ' ἄλλον οὐκ ἐπάξομαι, who also has 952 ηδη τάδ' οὐδὲν μάντεως ἔδει φράσαι. Cp. *O. C.* 403.

**632** ε. *τελεῖαν* announces that he will not yield.—*ψῆφον*: cp. 60.—*ἄρα μή*, like *μῶν*, 'can it be that...?' *El.* 446.—*τῆς μελλονύμφου*: for the gen., cp. Thuc. I. 140 τὸ Μεγαρέων ψῆφισμα, and n. on II.—*λυσανῶν*, the reading of the MSS., is a word not extant elsewhere, but as correctly formed as *ὅργαινον*, *χαλεπαῖνω*, etc. At first sight it seems too strong: *λύσα* is 'raving.' But a certain vehemence of language characterises Creon (cp. 280 ff.). Instead of saying merely, 'have you come here in displeasure?', he says, 'have you come here to storm at me?' As *οὐδὲ μὲν* shows, there is a tacit contrast with the sisters: he had described Ismene as *λυσωτσαῖ* (492). I therefore think *λυσανῶν* genuine, and a finer reading than the variant noted in L, *θυμανῶν*. The latter

ἢ σοὶ μὲν ἡμεῖς πανταχῇ δρῶντες φίλοι;

## ΑΙΜΩΝ.

πάτερ, σός εἰμι· καὶ σύ μοι γνώμας ἔχων  
χρηστὰς ἀπορθοῖς, αἷς ἔγωγ' ἐφέψομαι.  
ἔμοὶ γὰρ οὐδεὶς \*ἀξιώσεται γάμος  
μείζων φέρεσθαι σοῦ καλῶς ἥγουμένου.

KP. οὗτο γάρ, ὃ παῖ, χρὴ διὰ στέρνων ἔχειν,  
γνώμης πατρώας πάντ' ὅπισθεν ἔσταναι.  
τούτου γάρ οὕνεκ' ἄνδρες εἴχονται γονὰς  
κατηκάους φύσαντες ἐν δόμοις ἔχειν,  
ώς καὶ τὸν ἔχθρον ἀνταμύνωνται κακοῖς,  
καὶ τὸν φίλον τιμῶσιν ἐξ ἵστου πατρί.  
ὅστις δὲ ἀνωφέλητα φιτύει τέκνα,  
τί τόνδε ἀν εἴποις ἄλλο πλὴν αὐτῷ πόνους

635

640

645

**635** μοι] L has *μον*, the *v* being joined to the following *γ*, as *i* would not have been. *μοι* r. **637** ἀξιώσται L. As the letters *εσ* are contracted into one character somewhat like *ε*, L's reading is even nearer than it looks in our type

word is used by Hesiod, and in Attic comedy. Some recent edd. place it in the text.

**635** σοι μέν: cp. 498.—**πανταχῇ δρῶντες**, ‘however I may act.’ *Ai.* 1369 ὡς ἀν ποιῆσαι, πανταχῇ χρηστός γ' ἔσει. Her. 9. 27 πάντη γὰρ τεταγμένοι (wherever we may be posted) πειρησόμεθα εἶναι χρηστοῖς: id. 8. 110 πάντως ἔτοιμοι ἦσαν λέγοντες πειθεσθαι (‘ready in every case’).

**635** εἰ σός: cp. *O. C.* 1323.—**γνώμας ἔχων χρηστάς**, having good counsels, *ἀπορθοῖς* (*aubrás*) *μοι*, thou settest them before me as rules. *ἀπορθό* (a rare word) means, like *ἀπειθήνω*, (1) ‘to straighten out,’ and then (2) ‘to guide in a straight course.’ Plat. *Legg.* 757 E (praying the gods) *ἀπορθοῦν τὸν κλῆρον τρόπον τὸ δικαιάταν*, ‘to direct the lot (for magistracies) in the best interests of justice.’ Here the *γνώμας* are the *κανόνες*, *regulae*, which are to guide the youth's course: cp. fr. 430 ὁστε τέκτονος | παρὰ στόθην ιόντος ὁρθοῦται κανῶν. Eur. *El.* 52 *γνώμην πονηροῖς κανόνιν ἀναμετρούμενος | τὸ σῶφρον*.—Others understand: (1) *ἀπορθοῖς γνώμας μοι*, thou guidest *my* views, *χρηστάς ἔχων*, having good views (of thine own). Or (2) ‘Having good views, thou guidest me,’ supplying *με* with *ἀπορθοῖς*

(like *O. T.* 104 ἀπευθίνειν πόλιν). But *μοι* would then be awkward.

**637** εἰ ἀξιώσται, pass.; cp. 210, *O. C.* 581 δηλώσται, *O. T.* 672 στυγήσται (n.). **ἄξιων φέρεσθαι**, will be esteemed more important to win (cp. 439 ἴστω λαβεῖν): so Plat. *Theaet.* 161 D ὁστε καὶ ἄλλων διδάσκαλος ἀξιώνθαι δικαίως, ‘to be justly ranked as a teacher.’ The same use is implied in *Legg.* 917 Δ ὁπότης ἀν τυῆς ἀξιώσῃ τὸ πωλούμενον (at whatever price he may value...).—L's reading, *ἀξιώσται*, though tenable, seems slightly less probable, when we observe that this adv. is regularly used either (a) with gen., *ἀξιώς ἑαυτῶν*, etc., or (b) absol., in such phrases as Thuc. 3. 40 κολδοσαρε...*ἀξιώς τούτοις*, ‘according to their deserts.’ (So *O. T.* 133 *ἀξιός*=‘as the case required.’) Thus we could say, *οὗτος ὁ γάμος ἀξιώς ἔσται μείζων φ.*, ‘will deservedly (=on its merits) be a greater prize.’ But it is less natural to say, *οὐδεὶς γάμος ἀξιώς ἔσται μ. φ.*, ‘no marriage will *rightly* be preferred,’ etc., where *ἀξιώς* becomes a mere equiv. for *δικαίως* or *προσκήνως*. The change of *ἀξιώσται* into *ἀξιώς ἔσται* would have been the easier, since the ordinary fit. was *ἀξιωθήσαι*.—**σοῦ καλῶς ἥγουμεν**, (with *μείζων*), than thy good guiding:

Or are we still thy father, act how we may?

HAE. Father, I am thine; and thou, in thy wisdom, tracest for me rules which I shall follow. No marriage shall be deemed by me a greater gain than thy good guidance.

CR. Yea, this, my son, should be thy heart's fixed law,—in all things to obey thy father's will. 'Tis for this that men pray to see dutiful children grow up around them in their homes,—that such may requite their father's foe with evil, and honour, as their father doth, his friend. But he who begets unprofitable children—what shall we say that he hath sown, but troubles for

to ἀξιώσεται, Musgrave's correction.

**638** μεῖκν] μεῖκν is quoted from one late MS. (Dresden a, 14th cent.). **640** ὅπισθεν] ὅπισθεν L.—ἐστάναι] Musgrave and Schaefer conject. *ἰστάναι*. **643** ἀνταμύνονται L: ἀνταμύνωνται r. **645** φυτεύει MSS.: φυτεύει Brunck. **646** πόνους] L has a marg. gl. by S, γρ. πέδας: ὦ' γά, ἐμπόδιον, δεσμούς, κώλυμα τοῦ πράττειν ἀ βούλεται.

cp. Her. I. 34 μετὰ δὲ Σθλωρα οἰχόμενον. —It is a mistake (I think) to detect a mental reserve in the participle ('than thy guiding, *if*, or *when*, it is good'). Haemon knows that his one chance of saving Antigone is first to mollify his father, and then to urge the argument from public opinion (688 ff.). His deference is unqualified.

**639** γάρ in assent (*O. T.* 1117).—διὰ στέρων ἔχει, lit., 'to be disposed in one's breast,' = φρονέν, or διακείσθαι. The phrase differs in two points from others which seem like it. (1) The gen. with διὰ in such phrases regularly denotes a state or act of the mind, whereas στέρων represents the mind itself. (2) ἔχει in such phrases is always trans., the intrans. verb being εἶναι. Thus ἔχω τινά (or τι) δι' αἰσχύλης, αἴτλας, δργῆς, φυλακῆς, etc. But εἶνι δὲ ἡσυχήτης (*Her.* I. 206), διὰ φόβου (*Thuc.* 6. 59), δι' ὅχλου (*Ar. Eccl.* 888). Here οὐτῷ, going with ἔχει, shows that the verb is intrans.,—not trans., with ταῦτα understood.

**640** (One ought to think thus),—that is, ὅπισθεν ἐστάναι τῆς πατρ. γνῶμης, one ought to place oneself under the guidance of a father's counsel, πάντα, in all things (adv. neut. pl., *O. T.* 11197 etc.). Thus ἐστάναι depends on χρή,—the indefinite subject of ἔχει (τινά) being continued with it; and the whole clause explains οὐτῷ. The image from a soldier posted behind his leader suits the military tone in which Creon presently enforces the value of discipline (670). Cp. Plat.

*K. P.* 471 D εἴτε καὶ ἐν τῷ αὐτῷ τάξι εἴτε καὶ ὅπισθεν ἐπιτεταγμένον. The phrase ὅπισθεν ἐστάναι τῆς γρ. is a poetical equiv. for ἀκολουθεῖν τῇ γνώμῃ (*Thuc.* 3. 38).—We could also render,—'that all things rank second to a father's will': when ἐστάναι would depend on διὰ στέρων ἔχειν as = νομίζειν. But ἐστάναι applies to the τάξις of persons more naturally than to the estimation of things: cp. Her. 9. 27 ἵνα δοκεῖ ἐπιτηδεύτατον ἡμέας εἴναι ἐστάναι (in battle): and the constr. is also less simple. *ἰστάναι* (which Musgrave proposed) would suit that view better.

**643** οὐ without δι, as 760, *O. T.* 359, and oft.—**ἀνταμύνονται**, a neutral word: thus *Thuc.* 2. 67 τοῖς αὐτοῖς ἀμύνεσθαι, to retaliate; but I. 42 τοῖς ὄμοιοις ημᾶς ἀμύνεσθαι, to reward: here *κακοῖς* defines it.—ἔξ Ιστοι πατρί = ὁπερ ὁ πατέρ (cp. 516): *O. C.* 171 αστοῖς τοια χρή μελετῶν.—The son's part is τοὺς αὐτοὺς ἔχθρος καὶ φίλους νομίζειν,—the definition of a ἔμμαχλα as dist. from a merely defensive ἔμμαχία, *Thuc.* I. 44. Cp. 523 n.: *Pind. P.* 2. 83 φίλοις εἶη φιλεῖν· | ποιη δ' ἔχθρον ἀτ' ἔχθρος ἐὼν λύκου δίκαιον ὑποθέν- σομα.

**646** οὐ. **ἄλλο** is most simply taken as governed by φύσαι, though, if we had ἢ instead of πλήν, Greek idiom would rather lead us to supply ποιῆσαι: see on 497, and cp. *Ai.* 125 οὐδὲν δυτας ἄλλο πλήν | εἰδωλό. This is better than to make ἄλλο object to εἴποις ('what could one say of him,' etc.).—**πόνους**: cp. 533.—**γέλων**: cp. *Zel.* 1153 γελῶσι δὲ ἔχθροι: *Ai.*

φῦσαι, πολὺν δὲ τοῦσιν ἔχθροῖσιν γέλων;  
μή νίν ποτ', ω̄ παῖ, τὰς φρένας <γ'> ὑφ' ἡδονῆς  
γυναικὸς οὐνεκ' ἐκβάλης, εἰδὼς ὅτι  
ψυχρὸν παραγκάλισμα τοῦτο γίγνεται, 650  
γυνὴ κακὴ ξύνευνος ἐν δόμοις. τί γάρ  
γένοιτ' ἀν ἐλκος μεῖζον ἢ φίλος κακός;  
ἀλλὰ πτύσας ὥσει τε δυσμενῆ μέθες  
τὴν παῖδα ἐν Ἀιδου τήνδε νυμφεύειν τινί.  
ἐπεὶ γάρ αὐτὴν εἶλον ἐμφανῶς ἔγω 655  
πόλεως ἀπιστήσασταν ἐκ πάστης μόνην,  
ψευδῆ γ' ἐμαυτὸν οὐ καταστήσω πόλει,  
ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφυμνεύτω· Δία  
ξύναιμον· εἰ γάρ δὴ τά γ' ἐγγενῆ φύσει  
ἄκοσμα θρέψω, κάρτα τοὺς ἔξω γένους. 660

**648** μὴ νῦν L: μή νῦν Aldus (μὴ τοι νῦν A).—*tὰς φρένας* ὑφ' ἡδονῆς L. The γ' inserted after *φρένας* in some later MSS. was a conjecture of Triclinius. See

79 οὐκον γέλως ἡδιστος εἰς ἔχθρούς γελᾶν;  
90ι οἱ δὲ οὐν γελάντων κάπιχαρβντων  
κακοῖς.

**648** *tὰς φρένας γ'*. Recent edd. have usually scorned the simple insertion of γε, by which Triclinius healed the metre. But it should be noticed that γε may emphasise *tὰς φρένας ἐκβάλης*, and not merely *tὰς φρένας*: cp. 747: *O. C. 1278 τοῦ θεοῦ γε προστάτην*, where γε emphasises the whole phrase, not merely the word θεοῦ. The deprecatory force of γε, as seen in *μὴ σύ γε* (*O. C. 1441 n.*), also recommends it, even when we have not σύ. Cp. Eur. *Hipp.* 503 καὶ μή γε πρὸς θεών, εἰν λέγεις γάρ, αἰσχρό δέ, | πέρα προβῆς τῶνδ'. Without, then, thinking *φρένας γ'* certain, I think it far more probable than the next best remedy, *φρένας σύ γ' ἡδονῇ*. As to a third conjecture, σύ γ' ἡδονῆς, the phrase οὐνεκα ἡδονῆς γυναικός (pleasure in her) would be very awkward. Some strange emendations have been proposed: see Appendix.—*φρένας...ἐκβάλης*, cast off the restraint of reason, as *O. T. 611 φίλον...ἐκβάλων* (*ἐκβαλεῖν*, *O. C. 631 εὐμένειαν ἐκβάλων* (reject friendship)). The first idea is that of casting out of house or land, banishing. Somewhat similar is Plat. *Crito* 46 β τοὺς δὲ λόγους, οὓς ἐν τῷ ἐμπροσθετῷ θεγον, οἱ δύναμαι νῦν ἐκβαλεῖν

(reject). Cp. 683.—*ὑφ' ἡδονῆς*: *Ai. 382* η̄ που πολὺν γέλωθ' ὑφ' ἡδονῆς ἄγεις. Here the word denotes sensuous impulse: cp. Eur. *Rh.* 21 ἡδονὴ δούς: Thuc. 3. 38 ἀκοῆς ἡδονῆς ἥσσωμενοι.

**650** *ψυχρόν*, giving little joy: Eur. *Alc.* 353 ψυχρά μέν, οἷμαι, τέρψιν.—*παρογκάλισμα*: so *Tr.* 540 ὑπαγκάλισμα (of a wife); and so ἀγκάλισμα, ἐναγκάλισμα. Cp. 320 λάλημα, 756 δύνευμα. Eur. *Or.* 928 τῶνδν οἰκουρῆματα (of women), Aesch. *Ag.* 1439 Χρυσηδῶν μελίγυμα (Agamemnon).

**651** ε. δόμοις. For the full stop after the 5th foot cp. *O. T. 800*.—*Ἐλκος*, esp. an ulcer; said in *Il.* 2. 723 of a serpent's venomous bite; hence fitting here in ref. to the false friend, the *ἐχιδνή* in the house (531). So civil strife (*στάσις ἐμφυλος*) is described by Solon as *πάτητ πόλει...Ἐλκος δῆμικτον* (4. 17).—*φίλος* is any one near and dear to us; the masc. is used, though the reference is to a wife, because the thought of domestic treason is put in the most general way: so (though with ref. to a woman) 464 κατθανόν, 496 ἀλόος. Cp. Eur. *Alc.* 355 ἡδὸν γάρ φίλοις | κάν νυκτὶ λεύσσειν, ὄντων' ἀν παρῆ χρόνον (Admetus speaking of his wife: we might read φίλοις).

**653** *πτύσας*, with loathing: Aesch. *P. V. 1069* (speaking of treason) κούς έστι νῦ-

himself, and much triumph for his foes? Then do not thou, my son, at pleasure's beck, dethrone thy reason for a woman's sake; knowing that this is a joy that soon grows cold in clasping arms,—an evil woman to share thy bed and thy home. For what wound could strike deeper than a false friend? Nay, with loathing, and as if she were thine enemy, let this girl go to find a husband in the house of Hades. For since I have taken her, alone of all the city, in open disobedience, I will not make myself a liar to my people—I will slay her.

So let her appeal as she will to the majesty of kindred blood. If I am to nurture mine own kindred in naughtiness, needs must I bear with it in aliens.

Appendix. **656 πάσας** L, **πάσης** τ. **658 ταῦθ'** L, with **τ** written above by an early hand. **659 τάτ'** ἐγγενῆ (from ἐγενῆ) L, with συγγενῆ written above by S. The later MSS. have **τάτ'** or (as A) **τάδ'** ἐγγενῆ.—Erfurdt restored **τά γ'.**

**σος | τήσθ' ήρτιν' ἀπέπτυσα μᾶλλον.**—**ώσει** τε **δυσγενῆ** (οὐσαν), and as if she were a foe. For πτύσας connected by τε with an adj. in a different case, see n. on 381 σέ γ' ἀπίτστοῦσαν ... ἄγουσι ... καὶ τε λόντες. In El. 234 we have μάτηρ ὡσει τις πιστά: but nowhere in Attic poetry do we find the epic and lyric use of ὡσει τε as merely = **ώσει** (Il. 2. 780, Pind. I. 44, etc.). And, as we have seen, it is needless to assume it here. Yet supposed difficulties about φίλος and ὡσει τε have led Nauck to propose that vv. 652—654 should be made into two, thus: γένοιτ' δν Ἀΐδου μεῖζον; ἀλλ' ἀποτύπωσας | τὴν παιδ' εν' Αΐδου τῆρος νυμφεύειν μέδεις.

**654 νυμφεύειν** here = γαμεῖσθαι, *nubere*, as 816. But it also = γαμεῖν, *uxorem ducere*: Eur. I. A. 461 "Αἰδης νω, ως έπικε, νυμφεύειν τάχα.

**656 οἱ ἀπιστήσασαν:** cp. 219.—Ψευδῆ: referring to his solemn and public declaration, 184—210.

**658 κτενῶ.** For the emphatic pause, cp. 72 θάλω, and n. on 46.—**πρὸς ταῦτ'**, after an announcement of resolve, and before a defiant imperative, as O. T. 426, O. C. 455, El. 820, Aesch. P. V. 992, Ar. Ach. 659 etc. Similarly πρὸς οὐν τάδε, Ar. Nub. 1030.—**ἴψυμνεῖτω**, invoke: cp. 1305. Cp. O. T. 1275 n.—**Δια ξύναικον**: see on 487.

**659 οἱ τά γ' ἐγγ. φύσει,** those who, by birth, are relatives: for the place of the adverbial φύσει, cp. El. 792 τοῦ θανόντος ἀρτίως, Aesch. P. V. 216 τῶν παρεπτάτων τέτε. For the neut., instead of τοὺς

ἐγγενεῖς, cp. Ph. 448 τὰ μὲν πανοῦργα καὶ παλιντριβῆν...τὰ δὲ | δίκαια καὶ τὰ χρήστ'.—**ἀκοσμα**, unruly: so of Thersites, Il. 2. 213 οἵ β' ἐπέρι φρεσίν ήσιν ἀκοσμά τε πολλὰ τε γῆη, μάψ, ἀλάρ οὐ κατὰ κόσμον, ἐριζέμενας βασιλεύσων. Cp. 730. θρέψω with predicative adj., as 1080, O. T. 98, etc.—**κόρτο τούς ξέω γι**, sc. ἀκόσμους θρέψω. It is needless to supply a more general verb, like ποιήσω: the ruler's relation to his people justifies θρέψω: cp. O. T. 1 ω τέκνα. 'If I allow my own kindred to be unruly, I shall be obliged to tolerate unruleiness in the citizens at large. For my authority as a ruler will be gone.'

**661—671.** Seidler transposes vv. 663—667, placing them after 671. The object is to bring vv. 668—671 into immediate connection with 662. In this there is one slight grammatical gain; since, as the vv. stand in the MSS., τοῦτον ... τὸν ἄνδρα (668) means, 'the man who acts thus' (viz., as described in vv. 666 f.). But the order given in the MSS. is right. The transposition obliterates one of the finest touches in the speech. Creon demands that the obedience of the citizen to the ruler shall be absolute (666 f.). And then he supplements this demand with a remark on the dignity of such obedience. The man who so obeys gives the best proof that he could also rule (668 f.). Seidler destroys the point of vv. 668 ff. by placing them after 662.

The connection of thought in the whole passage—which is slightly obscured by

ἐν τοῖς γὰρ οἰκείοισιν ὅστις ἔστ’ ἀνὴρ  
χρηστός, φανεῖται κἀν πόλει δίκαιος ὢν·  
ὅστις δ’ ὑπερβάს ἢ νόμους βιάζεται,  
ἢ τούπιτάσσειν τοῖς κρατύνουσιν νοεῖ,  
οὐκ ἔστ’ ἐπαίνουν τοῦτον ἐξ ἐμοῦ τυχεῖν.  
ἀλλ’ ὃν πόλις στήσειε, τοῦδε χρὴ κλίνειν  
καὶ σμικρὰ καὶ δίκαια καὶ τάνατία·  
καὶ τοῦτον ἀν τὸν ἄνδρα θαρσοίην ἐγὼ  
καλῶς μὲν ἄρχειν, εὖ δ’ ἀν ἄρχεσθαι θέλειν,  
δορός τ’ ἀν ἐν χειμῶνι προστεταγμένον  
μένειν δίκαιον κάγαθὸν παραστάτην.  
ἀναρχίας δὲ μεῖζον οὐκ ἔστιν κακόν.  
αὗτῇ πόλεις ὅλλυνσιν, ἥδ’ ἀναστάτους  
οἴκους τίθησιν· ἥδε \*συμμάχον δορὸς

665

670

**663—667** Seidler, whom Nauck and others follow, places these five verses after 671. See comment. **664** Doederlein conject. *ἢ τοι πιτάσσειν*.—The 1st hand in L wrote *κρατύνουσιν νοεῖ*. A later hand has made this into *κρατῶν ἐννοεῖ*, the reading of some later MSS. (including A). **666 στήσειε**. In L the final *ε* was added by S. **672 δὲ** L, with *γάρ* written above by S. Many of the later MSS. (including A) read *γάρ*. Stobaeus *Flor.* 43. 26 has *δέ*. **673 πόλισθ** L, with *τ* written above by S. The later MSS.

compression—may be most clearly shown by taking the verses in small consecutive groups. (1) 659 f. If I tolerate disloyalty in my own relatives, I shall encourage it in other citizens. (2) 661 f. *For* (*γάρ*) only a man who is firm (*χρωτός*) where his own relatives are concerned will be found to uphold justice in the State (*i.e.* will have the authority necessary for doing so). (3) 663 f. Now, I recognise disloyalty in any one who breaks the law and defies the government, as Antigone has done. (4) 666 f. Instead of so doing, the citizen is bound to obey the government in everything. (5) 668—671. There is nothing slavish in that; on the contrary, it shows that the citizen is not only a good subject, but would, if required, be a good ruler;—as he would also be a good soldier.—Then comes the general censure on unruleiness (672—676). And then the conclusion:—I must vindicate my authority, and punish Antigone (677—680).

**663 ε. ὑπερβάσ**, absol., having transgressed: *Il. 9. 501 ὅτε κέρι τις ὑπερβῆῃ καὶ αὐτῷ τηγ*: so Plat. *Rep.* 366 A *ὑπερβάνοντες καὶ ἀμάρτινοτες*.—*τούπιτάσσειν*, prop. said of a master giving orders to slaves

(*O. C.* 839): so *ἐπιτάγματα* are a despot's commands (*Arist. Pol.* 4. 4. 28). For the art., cp. 78.—*νοεῖ*, as 44.—Antigone 'did violence to the laws' by her deed: she seemed 'to dictate to her rulers' when she proclaimed a law superior to theirs (450 ff.). Cp. 482 ff.

**666 ε. στήσειε**: the optat. (instead of *ὸν ἀν στήσῃ*) puts the case in the most general way: any one whom she might conceivably appoint. Hence this optat. suits *γνώμαι*: cp. 1032: *Tr. 92 τὸ γέ εὖ πρόσειν, ἐπει πύθοτο, κέρδος ἐμπολῆ*: *O. T.* 315 (n.), *ib. 979*.—*καὶ τάνατία*, *i.e.* *καὶ μεγάλα καὶ ἀδικα*. So oft. in euphemisms, Thuc. 4. 62 *ἀγαθὸς ἢ... τὰ ἐναντία*: Plat. *Rep.* 472 C *εὐδαιμονίας τε πέρι καὶ τοῦ ἐναντίου*. Cp. Leutsch *Paroem.* App. 1. 100 *κρειστῶν γάρ καὶ δίκαια καδίκικεστ’ ἀκούειν*: and the verse cited by schol. on Aesch. *P. V.* 75 *δοῦλε, δεσποτῶν ἄκονε καὶ δίκαια καδίκα*.

**668 τοῦτον...τὸν ἄνδρα** refers to the indefinite subject of *κλίνειν* in 666:—the man who thus obeys. The looseness of grammatical connection would hardly be felt when the sense was so clear. Cp. 1035 (*τῶν δ*). So in *O. C.* 942 *αὐτὸς*

He who does his duty in his own household will be found righteous in the State also. But if any one transgresses, and does violence to the laws, or thinks to dictate to his rulers, such an one can win no praise from me. No, whomsoever the city may appoint, that man must be obeyed, in little things and great, in just things and unjust; and I should feel sure that one who thus obeys would be a good ruler no less than a good subject, and in the storm of spears would stand his ground where he was set, loyal and dauntless at his comrade's side.

But disobedience is the worst of evils. This it is that ruins cities; this makes homes desolate; by this, the ranks of allies

have πόλεις τ' (as A), πόλεις δ' (L<sup>2</sup>), or πόλεις (V<sup>4</sup>). The choice is between πόλεις ὅλωσιν, ηδ' (Dindorf), and πόλεις τ' ὅλωσιν ηδ' (Nauck). L has ηδ' here and in 674. ηδ' is found in some later MSS. (V, Liv. a). See comment.

**674 συμμάχη** L: σὸν μάχη r. Reiske and Bothe conjectured συμμάχου, which has been generally received. Held, κάν μάχη. M. Schmidt, σὸν τροπῆ,

refers to τὴν πόλιν in 939.—καλῶς...εὐ: for the change of word in the epanaphora cp. O. C. 1501 σαρῆς μὲν ἀστῶν ἐμφανῆς δὲ τοῦ ξένου (n.).—ἄν with ἄρχειν (=δῆται ἄρχοι ἄν) as well as θεεῖν.

**670 ff. δορὸς...χειμῶνι.** Eur. *Suhrē*, 474 πολὺς κλέδων | ήγια τε καὶ σοι ξυμμάχους τ' ἔσται δορός.—προστεγαμένου, the regular term for placing soldiers at their posts: Thuc. 2. 87 ἔπεισθε, χώραν μὴ προλείποντες ὃ ἀν τις προστεχθῇ.—παραστάτην, one who stands beside one in the ranks (as προστάτης in front and ἔπιστάτης behind): Xen. *Cyr.* 3. 3. 21 (the gods are invoked as) παραστάτης καὶ συμμάχους. The Attic ἔφηθος, on beginning, at eighteen, his term of service as a περιπόλος, took an oath, οὐ κατασχινῶ δπλα τὰ ιερὰ [the arms given to him by the State], οὐδὲ ἔγκατα παλέψω τὸν παραστάτην ὅτῳ ἀν στοιχήσω (by whose side he should be placed): Stob. *Serm.* 43. 48. Thus for an Athenian audience this verse would be effective, and would seem peculiarly appropriate when addressed to the youthful Haemon.

**673 πόλεις ὅλωσιν, ηδ'** is far better and more spirited than πόλεις τ' ὅλωσιν ηδ': it is also strongly confirmed by the similar passage, 296 ff., where we have τοῦτο—ηδ'—τηδ', just as here αἴτη—ηδ'...ηδ'. The τ' after πόλεις prob. came into the MSS. after ηδ' had become ηδ', through reminiscences of the Homeric τε...ηδέ. To ηδε itself there is no objection: it was certainly used in iambics by Soph. (fr.

253, fr. 503), no less than by Aesch. (*Cho.* 1025, *Eum.* 414), and by Eur. (*Hec.* 323, *H. F.* 30).—Campb. reads πόλεις τ'...ηδ', and regards the anacoluthon as making the lines 'more expressive.'

**674 ff. συμμάχου** is a certain correction of L's συμμάχη. The meaning is, 'Disobedience causes allied forces (συμμάχου δροῦ) to break up in flight.' It turns union into disunion,—the hope of victory into defeat. With σὸν μάχη the sense would be, 'Disobedience, aiding the spear (of the foe), causes rout.' But this would represent disobedience as merely one cause of defeat,—an incident that turns the scale. It is evidently more forcible to represent it as breaking up an army which might otherwise have stood united and firm.—τροπᾶς καταρρήγνυσιν, lit., causes rout to break forth, i.e. breaks up the army in rout. Cp. Athen. 130 c δ γελωτοῖο εἰσῆθε...καὶ πολλοὺς κατέρρηξεν ήμῶν γέλωτας, 'and caused shouts of laughter to break forth among us': (not, 'wreaked many witticisms upon us,'—as Casaubon took it.) The only peculiarity in the use of the verb is that it is here equiv. to ποεῖ καταρρήγνυσαι. We cannot compare Theocr. 22. 172 νέκος διαρρήξαντας, 'having broken into strife' (said of the parties to it), which is merely like ῥῆξαι φωνῆι, etc.—τῶν δ' ὁρθονύμενων (masc.), of those who have a prosperous course: Thuc. 2. 60 πόλων...ὁρθονύμενην, opp. to σφαλλαλέντην: 8. 64 ξυνέβη...τὴν πόλιν ἀκινδύνως ὁρθοῦσθαι. Cp. 163, 167.—

- τροπὰς καταρρήγνυσι· τῶν δὲ ὄρθουμένων  
σώζει τὰ πολλὰ σώματ' ή πειθαρχία.  
οὗτως ἀμυντέ ἐστὶ τοῖς κοσμουμένοις,  
κοῦτοι γυναικὸς οὐδαμῶς ἡσσητέα.  
κρεῖσσον γάρ, εἰπερ δεῖ, πρὸς ἀνδρὸς ἔκπεσεῖν,  
κούκ ἀν γυναικῶν ἥσσονες καλούμεθ' αὐτόν.
- XO. ήμῶν μέν, εἰ μὴ τῷ χρόνῳ κεκλέμμεθα,  
λέγειν φρονοῦντως ὅν λέγεις δοκεῖς πέρι.
- AI. πάτερ, θεοὶ φύουσιν ἀνθρώποις φρένας,  
πάντων δέ ἐστὶ κτημάτων ὑπέρτατον.  
ἐγὼ δὲ ὅπως σὺ μὴ λέγεις ὄρθως τάδε,  
οὐτὸν ἀν δυναίμην μήτ' ἐπισταίμην λέγειν.

with *στίχας* for *τροπὰς* in 675. **676 πειθαρχία** *πιθαρχία* L. **678 γυναικὸς** [‘Lege γυναικῶν ex v. 680 et Eustathio p. 759, 39’]: Porson *Adv.* p. 172. But Eustathius, *l. c.*, after quoting 677 correctly, proceeds, *καὶ οὐ γυναικῶν ἡσσητέα· ἀντὶ τοῦ ἀμυντέον καὶ ἀσσητέον*. His point was the plur. For the rest, his memory was inexact; see n. in Appendix on 293. **697 f.** Heimreich suspects both these two verses. Bergk and Meincke reject 680. As Wecklein says (*Ars Soph.*

τὰ πολλὰ σώματα, ‘the greater number of lives,’ differing from *τοὺς πολλούς* only by bringing out the notion of personal safety more vividly. Cp. *AI.* 758 where the masc. *θετις* follows *τὰ...σώματα*.—**η πειθαρχία:** called *τῆς εὐπρεπίας* | μήτηρ by Aesch. *Ih.* 225. The Schol. quotes *Pl.* 5. 531 *αἰδομένων δὲ ἀνδρῶν πλέοντες σούς* ἢ *πέφανται*.

**677 ἀμυντέ**, the impers. neut. plur. as Her. 9. 58 *έκενοι ταῦτα ποιεῖσθαι οὐκ ἐπιτρεπτά* ἐστί, ἀλλὰ διωκτέοι εἰσι: Thuc. 1. 86 *τιμωρητέα*, 88 *πολεμητέα*, 118 *ἐπιχειρητέα*, etc.: so *O. C.* 495 *ὅδωτά*. Cp. 447, 576. Eur. *Or.* 523 *ἀνυψῷ δὲ, δύοπερ δυνατός εἴμι, τῷ νόμῳ*. Thuc. 1. 140 *τοῖς κοινῇ δόξαις βοηθεῖν*.—**τοῖς κοσμουμένοις** (neut.), the regulations made by *οἱ κοσμῶντες*, the rulers: meaning here, his own edicts. For the act. *κοσμεῖν*, cp. Her. 1. 59 (Peisistratus) *ἔνεμε τὴν πόλιν κοσμέων καλῶς τε καὶ εὖ*. And for the pass. thus used, *ib.* 100 *ταῦτα μὲν κατὰ τὰς δίκας ἐποίεις* (Dēiocytes), *τάδε δὲ ἀλλα ἐκεκοσμέατο οἱ*: ‘and the following regulations had also been made by him.’—Another view (also noticed by the Schol.) makes *τοῖς κ.* dat. of *οἱ κοσμουμένοι*, ‘the rulers.’ But (a) the only place which might seem to favour this use of the midd. is Thuc. 8. 24 (the Chiots, the more they

prospered) *τόσῳ καὶ ἐκοσμοῦντο ἔχυρώτερον*: but there the verb may well be pass., ‘the more securely was their government organised.’ (b) As Creon is himself at once *ὁ ἀμύνων* and *ὁ κοσμῶν*, it is more natural that he should speak of his own edicts than of ‘the rulers.’—**κόσμοι** was said of a constitution, esp. oligarchical (Thuc. 4. 76 *μεταστήσαι τὸν κόσμον καὶ ἐς δημοκρατίαν...τρέψαι*: 8. 72 *μένειν ἐν τῷ δημιγαρχικῷ κόσμῳ*). The Cretan *κόσμοι* were oligarchical magistrates, with military as well as civil powers (Arist. *Pol.* 2. 10).

**678 κοῦτοι...ἡσσητέα**: Ar. *Lys.* 450 *ἀτὰρ οὐ γυναικῶν οὐδέποτ’ ἔσθι ἡττητέα | ηλύτην*. Since *ἥσσασθαι* is only pass., its verbal in *téos* can be only pass.: as *ἀλωτέρον* could mean only, ‘one must be taken.’ But even in other cases the verbal in *téos* sometimes answers to the pass., not to the act., sense of the verb: as Xen. *Oec.* 7. § 38 *ὅταν ἔκεινη* (the queen-bee) *ἐκλίπῃ, οὐδεμίᾳ οὔτε τῶν μελιτῶν ἀπολειτέον εἴναι, ἀλλ’ ἐπονται τᾶσαι*: i.e. δτι δεῖ *ἀπολείπεσθαι* (pass.), ‘to be left behind’: (for the stationary bees could not be said *ἀπολεῖπεν* the emigrant.)

**679 f. δεῖ**: for the pause, cp. 555.—*ἐκπεσεῖν*, here absol., *to be displaced*,

are broken into headlong rout : but, of the lives whose course is fair, the greater part owes safety to obedience. Therefore we must support the cause of order, and in no wise suffer a woman to worst us. Better to fall from power, if we must, by a man's hand ; then we should not be called weaker than a woman.

CH. To us, unless our years have stolen our wit, thou seemest to say wisely what thou sayest.

HAE. Father, the gods implant reason in men, the highest of all things that we call our own. Not mine the skill—far from me be the quest !—to say wherein thou speakest not aright ;

*em. p. 147), if 680 were condemned, 679 must go too. 681 κεκλήμεθα L, but with gl. στενάγμεθα written above: κεκλέμεθα r.—Hartung conject. τῶν φρενῶν: Schaefer, βεβλάμμεθα: whence Nauck, εἰ τι μὴ φρενῶν βεβλάμμεθα. 684 ὅσ' L: ὁσ' r.—χρήματων MSS.: but L has κτ written above by the 1st hand.—ἱπέρτατον L: ὑπέρτερον r. 685 λέγησι L: λέγεις r.—Heimreich would change*

thrust out: oft. of dethronement (*έκπ. τυραννίδος, ἀρχῆς, κράτους*, Aesch.), or of exile (*χθονός*, *O. C.* 766). —**κούκ** ἀν...καλόμεθ<sup>δ</sup> ἀν: the doubled *ā*, as oft. in emphatic or excited utterances (*O. T.* 339 n.). —These two verses (like so many others) have been suspected merely because they are not indispensable. A defence is perhaps hardly needed. It is enough to remark that Creon's irritation under a woman's defiance (484, 525, 579) naturally prompts this further comment on the word *γυναικός* in 678. And the phrase *γυναικῶν ησσονες* (680) has a peculiar force as spoken to Haemon,—whom Creon afterwards taunts as *γυναικὸς ὕστερον* (746).

**681 μὲν:** 498, 634.—**τῷ χρόνῳ**, by our age: cp. 729 τῷ χρόνοι, 'my years': *O. T.* 963.—**κεκλήμεθα**, are deceived: so 1218: *Tr.* 243 εἰ μὴ ξυμφοραὶ κλέπτουσι με.

**682 δοκεῖς λέγειν φρονόντως περὶ** (τούτων περὶ) ὧν λέγεις. At first sight it is natural to wish, with Herm., for **δοκεῖς...** ὧν λέγεις λέγειν πέρι. Cp. 1057 ὧν λέγηται λέγον. But here it is fitting that λέγειν should have the prominence of the first place. And the undoubted harshness of the order may be partly excused by observing that **ὦν λέγεις** is practically equiv. to **τούτων**.

**683 οὐ.** **Θεοί.** Creon had urged that filial piety demands the submission of the son's judgment to the γνώμη πατρών (640); and had warned Haemon against disregarding the voice of reason (648).

Haemon replies: 'Reason is the gift of the gods. I dare not suggest that your reasonings are wrong; but other men, too, may sometimes reason soundly. Now, I know what the Thebans are saying of your action; and, as a son devoted to your welfare, I ought to tell you.'—The tact and deference which mark this speech place Creon's *αὐθάδεια* in a stronger light.—**κτημάτων**, of moral or mental qualities, as *ισοτο* (*εὐθυντία*), *O. T.* 549 (*αὐθαδία*).

**685 οὐ.** **ἔγω δὲ σπῶς**: lit., 'I should not be able to say (and may I never be capable of saying !) in what respect (*σπῶς*) thou dost not say these things rightly.' He could not, if he would—and would not, if he could—impugn his father's reasonings. He only suggests that the case may have also another aspect, which Creon has not considered.—**μή** after **σπῶς** is generic, as after **ὅσ**, *ὅστις* (691, 696): I could not say what point in thy argument is *such as not to be true*:—just as we could have, *οὐκ οὖδα δ* (or *δ τι*) *μή ἀληθεύεις*. The **μή** might be taken with **όρθως** ('how thou sayest *otherwise than rightly*'), but the order of words is against this. [It cannot be explained as substituted for *οὐ* through the influence of the optatives].—**μήτ' ἐπισταλμην**. For this verb as = 'to be capable of', cp. 472, *Tr.* 543 **ἔγω δὲ θυμοῦσθαι μὲν οὐν** **ἐπισταμαι | νοοῖντι κελψ**. For the wish co-ordinated with the statement of fact, cp. 500: *Tr.* 582 **κακὰς δὲ τόλμας μήτ' ἐπισταλμην ἔγω | μήτ' ἐκμάθοιμ, τά τε τολμώσας στυγῶ**: and *ib.* 143.

γένοιτο μένταν χάτέρῳ καλῶς ἔχον.

σοῦ δὲ οὖν πέφυκα πάντα προσκοπεῖν ὅσα

λέγει τις ἡ πράσσει τις ἡ ψέγειν ἔχει.

τὸ γὰρ σὸν ὄμμα δεωδὸν ἀνδρὶ δημότῃ

690

λόγοις τοιούτοις οἷς σὺ μὴ τέρψει κλύων·

ἔμοὶ δὲ ἀκούειν ἔσθ' ὑπὸ σκότου τάδε,

τὴν παιδὰ ταύτην οἵ δόδύρεται πόλις,

πασῶν γυναικῶν ὡς ἀναξιωτάτη

κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει.

695

ἡτις τὸν αὐτῆς αὐτάδελφον ἐν φοναῖς

πεπτῶτ' ἀθαπτον μηθ' ὑπ' ὀμηστῶν κυνῶν

εἴσας ὀλέσθαι μηθ' ὑπ' οἰωνῶν τινός·

οὐχ ἥδε χρυσῆς ἀξία τιμῆς λαχεῖν;

μὴ to δή, and omit v. 687.

**687** χάτέρῳ] Erfurdt conject. χάτέρως or χάτέρᾳ. The schol. in L has δωνατὸν σε [not δωνατὸν δὲ, as it has been reported] καὶ ἔτέρως καλῶς μεταβούντεντασθαι. **688** σοῦ L, with *i* written above by the 1st hand, and gl. in marg. by S, σὺ δὲ οὐ πέφυκας. **690** τὸ γὰρ σὸν L: τὸ σὸν γὰρ τ. **691** τέρψῃ L. Nauck rejects this verse. Autenrieth would place it

**687** καλῶς ἔχον (*sc. τι*: cp. *O. T.* 517 εἰς βλάβην φέρων), something good, some true thought, γένοιτο ἀν καὶ ἔτέρῳ, might come to (accuse to) another also. For γένοιτο cp. *Plat. Symp.* 211 D τῷ γένοιτο αὐτὸ τὸ καὶ δούλειν. (The phrase γένοιτο μένταν occurs also *Ai.* 86.)—Not: ‘Yet it might be found well for another’ (to say that you were wrong). Haemon seeks to propitiate his father; but that purpose would scarcely be served by such a speech as this—‘Being your son, I do not contradict you myself, though *I think that other people* might very reasonably do so.’

**688 f. σοῦ δὲ οὖν:** ‘but in any case (*i.e.*, whatever may be the worth of opinions different from yours) it is my natural part to watch on your behalf,’ etc. For δὲ οὖν cp. 722, 769: *O. C.* 1205 έστω δὲ οὖν ὅπως ὑμὲν φίλοι. The gen. σοῦ is supported by the use of the gen. with προκήδομαι (741), προταρθῶ (83), προνοῶ, etc., and expresses the idea, ‘in thy defence,’ better than σοι would do. Cp. *Eur. Med.* 459 τὸ σὸν...προσκοπούμενος.—Herm. adopted the *v. l.* of the schol. in L, σὺ δὲ οὐ πέφυκας, which Ellendt approves: but (a) πέφυκα is then less fitting, and (b) δὲ οὖν commends the vulgate as genuine.—For the repeated τις, cp. Aesch.

*Eum.* 889 μῆνιν τιν' ἡ κότον τιν'. Thuc. 4. 62 εἰ τῷ τι ἔστιν ἀγαθὸν ἡ εἰ τῷ τὰ ἐναντία. (Distinguish Eur. *Or.* 1218 ἦν τις,... | ἡ σύμμαχος τις ἡ καστηνητος,—anyone,—be he ally or brother: and *Andr.* 733 ἔστι γάρ τις οὐ πρόσω | Στάρτης πόλις τις, which, if sound, is a mere pleonasm.)

**690** τὸ γὰρ σὸν, not τὸ σὸν γάρ: so *O. T.* 671 τὸ γὰρ σὸν, οὐ τὸ τοιδέ: *ib.* 1024, ἡ γὰρ πρὸν...ἀπαδίλα. In the case of σὸν, at least, this order seems to strengthen, rather than diminish, the emphasis.—**δημότῃ**, the ordinary Theban citizen: cp. *O. C.* 78 n.

**691** λόγοις τοιούτοις, causal dat.: thy face is terrible to the citizen *or account* of such words as shall displease thee: *i.e.* the citizen imagines the stern king's face growing darker at the sound of frank speech, and restrains his lips. (Cp. 509.) Doubts as to the dat. λόγοις τ. led Dindorf to suppose the loss of one verse (or more) after 690. Herwerden has suggested something like κούδελς ποτ' ἀστῶν ἐμφανώς χρῆται, πάτερ, | λόγοις τοιούτοις κ.τ.λ. Nauck thinks that either v. 691 is wholly spurious, or that the words λόγοις τοιούτοις are corrupt. But, while the dat. is certainly bold—esp. with ἀνδρὶ δ. preceding it—it is (*I think*) quite within the possi-

and yet another man, too, might have some useful thought. At least, it is my natural office to watch, on thy behalf, all that men say, or do, or find to blame. For the dread of thy frown forbids the citizen to speak such words as would offend thine ear; but I can hear these murmurs in the dark, these moanings of the city for this maiden; ‘no woman,’ they say, ‘ever merited her doom less,—none ever was to die so shamefully for deeds so glorious as hers; who, when her own brother had fallen in bloody strife, would not leave him unburied, to be devoured by carrion dogs, or by any bird:—deserves not *she* the meed of golden honour?’

before 690, deleting the stop after ἔχει in 689.      695 ἀπ' L: ἐπ' r.      696 αὐτῆς] αὐτῆσ L.      697 ε... μήθ'...μήδ' (sic) L: μήθ'...μήθ' r.—For ἄθατου μήθ', Schneidewin proposed ἔθαπτεν μήδ': and Blaydes reads ἔθαψε, μηδ' (with μηδ' in 698).—κυνῶν] In L a v. l. λύκων is noted by S.      699 τιμαῖσ L, with γρ.

bilities of classical idiom. We should remember that Athenians were accustomed to use a simple dat. (of ‘time’ or ‘occasion’) in speaking of festivals,—as *τραγῳδίαις κανοῦσι*: cp. (e.g.) Plat. *Symp.* 174 A χθὲς γὰρ αὐτὸν διέφυγον τοῖς ἐπινικλοῖς, ‘I eluded him yesterday when he was holding his sacrifice for victory.’ So, here, the dat. *λόγοις τοιούτοις*, though properly causal, might sound to a Greek ear like, ‘at such words,’ i.e. ‘when such words are spoken.’ The causal dat. in 391, *ταῖς σαῖς ἀπειδαῖς*, is similar. Cp. also Thuc. I. 84 εὐπραγταῖς...οὐκ ἔξυβρίζοιεν, where the notion, ‘by reason of successes,’ is similarly blended with the notion, ‘in seasons of success.’—*οἰς* with *τέρψει* (cp. O. C. 1140, Ph. 460), *κλώνων* exegetic. If, however, the order had been *κλώνων τέρψει*, then *οἰς* might have been for *οὐς*, by attraction. The *μή* is generic (‘such that not...’), cp. 696. For the fut. midd. *τέρψομαι* (with pass. sense) cp. fr. 612 ὅπου γε μὴ δίκαιο τέρψεται, and [Eur.] *Rhes.* 194. For the fut. ind. after a relative with *μή*, cp. O. T. 1412 n.—Nauck reads *τέρψῃ* (aor. midd.). This rare aor. ἔτερηδημην is epic, as *Od.* 12. 188 *τερψάμενος* (‘having had delight’). It is not Attic, the Attic aor. in that sense being ἔτερφθην (O. C. 1140).

692 ε... ὑπὸ σκότου goes with ἀκούειν more naturally than with ὀδύρεται, and the sense is the same: i.e., he is in the *σκότος* where the things are said: for the gen., cp. 65 n., and Tr. 539 *μιμούειν μᾶς ὑπὸ χλαυῆς*, which shows that we need

not here conceive the sounds as ‘coming from under’ the darkness. Cp. Xen. *Cyr.* 4. 6. 4 κατέσχεν ὑπὸ σκότου τὸν φθόνον. Eur. *Or.* 1457 ὑπὸ σκότου | ξέφη σπάσατε. But ὑπὸ σκότῳ also occurs (Aesch. *Ag.* 1030, Eur. *Ph.* 1214).

695 κάκιστος...εὐκλειεστάτων: cp. O. T. 1433 ἀριστος ἐλθὼν πρὸς κάκιστον. Plat. *Apol.* 30 A τὰ πλείστον ἀέια περὶ ἐλαχίστου ποιεῖται.—ἀπ' ἔργων, as their result: *Ai.* 1078 πεσεῖν ἀν κάν ἀπὸ σμικροῦ κακοῦ.

696 επ. ἦτος with causal force (O. C. 962); hence, too, the generic μήθ'...μήθ', which belong to εἴσαι (understood with the second μήθ'), not to δέλεσθαι: ‘being one who did not allow’ (*μηας νομοφειλεριτι*).—αὐτάδελφον: cp. I.—ἐν φοναῖς: cp. 1314. The phrases ἐν φονησιν and ἀμφὶ φονήσιν are Homeric, and Her. uses the former (with art., 9. 76 ἐν τῷτο φονησι ἔσνεται). The phrase ἐν φοναῖς is used by Pindar, Aesch., Eur., and (in parody) by Ar. But v. 1003 of this play—the only play of Soph. which contains the word—seems a solitary Attic instance of φοναῖς without ἐν.

699 χρυσῆς, a general epithet for what is brilliant or precious: thus Pind. *P.* 3. 73 ὑγιεινα...χρυσέαν, and even (O. 10. 13) στεφάνῳ χρυσέας ἀλατός (the wreath of natural olive), as Olympia is μάτηρ χρυσοστεφάνων ἀλατῶν (O. 8. 1) in a like sense. Cp. O. T. 157 (‘golden’ hope), O. C. 1052 (the ‘golden’ bliss of initiation).—There is no allusion to a χρυσοῦς στέφανος.—λαχεῖν can take either

τοιάδ' ἔρεμνή στγύ' ἐπέρχεται φάτις. 700  
 ἔμοὶ δὲ σοῦ πράσσοντος εὐτυχῶς, πάτερ,  
 οὐκ ἔστιν οὐδὲν κτῆμα τιμιώτερον.  
 τί γὰρ πατρὸς θάλλοντος εὐκλείας τέκνοις  
 ἄγαλμα μεῖζον, η̄ τί πρὸς παιδῶν πατρί;  
 μη̄ νυν ἐν ἥθος μοῦνον ἐν σαντῷ φόρει,  
 ὡς φῆς σύ, κουδὲν ἄλλο, τοῦτ' ὄρθως ἔχειν. 705  
 ὅστις γάρ αὐτὸς η̄ φρονεῖν μόνος δοκεῖ,  
 η̄ γλῶσσαν, η̄ν οὐκ ἄλλος, η̄ ψυχὴν ἔχειν,  
 οὗτοι διαπτυχθέντες ὀφθησαν κενοί.  
 ἄλλ' ἄνδρα, κεῖ τις η̄ σοφός, τὸ μανθάνειν 710  
 πόλλ' αἰσχρὸν οὐδὲν καὶ τὸ μη̄ τείνειν ἄγαν.  
 ὁρᾶς παρὰ ρείθροισι χειμάρροις ὅσα  
 δενδρῶν ὑπείκει, κλῶνας ὡς ἐκσώζεται.  
 τὰ δ' ἀντιτείνοντ' αὐτόπρεμν' ἀπόλλυται.  
 αὕτως δὲ ναὸς ὅστις ἐγκρατῇ πόδα 715

καὶ στήλης in marg. by S. τιμῆς τ. 701 ἔμοι made from ἔμοῦ in L. 703 εὐ-  
 κλείας MSS.: εὐκλείᾳ Johnson. 705 After this v., Wecklein suspects the loss  
 of a v. such as μηδ' ἀξίου τοὺς ἄλλοθεν λόγους παρεῖς. 706 ὡς] Blaydes conject.  
 δ or ἀ.—ἄλλ o, from ἄλλ ὁ, (not ἄλλ' ὁ), L: o and ω had been written above, but have

gen. or acc., the latter being more freq. (*O. C.* 450 n.). But here the inf. is rather expegetic (cp. 1098 λαβεῖν), the gen. depending on *ἀξία*.

**700** ἐπέρχεται, spreads over (the town). *Cp. Od.* i. 299 διὸν κλέος ἔλλαβε... | πάντας ἐπ' ἀνθρώπους. *Cp. ὑφέρπειν*, of secret rumour, *O. T.* 786 n.

**703 ε.** θάλλοντος, prospering, as *Ph.* 419 μέγα | θάλλοντές εἰσιν ἐν Ἀργείων στρατῷ—μεῖζον εὐκλείας = μεῖζον η̄ εὐ-  
 κλεία—πρὸς παιδῶν, on their part, from their side: cp. *Tr.* 738 τι δ' ἔστω, ω̄ παῖ, πρὸς γ' ἔμοῦ στυγούμενον; We understand μεῖζον ἄγαλμά ἔστο τῆς ἔκεινων εὐκλείας. —The conjecture εὐκλείᾳ is attractive, (a) because θάλλω so oft. takes a dat. of respect, as *Hes. Op.* 234 (ἀγαθῶσι), *Pind. O. 9. 16* (ἀρετῶσι), etc.: (b) because the strong sigmatism of the verse is thus modified. But the words πρὸς παιδῶν confirm εὐκλεία, since with εὐκλείᾳ we should have expected παιδῶν alone. It is true that πατὴρ θάλλω εὐκλείᾳ could mean 'a father's fame' (cp. 638); but one could not have, πρὸς παιδῶν τι μεῖζον ἄγαλμα παιδῶν εὐκλείᾳ θαλλόντων;

Triclinius wrongly joined εὐκλείας ἄγαλμα, thinking of εὐκλείας γέρας (*Ph.* 478) and στέφανον εὐκλείας μέγαν (*Ad.* 465).

**705 ε.** νυν: cp. 524.—φόρει: *Ar. Eq.* 757 λῆμα θούρων φορεῖν: *Eur. Hipp.* 118 στόπαγχον ἔντονον φέρων. So *Shaksp. Cymb.* 3. 4. 146 'if you could wear a mind | Dark as your fortune is': *Caes.* 5. 1. 113 'He bears too great a mind.'—  
 ἥθος = a way of thinking: the inf. depends on it, as on 'do not think.' ω̄ς φῆς σύ, your way of speaking, = δ σὺ φῆς: cp. *O. C.* 1124 (n.) καὶ σοι θεοὶ πόροις ω̄ς ἔγω θελω.—κουδέν, not καὶ μηδέν: it is merely oratio obliqua for ὅτι τοῦτο καὶ οὐδὲν ἄλλο ὄρθως ἔχει. The imperative μη̄...φόρει does not affect this: cp. *Ai.* 1083 καὶ μη̄ δοκῶμεν δράντες ἀνθρώμεθα | οὐδὲν ἀντιτίσσων αθέτις ἀντιπόμεθα. But καὶ μηδέν could also have stood here, since v. 705 could be regarded as equiv. to, 'do not feel confident that...': see n. on *O. T.* 1455.—τοῦτο, antecedent to ω̄ς φῆς, emphatically placed: cp. *O. T.* 385.

**707 ε.** μόνος with φρονεῖν only.—  
 ψυχὴν: cp. 176. *Theognis* 221 ὅστις τοι δοκεῖς τὸν πλησίον ὕδεν, | ἀλλ'

Such is the darkling rumour that spreads in secret. For me, my father, no treasure is so precious as thy welfare. What, indeed, is a nobler ornament for children than a prospering sire's fair fame, or for sire than son's? Wear not, then, one mood only in thyself; think not that thy word, and thine alone, must be right. For if any man thinks that he alone is wise,—that in speech, or in mind, he hath no peer,—such a soul, when laid open, is ever found empty.

No, though a man be wise, 'tis no shame for him to learn many things, and to bend in season. Seest thou, beside the wintry torrent's course, how the trees that yield to it save every twig, while the stiff-necked perish root and branch? And even thus he who keeps the sheet of his sail

been erased.—φῆσ] φῆσ L: ἔχειν L. 157. **710** κελ τις εἰ L: κελ τις γέτι (κεν τις γέτι A). **711** ἄγαν] L has γαν in an erasure: the scribe had written μανθάν. **712** παραρρέθροις L. **713** ἐκσωλήσαιται L. **715** αὐτῶς] οὗτως L, made from αὐτώς.—ὅστις] εἴτιος L, with ὁ written above

αὐτὸς μοῦνος ποικίλα δήμε' (devices) ἔχειν, | κενός γ' ἀφρός ἑστή, νύον βεβλαμένος ἐσθλοῦ, | λεων γαρ πάντες ποικίλη ἐπιστάμεθα. Isocr. or. 3 § 43 joins Theognis, Hesiod and Phocylides as ἀρίστους...αυτούλους τῷ βίᾳ τῷ τῶν ἀνθρώπων. They were read in schools.

**709** οὗτοι after the collective ὅστις; Xen. Oec. 7. 37 θι ἀν κάμηρ τῶν οἰκεών, τούτων σοι ἐπιμελητέον πάντων.—διαπτυχήσετες, when laid open. Cp. Eur. Hipp. 984 τὸ μέντοι πρᾶγμα, ἔχον καλούς λόγους, | εἰ τις διαπτύξειν, οὐ καλὸν τοῦς. Andr. 330 ἐξωθέν εἰσιν οἱ δοκοῦντες εὖ φρονεῖν| λαμπροί, τὰ δ' ἔνδον πᾶσιν ἀνθρώπωσι τοι. Also σκάλιον no. 7 in Bergk Poet. Lyr. (from Athen. 694 C, etc.) εἰθ' ἔξην οὗτοις τις ἦν ἔκαστος | τὸ στήθος διελόντη, ἔπειτα τὸν νοῦν | ἐπιδόντα, κλήσαντα πάντιν, | ἄνδρα φίλον νομίζειν ἀδόλῳ φρενί. The image might be suggested by various objects,—a casket, tablets, fruit, or the like.—Cp. Shaks. Rom. 3. 2. 83 (of Romeo) 'Was ever book containing such vile matter So fairly bound?'—κενοί, sc. οὗτες: cp. 471.

**710** οὐδρα, subject to μανθάνειν, as O. T. 314 ἄνδρα δ' ὠφελεῖν κ.τ.λ.: for the place of τό, cp. 723, Tr. 65 σέ... | τὸ μῆτρεσθαι instead of τὸ σὲ μή πνθέσθαι.—κελ...ῆ: see O. T. 108 n.—τείνειν, absol., here, like τείνειν τόξον or τείνειν πόδα, 'to strain the cord too tight,'—to be over-rigid in maintaining one's own views. This poet. use should be distinguished from the ordinary intrans. use of τείνω,

like tendere, 'to have a direction,' or 'take one's way' (Xen. An. 4. 3. 21 ἔτεινον ἀντὶ πρὸς τὸ βρόσο).

**712** παρὰ ρέθρο.: for ἡ before initial ρ, cp. O. T. 847 (ἐμὲ ρέπον), O. C. 900 ἀπὸ ρήτρης.—χειμάρροις, here a neut. adj., as Eur. Tro. 449 ὕδατι χειμάρρῳ: usu. δ' χειμάρροις (sc. ποταμός). Tozer, Geo. Gr. p. 84: 'The numerous torrents (χειμάρροι) are the natural result of the configuration of the country, for the steep limestone mountains have but little of a spongy surface to act as a reservoir for the rain... It is especially at the time of the autumn rains that the greatest floods take place, and the sudden swelling and violent rush of the stream has furnished Homer with some of his finest similes.' (Il. 4. 452 ff., 16. 384 ff.: imitated by Verg. Aen. 2. 305 ff., 12. 523.)—Antiphanes (c. 380 B.C.) parodies these verses (fr. incert. 10: Athen. 22 F).

**713** η. ὑντείκει. Cp. Babrius fab. 36: an oak, torn up by the roots, is being swept down by a boiling torrent, and asks the reeds how they have managed to escape; when a reed (κάλαμος) answers:—σὺ μὲν μαχούενη τοῦς πνοαῖς ἐνικήθης, | ημεῖς δὲ καμπτόμεσθα μαλθαὶ γυνάμη, | καν βασιόν ημῶν ἀνεμος ἄκρα κινήσῃ.—ἀντότρεμνα=ἀντόρρεις, πρόρρεις; Il. 9. 541 χαμαὶ βάλε δένδρεα μακρὰ | αὐτρον ῥίγοις.

**715** αὐτῶς, adv. from αὐτός (with 'Aeolic' acc.); see on O. T. 931.—ναός,

τείνας ὑπείκει μηδέν, ὑπτίοις κάτω  
στρέψας τὸ λοιπὸν σελμασιν ναυτίλλεται.  
ἀλλ' εἴκε θυμοῦ καὶ μετάστασιν δίδου.  
γνώμη γάρ εἰ τις κάπ' ἐμοῦ νεωτέρου  
πρόσεστι, φήμ' ἔγωγε πρεσβεύειν πολὺ<sup>720</sup>  
φῦναι τὸν ἄνδρα πάντ' ἐπιστήμης πλέων·  
εἰ δ' οὖν, φιλεῖ γὰρ τοῦτο μὴ ταύτη ρέπειν,  
καὶ τῶν λεγόντων εὖ καλὸν τὸ μανθάνειν.

ΧΟ. ἀναξ, σέ τ' εἰκός, εἴ τι καίριον λέγει,  
μαθεῖν, σέ τ' αὐτὸνδ'. εὖ γὰρ εἴρηται διπλᾶ. <sup>725</sup>

by 1st hand.—έγκρατῇ ἔγκρατεῖ L, with η written above by 1st hand: έγκρατής r. **717** τὸ λοιπὸν MSS.: Hermann conject. τὸ πλοῖον.—σέλμασι L. **718** θυμῷ L. So Ald., following Par. A, as usual. But θυμῷ is in many of the later MSS., including L<sup>2</sup>, V, V<sup>3</sup> (1st hand), V<sup>4</sup>, Aug. b, Dresd. a.

Doric for νεὼς, allowed by tragedy even in iambics, as *Ai.* 872, *Aesch.* *Th.* 62, *Eur. Med.* 523: though νᾶες (953) and ναῦ occur only in lyrics. So ναὸς, temple (286), *Αὐθίρα, κιναγός, ὕδαγός, ποδαγός* (1196): and even in Att. prose λοχαγός, οὐραγός, ξεναγός.—έγκρατῇ, proleptic: cp. 475 περισκελῆτη—πόδα, the sheet: the πόδες were ropes attached to the two lower corners of the sail, whence their name. Eur. *Or.* γοῦς καὶ ναῦς γάρ, ἐντάβεῖσα πρὸς βίαν ποδὲ, | ἔβαψεν, ἔστη δ' αὐθίς, ήτο χαλκός πόδα: a ship dips when strained too hard by the sheet (*i.e.* when the sheet is hauled too taut), but rights again, if one slackens.

**716** Σ μηδέν, generic (such an one as does not...).—κάτω στρέψας, sc. ναῦν, easily supplied from ναὸς: for κάτω, cp. 527: for στρέψω=ἀναστρέψω, *O. C.* 1453. Hermann's τὸ πλοῖον for τὸ λοιπόν is not only needless, but spoils the force of the phrase: 'thenceforth voyages,' is an ironical way of saying that the voyage comes to an abrupt end: cp. 311. —σέλμασιν, the rowers' benches: thus ὑπτίοις vividly suggests the moment of capsizing.

**718** εἴκε θυμῷ, 'cease from wrath,' lit., recede from it. The θυμός is conceived as ground from which he retires; so θυμῷ περάν= 'to go far in wrath,' and is contrasted with εἴκειν: *O. T.* 673 στηγρύδε μέν εἴκει δῆλος εἰ, βαρύς δ', δταν | θυμῷ περάσγε. For the gen., cp. *Il.* 4. 509 μηδ' εἴκετε χάρμες | Ἀργείους: *ib.* 5. 348 εἴκε, Δίὸς θύγατερ, πολέμου καὶ δημοτήτος: *Her.* 2. 80 εἴκουσι τῆς δόδος: id. 7. 160 ὑπείχουμεν τοῦ ἀρχαίον λόγου: *Ar. Kain.*

790 ὑπεχώρησεν αὐτῷ τοῦ θρόνου. Eur. has a somewhat similar phrase, *Hipp.* 900 ὅργης δ' ἔξαεις κακῆς, ἀναξ | Θησέων, τὸ λάστον σοῖς βούλευσαι δόμοις, where the sense is, 'having remitted thy wrath,' ἔξαεις [σεαυτὸν] ὅργης.—καὶ μετάστασιν δίδου, 'and concede a change': allow our pleading to change your mood. A change in Creon's mood implies a change in the whole situation. For the notions thus blended in μετάστασιν here, cp. *Alexis* fr. inc. 46 τῶν μετρίων αἱ μείζονες | λύπαι παιώνοι τῶν φρενῶν μετάστασιν: *Andoc.* or. 2 § 18 οὐσεν ἔμελλεν...τοῦ τότε παρύρτους κακοῦ μετάστασιν.—δίδου: a verb oft. used of concession to the remonstrance of friends: *Ai.* 483 παῖσαλ γε μέντοι καὶ δὸς ἀνδράσιν φίλους | γνώμης κρατῆσαι: *Tr.* 1117 δὸς μοι σεαυτόν, μητὶ τοσοῦτον ὡς δάκνει | θυμῷ δύσσοργος.—Others place a comma or point at εἴκε, taking καὶ as = 'also'; 'yield, also permitting thy wrath to change' (with δίδους); or 'yield: also permit,' etc. (an asyndeton, with δίδου). On this view, either θυμῷ or θυμῷ is possible. But the fatal objection to it is the weakness of καὶ, whether the 'also' is explained (*a*) as by Campbell (with δίδου) —'if you are angry, be also placable'; or (*b*) as by Wecklein (with δίδου)—'it is possible not only to moderate one's passion, but also to desist from it,' which implies that he might yield while still angry.—See Appendix.

**719** εἰ τις γνώμη πρόσεστι καὶ ἀπ' θυμῷ ν. (δύτος), *i.e.*, if I also, younger though I am, can contribute a sound

taut, and never slackens it, upsets his boat, and finishes his voyage with keel uppermost.

Nay, forego thy wrath; permit thyself to change. For if I, a younger man, may offer my thought, it were far best, I ween, that men should be all-wise by nature; but, otherwise—and oft the scale inclines not so—'tis good also to learn from those who speak aright.

CH. Sire, 'tis meet that thou shouldest profit by his words, if he speaks aught in season, and thou, Haemon, by thy father's; for on both parts there hath been wise speech.

See comment. and Appendix. **720** φῆμ' L (not φῆμ'). **721** πλέω L: πλέων τ. διπλᾶν] αὐτοῦ δ' L.—διπλᾶν L. (The *i* is certainly from the 1st hand.) διπλᾶν τ. διπλᾶν Hermann.

opinion. Cp. *O. C.* 292 τάνθυμήματα | ...τάπερ σοῦ, the thoughts urged on thy part. *El.* 1464 τελεῖται τάπερ ἐμοῦ. For the modest καὶ, cp. *O. T.* 1100 εἰ χρή τι κόμε...σταθμάσθαι: *Ph.* 192 εἴπερ καγώ τι φρουρῶ. If καὶ were taken as καὶ ἐπί, it must mean, 'in my case also.' *Plat. Rep.* 475 A ἐπί' ἐμοῦ λέγεναι (to take me as an instance). In *El.* 1469 I formerly thus took καὶ' ἐμοῦ θρήνω τύχη, but now think that there, too, it is καὶ ἀπό. —πρεσβεύειν = πρεσβύταρον εἶναι, to be the best thing: *Eur. Her.* 45 οὐσι πρεσβεύειν γένος, whose birth has precedence (=the eldest): cp. *O. T.* 1305 (πρεσβύτερον) n.

**721** φύναι, should be by nature: *Pind. O. 9.* 107 τὸ δὲ φύη κράτιστον ἄπαν (opposed to διδακταὶ ἀρεταὶ). —πάντ', adv.: *Tr.* 338 τοῖναν ἔχω γὰρ πάντ' ἐπιστημην ἔγω: *O. T.* 475 n.—The merit of listening to good advice is often thus extolled: *Hes. Op.* 291 οὐτος μὲν πανάρστος, δις αὐτὸς πάντα νοῆσον | ἐθόλδε δ' αὖ κάκεύειν, δις εὖ εἰπόντι πίθηται. *Her. 7.* 16 τον ἑκείνῳ, ὁ βασιλεὺς, παρ' ἐμοὶ κέκριται, φρνέειν τε εὖ καὶ τῷ λέγοντι χρηστὰ ἔθελειν πειθεσθαι. Cp. *Cic. pro Caelentio* 31: *Livy* 22. 29.

**722** εἰ δ' οὖν, sc. μὴ ἔφη τοιούτος. This is better than to suppose that φύει γάρ has changed the form of the sentence (*εἰ δ'* οὖν τοῦτο μὴ ταῦτη φέπει), since this elliptical *εἰ δ'* οὖν was a familiar Attic idiom: see *Plat. Apol.* 34 D εἰ δή τις ὑμῶν οὔτως ἔχει—οὐκ ἀξιῶ μὲν γὰρ ἔγωγε, εἰ δ' οὖν [sc. οὔτως ἔχει]—ἔπεικῇ ἀν μοι δοκῶ πρὸς τοῦτον λέγειν: 'If any one of you is so disposed—I do not think that he ought to be so, but suppose that he is—I think that I might fairly say to him,' etc. *Eur. Hipp.* 507 εἰ τοι δοκεῖ σοι, χρῆν μὲν οὐ σ' ἀμαρ-

τάνειν· | εἰ δ' οὖν [sc. ἡμαρτεῖ], πιθοῦ μοι ('you ought not to have erred,—but if you have'). So, without ellipse, *Aesch. Ag.* 1042 εἰ δ' οὖν ἀνάγκη τῆσδε ἐπιφρέται τύχης, 'but if one should be doomed to slavery' (then worthy masters are best). *Eur. fr.* 463 λύτη μὲν ἀπη περιπεσεῖν... | εἰ δ' οὖν γένοιτο, κ.τ.λ. Cp. δ' οὖν in 688 (n.). —τοῦτο...ταῦτη: cp. *Ai.* 950 τάδ' ἔστη τῆς: *Aesch. P. V.* 511 οὐ ταύτα ταῦτη. μῆ is generic, going with ταῦτη: in a way other than this.—φέπειν to incline (as the scale of a balance does): so *Plat. Legg.* 862 Δ τῆσδε φέπειν, *Tim.* 79 Ε ἔκεινη ρέστων (to incline, or tend, in that direction).

**723** καὶ τὸ τῶν εὖ λεγόντων μανθάνειν καλόν (ἐστι): for the place of εὖ, cp. 659: for that of τό, 710. The simple gen., as *O. T.* 545, etc.

**724** η̄ οτε τ' doubled: cp. 1340, *O. T.* 637.—L's διπλᾶν really favours διπλᾶ rather than Hermann's διπλᾶν: for ι subscript is oft. wrongly added or omitted (cp. 726 cr. n.); whereas η̄ was not likely to become ά here. Either word is admissible; but I slightly prefer διπλᾶ, for this reason. It is true that the plur. of διπλῶν in poetry usu. = simply 'two' (51, 1232, 1320, *O. T.* 20, 1135). But Soph. has at least one instance of the distributive sense ('two sets'), viz., *O. T.* 1249, where διπλῶν = a twofold brood, i.e. Oed., and his children. (I do not add *O. T.* 288 διπλῶν | πομπῶν, taking it to mean merely 'two', not 'two sets.') And in Attic prose the distributive use is not rare: thus in *Plat. Legg.* 722 Ε διπλῶσ... νόμοι are not 'two laws', but 'two sets of laws.' We have, then, good warrant for διπλᾶ here as = 'two sets of arguments.'

- KP. οἱ τηλικοῖδε καὶ διδαξόμεσθα δὴ  
φρονεῖν ὑπ' ἀνδρὸς τηλικοῦδε τὴν φύσιν;  
AI. μηδὲν τὸ μὴ δίκαιον· εἰ δὲ ἐγὼ νέος,  
οὐ τὸν χρόνον χρὴ μᾶλλον ἢ τάργα σκοπεῦν.  
KP. ἔργον γάρ ἔστι τοὺς ἀκοσμοῦντας σέβειν; 730  
AI. οὐδὲ ἀν κελεύσαιμ' εὐσεβεῖν εἰς τὸν κακούς.  
KP. οὐχ ἥδε γάρ τοι ἀδὲ ἐπείληπται νόσω;  
AI. οὐδὲ φῆσι Θήβης τῆσδε ὄμόπτολις λεώς.  
KP. πόλις γὰρ ἡμῖν ἀμὲ χρὴ τάσσειν ἐρεῖ;  
AI. ὁρᾶς τοδὲ ὡς εἴρηκας ὡς ἄγαν νέος; 735  
KP. ἄλλω γάρ ἢ μοὶ χρῆ \* με τῆσδε ἄρχειν χθονός;  
AI. πόλις γαρ οὐκ ἔσθ' ἡτις ἀνδρός ἔσθ' ἐνός.

**726 ol]** In L, the 1st hand has written ἢ above ol. This was meant to indicate a variant ḥ,—the i being added by an error of a frequent kind (cp. 755 ἡισθ'). Dindorf wrongly supposed that it was meant to indicate a correction of διπλᾶ in 725 into διπλῇ. In that case it would have been written over or near διπλᾶ, not at the beginning of v. 726.—διδαξόμεσθα δὴ] διδαξόμεσθ' ἢ δεῖ Semitelos.

**728** μηδὲν τὸ μῆ] μηδέν γ' ὁ μῆ Tournier: μηδέν γε μῆ K. Walter. **729** τάργα]

On the other hand, διπλῆ is strange (though possible) as = 'in two ways,' i.e. 'on both sides.' It usu. means, 'doubly' (Eur. *Ion* 760 κεὶ θανεῖν μελλὼ διπλῆ); or 'twice as much' (Plat. *Rép.* 330 C διπλῆ ἢ οἱ δλλοι). So, here, it would more naturally mean, 'twice over.'

**726 ε.** καὶ with διδαξ., shall we *indeed* be taught: *El.* 385 ἡ ταῦτα δὴ μὲν καὶ βεβύλευται ποιεῖν, *O. T.* 772 n. For διδαξ. as pass., cp. 637.—δὴ, an indignant 'then': the word ends a verse also in 923, *Tyr.* 460, *Ih.* 1065. Eur. *Suppl.* 521, *Hipp.* 1093.—τὴν φύσιν, birth, and so age; *O. C.* 1205 ων φύσει νεώτερος.

**728 ε.** μηδέν, sc. διδάσκουν: τὸ μῆ δικ. = δὴ δίκαιον ἔστι: see on 360 οὐδέν...τὸ μελλων.—τὸν χρόνον, my years: cp. 681.—The change of τάργα into τοῦργον (adopted by Nauck) is no gain. The sing. is taken as 'the cause' (which he defends). But he means, 'you should consider, not my age, but my conduct,—my merits': and this is expressed by τάργα, just as in *O. C.* 265 θνομα μένον δεσμαντεῖ· οὐ γὰρ δὴ τὸ γε | σῶμ' οὐδὲ τάργα τάμα. Cp. Menander fr. incert. 91 μῆ τοῦτο βλέψης, εἰ νεώτερος λέγω, | δλλ' εἰ φρονούντων τοὺς λόγους ἀνδρῶν λέγω (v. l. φρονοῦντος...ἀνδρός: Bentley, φέρω).

**730 ἔργον.** Haemon has asked that

his ἔργα may be considered. Creon asks scornfully, 'Do you consider it an ἔργον—something which you can urge in your favour—to be the champion of a rebel?' ἔργον would not have been thus used alone, but for the desire to give τάργα a derisive echo. The Attic associations of the word help, however, to explain this use. Thus ἔργον meant (a) a thing *worth doing*, as Ar. *Lys.* 424 οὐδὲν ἔργον ἔστανε, it is *no use...* (cp. *Ai.* 852); so οὐδὲν προθύγον ἔστι, *non operaē pretium est:* or (b), one's allotted task, as Ar. *Av.* 862, ιερεῦ, σὸν ἔργον, θύε. So here, without meaning so much as 'achievement' (*El.* 689), it could mean, 'useful act,' 'worthy task.'—τοὺς ἀκοσμοῦντας: so *Ph.* 387: cp. above 660, 677.—σέβειν, as 511.

**731 οὐδ'**, not even: *O. C.* 1429 (n.) οὐδὲ ἄγγελομεν φλαῖρα. So far am I from showing honour to evil-doers, that I would not even wish others to do so. Without directly denying that Antigone can be described as ἀκοσμόσα, he denies that she is *κακή*. This involves the whole question between the divine and the human law.

**732 τοῦδε...νόσω,** that of being *κακή*. Others understand, τῷ εἰς τοὺς κακοὺς εὐσέβειν. But the sense of the dialogue runs thus:—'C. Do you approve of honour-

CR. Men of my age—are we indeed to be schooled, then, by men of his?

HAE. In nothing that is not right; but if I am young, thou shouldest look to my merits, not to my years.

CR. Is it a merit to honour the unruly?

HAE. I could wish no one to show respect for evil-doers.

CR. Then is not she tainted with that malady?

HAE. Our Theban folk, with one voice, denies it.

CR. Shall Thebes prescribe to me how I must rule?

HAE. See, there thou hast spoken like a youth indeed.

CR. Am I to rule this land by other judgment than mine own?

HAE. That is no city, which belongs to one man.

*τοῦργον* Hilberg.      **731** οὐδὲ ἀν] οὐ τὰς Schneidewin.      **734** ἀμέ] ἄμε L.  
**735** τόδι] In L an early hand has changed ο to α.      **736** ἀλλω γάρ η̄ (sic) μοι  
χρῆ γε L. So (with χρῆ) most of the later MSS. Dobree's conject., ἀλλω γάρ η̄ μοι  
χρῆ με, has been generally received.—Campb. cites ἀλλον γάρ η̄ με from M<sup>4</sup>, = cod.  
C. 24 sup. in the Ambrosian Library at Milan, a 15th cent. MS.      **737** ἀνδρός  
εσθι] ἀνδρός εσθι L.

ing law-breakers?—*H.* I should not dream of honouring wrong-doers.—*C.* Is not she, then, a wrong-doer? Doubtless, Creon could also say,—‘Does not she, then, honour wrong-doers (*Polyneices*)?’ Here, however, his point is that *she* is a rebel,—not, that her brother was a traitor.—For the fig. use of *νόσος*, cp. 1052, and n. on 653.—ἐπελημπται, attacked, as by a disease: so the act., Thuc. 2, 51 (ἡ νόσος δισ...τὸν αὐτὸν...οὐκ ἐπελάμβανε. (Distinguish the sense of ἐπιληπτος in 406.)

**733** Θήρης, possessive gen., not gen. with δύοπτοις, which = ‘of the same city’: the sense is, ‘the united folk of Thebes,’ = the whole city, πάνδημος πόλεις (7). Cp. 693. The epic πτόλις is used both in lyr. and in dial. by Aesch. and Eur., but in neither by Soph.

**734** ήμιν, plur. (instead of ἔμοι), combined with the sing. ἄμε: cp. 1194: *Ai.* 1400 εἰ δὲ μή στι σοι φίλον | πράσσειν τάδ' ημᾶς, εἰμ', ἐπανέστας τὸ σὸν: *Ph.* 1394 εἰ σέ γ' ἐν λόγαις | πέσειν δινηρόμεσθα μηδὲν ὁν λέγω: *Eur. H. F.* 858 ηλιον μαρτυρόμεσθα δρῶσ' ἀ δρᾶν οὐ βούλομαι: *Ion* 301 κωλυόμεσθα μή μαθεῖν ἀ βούλομαι.

**735** ὡς ἄγαν νέος—despite the difference between your age and mine (726).

**736** Dobree's με for γε is clearly right; γε would throw a false emphasis on χρῆ ('Now, ought I to rule...?'): the sense requires the stress to fall on ἀλλω η̄ μοι. This dat. ‘of interest’ does not mean,

‘for my own advantage’ (or gain), but, ‘to my own satisfaction,’ i.e. ‘according to my own views.’ Haemon has made light of Creon's protest against dictation from Thebes. Creon rejoins, ‘What, am I to rule Thebes in dependence on any other judgment than my own?’ In Eur. *Suppl.* 410 Creon's herald says, πάλις γάρ ἡ̄ εἴγε πάρειμ ἄπο | ἐνὸς πρὸς ἀνδρός, οὐκ δύλωφ, πρατίνεται.—For ἔμοι instead of ἔμαντις, cp. Plat. *Gorg.* 474 B ἐγὼ γάρ δὴ οἶμαι καὶ ἔμει καὶ σὲ...ηγείσθαι.—Though χρῆ γε is untenable, the dat. is no argument against it: χρῆ could be absolute, the dat. being still a dat. of interest. There is no certain Attic instance of χρῆ with dat. In Eur. *Ion* 1317 τοῖς δὲ ἐνδίκοις | λεπὰ καθίσει, δύστις ἡδικεῖτ', ἔχρην, Dobree's τοὺς δέ γ' ἐνδίκους is needless: the sense is, ‘in the interest of the just, it was right,’ etc. In Lys. or. 28 § 10 τοῖς ἀρχοντι τοῖς ὑμετέροις ἐπιδεῖξετε πότερον χρῆ δικαῖοις εἶναι, we should read δικαῖους, and just afterwards ὑφελούκερος. Xen. has δεῖ with dat. and infin., if the text is sound in *An.* 3. 4. 35.

**737** πόλις γάρ οὐκ ἔσθι. Cp. Arist. *Pol.* 3. 16 περὶ δὲ τῆς παμβασιλέας καλουμένης,—αἵτη δ' ἐστι καθ' ἣν ἀρχεῖ πάντων κατὰ τὴν ἑαυτοῦ βούλησιν ὁ βασιλεὺς,—δοκεῖ δέ τισιν οὐδὲ κατὰ φύσιν εἶναι τὸ κύριον ἔρα πάντων εἶναι τῶν πολιτῶν, ὅπου συνέστηκεν ἐξ ὄμοιων ἡ πόλις. For Plato, the παραννήσις is ἔσχατον πόλεως νόσημα, *Keph.*

- KP. οὐδὲ τοῦ κρατοῦντος ή πόλις νομίζεται;  
 AI. καλῶς ἐρήμης γ' ἀν σὺ γῆς ἄρχοις μόνος.  
 KP. δδ', ὡς ἔοικε, τῇ γυναικὶ συμμαχεῖ.  
 AI. εἴπερ γυνὴ σύ σου γάρ οὖν προκήδομαι. 740  
 KP. ὁ παγκάκιστε, διὰ δίκης ἵων πατρί.  
 AI. οὐ γάρ δίκαια σ' ἔξαμαρτάνονθ ὄρω.  
 KP. ἀμαρτάνω γάρ τὰς ἐμὰς ἀρχὰς σέβων;  
 AI. οὐ γάρ σέβεις, τιμᾶς γε τὰς θεῶν πατῶν. 745  
 KP. ὁ μιαρὸν ἥθος καὶ γυναικὸς ὑστερον.  
 AI. οὐ τὰν ἔλοις ἥστω γε τῶν αἰσχρῶν ἐμέ.  
 KP. ὁ γοῦν λόγος σοι πᾶς ὑπὲρ κείνης δδε.  
 AI. καὶ σοῦ γε κάμοῦ, καὶ θεῶν τῶν νερτέρων.

**739** καλῶς· ἐρήμησ' L: καλῶς γ' ἐρήμης Blaydes. **740** τῇ γυναικὶ] ταῖς γυναιξὶ Tournier. **742** ὁ παγκάκιστε] ὁ παῖ κάκιστε in Plutarch's quotation (*Mor.* 483 C), and so Porson wished to read (*Adv.* 172, *Eur. Or.* 301). **743** ὄρῳ] ὄρῳ L. **745** οὐ] Musgrave conject. εὐ. **747** οὐ κἀν L (meaning, doubtless, οὐκ ἀν, for the κ of οὐκ is oft. thus detached in L, and joined to the next word): οὐ τὰν

544 C. Cic. *de Rep.* 3. 31 *ubi tyrannus est, ibi...dicendum est nullam esse rem publicam.*

**738** νομίζεται with gen., as O. C. 38 (n.).—In a different sense (and rather with an allusion to demagogues) it is said in *Ph.* 386 πόλις γάρ ἔστι πᾶσα τῶν ἡγουμένων (like έστι τοι λέγοντος, *O. T.* 917).

**739** καλῶς ἐρήμης γ' (L) is much better than καλῶς γ' ἐρήμης (Blaydes and Nauck): Soph. often thus adds γε to the emphatic adj., as *El.* 365 οὐδὲ ἀν σύ, σώφρων γ' οὐσα: *ib.* 518 θυραίαν γ' οὐναν: *Ph.* 811 οὐ μήν σ' ἔνορκόν γ' ἀξών θέσθαι.

**740** Though at least one late ms. (Paris E) has συμμαχεῖν, it is needless to assume here the same mixed constr. as *Tr.* 1238 ἀνὴρ δ' δδ', ως ἔοικεν, οὐ νεμεῖν ἐμοι | φθύνοντι μοῖραν.

**741** οὖν, indeed, in fact: cp. 489.—προκήδομαι: cp. οὐ προσκοτεῖν, 688.

**742** ὁ παγκάκιστε: so Heracles to his son Hyllus, *Tr.* 1124. Cp. O. C. 743 πλειστον...κάκιστος.—διὰ δίκης λών πατρί, engaging in controversy with him, bandying arguments with him. Thuc. 6. 60 ἀρνηθέντι διὰ δίκης ἐλθεῖν, to deny the charge, and stand a trial. Xen. *An.* 3. 2. 8 πάλιν αὐτοῖς διὰ φίλας λέναι...διὰ παυτὸς πολέμου αὐτοῖς λέναι. So διὰ μάχης (Her. 6. 9), δι' ἔχθρας (*Eur. Ph.* 479).—Cp. Plut. *Mor.* 483 C (a brother, in a brother's defence, ought to brave the dis-

pleasure of parents): *al* δὲ ὑπὲρ ἀδελφοῦ πράττειν κακῶς ἀκούοντος ή πάσχοντος ἀντιδικεῖται καὶ δικαιολογεῖται πρὸς αὐτοὺς (the parents) ἀμεμπτοι καὶ καλαί· καὶ οὐ διφθηρέον ἀκοῦσαι (to have said to one) τὸ Σοφόκλειον ὁ παῖ κάκιστε (quoting this v.)...καὶ γάρ αὐτοῖς ή τοιαῦτη δίκη (controversy) τοῖς ἐλεγχομένοις ποιεῖ τὴν ἥτταν ἡδονὴν τῆς νίκης.

**744** ἀρχάς, the king's powers or prerogatives, like κράτη (bo, 166, 173): cp. 171, 797. Cp. Aesch. *Ch.* 864 ἀρχάς τε πολιστονόμους | πατέρων θ' ἔξει μέγαν δλβον (Orestes). Eur. *I. A.* 343 ἐπει κατέσχεις ἀρχάς (Agamemnon).

**745** οὐ γάρ σέβεις: '(that plea is void), for, etc.: i.e. 'nay, but thou dost not...' Creon has asked, 'Do I wrong, when I reverence my royal office?' Haemon answers, 'Nay, there can be no such reverence, when you dishonour the gods.' A king rules by the divine grace. He sins against his own office when he uses his power to infringe the majesty of the gods.—**τιμᾶς**, esp. sacrifices (as in this case the offerings to the νέρπεροι): cp. O. T. 909 n.

**746** ὁ μιαρόν. In Haemon's last words Creon hears an echo of Antigone's doctrine—that the θεῶν νόμοια rank above the human king's edict (453). Hence γυναικὸς ὑστερον, 'inferior to her,' ranking after her; so *Ai.* 1366, *Ph.* 181. Not,

CR. Is not the city held to be the ruler's?  
 HAE. Thou wouldest make a good monarch of a desert.  
 CR. This boy, it seems, is the woman's champion.  
 HAE. If thou art a woman; indeed, my care is for thee.  
 CR. Shameless, at open feud with thy father!  
 HAE. Nay, I see thee offending against justice.  
 CR. Do I offend, when I respect my own prerogatives?  
 HAE. Thou dost not respect them, when thou tramplest on  
 the gods' honours.  
 CR. O dastard nature, yielding place to a woman!  
 HAE. Thou wilt never find me yield to baseness.  
 CR. All thy words, at least, plead for that girl.  
 HAE. And for thee, and for me, and for the gods below.

Elmsley. [Porson on Eur. *Med.* 863 first pointed to the misunderstood crasis of *τοι* and *ἄν* as a source of MS. error, giving several examples; Elmsley on *Med.* 836 f. first applied the remark to this verse.]—The Aldine, following A and some other MSS., has *οὐκ ἀν γ'*, and Brunck wrote *οὐν ἀν γ' θλούς κρέσσων με* (for *γε*)  
*τῶν αἰσχρῶν ποτέ.—οὐκ ἀν λάβοις* Nauck.      748 i γων] ε γ' αν L

'unable to resist her influence' (through love), as though it were *γυναικός ήσσων*: a meaning which *ἥστερος* could not have. The general sense is, however, the same, —viz., that he ranks behind a woman, who leads him.

**747** 'I may be inferior to a woman, but at least you will never find me yielding to base temptations.' It would have been *αἰσχρόν* if he had allowed fear or self-interest to deter him from pleading this cause. (Cp. 509.) Cp. *Tr.* 489 *ἔρωτος...ἥστερος*: fr. 844 *ἥστερος...δρύγης*.—*οὐ τάν* is a certain correction of *οὐκ ἀν* (cp. *O. T.* 1445, 1469; *O. C.* 1351; *Tr.* 279; *Ai.* 456, 534, etc.). Against the weak conjecture *οὐκ ἀν γ'* is the repetition of *γε*: cp. on *O. C.* 387. Where *τάν* has been corrupted in our MSS., it has most often become *τ' ἀν*, sometimes *γ' ἀν* or *δ' ἀν*. But a change of *οὐ τάν* into *οὐκ ἀν* would also be easy in writing where, as in that of L, the *κ* of *οὐκ* was often attached to the next word (see cr. n.).—*γε* emphasises the whole phrase, *ἥστερον αἰσχρών*, not *ἥστερον* alone: cp. 648 n.

**748 γοῦν:** cp. *O. C.* 24 n. To plead *her cause* is to be *ἥστερον τῶν αἰσχρῶν*.

**749 καὶ σοῦ γε.** Creon is concerned, not merely as a king whose city will be punished by the gods, but as a man who is to be saved from incurring guilt.

**750—757** Objections have been made to the traditional order of these verses,

chiefly in two respects. (1) 755 *ει μὴ πατήρ ησθ'* is—it is argued—the strongest thing said by Haemon, and ought therefore to come immediately before Creon's final outburst, *ἀληθεῖς*; (758). How could it be followed by merely so mild a phrase as *μὴ κώτιλλε με?*—We may reply:—Haemon says that, *if* Creon were not his father, he *would have* thought him mad. It is to this that *μὴ κώτιλλε με* refers, meaning, 'Do not seek to deceive me by an affectation of filial deference.' (2) 757 *βούλει λέγειν τι* is too mild a remark—it is said—to form the climax of provocation to Creon's anger. We may reply:—It is in substance, if not in form, such a climax, —for a father who holds that *unquestioning* obedience (640) is a son's first duty. It asserts Haemon's right to maintain his own views against his father's,—*διὰ δικῆς λέναι*, as Creon put it (742). The traditional order seems, therefore, to be right.

Three modes of transposition have been proposed. (1) Enger puts 756 and 757 after 749. Then *κώτιλλε* (756) refers to Haemon's plea that he has his father's cause, and that of religion, at heart. We lose nothing by such a transposition; but neither do we gain.

(2) Donner (in his transl., ed. 1863) simply transposed verses 755 and 757, leaving the rest as they stand. For this it may fairly be said that 757 comes very

- KP. ταύτην ποτ' οὐκ ἔσθ' ὡς ἔτι ζῶσαν γαμεῖς. 750  
 AI. ἥδ' οὖν θαυμέται καὶ θαυμόνσ' ὀλεῖ τινά.  
 KP. ἡ κάπαπειλῶν ἄδ' ἐπεξέρχει θρασύς;  
 AI. τίς δ' ἔστ' ἀπειλὴ πρὸς κενὰς γνώμας λέγειν;  
 KP. κλαίων φρενώσεις, ὥν φρενῶν αὐτὸς κενός.  
 AI. εἰ μὴ πατήρ ἥσθ', εἴπον ἄν σ' οὐκ εὖ φρονεῖν. 755  
 KP. γυναικὸς ὥν δούλευμα, μὴ κώτιλλέ με.  
 AI. βούλει λέγειν τι καὶ λέγων μηδὲν κλύειν;  
 KP. ἀληθες; ἀλλ' οὐ, τόνδ' "Ολυμπον, ἵσθ' ὅτι,  
 χαίρων ἐπὶ ψόγοισι δεννάστεις ἐμέ.

**750** ποτ' . . γαμεῖς.] ποτ' . . γαμεῖσ; L. **751** ἥδ' οὖν L, and lemma schol.: ἥδ' οὖν vulg.: ἥ δ' οὖν Hartung. Nauck conject. εἰ δ' οὖν. **752** ἡ κάπα-  
 πειλῶν. In L there has been an erasure at the letters *απα*, which are, however, by an early hand (the 1st, or S). The 1st hand had (I think) written ἡ καὶ ἀπειλῶν. For an analogous error cp. O. C. 172 cr. n. **755** ἥσθ'] ἥσθ' L. Cp. 726. **757** κλίνειν τι, λέγειν L.—Wecklein conject. ψέγειν τι

fitly after 754. On the other hand it seems to me that 756 does not aptly follow 757.

(3) Pallis arranges thus:—749, 756, 755, 754, 757, 750—753. Thus *κενὰς γνώμας* (753) becomes the last sting.—The fact is that, in a stormy altercation, we do not look for a closely logical texture and a delicately graduated *crescendo*. The ms. order is (to my mind) the best; but other arrangements are possible, and would be nearly as good.

**750** Creon, instead of replying to v. 749, abruptly repeats his resolve. οὐκ ἔστιν ὡς ταύτην ἔτι ζῶσαν γαμεῖς (fut.) ποτέ, it cannot be that you shall ever wed her while she yet lives; i.e. she is to die at once, and can become your bride, if ever, only ἐν Αἰδου (654). Cp. 1240. — ὡς for the more usual ὅπως: so *Ph.* 196 οὐκ ἔσθ' ὡς οὐ. — The strange place of ποτέ is explained by the strong emphasis on ταύτην ('her, at any time, it is impossible that thou shouldest wed'). Soph. often admits bold arrangements of words (cp. O. T. 1245, 1251; O. C. 1428).

**751** ἥδ' referring to ταύτην (cp. 296 f.). At first sight ἡ δ' is attractive; but that phrase is properly used with the imperative, and has a defiant or scornful tone (O. T. 669 ὁ δ' οὖν τρώ: *Ai.* 961 οἱ δ' οὖν γελώντων: *Ar. Ach.* 186 οἱ δ' οὖν βασάντων). The quiet ἥδ' is more impressive here.—**ὅλει τινά**, i.e. ἐμέ: Creon understands

him to mean σέ. As vv. 763 f. show, Haemon is resolved not to survive Antigone. But he has no thought of threatening his father's life: his frantic action at v. 1231 was a sudden impulse, instantly overcome by remorse (1245). For the sinister *tis*, cp. *Ai.* 1138 τοῦτοί εἰς ἀνταρτόν προκειται τινι. *Ar. Ran.* 552 ff. κακὸν ἥκει τινι...δώσει τις δίκην.

**752** ἡ ἐπεξέρχει καὶ ἐπαπειλῶν ὅδε θρασύς; Dost thou go the length of εἰς threatening so boldly? The participial clause defines the manner of ἐπεξέρχει, and so is practically equiv. to ὕστε καὶ ἐπαπειλέν etc. The καὶ here belongs to the partic. (distinguish the composite ἡ καὶ in question, O. T. 368). Eur. *Bacch.* 1346 ἀλλ' ἐπεξέρχει λιαν, (we have erred,) but thou goest too far (in vengeance). Cp. O. C. 138 τὸν θυμὸν ἐκδραμόντα μοι | μεῖψω κολαστήν.

**754** κλαίων, as O. T. 401, 1152.—φρενώσεις, a poet. word, used by Xen. *Men.* 4. 1. 5 τοὺς ἐπὶ πλούτῳ μέγα φρονντας...ἐφέρεν λέγων.

**755** οὐκ εὖ φρονεῖν, as angrily refusing (754) to hear reason.

**756** δούλευμα: cp. on 650.—μὴ κώταλλέ με, 'do not seek to cajole me,'—referring to εἰ μὴ πατήρ ἥσθ', as expressive of filial respect. Creon means, 'do not pretend that you have any of the feelings with which a son ought to regard a father.' Cp. *Theognis* 363 εὖ κώτιλλε τὸν ἔχθρον

CR. Thou canst never marry her, on this side the grave.

HAE. Then she must die, and in death destroy another.

CR. How! doth thy boldness run to open threats?

HAE. What threat is it, to combat vain resolves?

CR. Thou shalt rue thy witless teaching of wisdom.

HAE. Wert thou not my father, I would have called thee unwise.

CR. Thou woman's slave, use not wheedling speech with me.

HAE. Thou wouldest speak, and then hear no reply.

CR. Sayest thou so? Now, by the heaven above us—be sure of it—thou shalt smart for taunting me in this opprobrious strain.

*καὶ ψέγων μηδὲν λέγειν.*      **758** δληθες;] ἀληθέσ; L. (The 1st hand wrote merely a comma: S added the dot above it.) But in O. T. 350 (the only other instance in Soph.) L has δληθεο (though without the note of interrogation). **759** ἐπι:] Dobree conject. ἐπι: Musgrave, ἐπιψύχοισι...δεννάσεις] δ' ἐννάσεις L, the δ substituted by S for another letter (λ?). So in Aι. 243 L has δ' ἐννάξων: and in Theognis 1211 (Bergk) one Ms. has δ' ἐννάξε.

(cajole): δταν δ' ὑποχείριος ἔλθη, | τισα  
νν, πρόφασιν μηδεμιαν θέμενος: id. 851  
Ζεύς ἄντρ' ἔξολέσειν Ὁλύμπιος. δι τὸν ἐταί-  
ρον | μαλακὰ κατηλλων ἔξαπατάν ἔθει.

**757** λέγειν...κλένειν; do you wish to speak, and yet not to hear? λέγειν τι has a euphemistic tone ('to say something strong, or harsh'), like δρᾶν τι (El. 336), but the τι could hardly be represented in translation without exaggerating it. λέ-  
γειν καὶ ἀκούειν was a familiar phrase for fair discussion (Thuc. 4. 22 λέγοτες καὶ  
ἀκούοντες περὶ ἕκστοντος ξυμβούσατο: cp.  
O. C. 189). El. 628 πρὸς ὥργην ἔφερει,  
μεθεῖσα μοι | λέγειν ἀ χρύσοιμ', οὐδὲ ἐπι-  
στασαι κλένειν: ib. 990 ἡ προμῆθια | καὶ  
τῷ λέγοντι καὶ κλένοντι σύμμαχος. The words imply a claim of equality, and are also full of scorn: hence Creon's outburst.—Not: 'do you wish to taunt and not to be taunted in return?'—as if κλένειν='to have things said to one' (Aι. 1322 κλύοντι  
φλαιρα συμβαλέν ἐπη κακά; El. 523  
κακῶς δὲ σε | λέγω κακῶς κλύοντα πρὸς  
σέθεν θαύμα).

**758** ἀληθες; the word which marks that Teiresias can no longer restrain his wrath against Oedipus (O. T. 350).—οὐ τόδις "Ολ.", without μά: O. T. 660, 1088. Cp. Aι. 1389 'Ολύμπου τοῦδ' ὁ πρεσβεύων πατήρ: O. C. 1655.—ἴσθι ὅτι, adverbial: cp. 276 n.

**759** χαίρων, *imprune*, as O. T. 363, Ph. 1299.—ἐπι ψύχοισι δεννάσεις, lit.,

revile me with (continual) censures: ψύχος is merely censure, fault-finding, not necessarily implying offensive speech (cp. 689). δεννάσω, to reproach or revile: Aι. 243 κακὰ δεννάζων ρήμαθ': [Eur.] Rhes. 925 (the Muse speaking of Thamyris) δι νάν  
πόλλα' ἐδέννασεν τέχνην. So Theogn. 1211 (if the verse be his, and not Anacreon's) μή μ' ἀφελῶν [ἀφίλω?] παιζοντα φύλων δένναζε τοκῆς, alluding to her saying that they had been slaves. Her. 9. 107 παρὰ δὲ τοῖσι Πέρογοις γυναικὸς κακώ  
ἀκούσατο δέννυος μέγιστος ἐστι. This ἐπι with dat. is not merely 'with,' but implies a continuing strain of utterance: El. 108 ἐπι κωκτῷ τώνδε πατρώων | πρὸς θυῶν  
ἡχῷ πάσι προφωνεῖν: Eur. Tro. 315 ἐπι  
δάκρυοι καὶ | γύσοις τὸν θαυμάτων πατέρα...  
καραστρένους ἔχεις (thou art ever lamenting).—Others explain ἐπι as (a) 'in addition to,' which implies too sharp a contrast with δεννάσεις, esp. without καὶ: (b) 'with a view to,' i.e. 'in order to blame me.' Cp. Eur. Ph. 1555 οὐκ ἐπ' ὑνεδεον οὐδ'  
ἐπι χάριασσον | ἀλλ' δόννασοι λέγω ('not for insult or spiteful joy, but in pain'). Here, however, that sense would be weak.—For Dobree's ἐπι, cp. Ar. Plut. 64 οὐτοι  
μά τὴν Δήμητρα χαιρῆσεις ἐπι. It is plausible, and may be right. But I prefer ἐπι ψύχοισι, because (in the sense explained above) it is so fitting when an impatient man breaks off a dialogue which has irritated him throughout.

ἀγετε τὸ μῖσος, ὡς κατ' ὅμιματ' αὐτίκα  
παρόντι θνήσκη πλησία τῷ νυμφίῳ.

760

AI. οὐ δῆτ' ἔμοιγε, τοῦτο μὴ δόξῃς ποτέ,  
οὐθὲ ηδὸν ὀλεῖται πλησία, σύ τ' οὐδαμὰ  
τούμὸν προσόψει κράτ' ἐν ὀφθαλμοῖς ὥρῶν,  
ὡς τοῖς θέλουσι τῶν φίλων μαίνη ξυνών.

765

XO. ἀνήρ, ἄναξ, βέβηκεν ἐξ ὁργῆς ταχύς·  
νοῦς δὲ ἐστὶ τηλικοῦτος ἀλγήσας βαρύς.

KP. δράτω, φρονείτω μεῖζον ἢ κατ' ἄνδρ' ίών·  
τῷ δὲ οὐν κόρα τῷδε οὐκ ἀπαλλάξει μόρου.

XO. ἄμφω γάρ αὐτῷ καὶ κατακτεῖναι νοεῖς;

770

KP. οὐ τὴν γε μὴ θιγοῦσαν· εὖ γὰρ οὖν λέγεις.

XO. μόρῳ δὲ ποίω καὶ σφε βουλεύει κτανεῖν;

KP. ἄγων ἕρημος ἐνθ' ἀν ἢ βροτῶν στίβος  
κρύψω πετρώδει ζῶσαν ἐν κατώρυχι,

**760** ἄγετε L, ἄγετε r: ἄγ', ἄγε Wecklein.

**761** θνήσκει L.

**763** οὐδαμὰ]

οὐδαμᾶι L. Most of the later MSS. have οὐδαμᾶ, but Dresden a οὐδαμὰ, and Vat. οὐδαμοῦ. **765** μαίρη] In L the 1st hand wrote μαίνησ: another early hand, deleting  $\sigma$ , wrote  $\epsilon$  over  $\alpha$  and  $\epsilon\sigma$  over  $\eta$ , thus indicating μαίνη and μένεις (or μενεῖς) as alternative readings. The later MSS. have μαίνη, μένεις, μένης, or μένη. The Schol. knew both μένης (which he explains first) and μαίνη.—ξυνών. L has  $\sigma$  above  $\xi$  from 1st hand. **766** ἀνήρ L, ἀνήρ r.

**760 ε.** ἄγετε. The plur. is addressed to the two πρόσπολοι who had ushered the sisters into the house (578, κομίζετ' εἶσω, διμέσες). So at 491 the plur. is used, καλεῖτ'. And, in general, such orders are usu. given in the plur. or by τις with 3rd pers. (as O. T. 1069). Cp. 931 τοῖσιν ἄγουσσιν. This is against Wecklein's ἄγ', ἄγε. The objection to L's ἄγαγε is not only the sing. number, but also the fact that the 2nd aor. imperat. act. (and midd.) of ἄγω does not seem to have been used in Attic.—τὸ μῖσος: Ph. 991 ὁ μῖσος (Odyssey): so μίσημα, στύγος, στύγημα.—κατ' ὅμιματ': Xen. Hier. I. 14 οὐδεῖς... έθέλει τυρδίνοντας κατηγορεῖν ('to his face').—παρόντι... πλησία. The accumulation of words for 'presence' marks his vehement anger: cp. Haemon's pleonasm in 764, and O. T. 430.

**762 ε.** ἔμοιγε is placed as if it were to be common to both the clauses (οὐτε... τε), but the constr. changes: cp. El. 913 δλλ' οὐδὲ μὲν δὴ μητρὸς οὐθὲ δὲ νοῦς φιλεῖ | τοιαῦτα πράσσειν οὐτε δρῶσις ἐλάνθανεν.—For οὐτε followed by τε cp. O. C. 1397 (n.).

—οὐδαμά, neut. plur. adv.: this form is required by metre in 830, as οὐδαμᾶ (Doric) in 874: L always gives οὐδαμᾶι: see on O. C. 1104.—ἐν ὀφθαλμοῖς, with them (the instrumental ἐν, οφει, 1003): an epic phrase, Il. I. 587 ἐν ὀφθαλμοῖσιν ἰδωματι, etc.: so oft. ἐν ὅμιμοιν (Tr. 241).

**765 οὐς:** cp. 643.—τοῖς θέλουσι, i.e. any who can endure it. Cp. the words of Teiresias, 1087.—Haemon now finally quits the scene. The deuteragonist is thus set free for the parts of the Αἴγαγελος and the Εἴγαγελος.

**766 ε.** ἐξ ὁργῆς ταχύς, in haste caused by wrath: cp. Il. 7. 111 μηδὲ έθελ ἐξ ἔρδος σει ἀμειλιον φωτὶ μάχεσθαι, out of mere rivalry.—βαρύς, resentful: cp. O. T. 673 βαρὺς δ', δται | θυμοῦ περάσγες; so as epith. of μῆνις (O. C. 1328) and ὁργή (Ph. 368). The sense of βαρύ in 1251 is different.

**768 μεῖζον ἢ κατ' ἄνδρα** is said in answer to their hint of fear:—let his passion touch the human limit, aye, or overpass it. O. C. 598 τί γὰρ τὸ μεῖζον ἢ κατ' ἄνθρωπον νοεῖς; For ἀνήρ=ἄνθρωπος, ib. 567.—ἰών: Ph. 351 εἰ ταπι Τροιᾳ πέργαμ

Bring forth that hated thing, that she may die forthwith in his presence—before his eyes—at her bridegroom's side!

HAE. No, not at my side—never think it—shall she perish; nor shalt thou ever set eyes more upon my face:—rave, then, with such friends as can endure thee. [Exit HAEMON.

CH. The man is gone, O King, in angry haste; a youthful mind, when stung, is fierce.

CR. Let him do, or dream, more than man—good speed to him!—But he shall not save these two girls from their doom.

CH. Dost thou indeed purpose to slay both?

CR. Not her whose hands are pure: thou sayest well.

CH. And by what doom mean'st thou to slay the other?

CR. I will take her where the path is loneliest, and hide her, living, in a rocky vault,

**767** βαρύς made from βραχύς in L.

Dindorf.—μέρον L: μέρων Vat., V<sup>4</sup>.

νῆναι (not κατακτῆναι) L: κατακτεῖναι ἥ. The same hand has written οι above λέγεισ. Perh. εῦ γάρ ἀν λέγους was a v. l.

**773** ἔγων . . στίβος] Semitelos conject. ἄγκων . . στίβον.—ἔνθ' ἀν made from ἔνθα ἀν in L. **774** πετρώδη L with ει above η from the 1st hand.

**769** τάδ' (sic) . . τάδ' L: τώ δ' . . τώδ'

**770** αὐτὰ L: αὐτώ Dindorf.—κατακτα-

τῆναι (from τῆνδε) L, with γ above δ either from the 1st hand (so Duebner) or from an early corrector.

The same hand has written οι above λέγεισ. Perh. εῦ γάρ ἀν λέγους was a v. l.

**773** ἔγων . . στίβος] Semitelos conject. ἄγκων . . στίβον.—ἔνθ' ἀν made from ἔνθα ἀν in L. **774** πετρώδη L with ει above η from the 1st hand.

αἰρήσοιμ' λών: *Ai.* 304 δσην κατ' αὐτῶν  
ὑθριν ἐκτίσαιτ' λών. So here it scornfully  
suggests some daring enterprise.

**769 2** For δ' οὖν cp. 688, 722.—τώ...  
τώδε: cp. 561 (τώ), *O. T.* 1472 (*τοὺν*),  
*O. C.* 1000 (*τώ*), *El.* 977 (*τώδε τώ*)—all  
fem.—Attic inscriptions of c. 450—320 B.C.  
present numerous instances of fem. dual  
τώ, *τοὺν*, τούτοι, οὖν, but no instance of  
fem. dual τά, τών, ταύταιν, or αὖν. (Mei-  
sterhans p. 50.) Hitherto the gen. and  
dat. ταύν, ταύτε, ταύταιν have been re-  
tained even by those edd. who give τά,  
τώδε, etc. (cp. *O. T.* 1402, 1504: *O. C.*  
445, 859, 1149, 1290, etc.). But, so far as  
epigraphic evidence goes, the distinction  
is arbitrary.—καὶ with the whole phrase  
κατακτ. νοέις rather than with κατακτ.  
alone (for no minor penalty is in view):  
cp. 726.

**771** θιγοῦσταν: cp. 546.—γάρ οὖν: cp.  
489, 741.

**772** καὶ with βουλεύει; (her doom  
having been fixed,) by what fate do you  
purpose to slay her? For καὶ thus follow-  
ing the interrog., cp. 1314. Aesch. *Ag.*  
278 πολον χρόνον δὲ καὶ πεπόρθηται πόλις;  
*Eur. Hec.* 515 πώς καὶ νυν ἐξεπράξετ';—  
σφε=αὐτήν, Antigone: cp. 44 n.

**773** ἔνθα=ἐκεῖσε ἔνθα, as *O. T.* 796:  
so *O. C.* 188 ἔγε...με... | ὦ' ἀν etc. Cp.  
*Ph.* 486 μή μ' ἀφῆ | ἐρημον οὔτω χωρὶς  
ἀνθρώπων στίβον.

**774** πετρώδει...ἐν κατώρυχι, ‘in a  
rocky cavern’; schol., ἐν υπογείῳ σπηλαιῷ.  
The last v. shows that Creon is not yet  
thinking of any particular spot. And  
κατώρυχ shows that he is not thinking of  
some merely natural grotto or cavern.  
This word, usu. an adj., here a subst.,  
means a cavern, or chamber, excavated  
by man's hand: cp. Eur. *Hec.* 1002 χρυ-  
σοῦ παλαιαὶ Πηλαιδῶν κατώρυχες. So  
the place is described by κατασκαφής  
(891). The κατώρυχ actually used was  
near the furthest and highest part of  
the plain, where Polyneices lay (1197).  
What, then, was the poet's conception?  
He seems to suppose the existence of  
tombs artificially constructed in the rocky  
πάγοι (411) which bordered on the  
Theban plain. In one of these tombs  
—chosen for the remoteness of its situation  
(773)—Antigone is to be immured. The  
general type of sepulchral chamber sup-  
posed here can be illustrated from actual  
remains which have been discovered in  
Greece: see below on vv. 1216 ff.

φορβῆς τοσοῦτον ὡς ἄγος μόνον προθείς,      775  
 ὅπως μίασμα πᾶσ' ὑπεκφύγῃ πόλις.  
 κάκεῖ τὸν Ἀιδην, δὲν μόνον σέβει θεῶν,  
 αἰτουμένη που τεύξεται τὸ μὴ θανεῖν,  
 ἥ γνώσεται γοῦν ἀλλὰ τηνικαῦθ' ὅτι  
 πόνος περισσός ἔστι τὰν Ἀιδου σέβειν.      780

στρ. ΧΟ. Ἔρως ἀνίκατε μάχαν, Ἔρως, ὃς ἐν κτήμασι πίπτεις,  
 2 ὃς ἐν μαλακαῖς παρειαῖς νεάνιδος ἐννυχεύεις,

**775** ὡς ἄγος μόνον] Blaydes conject. δσον ἄγος φεύγειν, and many edd. have adopted δσον, while retaining μόνον. (Hartung, ὡς ἄγος φεύγειν.) Dindorf proposed: (1) ἔθος for ἄγος: (2) ὡς ἄγος φεύγειν μόνον | προθεῖς, ὅπως μίασμ' ὑπεκφύγῃ πόλις: (3) ὡς ἄγος φεύγειν προθεῖς, deleting v. 776. Wecklein (*Ars Soph. em.* p. 27) suggested τρέπειν for μόνον. **776** ὑπεκφύγῃ L: ὑπεκφύγοι r. **778** πουν] πεῦ L. **779** γοῦν] γ' οὐν L.

**775** ὡς ἄγος μόνον, sc. εἶναι, so much as to be barely an expiation; only just enough to avoid the μίασμα. The conjectural change of ὡς into δσον (adopted by several edd.) would be necessary if the indic. ἔστι had to be supplied, since we could not say τοσοῦτον ὡς (instead of δσον) ἄγος ἔστι. That change is unnecessary, because it is the inf. εἶναι that is understood. Cp. Xen. *An.* 7. 3 § 22 δσον μόνον γενσαθαι, and see n. on *O. C.* 790 for other instances where the inf. is expressed. The inf. is understood, as here, in Xen. *An.* 7. 8 § 19 ἔχοντες πρόβατα δσον θεματα (sc. εἶναι): so ib. 7. 3 § 20 ἔχων... δσον ἔφδοντα.—ἄγος was used by Soph. in his lost *Phaedra* to denote ἄγνωσμα θυσίας (Hesych. I. 63), i.e. ‘an expiatory sacrifice’ (cp. Aesch. *Eum.* 325 ἄγνωσμα φόνου). In Aesch. *Cho.* 154 also ἄγος has been taken as = ‘expiation,’ but there it seems rather to be ‘pollution.’ Cp. the schol. here: ἔθος παλαιόν, ὥστε τὸν βούλθεμον καθευργύναι τινὰ ἀφοσιῶνθαι βραχὺ τιθέντα τροφῆς, καὶ ὑπενόουν κάθαρσιν τὸ τοιοῦτο, ἵνα μὴ δοκώσῃ λυμῷ ἀναιρέειν· τοῦτο γάρ ἀτέβει.—Curtius, *Etym.* 5th ed., § 118, would write ἄγος here. He distinguishes two roots, (1) ἄγ-, ἄγος, ‘guilt,’ ἐναγῆς, ‘accursed’: Sanscr. *āg-as*, ‘vexation,’ etc. (2) ἄγ-, ἄγος, ‘consecration, sacrifice,’ ἄγος, etc.: Sanscr. *jāg-*. On the other hand the analogy of *piaculum* suggests that ἄγος might combine the sense of ‘expiation’ with that of ‘pollution.’

Creon's edict had announced that the

transgressor would be publicly stoned to death (36). It is to this that the anxious question of the Chorus alludes (772). Creon had already said that Antigone's doom was to be κάκιοτος (489). But now, at least, he feels that he cannot inflict such a death on the maiden, his kinswoman. She shall die, not by stoning, but by starvation. The choice is not prompted by cruelty, but simply by the desire to avoid physical violence.

The danger of a μίασμα—to be avoided by a dole of food—has no relation to the special circumstances,—Antigone's royal birth, and the nature of her offence. In the ancient belief, that danger existed whenever a person was put to death by starvation, two notions were probably blended; (a) that, if a little food was given, the death was nature's work, not man's; (b) that the νέρπεροι claimed an indemnity for the usual ἐναγίσματα. So the Greeks put Philoctetes ashore on desolate Lemnos, —ῥάκη προθέντες βαῖδα καὶ τι καὶ βορᾶς | ἐπωφέλημα συμκρόν (Ph. 274). So, too, when a Vestal was to be buried alive, the small vault in the Campus Scleratus was furnished with a couch, a burning lamp, and a small table, on which the dole was placed,—bread, olives, milk, and a jug of water (Plut. *Num.* 10).

**776** πᾶσ': cp. on 178. The sense is, ‘in order that the whole city may not be defiled’ (as it otherwise would be): μίασμ' ὑπεκφύγῃ = μὴ μιανθῇ.

**777** δν μόνον σέβει. Polyneices had come to destroy the shrines of the θεοί

with so much food set forth as piety prescribes, that the city may avoid a public stain. And there, praying to Hades, the only god whom she worships, perchance she will obtain release from death; or else will learn, at last, though late, that it is lost labour to revere the dead.

[*Exit Creon.*]

CH. Love, unconquered in the fight, Love, who makest havoc Strophe.  
of wealth, who keepest thy vigil on the soft cheek of a maiden;

**780** This v. was accidentally omitted from the text of L, and added in the margin by the 1st hand. **782** ὁς ι, δστ' L.—κτῆμασι] For the conjectures, see Appendix.

ἔγγενεις (199). By honouring him, and Hades (519), she has dishonoured those other gods.

**778** τὸ μῆθανεν is acc. with τείξεται: cp. Aesch. *Ch.* 711 τυγχάνεν τὰ πρόσφορα: *Ö.* C. 1106 (n.): fr. 824 καὶ τὰ καὶ τὰ τυγχάνων. This comparatively rare constr. has here been influenced by αἰτομένη: though it is unnecessary to refer the acc. to the partic. only, or to understand, 'will successfully ask.' See, however, Her. 5. 23, τὴν παρὰ Δαρείου αἰτήσας ἔτυχε...δωρέν: 9. 109 πάντα γάρ τεύξεσθαι αἰτήσασαν: where, in both instances, the acc. depends on the partic. only.—We could not well take τὸ μῆθανεν here as = ὅπερ μῆθανεν (like κώλων τὸ μῆτ ποιεῖν τι).

**779** ε. ἀλλὰ τηνικαῦτα: cp. 552.—τάν, instead of τοὺς ἔν, "Αὐδον: 659."

**781—800** Third stasimon. Strophe 781—790=antistr. 791—800.

After Creon's and Haemon's speeches, the comment of the Chorus was in a neutral tone (724). When Haemon departed in anger, they spoke words implying that allowance must be made for the heat of youth (767). This beautiful ode is in a kindred strain. If Haemon has sinned against great θεσμοί—loyalty to country and to father—at least he is under the influence of a god whom none can withstand.

The pathos of the maiden's fate is heightened by this plea for her lover. When she is led in by the guards, on her way to death, the Chorus avow that pity works with them even as love with Haemon (801—805). A perfect preparation is thus made for the lyric dialogue between the Chorus and Antigone (806—882).

**781** ἀνίκατε μάχαν: *Tr.* 441 Ερωτι μέν νυν δστις ἀντανταται, | πόκτης δπως ἐς χειρας, οὐ καλῶς φονεῖ. Eur. fr. 433

"Ερωτα, πάντων δυσμαχώτατον θένν. Plat. *Symph.* 196 D καὶ μὴν εἰς γε ἀνδρῶν 'Ερωτι οὐδὲ Ἀρη ἀντανταται· οὐ γάρ ἔχει 'Ερωτα 'Αρης, ἀλλ' 'Ερως 'Αρη.

**782** ἐν κτήμαστ πίπτεις, who fallest upon men's possessions; who makest havoc of their wealth and fortunes. Cp. *Od.* 24. 526 ἐν δὲ έπεσον προμάχοις, 'they fell on the fore-fighters': so ἐμπίπτει is oft. said of the attacks of disease or passion. Love makes men reckless of possessions: it can bring ruin on great houses and proud cities. Sophocles himself has given us the best commentary: see *Tr.* 431, referring to the capture of Oechalia by Heracles, who loved Iolè, the daughter of its king, Eurytus: ὡς ταῦτης πόδῳ | πέλης δαμεῖτ πᾶσα, κοιχὴ ή Λυδα | πέροιειν αὐτήν, ἀλλὰ δ τῆσδε ἔρως φανεῖς. The same thought is finely expressed by Eur., in a choral ode to "Ερως, which this passage has certainly helped to inspire (*Hipp.* 525 ff.): 'Ερωτα δέ, τὸν τύραννον ἀνδρῶν, | οὐδὲ σεβίζομεν, | πέρθοντα καὶ δάπασας | ίδντα συμφορᾶς | θνατοῦς, δταν θλύ. Troy was sacked for the sake of Helen,—ἔλεινας, θλαδρος, ἔλεπτοις. Medea betrayed her father's treasure to Jason (cp. Eur. *Med.* 480). The *resistless power* of Love is the central thought of this ode. All that men prize most becomes his prey.—See Appendix.

**783** ε. ἐν μαλακαῖς παρειαῖς. Ion of Chios (*ap.* Athen. 603 E) describes Soph. as saying, ὡς καλῶς Φρύνιχος (the tragic poet, *flor.* c. 490) ἐποίησεν εἴτε λάμπει δὲ ἐπὶ πορφυρέαις παρῆσι φῶς Ερωτος. Plut. *Mor.* 760 D σκότει τοινυν...τοὺς ἀρητοὺς ἔργους δσον "Ερως περλέστων, οὐδὲ ἀστράγεντος, οὐδὲ ἐν μαλακαῖσιν [ἔννυχει]ων παρειαῖς νεανίδων.—ἔννυχεις, keepest thy vigil: perh. here an image suggested by

- 3 φοιτᾶς δὲ ὑπερπόντιος ἐν τῷ ἀγρονόμοις αὐλαῖς· 785  
 4 καὶ σ' οὗτ' ἀθανάτων φύξιμος οὐδεὶς  
 5 οὐδέ τοι ἀμερίων \*σέ γ' ἀνθρώπων, οὐδὲ ἔχων μέμηνεν. 790

- ἀντ.      σὺ καὶ δικαίων ἀδίκους φρένας παρασπᾶς ἐπὶ λώβᾳ·  
 2 σὺ καὶ τόδε νεῦκος ἀνδρῶν ἔνναιμον ἔχεις ταράξας·  
 3 νικᾶς δὲ ἐναργῆς βλεφάρων ἡμερος εὐλέκτρου 795  
 4 νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς

**785—790** L divides the vv. thus: φοιτᾶς δ—| τῷ ἀγρονόμοις—| καὶ σ'...ἀντοι ὑπέρπων . . μέμηνεν.    **786** τῷ ἀγρονόμοις] The 1st hand in L seems to have written πατρονόμοις.    **789** οὐτὸς ἀνθρώπων L. So most of the later MSS., but Campb. cites ἀπ' from Vat. (14th cent.). Nauck conject. σέ γ' ἀνθρώπων: so also Blaydes (ed. 1859).    **790** οὐδὲ δὲ] δὲ L.    **795** νικᾶς δὲ . . εὐλέκτρου. Two vv. in L, the second

a soldier's night-watch (like Horace's *pulcer excubat in genis*, sc. Cupido, C. 4. 13. 8); cp. Xen. *An.* 6. 4. 27 ἐδὲ τοῖς ὄπλοις ἐνυκτέρενον, and so νικοφυλακεῖν. Shaksp. *Rom.* 5. 3. 9—‘beauty's ensign yet Is crimson in thy lips and in thy cheeks.’ Gray, *Progress of Poesy* 1. 3. 16 ‘O'er her warm cheek and rising bosom move The bloom of young desire and purple light of love.’

**785 f. ὑπερπόντιος:** cp. 130f.: so ἑκτέπτιος (*O. T.* 1340), θαλάσσιος (*ib.* 1411), θυραῖος (*El.* 313), παράκτιος (*Eur. I. T.* 1424), etc. So Eur. fr. 434 (*Ἐρως*) κάπι πνύτοι ἔρχεται. Plut. *Mor.* 760 D quotes an unknown poet, on ‘Ἐρως:—πῦρ καὶ θάλασσαν καὶ πνοὰς τὰς αἴθερος | περάν έποιος. *Lucr.* 1. 18 (Venus moves) *per maria ac montes fluviosque rapaces Frondiferasque domos arium camposque virentes.* —ἐν τῷ ἀγρῷ αὐλαῖς. ἀγρόνομοι αὐλαῖ =dwellings in ἀγρῷ νευμένοις, pastoral wilds: cp. 349 ἀγραῖλον: *O. T.* 1103 πλάκες ἀγράνομοι, upland pastures. *El.* 181 ἀκτὴ βούνομος, a shore on which oxen are pastured (cp. *O. T.* 26).—Some take the sense to be, ‘Love conquers not man only, but fishes and wild beasts’; cp. fr. 856. 9 (*Κύπρις*) εἰσέρχεται μὲν λχθνων πλωτῷ γένει, | ἔνεστι δὲ ἐν χέροις τετρασκελεῖ γονῆ. (How could ὑπερπόντιος imply a visit to the fish?) Others find a reference to Paris carrying Helen over the Aegean, Aphrodite visiting Anchises in the pastures of Ida, etc. Rather the poet is merely saying, quite generally, how boundless is the range of Love.

**787 f. οὗτος ἀθανάτων:** *Tr.* 443 (of

Love) οὗτος γάρ ἄρχει καὶ θεῶν ὅπας θήλει: fr. 856. 13 (*Κύπρις*) τίν' οὐ παλασσον' ἐρὶς ἑκβάλλει θεῶν; Eur. fr. 434 ‘Ἐρως γάρ ἀνδρας οὐ μόνος ἐπέρχεται, | οὐδὲ αὐτὸν γυναῖκας, ἀλλὰ καὶ θεῶν ἄνω | ψυχᾶς χαράσσει. —σὲ...φύξιμος ἔστι, =σὲ δύναται φεύγειν. Cp. Aesch. *P. V.* 904 ὁ πόλεμος ἀπορα πόδιμος: *Ag.* 1090 (στέγην) πολλὰ ἔννιτορα | ...κακά: Xen. *Cyr.* 3. 3. 9 ἐπιστήμονες δὲ πάντα τὰ προσήκοντα: *Iasae.* or. 5 § 26 ἔξαρνοι εἰσὶ τὰ ὀμολογημένα: [Plat.] *Alcib.* II. 141 Δισμαὶ δέ σε οὐκ ἀνήκουν εἶναι ένιν γε...γεγενημένα. Similarly with a subst., Plat. *Apol.* 18 B τὰ μετέωρα φροντιστής.

**789 f. σέ γ':** for γε with the repeated use, cp. *O. T.* 1101, *Ph.* 1116.—The MS. ἐπ̄ could mean only, ‘in the case of’ (and so, ‘among’): a use which is not adequately supported by Aristeid. *Pan.* 1. 96 μόνη τῇ πόλει ἐπὶ τῶν Ἐλληνικῶν, where he means, ‘in the case of’ (i.e., ‘so far as they are concerned’). Nor could ἐπ̄ be an adverb (‘moreover,’ *O. T.* 181), as some take it.—δὲ δὲ ἔχων: Plat. *Phaedr.* 239 C ἀνὴρ ἔχων ἔρωτα.

**791 f. αδίκους** proleptic: cp. on 475: *Tr.* 106 εἰνάζειν ἀδακρύτων βλεφάρων πόθου (so that they shall not weep).—**παρασπᾶς** (cp. 298), a metaphor from a driver jerking his horses aside out of their course: *El.* 732 (the charioteer) ἔξα παρασπᾶ (sc. τοὺς ὑπους), pulls them aside, out of the crowd of chariots. The word is fig. again in *O. C.* 1185 οὐ γάρ σε...παρασπᾶσαι | γράψῃς, pluck thee from thy resolve.

**794** ξύναιμον, not ξύναιμων, since νει-

thou roamest over the sea, and among the homes of dwellers in the wilds; no immortal can escape thee, nor any among men whose life is for a day; and he to whom thou hast come is mad.

The just themselves have their minds warped by thee to Anti-wrong, for their ruin: 'tis thou that hast stirred up this present <sup>strope.</sup> strife of kinsmen; victorious is the love-kindling light from the eyes of the fair bride; it is a power enthroned in sway beside the eternal

beginning with *ἱμερος*. **796** εὐλέκτρου] In L a letter (perh. *ι*) has been erased between *ε* and *κ*. **798** πάρεδρος ἐν ἀρχαῖς MSS. In L the letters *δρ* are in an erasure, from *ργ*. The Schol. notes that some read *παρέδρος*, as Doric for *παρέδρους*. This indicates that he knew no other variant. See comment. and Appendix.

*κος-ἀνδρῶν* forms one notion: cp. 862: Aesch. *Eum.* 325 ματρόφον ἄγνισμα...φόνον: *El.* 1390 τούμον φρενῶν δνερον.—*ἔχεις* with aor. part.: cp. 22.—*ταράξας*, *excitasti*. Dem. or. 18 § 153 ὡν εἰσῆγεται τὴν πράγματα ή μαρὰ κεφαλὴ ταράξαται αὐτη δίκην οὐκ ἔδωκεν. In this sense later prose has also *συνταράπτω*.

**795 f.** ἐναργῆς, 'clearlyseen,' 'present to the lover's sight,' marks the vivid appeal to the senses, in contrast with the invisible and spiritual majesty of the *θεομολ* which Love overrides. For *ἐναργῆς* as = 'before our eyes,' 'in bodily presence,' cp. *O. C.* 910; *Tr.* 11, 224.—*βλεφάρων-ἱμερος*, love-influence from the eyes, *εὐλέκτρου νύμφας*, of the fair bride. Both genitives are possessive, but *βλεφάρων* goes more closely with *ἱμερος*, denoting the latter's source. Cp. 920: *O. C.* 729 δματῶν... | φόβον...τῆς ἐρῆς ἐπεισόδου, fear, shown in your eyes (possess. gen.), of my entrance (objective gen.). In *Phaedr.* 251 B Plato describes *ἱμερος* as the desire infused into the soul by an emanation of beauty (*κάλλος ἀπόρροή*) proceeding from the beloved, and received through the eyes of the lover (*διὰ τῶν δματῶν*). So the soul is spoken of (*ib. E.*) as *ἐποχετευομένη* *ἱμερος*, 'having refreshed herself with the love-shower' or 'effluence of beauty.' And *ἱμερος* itself receives fanciful derivations, as *ib. 251 C*, ἑκέθεν μέρη ἐπίοντα καὶ βέντα, ἀ δὲ διὰ ταῦτα *ἱμερος* καλέσται (*i.e.* from *λέναι* μέρη and βέν): while in *Crat.* 419 E it is explained by *ἱμένεος* *ρεῖ*. The real origin of the word is prob. from rt. *ls*, 'wish, whence *ἴστητι*, and *Ισ-μήνη*, *Desiderata*, Curt. § 617. Cp. Soph. fr. 430 (Hippodameia speaking of Pelops), *τοιώδης* ἐν δύει λγγα θρα-

τηριαν | ἔρωτος, δοστραπήν τιν' δματῶν, ἔχει ('such a subduing arrow of love, a lightning from the eyes'): Aesch. *Ag.* 742 μαλθακὸν δματῶν βέλος, | δηλίθιυμον ἔρωτος ἀνθος: *Sapph.* 1004 δματος θελκτήριον | τόξευμ' ἐπεμψεν, δμέρου νικάμενος: Eur. *Hipp.* 525 'Ἐρως, 'Ἐρως δ κατ' δματῶν | στάτεις πόθον, εἰσάγων γλυκεῖαν | ψυχᾶς χάριν οὐδὲ ἐπιστρατεύοντος [*i.e.* 'on the eyes' of mortals: better δ...στάτων, or else δς ἀπ'—]—*εὐλέκτρου*, epithet of *Κύπριας* in *Tr.* 515. Cp. *Anthol.* P. 7. 649 εὐλέχεος θαλάσσιον (happy nuptials).

**797** πάρεδρος ἐν ἀρχαῖς. I leave these words in the text, without marking them as corrupt, because the case against them is not decisive, while no emendation is certain. But I strongly suspect them. If sound, they mean that the love inspired by the maiden's eyes is a power 'enthroned in sway by the side of the great laws.' The great laws are those 'unwritten' moral laws which most men feel and acknowledge (cp. on 454 f.); here, especially, the law of loyalty to country, the law of obedience to parents. In Haemon's case, love has shown that it is at least of equal force with these *θεομολ*. For *πάρεδρος*, cp. *O. C.* 1267 Ζηνη σύνθατος θρόνον: *Alcidas*: *ib.* 1382 Δίκη ξύνεδρος Ζηνὸς ἀρχαῖοις νύμοις. Pind. *O.* 8. 21 Διὸς ξεντον πάρεδρος | ..Θέμις. For *ἐν ἀρχαῖς* ημενοι κατὰ πτύλιν: *Or.* 897 δς ἀν δύνηται πόλεος ἐν τ' ἀρχαῖσιν οὐ. Cp. also on 744.

The words answer metrically to *φίξιμος οὐδεῖς* (788). The first two syllables of *πάρεδρος* therefore represent a resolved long syllable. Pindar affords some instances of such resolution (see Appendix),

5 θεσμῶν ἄμαχος γὰρ ἐμπαίζει θεὸς Ἀφροδίτα. 799

νῦν δ' ἥδη γὰρ καντὸς θεσμῶν  
ἔξω φέρομαι τάδ' ὄρῶν, ἵσχειν δ'  
οὐκέτι πηγὰς δύναμαι δακρύων,  
τὸν παγκοίτην ὅθ' ὄρῶ θάλαμον  
τὴνδ' Ἀντιγόνην ἀντουσαν.

805

στρ. α'. AN. ὁράτ' ἔμ', ὡς γὰς πατρίας πολῖται, τὰν νεάταν ὄδὸν  
2 στείχουσαν, νέατον δὲ φέγγος λεύσσουσαν ἀελίου,  
3 κούποτ' αὐθίς· ἀλλά μ' ὁ παγκοίτας Ἄιδας ζῶσαν ἄγει

799 L divides thus: θεσμῶν ἄμαχος γὰρ ἐμπαίζει θεὸς Ἀφροδίτα. 800 ἐμ-  
παίζει] Blaydes conject. ἐμπαίει: Herwerden, ἐνστάζει. 804 παγκοίταν L:

and there is a probable example below (970 ἀγγίτροις 'Ἄρης, where see n.). But it is rare, and certainly displeasing. As a whole, too, the phrase πάρεδρος ἐν ἀρχαῖς is suspicious. A yet stronger objection is the strangeness of describing the power which is *in conflict with the θεσμολ* as their assessor, or peer, in sway; an expression which would seem appropriate only if that power was working in harmony with them; as when Eur. (*Med.* 843) speaks of σοφίας παρέδρους...ἐρωτας, | παντολᾶς ἀρετᾶς ξυνεργούς,—‘the loves that sit with wisdom, co-workers of all excellence,—those aspirations of the soul which assist intellectual effort.

The best line of emendation yet suggested is that of Semitelo, who writes ὥστε πέρα δρᾶν. He supposes that πέρα δρᾶν became, first, πάρεδρον (ΠΕΡΑΔΡΑΝ—ΠΑΡΕΔΡΟΝ). Then, πάρεδρον θεσμῶν seeming obscure, a marginal gloss ἐν ἀρχαῖς was added. This gloss came into the text, dislodging ὥστε: and πάρεδρον became πάρεδρος, to agree with ίμερος. The original sense, then, was: ‘the ίμερος prevails, so that one transgresses the great θεσμολ.’ Cp. *El.* 1506 δύστις πέρα πράσσειν γε τῷ νόμῳ θέλει. This suits, too, the following lines, where the Chorus says, καντὸς (i.e., like Haemon) θεσμῶν | ἔξω φέρομαι.—See Appendix.

800 ἐμπαίζει, ‘wreaks her will’ in that contest which νικᾷ implies. We find ἐμπαίζει with a dat. (1) of the object, as Her. 4. 134 ἐμπαίζουσας ήμῶν, ‘mocking us’: (2) of the sphere, as Ar. *Th.* 975 χο-

ροῖσιν ἐμπαίζει, ‘sports in dances.’ The ἔν of ἐμπαίζει here might also be explained as (a) in the ίμερος, or the βλέφαρα, i.e. by their agency: or (b) ‘on her victim.’ But the interpretation first given appears simpler. (Cp. Vergil’s absol. use of ‘illudere,’ *G. I.* 181, *Tum variae illudant pestes.*)

801 ε. καντὸς θεσμῶν έξω: i.e. like Haemon, I also am moved to rebel against Creon’s sentence, and to take Antigone’s part.—φέρομαι, a proverbial image from the race-course: Ar. *Ran.* 993 μόνον ὅπως | μή σ' ὁ θυμὸς ἀρπάσας | ἔκτὸς οἴστει τῶν ἑλαῶν, because some olives marked the limits of the course at the end of the race-course (schol. *ad loc.*), where the chariots turned, and where the horses were most likely to swerve or bolt. Plat. *Crat.* 414 B οὐ γὰρ ἐπισκοπεῖς με ὕσπερ ἔκτος δρόμου φέρομενον, ἐπειδὴν λεον ἐπιλάβωμαι (when I get on smooth ground). Aesch. *P. V.* 883 έξω δὲ δρόμου φέρομαι λύσσης | πνεύματι μάργυρ. Eur. *Bacch.* 853 έξω δὲ ἐλαύνων τοῦ φρονεῖν.—ἵσχειν δ': cp. 817 ἔχοντα: 820 λαχοῦσ', by the rule of continuity (*συνάφεια*) in anapaestic systems. In lyrics such elision is rarer (see on 350).

803 πηγάς, not, the sources or springs, but the streams, of tears: so *Tr.* 852 ἔρρωγεν παγὰ δακρύων, and oft.: cp. O. C. 479, where πηγάς=the water gushing from the bowl. On the other hand in fr. 658 νυκτός...πηγάς=‘the sources of night’ (the west).

804 ε. παγκοίτην. The question be-

laws; for there the goddess Aphrodite is working her unconquerable will.

But now I also am carried beyond the bounds of loyalty, and can no more keep back the streaming tears, when I see Antigone thus passing to the bridal chamber where all are laid to rest.

AN. See me, citizens of my fatherland, setting forth on Kommos.  
my last way, looking my last on the sunlight that is for me <sup>1st</sup>  
no more; no, Hades who gives sleep to all leads me living <sup>strophe.</sup>

παγκοίτην Wolff. **809** λεύσουσαν L. **810—816** L divides the vv. thus:  
κοβποτ— | "Αἰδας— | τὰν— | ἔγκληρον— | πώ με— | υμησεν.. νυμφεύσω. **810** παγ-  
κοίτας] πάγκουνος Blaydes. **811** "Αἰδας] ἀΐδας L.

tween Doric and Attic forms in tragic anapaests cannot be decided by a rigid rule. It depends on the presence or absence of a lyric character. Thus in 110 f. the Doricisms are justified by the purely lyric stamp of the anapaests. Here, Attic forms are preferable. The lyric strains of Antigone are brought into finer relief by the different tone of the choral anapaests. Cp. 822, and see Appendix on 110.—Cp. O. C. 1578 (Death) τὸν αἴ-  
νυντον. The word θάλαμον here has ref. to its special sense, 'bridal-chamber': cp. 891 νυμφέον, 1207 πατάδα. So oft. in epitaphs on the unmarried; Anthol. P. 7. 489 (by Sappho) Τυμάδος ἀδε-  
κόνις, τὰν δὴ πρὸ γάμου θανούσαν | δέ-  
ξαντο Περσεφόνας κνάνεος θάλαμος. Kaibel *Epigrammata* 241 (on two young brothers) οἱ διστοῖ συνδύμασμοι, τῶ ξένε, τῷδ' ὑπὸ<sup>1</sup>  
τύμβῳ | δψανστοι τέκνιν | κειμέθα κου-  
ριδίων | Ικέσιος κάγω νεαράν πληρούμενος  
ζῆβαν | "Ερμιττος κρυερὸν τόνδ' ἔχομεν  
θάλαμον.—ἀνθρούσαν with acc. of place,  
as *Ai.* 607 (ἀνθειν), O. C. 1562 (ἔχαινσα):  
cp. 231.

**806—943** Fourth ἐπεισόδιον. Antigone has now been brought out of the house by two of Creon's servants (*οἱ ἄγοντες*, 931), who are about to conduct her to her doom. She speaks of her fate to the Chorus, and they seek to comfort her,—while they intimate that she alone is to blame (853, 875). Creon enters (883); and, in obedience to his peremptory command, Antigone is presently led forth to death (943).

The structure of the κομψός (806—882) is as follows. 1st strope (806—816)=1st ant. (823—833). A system of choral anapaests (817—822) comes after the strope,

and a similar system (834—838) after the antistrophe. — 2nd strope (839—852)=2nd ant. (857—871).—3rd str. (853—856)=3rd ant. (872—875).—An epode forms the close (876—882). See Metrical Analysis.

**806 ff.** νεάταν..νέατον δέ. In such an epanaphora μέν regularly precedes δέ (as *O. T.* 25, 259; *O. C.* 5, 610, etc.); but there are numerous exceptions in Soph., as *Ph.* 633 πάντα λεκτά, πάντα δέ | τολμητά: *Tr.* 517 τότ' ήν χερός, ήν δέ τόξων πάταγος: *ib.* 1147 κάλει τὸ πάν μοι σπέρμα σῶν διαιρόνων, | κάλει δὲ τὴν τά-  
λαιναν Ἀλκμήνην.—νέατον, in contrast with αὐθίς, is best taken as adv.: Eur. *Tro.* 201 νέατον τεκέων σώματα λεύσων: cp. the adv. τελευτῶν (*O. T.* 1183), έτ-  
χατον (*O. C.* 1550), πανύστατον, etc.—  
κούποτον αὐθίς, sc. δύσμενήν: *Ai.* 857 Ήλιον προσενέπω | πανύστατον δὴ κούποτον αὐθίς  
υπέρον.—Cp. the passage in Swinburne's *Erechtheus* where the maiden Chthonia, being about to die, speaks with the Chorus of Athenian Elders:—'People, old men of my city, lordly wise and hoar of head, | I, a spouseless bride and crownless, but with garlands of the dead, | From the fruitful light turn silent to my dark un-  
childed bed.'

**810** παγκοίτας=δέ πάντας κομψών.  
*Ai.* 831 καλῶ θ' ἄμα | πομπαῖον Ἐρμῆν  
χθόνιον εὖ με κομψοῖ. Blaydes conjectures  
πάγκουνος, very plausibly. Cp. *El.* 138  
τὸν γ' ἔξι Ἄττα | παγκοίτου λίμνας. But these points may be noted. (1) Though we have had παγκοίτην so lately as in v. 804, such a repetition is no safe argument for spuriousness: see on 76. (2) The 2nd and 3rd syllables of παγκοίτας=kai νν in 828, and πάγκουνος therefore gives

4 τὰν Ἀχέροντος

812

5 ἀκτάν, οὐθὲ νόμεναίων ἔγκληρον, οὐτ' \*ἐπινύμφειός

6 πώ μέ τις ὑμνος ὑμνησεν, ἀλλ' Ἀχέροντι νυμφεύσω.

συ. α'. ΧΟ. οὐκοῦν κλεινὴ καὶ ἐπαινον ἔχοντος'

817

ἔς τοδ ἀπέρχει κεῦθος νεκύων,

οὔτε φθινάστιν πληγεῖσα νόσοις

οὔτε ξιφέων ἐπίχειρα λαχοῦσ',

820

ἀλλ' αὐτόνομος, ζῶσα μονῇ δὴ

θυητῶν Ἀΐδην καταβήσει.

ἀντ. α'. ΑΝ. ἥκουσα δὴ λυγροτάταν ὄλεσθαι τὰν Φρυγίαν ξέναν  
2 Ταυτάλου Σιπύλῳ πρὸς ἕκρω, τὰν κισσὸς ὡς ἀτενῆς 825

614 ἐπινυμφίδος MSS. (ἐπινυμφίδος Vat.). Dindorf conject. ἐπινύμφεος: Bergk,

a more exact correspondence; but this proves nothing, since a spondee and a trochee are equally admissible. (See Metr. Analysis.) (3) *παγκότας* is here a more expressive epithet than *πάγκονος* ('receiving all'): eyes still bright with life and youth are to suffer the *ἀτέρμονα νήγρετον ἵπνον*.

**811 f.** ἅγε...ἀκτάν, a rare poet. constr. with ἅγω, as *Ph.* 1175. Τρφάδα γάν μ' ἥλπισας ἔξει: Aesch. *Pers.* 861 νόστοι... | εν πράσσοντας ἄγον οἰκους (so Porson for έσ οἰκους). Cp. *O. T.* 178 ἀκτάν πρὸς ἐσπέρου θεοῦ.

**813 ff.** οὐθὲ νόμεναίων...οὐθ' ἐπινύμφεος...ὑμνος. The *νόμεναίων* has not been sung by friends escorting bride and bridegroom to their home; nor has the *ἐπιθαλάμιον* been sung in the evening at the doors of the bridal chamber. (1) For the procession-song, cp. *Il.* 18. 492 νύμφας δ' ἐκ θαλάμων, δαῖδων ύπο λαμπομενῶν, | ἥγινεν ἀνά δάστην πολὺ δ' νόμεναίων δρώρει. Ar. *Pax* 1332 ff. gives a specimen, with the refrain 'Τυῆν, Τυέναι' ὁ. Cp. also *Av.* 1736. This was specially called the *ἄρμάτειον μέλος* (from the carriage conveying the newly-married couple), *Etym. M.* p. 145. (2) As to the *ἐπιθαλάμιος* (*ὑμνος*), or *ἐπιθαλάμιον* (*μέλος*), sung in the evening, see Phot. *Bibl.* p. 321 καὶ τὰ ἐπιθαλάμια δὲ τοῖς δέρτι θαλαμευομένοις ἀμα οἱ ήθεοι καὶ αἱ παρθένοι ἐπὶ τῶν θαλάμων ὥδον. Extant specimens are Theocritus *Iadyl.* 18 (for Helen and Me-

nelas), Catullus *Carm.* 61 and 62: for a burlesque, see Lucian *Symp.* 41. The word *νόμεναίων*, though more specially denoting the procession-song, was a general term for a *γαμήλιον θόμα*, and could denote the *ἐπιθαλάμιος*, in which 'Τυῆν ὁ Τυέναις' was the usual refrain (Theocr. 18. 58, Catull. 61. 4 etc.): so Pindar *P.* 3. 17 οὐδὲ παμφύων λαχάν νόμεναίων, ἀλικες | οτα παρθένοι φιλέστοις ἐτάραι | ἐσπερλαίς ὑποκουρίζεσθ' ἀμάδαις: Apollon. *Rhod.* 4. 116 νυμφίδαις νόμεναίων ἐπὶ προμολῆσιν (threshold) δεῖδον. — οὐτε...Ἐγκληρον,... οὐτε...ἥμηται, with n. there on 351.

\***ἐπινυμφίδος.** Dindorf's correction of *ἐπινυμφίδος*, is strongly supported by these facts. (1) In *O. C.* 1088 Soph. certainly used *ἐπινυκείω* instead of the usual *ἐπινυδῷ*. Cp. above, 358, *ἐναλύρεια*. (2) In Aesch. *Cho.* 334 *ἐπινύμφεος* (restored with certainty by Herm.) had been corrupted into *ἐπινυμβίδος*. Bergk's *ἐπὶ νυμφέοις* ('for crown of nuptials') is quite possible (cp. n. on 568); but an epithet for *ὑμνος* is decidedly preferable here. Bergk relies on the schol., λείπει θύραις η κολτας, which suggests that the Schol. read *ἐπὶ νυμφίδαις* (or *νυμφέοις*); but, if this were so, the fact would have little weight. The corruption would have been easy.—Herm. Schütz defends *ἐπινυμφίδος* as metrically

to Acheron's shore; who have had no portion in the chant that brings the bride, nor hath any song been mine for the crowning of bridals; whom the lord of the Dark Lake shall wed.

CH. Glorious, therefore, and with praise, thou departest to that deep place of the dead : wasting sickness hath not smitten thee ; thou hast not found the wages of the sword ; no, mistress of thine own fate, and still alive, shalt thou pass to Hades, as no other of mortal kind hath passed.

AN. I have heard in other days how dread a doom befell our Phrygian guest, the daughter of Tantalus, on the Sipylian heights ; how, like clinging ivy,

*ἐπὶ νυμφεῖος*: Semitelos, *ἐπὶ νυμφεῖος*, with *εἰναῖς* for *ῦμνος*.  
**822 θυατῶν ἀδαν** L. Dindorf writes 'Αἰδην: others, 'Αἰδην.'

**819 φθινάσι** L.

1st anti-strophe.

possible. But, though it is possible that a logaoedic dactyl might replace a spondee here, the latter is at least better suited to the grave and mournful rhythm. The antistrophic verse (831) ends with *παγκλαύτοις*. So v. 816 ends with *νυμφεῖσω*, and 833 with *κατενάξει*.

**816 Ἀχέροντι νυμφεύσω**: cp. on 654.

**820 ξιφέων** (possessive gen.) *ἐπίχειρα*, 'the wages of swords,' i.e. the reward of strife with the sword,—viz. a violent death. The gen. after *ἐπίχειρα* always denotes that *for which* the reward is given, as Aesch. *P. V.* 318 *νύηγχρον | γλώσσης*, Ar. *Vesp.* 581 *ταύτης* (*v. τῆς δίκης*), Plat. *Rep.* 608 *εἰς ἀρετής*, [Dem.] *Epist.* p. 1484. 4 *τῶν...πεπονημένων*. Here, *ξιφέων* can hardly be a subjective gen., 'the reward which the sword gives'; though the meaning is the same. The ironical sense of *ἐπίχειρα* occurs in Attic prose as well as verse; Antiphon or. 1 § 20 *ἡ μὲν διακονήσασα* (in the murder) *ἔχει τὰ ἐπίχειρα ὡν δέξα ἦν* (torture and death). Cp. *El.* 1382 *τάνιτταια | τῆς δυστεβέλας*. *ξιφέων* might be poet. plur. for sing., as in Eur. *Andr.* 812 *ἔν τε δεξιᾶς | ξίφη καθαρπάξουσιν*, and *Or.* 1398 (cp. *σκῆπτρα*, etc.); but it is rather an ordinary plural.

**821 εἰ αὐτόνομος**, i.e. of your own free will. No one constrained her to do the act for which she suffers. She knew that death would be the consequence, and she chose it. The word is fitting, since she has set her laws (the *θεῶν νόμιμα*) above Creon's. The implied contrast is with the helpless victims of disease or

of war.—The word could not mean, 'by an ordinance peculiar to your case,' i.e. 'by the unique doom of a living death.' —*δῆ* strengthens *μόνη*, as *Tr.* 1063.—'Αἰδην' seems preferable to "Αἰδην" in the paroemiac. Cp. on 804.—Acc. of motion, like *δόμου στρέχειν* (*O. C.* 643).

**823 ff. ἥκουσα δῆ**. The Chorus has said, 'No mortal's fate was ever like thine.' She continues: 'I have heard, in sooth (*δῆ*), how Niobe perished,—by a doom like mine.' To which the Chorus reply that Niobe was not a mere mortal (834).—The Theban princess remembers the fate of the Theban queen. Niobe, daughter of Tantalus, married Amphion, king of Thebes. She vaunted that she had borne many children, while Leto had borne only two. Wherefore those two, Apollo and Artemis, slew all her sons and daughters,—at Thebes, as said the Theban story; but Niobe returned to her old home at Mount Sipylus, and was there turned to stone. (Ovid, *Met.* 6. 310, represents her as carried to Sipylus after the change.) *Νιόβη* was the title of lost plays by Aesch. and Soph.—**λυγρότάταν**, adverbial: cp. 305 (*ὅρκος*): *Ai.* 966 *ἔμοι πικρὸς τέθνηκεν*.—*ξέναν*, in relation to Thebes; the foreign wife of the Theban king. Pindar wrote a *παιάν* on Niobe's marriage, and said that the Lydian *ἀρμούλα* was first used at Thebes on that occasion. (Plut. *de Mus.* 15.)

**825 Ταυτάλου**, gen. of parentage: cp. 486, *Ai.* 172 *Διός Ἀρρεμις*: 952 *Ζηνὸς ἡ δευτὴ θεὸς*. Tantalus, son of Zeus, had his royal seat on Mount Sipylus, which

3 πετραία βλάστα δάμασεν καὶ νιν \*οὐμβροι τακομέναν,  
 4 ὡς φάτις ἀνδρῶν,  
 5 χιών τ' οὐδαμὰ λείπει, τέγγει δ' ὑπ' ὄφρύσι παγ-  
 κλαύτοις 830  
 6 δειράδας· ᾧ με δάιμων ὁμοιοτάταν κατευνάζει.

**827 ff.** L divides the vv. thus: πετραία — | δυμβρῷ — | ὡς φάτις — | τάκει (τέγγει) — | δειράδας — | δάιμων . . κατευνάζει.      **828** δυμβρῷ MSS. οὐμβροι Musgrave, which most edd. have received. Nauck, keeping δυμβρῷ, changes χιών τ' in 830 to αἰών

belonged to Phrygia in the older and larger sense of that term. In Aesch. *Niobē* (fr. 153) he describes his realm as extending 'twelve days journey' from Sipylus westward to Ida.

**Σιπύλῳ.** Mount Sipylus is in the country once called Maeonia, and afterwards Lydia. It is a branch of the Tmolus range (N. of which stood Sardis), and extends in a N.W. direction to the Hermus. Magnesia 'ad Sipylum' was on that river's left bank. From a remote age volcanic forces were active in this region, known to the Greeks as the *κατακεκαμένη*. Cp. Arist. *Meteor.* 2. 8 γενομένου σεισμοῦ τὰ περὶ Σιπύλων ἀνετρά-  
πη. A city called Tantalis, once situated at Sipylus, was said to have perished by an earthquake, which made a lake. Tantalus, like Niobe, is a type of prosperity plunged by θύεις into misery. Here, as in the case of Sodom and Gomorrah, some physical catastrophe was at the root of the tradition.—See on 831.

**826 ff.** ἀτενής, prop. 'strained,' 'intent' (e.g. ἀτενής θύεις), or 'intense' (as ἀτενής ὄργαν): here it denotes the close embrace of the ivy. Cp. *hederae sequaces* (Persius *prol.*).—πετραία βλάστα δάμα-  
σεν, the 'growth of stone' (the process of petrification) 'subdued her,' i.e. passed gradually over her whole form: cp. Ovid, *Met.* 6. 301: *Orba resedit | Examines inter natos, natasque, virumque, | Diriguitque malis. Nullos moverat aura capillos.* [In vultu color est sine sanguine: lumina maestis | Stant immota genis: nihil est in imagine vivi. | Ipsa quoque interius cum duro lingua palato | Congelat, et venae desistunt posse morveri. | Nec flecti cervix, nec bracchia reddere gestus, | Nec pes ire potest: intra quoque viscera saxumst.] For αἴ in πετραία, cp. 1310 n.

**828 ff.** καὶ νιν δυμβροι, κ.τ.λ. The

poet is thinking of Niobe's petrified form among the lonely mountain-crags (*Il.* 24. 614 νῦν δέ ποι ἐν πέτρησιν, ἐν οὐρσιν ολο-  
πλόσιαιν, | ἐν Σιπύλῳ). 'The rain and the snow never leave her, as she pines with grief': i.e. she is amid the storms that visit snow-crowned Sipylus throughout the year. By these words the poet wishes to call up a general image of bleak and storm-beaten solitude. Niobe's own weeping is then described by τέγγει δ', etc. Now, if we kept the ms. δυμβρῷ, that dat. would go closely with τακομέναν: 'as she melts, flows down, with rain' (or 'with water'), 'the snow never leaves her.' Thus τέγγει .. δειράδας would be anticipated, and in a prosaic manner; viz., by words suggesting that the appearance of weeping is due to water trickling down the rock. This is the true reason for preferring δυμβρῷ to δυμβρῷ. It is no argument against δυμβρῷ that χιών τε would answer to τέγγει θ' (for τε irregularly placed, cp. O. *T.* 258 n.). With δυμβρῷ, θ' could still follow τέγγει, but δ' is better.—For the constr. δυμβρῷ...χιών τ' οὐ δεῖται (verb agreeing in number with nearest subject) cp. O. C. 7 στέργειν γάρ αἱ πάθαι με χώρον ξυνών | μακρὸς διδάσκει (n.).—χιών is taken by Wecklein as = 'snow-water' (Eiswasser). The only passage which seems to favour that sense is Eur. *Tro.* 1066 Ἰδαῖα...νάπη | χιώνι κατάρυτα ποταμίᾳ, but there the adj. makes the difference: 'snow carried down streams' can be only 'snow-water.' In *Andr.* 215 Θρήκης χιών τὴν κατάρροτον means merely, 'on which snow falls thickly.' Cp. Quintus Smyrnaeus 1. 293 ὥπαλ Σιπύλῳ γιφόεντι.—οὐδαμά: cp. 763.

**831** τέγγει δ' ὑπ' ὄφρύσι..δειράδας. Though θύεις and δειράδας could be said of a mountain, Soph. is here thinking simply of the human form. παγκλαύτοις (L) might be proleptic (cp. n. on ἀδίκους, 791),

the growth of stone subdued her; and the rains fail not, as men tell, from her wasting form, nor fails the snow, while beneath her weeping lids the tears bedew her bosom; and most like to hers is the fate that brings me to my rest.

(without τ'). He would, however, prefer οἰκτφ to ὅμβρφ. **830** οὐδαμά] οὐδαμά L. **831** τάκει θ' L: τέγγει θ' r. δ' for τ' Bothe.—παγκλαύτουσ L: παγκλαύτους or παγκλαύστους r.

but παγκλαύτους is better, since θρυσι seems to need an epithet.

The appearance on Mount Sipylus, which an ancient local myth identified with Niobe, is concisely described by Baumeister, from personal observation (*Denkmäler des klass. Alt.*, p. 1029, 1886). On the face of a perpendicular wall of rock there is a rectangular niche, in which is seen the sitting figure of a woman, about thrice the size of life. It is necessary that the figure should be viewed from some distance,—as from the road below. The illusion is heightened by the water which trickles down from fissures in the slate rocks of the mountain, suggesting a continual stream of tears. It has been disputed by modern visitors whether the semblance is a merely natural effect, or has been developed by rude sculpture. Baumeister confirms the latter opinion, describing the figure as ‘a colossal relief roughly carved on the rocks.’

The best ancient description is by a poet whose native place was in that neighbourhood,—Quintus Smyrnaeus (1. 293—306):—‘Her streaming tears still fall from the heights of the rugged cliff; and in sympathy with her the sounding waters of the Hermus make lament, and the lofty peaks of Sipylus, over which the mist that shepherds dread floats evermore. A great marvel is she to passers by, because she is like a sorrowful woman, who mourns some cruel grief, and weeps without stint. Such verily seems the figure, when thou gazest at it from afar; but when thou drawest near, lo, ‘tis but a sheer rock, a cliff of Sipylus’ (*φαλνεραι αἰπήσσα πέτρη, Σιπύλαι τ' ἀπορρώται*).

Nomus was thinking of the effect *from the road*, when he wrote (2. 160), *ἔσσομαι ως Νιόβη καὶ ἔγώ λίθος, θρα καὶ αὐτὴν | λαϊνηρ στενάχουσαν ἐποκτειρωσιν ὁδίται*. Pausanias, too, says that, at a certain distance from the cliff, *θεδακρυμέ-*

*νην δέξεις δρᾶν καὶ κατηφῆ γυναικα,* but that the illusion vanishes on a nearer approach (1. 21 § 3). A drawing is given by Stark in his monograph on Niobe (Leipsic, 1863), pl. 1.

**833** δμοιοτάταν, because the stone into which Niobe was changed may be likened to Antigone’s rocky tomb: cp. *EL.* 150 *ἴω παττλάμων Νιόβα, σὲ δ' ἔγνογε νέμω θεόν, | ἄρ' ἐν τάφῳ πετραῖς | αἰαὶ θακρύεις.*—The Niobe in the Uffizi Gallery at Florence will occur to many as offering an ideal type of majestic sorrow and beauty not unworthy to be associated with Antigone, and yet suggesting a contrast no less than a resemblance; the contrast between the desolate mother, and the maiden who is going to join those whom she loves (897); between pride steadfast under divine anger, and the piety that has dared to offend man.

**834—838** ἀλλὰ...θανοῦσαν. The Chorus desire to console Antigone. There is no element of reproof in their words here. She has likened herself to Niobe. ‘And yet Niobe’—the Chorus say—‘was a goddess, while thou art a mortal. But (*κατόν*) it will be a great glory for thy memory that thy fate was as the fate of a goddess, in life and in death.’ ‘In life’ (*ζώναν*), and not only in death (*θανοῦσαν*), because Niobe, like Antigone, was in the fulness of her vitality when she met her doom. The moments of life through which Antigone is now passing are like the moments through which Niobe passed as she felt the beginning of the change into stone.—Why does Antigone rejoin, οὔμοι, γελώμα; Because her thought had been, ‘my doom is terrible and miserable as Niobe’s;’ but the Chorus had answered, ‘It is indeed glorious for thee to be as Niobe.’ She had looked for present pity. They had comforted her with the hope of posthumous fame.—See Appendix.

συ. β'. ΧΟ. ἀλλὰ θεός τοι καὶ θεογενής,  
ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς.  
καίτοι φθιμένη μέγα κάκοῦσαι  
τοῖς ἴσοθέοις \*σύγκληρα λαχεῖν  
ζῶσαν καὶ ἔπειτα θανοῦσαν.

835

στρ. β'. ΑΝ. οἴμοι γελῶμαι. τί με, πρὸς θεῶν πατρώων,  
2 οὐκ \*οἰχομέναν ὑβρίζεις, ἀλλ' ἐπίφαντον; 840  
3 ὡς πόλις, ὡς πόλεως πολυκτήμονες ἄνδρες.  
4 ἵνα Διρκαῖαι κρῆναι  
5 Θήβας τ' εὐαρμάτου ἄλσος, ἔμπας ἔνυμάρτυρας ὕμρ'  
ἐπικτῶμαι, 845  
6 οἵα φίλων ἄκλαυτος, οἵοις νόμοις

**834** θεογενής L (not θεογενής, as Campb. gives it): the later MSS. vary between θεογενής and θεογενής. Wieseler conject. θεογενής: M. Schmidt, καὶ θεῶν γέννητοι: Nauck, θεοὺς τε γένους (and formerly καὶ θεοῦ γέννητος).

**835** θνητογενεῖς L.

**836** φθιμένα L, with ω above α from the 1st hand. φθιμένα or φθιμένα τ. μέγη ἄκοντα L: μέγα κάκοῦσαι Wecklein.

**837** τοῖς

ἴσοθέοις ἔγκληρα λαχεῖν L.—τοῖσι θεοῖσι σύγκληρα λαχεῖν Nauck (σύγκληρα Schaefer).

**838** ζῶσαν . . θανοῦσαν. L has this v., which is also in most of the later MSS.; but it is omitted by A, and consequently by the Aldine. Dindorf and others

**834** θεός, sc. ἑκείνη μὲν ἔστι (cp. 948). The absence of a pron., to balance ημεῖς, is unusual, but it is easy to carry on the subject of τέγγει in 831. Niobe is of divine race, since her father was the son of Zeus, and her mother the Pleiad Taygetē (or Dionè, one of the Hyades). So in Aesch. Νιόβη (fr. 157) her family is described as οἱ θεῶν ἀγχίσποροι (near kin), ... κούπων νν ἔξτηλον αἷμα δαιμόνων. —**θεο-**γενής, god-begotten. The peculiarity is that the word is formed directly from γέννην, and not from the stem of the pass. aor. in use: i.e., we should expect θεογέννητος. But Pindar could coin θεοτρίμος (I. 5. 13) as =θεοτίμος. Why, then, should not a poet coin θεογενής as =θεογέννητος? It is of little moment that the extant classical literature happens to present no strictly parallel compound with γέννην (ποντογενής and πρωτογενής being late Byzantine). θεογενής occurs in *Orac. Sibyll.* (5. 261), but is not classical. The Schol.'s paraphrase, θεοτέρους γένους τυγχάνουσα, is no token (as some fancy) that he read a gen., such as θεοὺς τε γένους.

**836** καίτοι has an illative force, introducing the next step in the reasoning:

cp. 949, O. T. 855.—L's φθιμένα should prob. be φθιμένη (see on παγκολην 804). The variant φθιμένῳ (noted in L) is war-rantable as the masc. of general statement (cp. 463): but it would be extremely harsh, when ζῶσαν...θανοῦσαν refers to the same person.—κάκοῦσαι, 'e'en to have it said of her' (*kai* meaning, 'even if there is no other comfort'). This seems a little more expressive than τάκοντα (Wecklein), and also slightly more probable palaeo-graphically (cp. O. C. 172 cr. n.). The MS. μέγη ἄκοντα is certainly wrong, since a paroemiā could not begin a new sentence. For ἄκοντα (=λέγουμαι, *audio*) with inf., cp. Her. 3. 131 'Ἀργείους ήκουνον μονικῆν εἶναι Ἐλλήνων πρώτοι.

**837** τοῖς ίσοθέοις σύγκληρα, a lot shared by demigods. Plut. *Mor.* 103 F χρὴ γάρ οὐ μόνον ἐντὸν εἰδέναι θνητὸν θνῆτα τὴν φύσιν, ἀλλὰ καὶ δι τοιητῷ σύγκληρός ἔστι βίων καὶ πράγμασι φάδλοις μεθισταμένοις πρὸς τοιναντὸν: i.e., that one shares the lot of humanity at large.—The decisive objection to the MS. reading έγκληρα is the sense of the adj.; for έγκληρος always means either (i) act, having a share in, as Eur. I. T. 682 έγκληρον...καστρυνήτην, 'heiress,' =έπικληρον, and so

CH. Yet she was a goddess, thou knowest, and born of gods; we are mortals, and of mortal race. But 'tis great renown for a woman who hath perished that she should have shared the doom of the godlike, in her life, and afterward in death.

AN. Ah, I am mocked! In the name of our fathers' gods, <sup>2nd</sup> can ye not wait till I am gone,—must ye taunt me to my face, O my city, and ye, her wealthy sons? Ah, fount of Dircè, and thou holy ground of Thebè whose chariots are many; ye, at least, will bear me witness, in what sort, unwept of friends, and by what laws

reject it. But M. Seyffert defends it, and among recent edd. who retain it are Bellermann, Nauck, Wecklein, Pallis, Semitelos. **840** δόμεναν L: ὀλυμέναν τ. οὐλομέναν Triclinius. **841 ff.** οὐχομέναν J. F. Martin and Wunder. **843** πολυκτήμονος Nauck. **844 ff.** Διρκαῖαι κρῆναι] Διρκαῖαι καὶ κρῆναι L (by ditto-graphia).—L divides the vv. thus: | *λα*—| Θήβαστ | ξυμάρτυρασ—| *ολα*—| πρὸς ἔργυα—ἔρχομαι—ποτανίον. **846** ὑμ[ρ]ι[ο]ν] νῦμ[ρ]ι[ο]ν—ἔπικτῶμαι] In the marg. of L, γρ. ἐπιβῶμαι (by S). Bergk reads ὑμ[ρ]ι[ο]ν ἐπιβῶμαι with δύσμορα for δυσμάρηφ in 865: Blaydes, ὑμ[ρ]ας ἐπιβῶμαι, with δύσδαλμον *ib.*—Musgrave conject. έτι κτώμαι.

*Hipp.* 1011: or (2) pass., included in one's κλῆρος, as *H. P.* 468 ἔγκληρα πεδία ...κεκτημένου ('by inheritance'). Here, ἔγκληρα was perh. partly due to a reminiscence of ἔγκληρον in 814.—The change of τοῖς λοθέοις into τοῖσι θεοῖσιν, though easy, is needless. The epic ἵ of λοθέος might well be allowed in tragic lyrics or anapaests, like the ἄ of ἄδνατος (cp. 339 n.); and Aesch. once uses it, *Pers.* 80 λοθέος φώς. [But λοθέος has ἵ in Eur. *Tro.* 1169, *I. A.* 626 (dial.), as λόθειρον has in Aesch. *P. V.* 547.] Note that the MS. τοῖς λοθέοις ἔγκληρα would have arisen more easily from ΤΟΙΣΙΣΘΕΟΙΣΣΥΤΚΛΗΡΑ than from ΤΟΙΣΙΘΕΟΙΣΝΣΥΤΚΛΗΡΑ.

**838** ζῶσαν...θανοῦσαν. The constr., φιμένηγ μέρα ἑστίν, ἀκοῖσατι ζῶσαν σύγκληρα λαχεῖν (instead of ζῶση), is not rare: cp. Xen. *An.* 1. 2 § 1 Ζενίᾳ τῷ Ἀρκάδῃ ἥκειν παραγγέλλει λαβόντα τοὺς ἄνδρας [though shortly before, παραγγέλλει τῷ Κλεάρχῳ λαβόντι ἥκειν]: *ib.* 3. 1. 5 συμβούλειν τῷ Ενοφωντὶ ἐλθόντα εἰς Δελφούς ἀνακοινώσαι: *ib.* 3. 2. 1 ἔδοξεν αὐτοῖς προφύλακάς καταστήσαντας συγκαλεῖν τοὺς στρατιώτας. The dat. with the inf. is, in such cases, equally right, but the acc. sometimes excludes an ambiguity. (Cp. on *O. T.* 913.) *El.* 479 ὑπεστί μοι...κλύνουσαν is not similar.—I can see no reason to suppose the loss of a verse. The fact that six anapaestic verses (817—822) follow the strope, proves

nothing. Cp. on 110 f., and Append. on 804 ff.

**839** γελῶμαι: see on 834 ff. Cp. Job xvii. 2: 'Are there not mockers with me?'

**843** πολυκτήμονες, an epith. which also implies εὐγενεῖς: cp. *O. T.* 1070 πλούσιοι χαίρειν γένει. So these Theban elders are called κοιρανίδαι (940), and in *O. T.* 1223 ὡ γῆς μέγιστα τῆσδε ἀει τιμῶμεν: as Thebes itself, ἀγλαα (O. T. 153) and μεγάλα (*ib.* 1203).

**844 f.** κρῆναι: so Polyneices appeals to Oed., πρὸς νῦν τε κρηπῶν καὶ θεῶν δύογνιν (*O. C.* 1333, where see n.); and the dying Ajax invokes the κρῆναι of Troy (*Ai.* 862).—**εὐαρμάτου:** see n. on 148 f.—**ἄλσος:** cp. *El.* 5 (Argos) τῆς οἰτροπλήγος ἄλσος Ινάχου κόρης, as the scene of Io's visitation by Hera. So Thebes is the 'sacred precinct' of Dionysus (cp. 154, 1137) and the other θεοί ἔγχωροι.—**ἴμπας,** even if human sympathy fails me. Soph. has έμπας (=δλως) also in *Ai.* 122, 1338, and έμπα *ib.* 563 (dial.).

**846** ὑμ[ρ]ι[ο]ν (Aeolic and epic), as Aesch. *Eum.* 620: so dat. ὑμμι *O. C.* 247 (n.)—**ἐπικτῶμαι,** acquire, win: Aesch. *Eum.* 671 (ὕτως) καὶ τούτῳ ἐπικτῆσαι σύμμαχον, θεά. In this general sense the ἔπι is not inconsistent with what έμπας implies, viz. that she fails to win human sympathy.

**847** ολα: cp. on 823 (λυγροτάταν).—

7 πρὸς ἔργμα τυμβόχωστον ἔρχομαι τάφου ποταινίου·  
 8 ιὼ δύστανος, \*βροτοῖς οὔτε νεκροῖς κυροῦσα 850  
 9 μέτοικος, οὐζ ἡῶσι, οὐθανοῦσιν.

στρ. γ'. ΧΟ. προβᾶσ' ἐπ' ἔσχατον θράσους  
 2 ὑψηλὸν ἐς Δίκας βάθρον  
 3 προσέπεσες, ὥ τέκνου, πολύ.  
 4 πατρῷον δ' ἐκτίνεις τιν' ἀθλον.

855

ἀντ. β'. ΑΝ. ἔψαυσας ἀλγεινοτάτας ἐμοὶ μερίμνας,  
 2 πατρὸς τριπόλιστον οἴκτον τοῦ τε πρόπαντος

**848** ἔργμα L (with two dots over γ, indicating ἔρμα). This was the general reading, though V has ἔργμα, and Par. H (a copy of L) ἔρυμα. Schol. in marg. of L, ἔρμα, περιφραγμα. Brunck gave ἔργμα: Hermann, ἔρμα. **849** ποταινίου] ποταινεῖον (from ποτ' αἰνεῖον?) L, with ἵ over ει from the 1st hand. **851** οὐτ' ἐ βροτοῦσιν οὐτ' ἐν νεκροῖσιν | L. Triclinius changed βροτοῦσιν to βροτοῖς.—The antistr. v. is 870 καστήγητο γάμων κυρῆσας. Boeckh conject. βροτοῖς οὐτ' ἐν νεκροῖς κυροῦσα (with καστήγητος in 870): Seyffert, βροτοῖς οὐτε νεκροῖς κυροῦσα: and so Wecklein, but with λόδα. Emperoris, οὐτ' ἐν τῶισι ἔτ' οὐτε τοῖσιν, which Heinrich Schmidt receives, adding γ' after δύστανος. Gleditsch, ιὼ δύσποτος | βροτῶν, οὐδὲ νεκρὸς νεκροῦσιν. Cp. on 869 f. **853** ἔσχατον] οὐτε πολὺν F. Kern, and so Bellermann. **855** πολύν L: πολύ r. Dindorf (who),

φίλων ἄκλαντος: cp. 1034: *Ai.* 910  
 ἀφαρκτος φίλων, and *O. C.* 1722 n.

**848** ἔργμα τυμβόχωστον, an enclosure (prison) with a sepulchral χῶμα. The ἔργμα is the chamber in the rock, πετρώδης κατῶρυξ (774), in which she is to be immured: the χῶμα consists of the stones heaped up at the entrance, so as to close it: cp. 1216 ἀρμὸν χώματος λιθοσπαδῆ. For ἔργμα (ἔργω, to shut in) cp. Arist. *Part. Anim.* 2. 15. 1, where it is said that the eyelashes (*βλεφαρίδες*) protect the eyes, οὐλοὶ τὰ χαρακώματα ποιοῦσι τινες τρόποις τὸν ἔργμάτων, like the palings sometimes placed in front of fences (or hedges). The Berlin ed. (p. 958 b 18) there gives ἔργμάτων from the MSS. just as here L has ἔργμα, and as, conversely, MSS. of Pindar (*I.* 1. 27 etc.) give ἔργμα for ἔργμα=ἔργον. The old edd. of Arist. give ἔργματων.—The reading ἔρμα (from ἔρειδω)=‘mound’: *C. I.* 4599 ἐρισθενὲς ἔρμα θανοῦσιν: Kaihel *Epigr.* 1063, 4 κατήραν ἔρμα. But this seems less fitting here than the notion of ‘prison’: cp. 886 περιπτύξαντες, 892 ἀειφρουρος.

**849** ποταινίου, usu., ‘recent,’ ‘fresh’: here, ‘of a new kind’: cp. fr. 154. 5

ἡδονὰς ποταινίουs. A tomb destined for the dead is to receive the living (cp. 821).

**851** Though every treatment of this verse must remain subject to doubt, far the most probable (to my mind) is Seyffert's modification of Boeckh's **βροτοῖς οὐτε ἐν νεκροῖς κυροῦσα**. This gives an exact correspondence with 870, καστήγητο γάμων κυρῆσας, and there is every reason to think that 870 is sound. Further, the origin of L's reading is elucidated. The first οὐτε is omitted (Aesch. *Ag.* 532 Πάρις γὰρ οὐτε συντελής πόλις, cp. *O. T.* 239); and this poetical license might easily have led a corrector to suppose that the first οὐτε had been lost. Again, the loss of κυροῦσα would have been easy after νεκροῖς.

**852** μέτοικος: cp. 868, 890: see on *O. C.* 934. It is her doom, ξῶτα τυμβεύειν (888). She is not a dweller with the living, because her abode is the grave; nor with the dead, because she lives.—The similar phrase—perhaps imitated from this—in Eur. *Suppl.* 968 f., οὐτ' ἐν τοῖς φθίμενοις | οὐτ' ἐν ξῶσιν ἀριθμομυμένα (Musgrave *κρινομένα*) has no such special point: the Argive widows merely mean that their life is a living death.

I pass to the rock-closed prison of my strange tomb, ah me unhappy! who have no home on the earth or in the shades, no home with the living or with the dead.

CH. Thou hast rushed forward to the utmost verge of 3rd daring; and against that throne where Justice sits on high thou hast fallen, my daughter, with a grievous fall. But in this ordeal thou art paying, haply, for thy father's sin.

AN. Thou hast touched on my bitterest thought,—awaking 2nd anti-strophe. the ever-new lament for my sire and for all the doom given to

however, suspects a lacuna) conject. πάλιν: Schneidewin, ποδοῖν: Wolff, πόλει: Todt, πάθει: Seyffert, πολύς (as fem.): Bonitz, μόρῳ: Hartung, τάφῳ: Blaydes, μέγα. Wieseler points at τέκνον, joining πολύν with ἀθλον. **856** πατρῷον . . τιν' ἀθλον] Blaydes conj. πατρῷαν . . τιν' ἄταν: Seyffert, πατρῷον . . γένεθλιον.—ἐκτελεῖσ L, ἐκτίνεις T. Donaldson conj. ἐκτελεῖς: Pallis, ἐκπονεῖς. **857** ἔψυσας] Blaydes writes ἔμνασα. **858** τριπλοῖστον] Blaydes gives τριπλῶτον: Hermann, τριπλοῖστον ('triplicatum'): Reiske, τριπλάσιον (with οἰτον): Bergk τριπλῶτον (with τε after πατρός).—οἰκτον L, and so the later MSS., though in L<sup>2</sup> (cod. Laur. 31. 10) the κ has been erased, and in V οἰτον is indicated as a variant. οἰκτον in the lemma of L's schol. was doubtless a mere slip. Brunck gave

**853 ff.** προβάσας...πολύ: having advanced to the furthest limit of rashness, thou hast struck heavily (πολύ) against the lofty pedestal of Justice. We are to imagine the daring offender as going forward to a boundary where Justice sits enthroned, forbidding all further advance. Instead of pausing there, the rebel still rushes on, to cross the boundary—and, in doing so, dashes herself against the throne of the goddess. For βάθρον cp. Her. 1. 183 (a sitting statue of Zeus) καὶ τὸ βάθρον (pedestal) οἱ καὶ οἱ θρόνοι χρύσεις ἔστι. For προσέπεσες, Polyb. I. 39 προσπεσόντες εἰς τινὰ βραχέα (having struck on some shallows—in sailing). Cp. Aesch. *Theb.* 409 μάλ' εὐγενῆ τε καὶ τὸν Αλαχύνην θρόνον | τιμώτα καὶ στυγοῦνθ' ὑπέρφρονας λόγους. Ag. 383 λακτίσαντι μέγαν Δίκαια βωμόν. Eum. 539 βωμὸν αἰδεσαι Δίκαια, | μηδὲ νιν κέρδος ἴδων ἀθέψ ποδὶ λαξ ἀτίσης. Solon fr. 4. 14 οὐδὲ φιλάσσονται σεμνὰ θεμέθα Δίκης.—πολύ (adv.) = σφόδρα, violently.—Bellermann, adopting Kvicala's general view, and also Kern's ἐσχάτου, renders: 'having advanced, with extreme rashness (Dem. or. 18 § 17 οὐτε δικαίως οὔτ' ἐπ' ἀληθεῖας οὐδεμιᾶς εἰρημένα), to the lofty threshold (βάθρον) of Justice, thou hast fallen heavily *down*': i.e., 'while, with the utmost boldness, thou wert obeying the command of Justice, thou hast been

hurled to destruction.' But (1) προσέπεσες could not mean this: we must at least have κατέπεσες. (2) The Chorus feel pity, indeed, for Ant., and recognise the praise of piety which she has won (817, 872). But they also regard her collision with the city's law as an act of frantic folly (λόγου τ' ἀνοια καὶ φρενῶν ἔρυσις, 663); and they presently tell her that she had left Creon no choice but to punish her (874). By Δίκη they understand the law of the State,—not those θέων νόμιμα which Ant. preferred to obey.

**856** πατρῷον τινα.....ἀθλον, 'some ordeal inherited from thy sire' (v. 2); τινα softens a statement into a conjecture; it is perhaps the work of the fate which he bequeathed. This is better than to take τινα closely with πατρῷον as = of the paternal kind.—ἐκτίνεις, art paying (to the fates which exact it), like ἐκτίνω δίκην, πτον, ἀποινα.

**857 ff.** μερίμνας, gen. sing.: οἰκτον, acc. depending on ἔψυσας..μερίμνας as = ἐποίησά με μερίμναν: cp. El. 122 τίνα | τάκεις ὡδὸν ἀκόρεστον οἰμωγάν | τὸν πάλαι ἐπι δολερᾶς ἀθέωτατα | ματρός ἀλόντ' ἀπάταις Αγαμέμνονα, where τὸν...Αγαμέμνονα is governed by τίνα τάκεις...οἰμωγάν as = τι οἰμώζεις; see other examples in n. on 211 f. πατρός and πότμον are objective genitives with οἰκτον.—The objec-

- 3 ἀμετέρου πότμου κλεινοῦς Λαβδακίδαισιν. 861  
 4 ἵω ματρῷαι λέκτρων  
 5 ἄται κοιμήματά τ' αὐτογένηνητ' ἐμῷ πατρὶ δυσμόρου  
 ματρός, 865  
 6 οἵων ἐγώ ποθ' ἀ ταλαίφρων ἔφυν·  
 7 πρὸς οὓς ἀράνος, ἄγαμος, ἀδὲ ἐγώ μέτοικος ἔρχομαι.  
 8 ἵω δυσπότμων κασίγνητε γάμων κυρήσας,  
 9 θανὼν ἔτ' οὖσαν κατίναρες με. 871

ἀντ. γ'. ΧΟ. σέβειν μὲν εὐσέβειά τις,

οἶτον, which Dindorf and others adopt. **861** πότμον] δόμον Hartung and Blaydes. **863** ματρῷαι r: πατρίαι L. Cp. 980. **864** ἄται] ἄται L.—κοιμήματ' αὐτογενῆ | τ' L: κοιμήματά τ' αὐτογένητ' r. Turnebus restored αὐτογένηνητ'. **865** ἐμῷ L: ἀμῷ Triclinius, which gives a long syllable to correspond with the first syllable of ξυμμάρτυρας (846), but is unnecessary, since that syllable may be either long or short (see Metr. Anal.).—δυσμόρων L: δυσμόρου r and schol.

tion to taking *οἴκτον* as acc. in apposition with έψανσας...μερίμνας is that this would imply τό (σε) ψάνσαι ἀλγ. ἐμῷ μερίμνης οἴκτος ἔστιν: as Eur. *Or.* 1105 'Ἐλένην κτάναμεν, Μενέλεω λύτρην πικράν,' implies, τὸ 'Ἐλένην κτανεῖν Μενέλεω λύπη πικρὰ έσται: Aesch. *Ag.* 224 ἐτλὸ δὲ οὖν | θυτῆρος γενέθαιοι θυγατρός, γνωκοποίουν πολέμων ἀρωγάν,' implies, τὸ θυτῆρα γενέθαιοις ἀρωγὴν. Now, if we had, for instance, ἀνεμήσητον μερίμνης, it is conceivable that *οἴκτον*, as acc. in appos., should mean οἴκτον ἀφρούν or ἔγερον. But when, as here, the subject of έψανσας is distinct from the person who makes the lament, it seems impossible that *οἴκτον* should have this pregnant sense.—ἀλγ. μερίμνας is certainly not acc. plur. See on 546 and 961. No Greek hearer of these lyrics could take μερίμνας for anything but the usual gen. after ψάνσα. If Soph. had intended the acc., he would at least have written ἀλγεινοτάταν...μέριμναν.—The interpretation given above would admit the reading οἴτον, 'doom,' which has, however, less authority (cr. n.). *El.* 166 τὸν ἀνήνυτον | οἴτον έχοντα κακῶν. But, as οἴτον πότμον is an impossible pleonasm, it would then be necessary to take τοῦ τε ...πότμου as depending on έψανσας: for τριπόλιστον οἴτον could not be a parenthetic acc. in apposition with έψανσας...μερίμνας πατρός. This would be very awkward. Further, οἴκτον is clearly the right word to introduce the lament ἵω, etc., which actually follows.—τριπόλιστος

τον (οἴκτον), a lament which has often been renewed; a thrice-told tale of sorrow. πολέω=to turn up the soil with the plough: ἀναπολέω, to plough anew: then fig. to 'go over the same ground' again. Pind. *N.* 7. 104 ταντά...τρις τετράκι τ' ἀποτολέω: *Ph.* 1238 δἰς ταντά βοδεῖ καὶ τριπόλεων μ' ἔπη; Νο πολίζω as = πολέω occurs, but Pind. once has ἀπολίζω as = ἀναπολέω (*P.* 6. 3). Similarly a poet might well use τριπόλιστος as if πολίζω existed. It is needless to write τριπόλητον. The epic adj. is τριπόλος.—κλεινοῖς Λαβδακίδαισιν, dat. of interest after πότμον, all the fate for (i.e. appointed for) us, the Labdacidae, instead of the possessive gen., κλεινῶν Λαβδακιδῶν. Cp. Eur. *Ph.* 17 ὁ Θήβαισιν εὐπποιεῖ δναξ. It is needless to explain the dat. by pressing the deriv. of πότμος from πτῆτω ('what falls to one'). Cp. on 571, and on 865 (ἐμῷ πατρὶ).—ἀμετέρον (=ημῦν) is here joined with the dat. of interest, as the possessive pron. is oft. joined with the gen. of the pers. pron. (τάμα δυστήρων κακά, *O. C.* 344).

**863** ματρῷαι λέκτρων ἄται=ματρῷων λ. ἄται (see n. on 793), calamities of the mother's bed, i.e. springing from marriage with a mother. (So *O. C.* 526 γάμων . . ἄτρα.) For the plur. ἄται in this sense, cp. *O. C.* 1244, *El.* 215.—L's τραπρῷαι ('calamities of my father's marriage') is possible, but less good, since (a) the epithet μητρῷα denotes the bed to which he came: cp. *O. T.* 976 καὶ πώς

us, the famed house of Labdacus. Alas for the honours of the mother's bed! alas for the wretched mother's slumber at the side of her own son,—and my sire! From what manner of parents did I take my miserable being! And to them I go thus, accursed, unwed, to share their home. Alas, my brother, ill-starred in thy marriage, in thy death thou hast undone my life!

CH. Reverent action claims a certain praise for reverence; 3rd anti-strophe.

**867 πρὸς οὐς . . ἔρχουαι** Two vv. in L, divided at δ[δ'] ἔγω. **869 ε. ἡώ] ἡώ** L.—καστίγνητε γάμου κυρήσας] A separate v. in L.—Wolff read ἡώ ἡώ κάστις δύσποτμων γάμου κυρήσας, and in 851 (where see n.) ἡώ δύστανος, οὐτ' ἐν βροτοῖς οὔτ' ἐν νεκροῖσιν. Bellermann suggests ἡώ δύσποτμων ἡώ γάμου καστίγνητε κύρσας=851 ἡώ δύστανος γ' οὔτ' ἐν βροτοῖς οὔτ' ἐν νεκροῖσιν.—For γάμου Morstadt conject. τάφων.  
**872 ε. σέβειν μὲν εὐσέβεια τις**] Musgrave conject. μν̄ for μέν. Nauck, σέβειν μὲν εὐσέβεις νεκρός, or σέβειν μὲν εὐσέβεις θέμις. M. Schmidt, σέβειν μὲν εὐσέβεια τις | κρελσσούς κράτος δ' ὅτῳ μέλει etc. Semitelos, σέβειν μὲν εὐσέβεια τοῦς | κάτω κράτος δ' ὅτῳ μέλει etc.

τὸ μητρὸς λέκτρον οὐκ δκνεῖν με δεῖ; and  
(b) with πατρῷαι the explanation by ἐμῷ πατρῷ, etc., would have been less needed.

**864 ε. κοιμῆματα . . αὐτογένηντα . .** πατρός, the mother's union with her own offspring; the adj.=μετὰ τοῦ αὐτῆς γεννήματος: cp. O. C. 1463, κτίπος . . δύβολος (=κτύπος τοῦ ἐκ Δίος βέλους): Aesch. Eum. 212 δαμακος (=συγγενοῦς) αὐθέντης φόνος.—ἐμῷ πατρὶ, dat. of interest, 'for my sire' (i.e. to his misery); the whole phrase being equiv. to, 'a mother's incestuous union with our father.' The dat. goes with the whole preceding phrase, not with αὐτογένηντα only ('incestuous in relation to him'), nor with κοιμῆματα only ('sleep with him'). The latter, which Wecklein assumes, implies κοιμᾶσθαι τινας=συγκ. τινι, an unproved constr.; for Hes. Th. 213 οὐτινα κοιμηθεῖσα θεά τέκε Νύξ ἔρεβενη is of doubtful genuineness, and even there οὐτινι could go with τέκε.—δυσμόρον is far better than δυσμόρῳ: without it, the words could imply that only the father's sin merited pity.

**866 ε. οὐλων** (masc.) ποτέ is exclamatory: 'from what manner of parents' (for the gen., cp. 38). The exclamatory οὐλων is freq. in Soph. (cp. 1228, Tr. 997, etc.), and ποτέ strengthens it just as it strengthens the interrogative τις or ποιός (O. T. 754, Ph. 222, etc.). So the exclamatory οὐλων is strengthened by δρα (Ai. 367, 910).—Most commentators make οὐλων neut. relative to κοιμῆματα: 'such

(wedlock) as that from which I sprang.' But ποτέ is fatal to this; for (a) it cannot here mean, 'in former days'; that would be too weak: (b) nor can οὐλων ποτέ mean, 'of whatever kind they may have been',—like δοτις ποτέ. Besides, the masc. οὐλων most naturally refers to persons denoted by οὐλων. I have therefore pointed at πατρός.—ἀράτος, fem.: elsewhere this adj. is always of three terminations. So Attic tragedy uses κοινός, ποθειός, πτωχός, φανερός, etc., as fem.: see O. C. 751 n.—μετοικος: see on 852.

**870 καστίγνητε.** Polyneices. His marriage with Argeia, daughter of the Argive king Adrastus, was the seal of the armed alliance against Thebes, and thus the prime cause of Antigone's death (O. C. 378).—Not Oedipus. Such an allusion would be too repulsive here. In O. C. 535 ἀδελφεαί marks the climax of horror, and the word is wrung from unwilling lips. Further, as the doom of the whole race is in question (859), the brother is fitly mentioned.

**871 θανών ἐτ' οὐσαν:** so Electra says of her brother Orestes, ὡς μ' ἀπώλεσας θανών. Cp. on O. T. 1453.—κατηνάρεται. This act. aor. occurs in later poetry. The epic form of the compound is κατενάρομαι, aor. κατενηράμην. Eur. uses the epic ἐναίρω, ἤναρω, but only in lyrics. Soph. has κατηναρισμένας (κατενηρίζω) in dial., Ai. 26.

**872 σέβειν.** 'Reverent action' (meaning her loyalty to Polyneices) 'is, in a

2 κράτος δ', ὅτῳ κράτος μέλει,  
3 παραβατὸν οὐδαμᾶ πέλει,  
4 σὲ δ' αὐτόγνωτος ὥλεσ' ὄργα.

875

ἐπ. AN. ἀκλαντος, ἄφιλος, ἀνυμέναιος ταλαίφρων ἄγομαι  
τάνδ' ἐτούμαν ὁδόν.

οὐκέτι μοι τόδε λαμπάδος ἵερὸν  
ὅμμα θέμις ὄρāν ταλαίνᾳ.  
τὸν δ' ἐμὸν πότμον ἀδάκρυτον  
οὐδεὶς φίλων στενάζει.

880

KR. ἀρ' ἵστ', ἀοιδὰς καὶ γόοις πρὸ τοῦ θανεῖν  
ώς οὐδ' ἀν εἴς παύσαιτ' ἄν, εἰ χρείη λέγειν;  
οὐκ ἀξεῖθ' ὡς τάχιστα; καὶ κατηρεφεῖ  
τύμβῳ περιπτύξαντες, ὡς εἴρηκ' ἔγα,  
ἄφετε μόνην ἔρημον, εἴτε χρῆ θανεῖν

885

**874** οὐδαμᾶ L.      **876 ff.** L divides the vv. thus: ἀκλαντος— | ταλαίφρων— |  
τάνδ'— | μοι—δημα—ἔμον— | φίλων . . . στενάζει.      For ταλαίφρων ἄγομαι τάνδ'  
ἐτούμαν ὁδὸν Dindorf writes ἔρχομαι τὰν πυμάταν ὁδὸν. (Reiske had conjectured τάνδε  
πυμάταν ὁδὸν.) Heinrich Schmidt places ταλαίφρων after ἄγομαι.      **880** ταλα-  
ναι L (not ταλανα). The final ι is from the 1st hand; but the word was  
first accented τάλαναι, and then ταλάναι.      **884** χρεῖ η L: χρεὶ Dawes.—

sense, *εὐσέβεια*: i.e. though it is not complete *εὐσέβεια*—which the Chorus regard as including loyalty to the State's laws—yet, so far as it goes, it deserves praise of the same kind. Cp. 924 *τὴν δυστέβειαν εὐσέβοις* ἐκτησάμην: by practising *εὐσέβεια* towards the dead, she had come to be thought, on the whole, *δυστεβής*—as a law-breaker. The Chorus is here the apologist of Creon, and this concession is meant to emphasise the next sentence. Hence the purposed vagueness of *τέβειν*. The speaker avoids a direct reference to the peculiarly sacred and tender duty which Ant. had fulfilled. The proposed emendations (see cr. n.) would obliterate this touch.

**873 f.** *κράτος* δὲ οὐδαμᾶ παραβατὸν πέλει (*τούτῳ*), διτῷ κράτος μέλει: but an offence against authority cannot be permitted by him who has authority in his keeping. The antecedent to διτῷ, viz. *τούτῳ*, is an ethic dat., 'in his sight'; he must not look on and see the law broken. For this dat., cp. 904.—*οὐδαμᾶ* (Dor.): cp. 763.—For μέλει cp. 1335: II. 2. 25

φ λαοὶ τ' ἐπιτετράφαται καὶ τύσσα μέμη-  
λεν. The Chorus echoes Creon's saying (677).

**875** αὐτόγνωτος, act., deciding for oneself, *αὐτὴ γυγνώσκουσα*, like *μεμπτός*, 'blaming,' *ὑποπτός*, 'suspecting,' etc. (O. C. 1031 n.). Not pass., 'resolved upon' (i.e. here, 'adopted') 'by one's own choice', as Ellendt takes it ('ultra susceptus'), and as the Schol. perh. did, who gives, *αὐθαλέτος καὶ ἰδούγρώμων τρόπος*. —*ὅργα*, disposition: see n. on 354 ff. (ὅργάς).

**878** ἐτούμαν, imminent, i.e. for which everything is prepared; II. 18. 96 αὐτίκα γαρ τοι ἐπείτα μεθ' Ἐκτορα πότμος ἐτούμος: Plut. Mor. 706 C ἐτομον τὸ διαφθαρῆται τοῖς μὴ βοηθῶντα... τὸν λογισμὸν ἔχοντο (corruption is imminent for those who have not reason to aid them). Cp. 936.

**879** τόδε λ. ἵερὸν ὅμμα = τόδε *ἱερᾶς λαμπτόδος* δημα (793 n.). Cp. Eur. I. T. 194 ἀλλάξας... | *ἱερὸν... δημι* αὐγῆς | ἀλλος. Ιον 1467 δεῖλον δ' ἀναβλέπει λαμπάσων.

**881** ἀδάκρυτον, predicate, with proleptic force: no friend mourns my fate,

but an offence against power cannot be brooked by him who hath power in his keeping. Thy self-willed temper hath wrought thy ruin.

AN. Unwept, unfriended, without marriage-song, I am led Epode. forth in my sorrow on this journey that can be delayed no more. No longer, hapless one, may I behold yon day-star's sacred eye; but for my fate no tear is shed, no friend makes moan.

CR. Know ye not that songs and wailings before death would never cease, if it profited to utter them? Away with her—away! And when ye have enclosed her, according to my word, in her vaulted grave, leave her alone, forlorn—whether she wishes to die,

Blaydes conject. παύσειν for παύσαιτ' ἀν: but prints, by another conject., παύσαιτ' ἀν, εἰ τέλη, 'κχέων. Semitulos, προτοῦ λέγων | ὡς οὐδὲ ἀν εἰς παύσαιτ' ἀν, εἰ χρεῖθ θανεῖν. **885** ἔξεσθ' L, ἔξετ' r. **887** ἀφείτε μόνη L. Aldus (with A) has μόνην ἀφῆτ'. Most of the later MSS. have ἀφείτε, ἀφείτε, or ἀφῆτε: but for ἀφείτε Vat. is cited. Blaydes, with Brunck, reads ἀπίτε μόνην, a v. L, noted in A.—χρῆ L: Dindorf conject. χρῆ: Hermann, εἰ χρήσει: Nauck λῆ.

(and so it remains) unwept. Soph. has several instances of the predicative adj. thus added to a subst. which has the art. and possessive pron.; as *O. T.* 671 τὸ γάρ σὸν, οὐ τὸ τοῦδον, ἐποικεῖτω στόμα | ἐλεινὸν (n.): *El.* 1143 τῆς ἐμῆς πάλαι τροφῆς | ἀνωφελήτου. Cp. 791.

**883** εἰ δρ' ἰστε, ὡς, εἰ χρεῖται λέγειν δοιδᾶς καὶ γένος πρὸ τοῦ θανεῖν, οὐδὲ εἰς ἀν παύσαιτο (λέγων); The constr. would have been clearer with λέγων instead of λέγειν, but the latter has naturally been conformed to χρεῖται. The conject. παύσειν is admissible (cp. *O. C.* 1751 παύετε θρήνον, παῖδες), but unnecessary, and scarcely probable. Prof. Postgate's suggestion, that δοιδᾶς καὶ γένος are objects to ἰστε, is tenable; but against it is the fact that in such cases the object of the principal verb is almost invariably the anticipated subject of the dependent clause (as *O. C.* 1197 γινώσκει κακοῦ | θυμοῦ τελευτὴν ὡς κακὴ προσγιγνεται); as if here we had, δρ' ἰστε δοιδᾶς ὡς μακραῖ εἰστο; An object is very rarely so anticipated, as in Isaæ. or. 10 § 18, λωσ οὐν ἀν τισ...τὸν χρόνον νῦν θαυμάσει; πῶς πολὺν οὔτις εἰάσαμεν.—οὐδὲ ἀν εἴς, more emphatic than οὐδεὶς ἀν: *O. T.* 281 n.

**885** οὐκ ἔξεσθ'. When the first of two or more commands is given by οὐ with fut. indic., that constr. is usually continued,

either (a) with καὶ, as Eur. *Andr.* 1066 οὐχ ὅσον τάχος | χωρήσεται τις...καὶ... λέξει...; or (b) with repeated οὐ, as Ar. *Lys.* 459 οὐχ ἔξετ', οὐ παήσετ', οὐν ἀράξετε; Here a direct imperat. follows (887), and a note of interrogation must therefore be placed after τάχιστα.—κατηρέθει, prop. 'roofed over,' oft. an epithet of a natural cave (*Od.* 13. 349 σπέος, Soph. *Ph.* 272 ἐν κ. πέτρᾳ), and in *El.* 381 of a chamber (στέγη) like this κατώρυχ. The fact that Nauck wishes to change it into κατώρυχι (or κατωρυχεῖ) is a strong instance of μεταβολὴ πάντων γλυκοῦ.

**886** πειρηθέντες: see on 848 (Ἐργυμα). Cp. Eur. *Ph.* 1357 τειχέων πειρπτυχαῖ. Kaibel *Epiigr.* 408 λατέος στήλη με πέριξ ξεῖ.

**887** χρῆ, wishes: 3rd pers. pres. ind. of χρῶν, with contraction into ἦ instead of ἔ, as in διψῆν, σῆν, κνῆν, πεινῆν, σμῆν, χρῆν (to give an oracle), χρῆσθαι, ψῆν. Schol., εἰ χρήσει καὶ θέλει. If the nom. γένος is sound, as it seems to be, in the next v., then χρῆ is certain: for εἰ χρήσει has no probability. Only one other passage, however, gives unambiguous support to the forms χρῆς, χρῆ—viz. Ar. *Ach.* 778, (the Megarian) οὐ χρῆσθα; στοῦς, ἢ κάκιστ' ἀπολούμενα; 'will you not make a sound?' (οὐ θέλει, sc. φωνεῖ;) There, indeed, Blaydes writes οὐ χρή τη

εῖτ' ἐν τουαύτῃ ζῶσα τυμβεύειν στέγη·  
ἡμεῖς γὰρ ἄγνοὶ τούπι τήνδε τὴν κόρην.  
μετοικίας δ' οὖν τῆς ἀνω στερήσεται.

890

AN. ὁ τύμβος, ὁ νυμφεύον, ὁ κατασκαφής  
οἰκησις ἀείφρουρος, οἱ πορεύομαι  
πρὸς τοὺς ἔμαυτῆς, ὃν ἀριθμὸν ἐν νεκροῖς  
πλειστον δέδεκται Φερσέφαστ' ὄλωλότων·  
ὃν λοισθία γὰρ καὶ κάκιστα δὴ μακρῷ  
κάτεψι, πρὶν μοι μοῦραν ἔξηκειν βίου.  
ἔλθούσα μέντοι κάρτ' ἐν ἐλπίσιν τρέφω  
φίλη μὲν ἥξειν πατρί, προσφιλής δὲ σοί,  
μῆτερ, φίλη δὲ σοί, κασίγνητον κάρα·

895

**888** ζῶσα τυμβεύειν L. The difficulty felt as to χρή in 887 is shown by two types of reading which appear in later MSS., viz. (1) ζῶσα τυμβεύει in A, R, etc.: (2) ζῶσαν τυμβεύειν in Vat., Aug. b, and a few other 14th cent. MSS. Triclinius wrote ζῶσα τυμβεύσει. Reiske conject. ζῶσαν ὑμνήσειν: Semitulos, ζῶσαν ὑμνη-δεῖν.—For τυμβεύειν Morstadt conject. νυμφεύειν. **891** In L the 1st hand

σιγῆν; but the MSS. are supported by the testimony of Suidas and Hesychius to χρῆς as = χρύσεις. In the other four places where these forms are usu. read, they are not indispensable, χρή being possible; but in two, at least, they are much better than χρή, viz. El. 606 κήρυσσε μ' εἰς ἀπαντας, εἴτε χρῆς κακήν, | εἴτε στόμαργον, κ.τ.λ.: and Ai. 1373 σολ δὲ ἔπειτα έξεοθ' ἀ χρῆς. In the other two, χρή might well stand: Eur. fr. 910 πρὸς ταῦθ' ὅτι χρή καὶ παλα-μάσθω | καὶ πᾶν ἔπ' ἐμοὶ τεκτανέσθω: Cratinus Νόμοι fr. 2 οὐν γὰρ δῆ σοι πάρα μὲν θεσμοι | τῶν ἡμετέρων, πάρα δ' ἀλλ' ὅτι χρῆς. Except in Ach. 778, the MSS. everywhere give χρή: and the variants in the next v. (see cr. n.) show that χρή was strange to the copyists, though known to the Scholiast.

**888** ζῶσα τυμβεύειν, to live entombed. Elsewhere τυμβεύω=to entomb (Ai. 1063 σῶμα τυμβεύσαι τάφῳ); or to bring as a funeral offering, El. 406 πατρὶ τυμβεύσαι χοάς. Here it is intrans., =ἐν τύμβῳ εἶναι. Cp. σαλεώ, which means either (1) to put others on a σάλος,—to toss them: or (2) intrans., to be on a σάλος. So the intrans. παλασσεύω=to be on the sea. παρθενεύω, which is trans. in classical Gk. ('to bring up a maiden'), is intrans. in Heliod. 7.8 τὸ...παρθενεύον τοῦ ἀστεος.—The conject. νυμφεύειν is not right. That taunt would be quite out of place

here. Creon says simply, 'I immure her,—I do not kill her; she can either die,—or live,—but in the tomb.'—**στέγη**, iron.: cp. El. 381 ζῶσα δ' ἐν κατηρεφεῖ | στέγη χθονὸς τῆσδε ἔκτος ὑμνήσεις κακά, i.e. in a cave, or subterranean cell.

**889** ἀγνοί: see on 775. His thought is: (1) she had warning: (2) no blood has been shed.—**τούπι τήνδε**, in what concerns her. In this phrase with the acc., ἐπί more often means, 'so far as depends on one': Eur. Hec. 514 ἡμεῖς δ' ἀτεκνοὶ τούπι σ': Or. 1345 σώθησθ' δόσον γε τούπι ἔμ': Thuc. 4. 28 (he told Cleon to try) τὸ ἐπὶ σφᾶς εἶναι (so far as the generals were concerned): Xen. Cyr. I. 4. 12 ἀλλον τινὸς τὸ ἐπὶ σὲ ἀνάγκη ἔσται δεῖθαι ἡμᾶς. In all these places ἐπὶ with dat. would equally suit the sense; but not so in this verse. Cp. 1348 τὰ γ' εἰς θεύς.

**890** μετοικίας, cp. 852.—δ' οὖν, 688.—**στερήσεται**, 637.

**891** ι. ὁ τύμβος, nom. for voc.: cp. 379.—νυμφεύον: cp. 1205.—**κατασκαφής**: see on 774.—**ἀείφρουρος**=ἡ ἀεί φρουρήσει με, not, ἡν ἔγω ἀεί φρουρήσω (like Aesch. P. V. 31 τήδε φρουρήσεις πέτραν): cp. 886.

**893** ε. **ἀριθμὸν...πλειστον**: she thinks of Laius, her father and mother, and her two brothers.—**ἐν νεκροῖς** with **δέδεκται**: the queen of the nether world has greeted them as they passed through the πολύζενοι

or to live a buried life in such a home. Our hands are clean as touching this maiden. But this is certain—she shall be deprived of her sojourn in the light.

AN. Tomb, bridal-chamber, eternal prison in the caverned rock, whither I go to find mine own, those many who have perished, and whom Persephone hath received among the dead! Last of all shall I pass thither, and far most miserably of all, before the term of my life is spent. But I cherish good hope that my coming will be welcome to my father, and pleasant to thee, my mother, and welcome, brother, to thee;

accented ὠ—ῳ—ῳ. The first ὠ has been made ῥ.      892 ἀειφρουρος L: αἰειφρουρος r.      894 φερσέφασσ' L (the first σ from ρ): Περσέφασσ' r.      895 λολοθή ἄγω L. (The accent on the first l is faint.) The difference between the contracted αγ and εγ in L may be seen by comparing vv. 913, 916.

πόλαι to Hades (*O. C.* 1569 f.). So Oedipus is led by Ερυῆς δο ποιτός η τε νερτέρα θέες (*ib.* 1548). As η ἀφάνης θέες she is associated with Hades (*ib.* 1556).

**Φερσέφασσα** has L's support here. That form occurs also in Eur. *Helen.* 175, but Περσέφασσα in Aesch. *Cho.* 490. The *Il.* and *Od.* have only Περσέφενεια. Φερσέφενεια occurs in *Hom. hymn.* 13. 2. Pindar uses Φερσέφενα. Plato attests that, in his day, the popular form was Φερρέφαττα, which he explains as the goddess of wisdom, who enables men φερομένων ἐφάπτεσθαι, to grasp changing phenomena. People were afraid to utter the name Φεραφένη (*Crat.* 404 C). Attic inscr. of the 4th cent. B.C. give Περσέφηνη, Φεραφένη, Φερρέφαττα (*Meisterhans* pp. 36 ff.). MSS. have Φερσέφαττα (which should perh. be Φερρέφαττα) in Ar. *Ran.* 671, *Th.* 287. A vase ascribed to c. 435 B.C. gives ΗΕΡΣΩΦΑΤΑ (*sic*, *Bau-meister Denkm.* p. 424). Welcker cites ΦΕΡΕΦΑΣΑ from an Agrigentine vase (*Götterl.* 1. 393). We may infer that Soph., c. 440 B.C., might have used either Περσέφασσα or Φερσέφασσα. The testimony of our oldest and best ms., L, may therefore be allowed to turn the scale.—In Περσέφενη, the φοι is certainly φαν, as in Ἀργειφόντης, and this comes out more clearly in Περσέφασσα: cp. Τηλεφάσσα = Τηλεφέσσα. Apollod. 3. 1. 1. The first part of the word is prob. φερ, φέρω; and the name meant originally, 'she who brings (vegetation) to the light.' The initial Η would then have been due to the following φ (cp. πέ-φυκα for φέ-φυκα).

The replacement of the initial Φ may have been prompted by a wish to mitigate the δυσφήμια of the name by avoiding an association with πέρθω.

895 έ. κάκιστα, as a law-breaker (cp. 59): δή with superl., see 58 n.—μοιρα... θίου: cp. 461. ἔχικεν of time, as *Ph.* 199.

897 έ. ἐν ἀπίστων τρέφω=ἐλπίζω. ἐν ἀπίδη (or ἀπίστων) εἴμι was a common phrase. Cp. ἐν πόθῳ λαβεύν τι (*O. C.* 1678).—φίλη μὲν...προσφιλῆς δέ: cp. 669 καλῶ μὲν...εὐ δέ, n.

899 καστίγνητον κάρα. Eteocles. Whatever view may be taken of vv. 904—920, few would question the genuineness of 900—903: and if the latter are genuine, νίνδε shows that Polyneices is not meant here. She speaks first of those kinsfolk to whom she had rendered pious offices in the usual manner. Then she comes to him who is uppermost in her thoughts,—the brother whose case was different from that of the others. In v. 23 she spoke of the rumour that Eteocles had been duly buried. But nothing here implies her presence at his ἑκτόρα. Νοστὰ κάκοσμητα were acts preparatory to the πρόθεσι. The *xoai* could be rendered afterwards. She loved both brothers (cp. on 523). If father and mother were named here, without any mention of Eteocles, the omission would suggest that from *him* she could expect no welcome,—a contradiction of her real feeling (515). Further, the brevity of this reference to Eteocles heightens the effect of what follows.

ἐπεὶ θανόντας αὐτόχειρ ύμᾶς ἔγω  
ἔλουσα κάκοσμησα κάπιτυμβίους 900  
χοὰς ἔδωκα· νῦν δέ, Πολύνεικες, τὸ σὸν  
δέμας περιστέλλουσα τοιάδ' ἄρνυμαι.  
[καίτοι σ' ἔγω τίμησα, τοῖς φρονοῦσιν, εὖ.  
οὐ γάρ ποτ' οὗτ' ἀν εἰ τέκνων μήτηρ ἔφυν, 905  
οὗτ' εἰ πόσις μοι κατθανὼν ἐτήκετο,  
βίᾳ πολιτῶν τόνδ' ἀν γρόμην πόνον.  
τύνος νόμου δὴ ταῦτα πρὸς χάριν λέγω;  
πόσις μὲν ἄν μοι κατθανόντος ἄλλος ἦν,  
καὶ παῖς ἀπ' ἄλλου φωτός, εἰ τοῦδ' ἡμπλακον· 910  
μητρὸς δὲ ἐν Ἀΐδονι καὶ πατρὸς κεκευθότοιν  
οὐκ ἔστ' ἀδελφὸς ὅστις ἀν βλάστοι ποτέ.  
τοιῷδε μέντοι σ' ἐκπροτιμῆσας' ἔγω  
νόμῳ, Κρέοντι ταῦτ' ἔδοξε ἀμαρτάνειν  
καὶ δεινά τολμᾶν, ὃ κασίγνητον κάρα. 915

**900—928** Dindorf rejects the whole of these 29 verses. **904** [τίμησα] τίμησα L: cp. 457.—Lehrs rejects vv. 904—920. So Wecklein and Nauck. Nauck formerly omitted from νῦν in 902 to Κρέοντι in 914 inclusive (so that v. 902 should read, χοὰς ἔδωκα· ταῦτ' ἔδοξε ἀμαρτάνειν); and in 916 changed δὰ χερῶν to δὴ Κρέων. **905** A. Jacob (*Quaest. Sophocleae*, 1821, p. 363) first condemned

**900 ff.** ύμᾶς. This play supposes Oedipus to have died at Thebes: see on 50.—**Ἐλουσα** κάκοσμησα: see nn. on Ο. C. 1602 f. λοιποῖς τέ νιν | ἐσθῆτι τ' ἔξησκησαν γε νομίζεται. Cp. below, 1201.—**χοὰς**: cp. 431.—**περιστέλλουσα**: here, of sprinkling the dust and pouring the **χοαλ**: cp. the general sense of the word in *Ai.* 1170 τάφον περιστελούντε. More oft. of laying out the dead (like κοσμεῖν here, and συγκαθαρίζειν in *Ai.* 922): *Od.* 24. 292 οὐδέ ἐ μήτηρ | κλαῖστε περιστέλλασα. Verg. *Aen.* 9. 485 canibus date praeda Latinis | Alitibusque iaces: nec te tua funera mater | Produxī, pressive oculos, aut vulnera lavi, | Veste tegens.—**δέμας**: 205.

**904—920** Few problems of Greek Tragedy have been more discussed than the question whether these vv., or some of them, are spurious. Arist. (*Rhet.* 3. 16 § 9) quotes vv. 911, 912, and certainly had the whole passage in his text of Soph. The interpolation, then, if such it be, must have been made soon after the poet's death; and has been im-

puted to his son Iophon (δὲ ψυχρός), or some other sorry poet; or to the actors. I confess that, after long thought, I cannot bring myself to believe that Soph. wrote 905—912: with which 904 and 913—920 are in organic unity, and must now stand or fall. Some remarks will be found in the Appendix.

The main points (to my mind) are briefly these. (1) The general validity of the divine law, as asserted in 450—460, cannot be intelligibly reconciled with the limitation in vv. 905—907. (2) A still further limitation is involved in 911 f. She has buried her brother, not simply as such, but because, while he lived, he was an irreplaceable relative. Could she have hoped for the birth of another brother, she would not, then, have felt the duty to be so binding. (3) The composition of vv. 909—912 is unworthy of Sophocles.

**904** [τίμησα] (cp. 'φάνη, 457 n.), with εὖ (last word of v., as O. C. 642), I honoured thee rightly, τοῖς φρονοῦσιν, in the judgment of the wise; ethic dat. (25 n.): cp. 514.

for, when ye died, with mine own hands I washed and dressed you, and poured drink-offerings at your graves; and now, Polyneices, 'tis for tending thy corpse that I win such recompense as this.

[And yet I honoured thee, as the wise will deem, rightly. Never, had I been a mother of children, or if a husband had been mouldering in death, would I have taken this task upon me in the city's despite. What law, ye ask, is my warrant for that word? The husband lost, another might have been found, and child from another, to replace the first-born; but, father and mother hidden with Hades, no brother's life could ever bloom for me again. Such was the law whereby I held thee first in honour; but Creon deemed me guilty of error therein, and of outrage, ah brother mine!]

vv. 905—913 inclusive: and so Schneidewin, conjecturing in 914 Κρέοντι μέντοι, or μόνῳ Κρέοντι. Kvīčala condemns 905—912. **907** ἀν̄ γῆραμην τι: ἀνηράμην L. **911** κεκευθέτουσ] βεβηκότων Arist. Rh. 3. 16 § 9. τετευχότων (τυγχάνω) Clemens Alex. Strom. 6, p. 747, 30.

**906** ἐτήκετο, lay mouldering: Plat. Tim. 82 ε... δταν... τηκομένη σάρξ ἀνάπαλυ εἰς τὰς φλέβας τὴν τηκεδόνα ἔξι. So tabum of corpses, Verg. Aen. 8. 487.

**907** βίᾳ πολιτῶν. This was Ismene's phrase (79). Antigone had believed that the city was on her side (509). This has been noted as a mark of spuriousness in the verse. But it cannot (I think) be fairly claimed as such; for, since the Chorus had seemed to fail in sympathy (838), she had regarded herself as ἀφίλος (876) in Thebes.

**908** πρὸς χάριν: see on 30.

**909 ff.** Cp. Her. 3. 119, which clearly supplied, not merely the thought, but the form, of these verses:—ἀνὴρ μὲν μοι ἀν̄ ἄλλος γένοιτο, εἰ δάλμαιον ἔθέλοι, καὶ τέκνα ἄλλα, εἰ ταῦτα ἀποβάλομι· πατρὸς δὲ καὶ μητρὸς οὐκέτι μοι ἤωνται, ἀδελφέος ἀν̄ ἄλλος οὐδὲν τρόπω γένοιτο. Arist. Rhet. 3. 16 § 9 (if you introduce a trait of character which will seem improbable, the reason of it should be added): ἀν̄ δ' ἀπιστον̄ γ, τότε τὴν αἰτίαν ἐπιλέγειν, ὥσπερ Σοφοκλῆς ποιεῖ παράδεγμα τὸ ἐκ τῆς Ἀντιγόνης, διτι μᾶλλον τοῦ δελέφουν ἐκήδετο ἢ ἀνδρὸς ἡ τέκνων· τὰ μὲν γάρ ἀνγεύσθαι αἱ πολούμεναι [this = vv. 909, 910]; μητρὸς δ' ἐν ἄδου κ.τ.λ. (he then quotes 911 f., with βεβηκότων,—a mere slip of memory: see on 223).

Three points in these vv. are strange.

(1) The gen. abs. **κατθανόντος**, for which a gen. has to be evolved from **πόστις**. The gen. of that word was not in Attic use ('mihi non succurrit exemplum ubi πόστεος aut πόστεως legatur,' Pors. Med. 906). Why was not **ἀνδρός** used? It looks as if the composer who made up these verses from Her. 3. 119 (see above) had sought to import a touch of tragic dignity by substituting **πόστις** for the historian's word, **ἀνὴρ**. The gen. **κατθανόντος** cannot be taken (as some wish) with **ἄλλος**, 'different from the dead' (!).

(2) **ἀπ̄ τὸν θάλλον φωτός**. Why is it assumed that the first husband died before, or with, his child? The two hypotheses of loss should have been kept separate. We wanted something like **καὶ ταῖς ἀν̄ ἄλλος, παιδὶς ἐστερημένη**. (3) **τοῦδ'** means the first husband's child, but is most awkward.—As to **οὐκ ἔστ' ἀδελφός κ.τ.λ.**, it may be somewhat inelegant; but it is not (as some urge) incorrect, since **οὐκ ἔστις δοτις = οὐδέτεις**.

**913** ἐκπροτιμήσας, 'having singled thee out for honour,'—with ref. to the supposed cases in which she would *not* have paid the burial rites. The double compound occurs only here,—as **ἐξαφορά** only in O. C. 1648.

καὶ νῦν ἄγει με διὰ χερῶν οὕτω λαβὼν  
ἀλεκτρον, ἀνυμέναιον, οὔτε του γάμου  
μέρος λαχοῦσαν οὔτε παιδείου τροφῆς,  
ἀλλ’ ὡδὸς ἔρημος πρὸς φίλων ηδύσμορος  
ζῶσ’ εἰς θανόντων ἔρχομαι κατασκαφάς.]

ποίαν παρεξελθοῦσα δαιμόνων δίκην;  
τί χρή με τὴν δύστηνον ἐς θεοὺς ἔτι  
βλέπειν; τίν’ αὐδῆν ἔνυμάχων; ἐπεί γε δὴ  
τὴν δυσσέβειαν εὐσεβοῦντος ἔκτησάμην.  
ἀλλ’ εἴ μὲν οὖν τάδε ἔστιν ἐν θεοῖς καλά,  
παθόντες ἀνὴρ γγηγνοῦμεν ἡμαρτηκότες.  
εἰ δ’ οἶδε ἀμαρτάνουσι, μὴ πλείω κακὰ  
πάθοιεν ηδὺ καὶ δρώσιν ἐκδίκως ἐμέ.

920

ΧΟ. ἔτι τῶν αὐτῶν ἀνέμων αὐταὶ  
ψυχῆς ρίπται τήνδε γέ ἔχουσιν.

930

ΚΡ. τοιγάρ τούτων τοῖσιν ἄγουσιν  
κλαύμαθ’ ὑπάρξει βραδυτήτος ὑπερ.

ΑΝ. οἵμοι, θανάτου τοῦτον ἔγγυτάτω  
τούπος ἀφίκται.

ΚΡ. θαρσεῖν οὐδὲν παραμυθοῦμαι  
μὴ οὐ τάδε ταύτη κατακυροῦσθαι.

935

**917** οὔτε τον] οὐ τέ τον L (τον from τοῦ): Schneidewin conject. οὔτε πω.

**920** θανάτων . . κατασφαγά. L: θανόντων . . κατασκαφάς. **922 f.** Nauck rejects these two vv. **927** πλεῖστον Vauvilliers conject. μετω. **928** ἐνδίκως L, with κ written above ν by S. **929 f.** έτι τῶν αὐτῶν ἀνέμων αὐταὶ | ψυχῆς ρίπται τήνδε γέ ἔχουσιν L. For αὐταὶ Erfurdt wrote αὐταῖ. Dindorf, thinking that ψυχῆς was a gloss on ἀνέμων, and that αὐταῖ was afterwards added for metre's

**916** διὰ χερῶν...λαβὼν, i.e., by forcible arrest, as though I were a criminal. Cp. O. C. 470 δι' ὅσιων χειρῶν θιγάνων (=with), Aesch. Suppl. 193 (Ικτηρίας) ξενοσαι διὰ χερῶν.

**917** ἀνυμέναιον: see on 814.

**919** ἀλλ': cp. on 810.—πρὸς φίλων with ἔρημος (not with ἄγομαι), forsaken on the part of my friends. The sense of πρὸς in Ph. 1070 is similar, though there it goes with the verb; η καὶ πρὸς νῦν ὡδὸς ἔρημος, οὐ φίλοι, | λευφθήσομαι δῆ...;

**921** δαιμόνων δίκην, that which the gods recognise (451), as distinguished from the human δίκη (854) which she has offended.

**922 f.** If the gods allow her to suffer

for obeying them, is it not vain for her to invoke them?—βλέπειν εἰς τίνα (for help), as *Ai.* 398, 514, *El.* 959.—τίνα...ἔνυμάχων, what ally (of all conceivable allies)?—ἐπεί γε δῆ: cp. *Tr.* 484 ἐπεί γε μὲν δῆ. For the place of δῆ, cp. 736.—τὴν δυσσέβειαν, the repute of it; *El.* 968 εὐσέβειαν ἐκ πατρὸς | θανόντος οἰσει; Eur. *I. T.* 676 καὶ δειλαν γάρ καὶ κάκην κεκτήσομαι: *Med.* 218 δύσκολειν ἔκτησαντο καὶ ὥρθυμαν: *Ion* 600 γέλωτ' ἐν αὐτοῖς μωραν τε λήψομαι.

**925 f.** The gods are allowing her to perish. But it does not follow that they approve of her doom: for they are sometimes slow in punishing wrong (O. C. 1536). Hence the dilemma, introduced

And now he leads me thus, a captive in his hands; no bridal bed, no bridal song hath been mine, no joy of marriage, no portion in the nurture of children; but thus, forlorn of friends, unhappy one, I go living to the vaults of death.]

And what law of heaven have I transgressed? Why, hapless one, should I look to the gods any more,—what ally should I invoke,—when by piety I have earned the name of impious? Nay, then, if these things are pleasing to the gods, when I have suffered my doom, I shall come to know my sin; but if the sin is with my judges, I could wish them no fuller measure of evil than they, on their part, mete wrongfully to me.

CH. Still the same tempest of the soul vexes this maiden with the same fierce gusts.

CR. Then for this shall her guards have cause to rue their slowness.

AN. Ah me! that word hath come very near to death.

CR. I can cheer thee with no hope that this doom is not thus to be fulfilled.

sake, gives ἔτι τῶν αὐτῶν ἀνέμων ῥίπαλ | τήρδε γ' ἔχουσιν.      931 τοι γάρ τοι τούτων L. Dindorf conject. τοιγάρτοι καὶ: Wecklein, τοιγάρτοι νιν: Bothe, τοιγάρ ταύτην.—τοῖσιν ῥ: τοῖσ L.      933 f. ἔγγυτάρων L.—Lehrs, with whom Nauck agrees, assigns these two vv. to the Chorus.      935 f. L gives these two vv. to Creon: Boeckh, to the Chorus. The Scholiast recognises both views.

by δᾶλλ' οὖν ('well then'). (1) If the gods approve of my doom, then, after suffering it, I shall become conscious (in the other world) that I have sinned. (2) But if they disapprove of it, and regard Creon as the sinner, then they will punish him at last. And I could wish him no sorcer doom than mine.—ἐν θεοῖς: cp. 459.—ξυγγνοῖμεν=συνεδίημεν. Lys. or. 9 § 11 συνέγνωσαν δὲ καὶ αὐτὸν σφίσιν ως ἡδικηκότες, 'became conscious that they had done wrong.' The word could also mean, δολογήσαιμεν, 'confess': but in that sense it regularly takes either an inf., as Her. 1. 91 συνέγνω ἐωντοῦ εἶναι τὴν ἀμαρτίαν: or a dependent clause, as Plat. Legg. 717 D ξυγγνώσκοντα ως εἰκότως...θυμοῖ' ἀν.—ἡμαρτηκότες belongs more closely to the verb than does παθόντες: cp. Plat. Phaed. 70 A (ἢ ψυχῆ) διασκεδασθεῖσα οἰχηται διαπομένη. For the tragic masc. plur., when a woman speaks of herself, cp. El. 399.

927 f. οὐδε, Creon: cp. 10.—μὴ πλείω, i.e. she will be content if they suffer *lota*. She can imagine no worse fate. The tame conjecture μέω would not express

this bitter feeling.—καὶ δρῶσιν, do on their part: O. C. 53 n.

929 f. ἀνέμων-ῥίπαλ ψυχῆς, storm-gusts of the soul: both genitives are possessive: cp. 795 βλεφάρων-ἱμερος...νήμαφας—Dindorf's expulsion of αὐταλ | ψυχῆς (cr. n.) is unwarranted. ψυχῆς interprets the figurative sense; for αὐταλ after τῶν αὐτῶν cp. n. on 155 ff. (νέοχμος νεαρῶν).

931 f. τούτων, neut., causal gen. (O. T. 48). After τήρδε γ, this is better than ταύτην would be: τοιγάρτοι (whether with καὶ or with νιν) would be displeasing.—κλαύματος: cp. 754: so Ph. 1260 ἔκτης κλαυμάτων.—Ὄπερ = ἔνεκα (O. T. 165 n.). οἵμοι follows, but the change of person excuses the breach of synapheia: so O. C. 139 τὸ φατιζόμενον is followed by τώ, and ib. 143 πρέσβυς by οὐ.

933 f. This threat (to the guards) 'has come very near to death,' i.e., 'portends imminent death for me.' The phrase is not fig., 'is bitter as death to hear' (being a prelude to death).

935 f. Said by Creon, clearly—not by the Chorus. 'I can give thee no encouragement (*οὐδέν* adv.) to hope that

AN. ὁ γῆς Θήβης ἄστυ πατρῷον  
καὶ θεοὶ προγενεῖς,  
ἄγομαι δὴ κούκέτι μέλλω.  
λεύσσετε, Θήβης οἱ κοιρανίδαι,  
τὴν \*βασιλεῖδάν μούνην λουπήν,  
οἵα πρὸς οἴων ἀνδρῶν πάσχω,  
τὴν εὐσεβίαν σεβίσασα.

940

στρ. α'. ΧΟ. ἔτλα καὶ Δανάας οὐράνιον φῶς  
2 ἀλλάξαι δέμας ἐν χαλκοδέτοις αὐλαῖς.

945

**937** γῆτ made from γῆ in L. **939** δὴ is the reading of A : δὴ γὼ of L. The latter arose from the wish to make the paroemiac into a dimeter. **940** οἱ] ὦ Pallis. **941** τὴν βασιλίδα μούνην λουπήν L. The correction βασιλεῖδάν, which recent edd. have generally received, was first proposed by K. Winckelmann (Salzwedeler Programm, p. 30, 1852); afterwards by M. Seyffert, in his ed. (1865). Triclinius conjectured

the doom is not to be ratified on this wise' (*i.e.*, by death). μὴ οὐ, not μή, on account of οὐδὲν (443 n.).—κατακυροῦσθαι, pres. denoting what is to be; *Ph.* 113 αἰρεῖ τὰ τόξα ταῦτα τὴν Τρολαν μένα. Attic prose used κυρῶν or ἐπικυρῶν (γράμμη, νόμοι, ψήφισμα, etc.). Cp. Creon's peremptory word τελελαν in 632.—ταῦτη (722) combined with ταῦτε: cp. 39.

**938** θεοὶ προγενεῖς, ancestral, not merely as protectors of the race, but also as progenitors. She thinks esp. of Ares and Aphrodite, the parents of Harmonia, wife of Cadmus: Aesch. *Theb.* 135 σύ τ', 'Αρης, πόλιν Κάδμον ἐπώνυμον | φύλαξαι κῆδεσαι τ' ἐγαργώς. | καὶ Κύπρις, ἀτ' εἰ γένους προμάτω, | ἀλευσον. Dionysus, the son of 'Cadmean' Semele (1115), is another of the deities meant. προγενῆς, born before one, a poet. word, unfamiliar to good Attic prose, but used by Aristotle and later writers, usu. in comparat. (as οἱ προγενέστεροι, 'those who have gone before us'): so οἱ μεταγενέστεροι.

**939** δή=ἡδὸν (O. T. 968), as in καὶ δὴ—κούκέτι μέλλω, and am no longer (merely) about to be led away: cp. O. C. 1074 ἔρδουσ' ἢ μέλλουσιν; *Ph.* 1255 καμέ τοι | ταῦτον τόδ' δψει δρῶτα κοῦ μέλλοντ' ἔτι. Meineke's conjecture μελλώ (=μελλησις, Aesch. *Ag.* 1356) was needless.—Seyffert understands, 'I make no more delay,'—said firmly and proudly: she scorns to bring punishment on her guards by detaining them longer. But this does not suit ἄγομαι δή.

**940** οἱ κοιρανίδαι, the Theban εὐπατρίδαι of the Chorus: see on 843. The nom. with art., instead of voc., = 'ye who are princes of Thebes,' and so brings out the implied reproach to their apathy. This constr. usu. has a somewhat peremptory tone, as Plat. *Symp.* 218 Β οἱ δὲ οἰκέται...πίλας...τοῖς ὥστι ἐπίθεσθε. It is different when a voc. precedes the art. and partic., as Ar. *An.* 30 ὕδρες οἱ παρθύτες ἐν λόγῳ: cp. on 100 f.

**941** βασιλεῖδάν, *i.e.*, of the race of the Labdacidae. This correction of βασιλίδα is certain. In Plat. *Critias* 116 C, τὸ τῶν δέκα βασιλεῶν γένος, the same corruption, βασιλίδων, occurs in the MSS. Suidas has βασιλέδης: δὲ τοῦ βασιλέως (where Küster wrongly proposed δὲ βασιλεῶν). In adding the patronymic suffix ἴδη to a stem in εν (βασιλεύειν), the ε is dropped, as in the gen. plur. (βασιλέ-εν): hence βασιλε-ΐης, βασιλέδης: cp. Πηλε-ΐης. (There is no βασιλόης, which would mean son of a βασιλέης.)—μούνην, ignoring Ismene; not in bitterness (cp. on 559), but because she feels that, in spirit at least, she herself is indeed the last of the race. It is otherwise when Oed. speaks of his daughters as his only children (O. C. 895); and when Electra says that she is ἀνεύ τοκέων (187),—since Clytaemnestra is a μήτηρ ἀμήτωρ (1154).

**943** εὐσεβίαν. Epic and lyric poetry could substitute -ια for -εια in fem. nouns from adjectives in -ης: so Pind. *P.* 12. 4 εὐμενίᾳ: Aesch. *Eum.* 534 διστορβίας:

AN. O city of my fathers in the land of Thebè! O ye gods, eldest of our race!—they lead me hence—now, now—they tarry not! Behold me, princes of Thebes, the last daughter of the house of your kings,—see what I suffer, and from whom, because I feared to cast away the fear of Heaven!

[ANTIGONE is led away by the guards.

CH. Even thus endured Danaë in her beauty to change the <sup>1st</sup> light of day for brass-bound walls; <sup>strope.</sup>

*βασιλειαν*: Bergk, *Λαβδακιδᾶν*: Doederlein, *Ολδιπόδα*: Seidler and others, *βασιληῖδα*. Emperius proposed λεύσσετε Θήβης τὴν κοιρανιδᾶν | μούνην λοιπῆ, regarding τὴν βασιλέα as a gloss. **943** εὐσέβειαν MSS.: εὐσεβίαν Triclinius, saying, οὗτῳ χρή γράφειν ἴωνικῶς . . ἀλλὰ καὶ τὸ σεβίσασα ἀπὸ τοῦ σεβίσω ὄφελεις λέγειν, which shows that his text had σεβίσασα. **944—954** L divides the vv. thus: ἔτλα— | ἀλλάξαι— | αὐλαῖσ— | τυμῆτρει— | κατοι— | καὶ Ζηνός— | σκε γονάσ— | ἀλλ' ἀ— | οὐτ' δὲν νιν— | οὐ πύργοσ— | κελαιναλ.. ἐκφύγοιεν.

Eur. *H. F.* 696 *εὐγενίας*. The motive was metrical convenience. Such forms are not Ionic, as Triclinius called them (cr. n.): thus Herod. used ἀληθεῖη, not ἀληθηῖ: though there are other cases in which Ionic substitutes ε for ει (as βαθέα, ἐπιτήδεος, etc.).—σεβίσασα, of respecting a law or custom: so *O. C.* 636, *Ai.* 713 (*θέσμα...σεβών*).

**944—987** Fourth stasimon. 1st strope 944—954 = 1st antistrophe 955—965. 2nd str. 966—976 = 2nd antistr. 977—987. See Metrical Analysis.

As Antigone spoke the verses ending at 943, the guards were in the act of leading her forth. The choral ode may have begun before she had vanished; but she is not to be conceived as still present when she is apostrophised (949, 987).

A princess is about to be immured in a rocky cell. The Chorus remember three other royal persons who have suffered a like fate—Danaë, Lycurgus and Cleopatra. The only points which these cases have in common with Antigone's are the facts of noble birth and cruel imprisonment.

All four cases illustrate the same general truth—no mortal can resist fate. Danaë and Cleopatra were innocent; Lycurgus was guilty. But the Chorus do not mean to suggest Antigone's guilt or innocence; still less, to foreshadow the punishment of Creon. On this side, the ode is neutral, purely a free lyric treatment of the examples. Such neutrality suits the moment before the beginning of the *περιπέτεια*. Teiresias is soon to come.

**944 f.** Acrisius, the father of Danaë, was king of Argos. The oracle at Delphi

told him that he was to be slain by his daughter's son. He therefore immured the maiden in a chamber built for that purpose within the precincts of his house at Argos. Here Zeus visited her in the golden rain; she bore Perseus; and Acrisius sent mother and child adrift on the Aegean in a chest; but Zeus heard her prayer, and brought them safely to the island of Seriphos. Both Soph. and Eur. wrote a Δανάη: Soph. wrote also an Ακρίσιος.

καὶ Δανᾶς δέμας ἔτλα ἀλλάξαι οὐράνιον φῶς: note the bold order of words. ἔτλα καὶ is a Homeric echo, from *Il.* 5. 382 ff. Aphrodite has been wounded by Diomedes: her mother Dionē comforts her by saying that Ares, Hera, and Hades have also suffered wounds: τέτλαθι, τέκνον ἔμόν... | τλῆ μὲν Ἀρης... | τλῆ δὲ Ἡρα... | τλῆ δὲ Ἄτης. So here we have three examples—Danaë, Lycurgus, Cleopatra.—**δέμας** in periphrasis (*Tr.* 908) here suggests her youthful beauty.—**ἀλλάξαι οὐρ.** φῶς ἐν χαλκοδ. αἰλαῖς, 'to give up light, (so as to be) in a prison,' i.e. to exchange the light for the darkness of a prison. **ἀλλάσσω τὸ τίνος** can mean either to give, or to take, one thing in exchange for another. When **ἀλλάσσω** is used absolutely, with ref. to place, it more naturally means 'to go to' (Eur. *Hec.* 483 **ἀλλάξασ'** Αἴδα θαλάμους), not, as here, 'to leave': but **ἀλεῖν** is freq. in both senses. Cp. *Ph.* 1262 **ἀμειψας...** στέγας (having quitted them).

**χαλκοδέτοις αἰλαῖς**, 'a brass-bound dwelling': poet. sing. for pl., like **δώματα**, etc.: cp. 785. Pherecydes (*ap.* schol.

3 κρυπτομένα δ' ἐν τυμβήρει θαλάμῳ κατεζεύχθη·  
 4 καίτοι <καὶ> γενεῖ τίμιος, ὃ παῖ παῖ,  
 5 καὶ Ζηνὸς ταμιεύεσκε γονὰς χρυσορύτους. 950  
 6 ἀλλ' ᾧ μοιριδίᾳ τις δύνασις δεινά·  
 7 οὐτ' ἂν νιν \*οὔλβος οὐτ' Ἀρης, οὐ πύργος, οὐχ ἀλί-  
 κτυποί  
 8 κελαιναὶ νᾶες ἐκφύγοιεν.

ἀντ. α'.      1 ζεύχθη δ' \*οὔξυχολος παῖς ὁ Δρύαντος, 955  
 2 Ἡδωνῶν βασιλεύς, κερτομίοις ὄργανος,  
 3 ἐκ Διονύσου πετρώδει κατάφαρκτος ἐν δεσμῷ.

**948** καὶ after *καίτοι* was added by Hermann. Wieseler conject. *καίτοι γ' ἦν*: as γεν follows, a scribe reading ΓΕΝΤΕΝ might easily omit γ' ἦν.—γενεῖ L: γενεῖ in Dresd. a was prob. either a late conject., or a mere error. (γέννα Aug. b, V<sup>4</sup>).—Hartung conject. ἦν, ὃ παῖ (instead of ὃ παῖ, παῖ): and so Blaydes. 950 χρυ-  
 σορύτους L: χρυσορύτους Triclinius.      952 οὔλβος Erfurdt: οὐλόπος MSS.

Apoll. Rhod. 4. 1091) describes it as ‘a brazen chamber (*θάλαμον...χαλκοῦν*) made under ground, in the court-yard (*αὐλῆ*) of his house.’ Paus. (2. 23. 7) says that he saw at Argos *κατάγεων οἰκοδόμημα, ἐπ'* αὐτῷ δὲ ἦν δὲ χαλκοῦς θάλαμος (made by Acrisius): i.e., the θάλαμος itself was above ground;—as Horace calls it *turris aenea* (C. 3. 16, 1). By the epithet *χαλκοῦς* the legend evidently meant to denote the strength and security of the prison,—as though the doors were of bronze. But it is very probable that this epithet originally came into the story through a reminiscence of a tomb (like the ‘treasury of Atreus’ at Mycenae), to the walls of which bronze plates had been nailed. (Cp. *Introdr. to Homer*, ch. II. § 25.) In Simonides fr. 37. 7 *χαλκεογύνῳ* is said of the chest in which Danaë was sent adrift,—not of the θάλαμος.

**946** τυμβήρει: cp. on 255.—*κατεζεύχθη*: was brought under the yoke, i.e., was strictly confined. Her. 8. 22 εἰ... νπ' ἀναγκαῖης μέσονος κατέζευχθε ἡ ὕστε ἀπίστασθαι, if ye are in the bondage of a control too severe, etc. Cp. ζεύχθη, 955.

**948 ff.** τίμιος, sc. ἦν: cp. 834. Hermann's *καίτοι καὶ* is preferable to Wieseler's *καίτοι γ' ἦν*, because the doubled *καὶ* is forcible, while καὶ Ζηνὸς (without a previous *καὶ*) would be somewhat weak.—ταμιεύεσκε, as a precious charge. Cp. Aesch. *Eum.* 660 τίκτει δ' ὁ θρώ-

σκων: ἡ δ' (the mother) ἀπερ ξένῳ ξένῃ | ξέσωτεν ἔρνος. The iterative form occurs in only three other places of trag.: 963: Aesch. *Pers.* 656 ἔσκει, Aesch. fr. 305 καλεσκον.—χρυσορύτους, for metre's sake, like *Ai.* 134 ἀμφιρύτου: ρρ regularly follows a simple vowel, but ρ a diphthong (O. C. 469).—A bowl (*κρατήρ*) from Caere, of the 5th cent. B.C., shows the golden rain descending on Danaë; she is sitting on the bed in her chamber, and preparing to retire to rest. A second scene, on the same bowl, represents the moment when she is about to be placed, where Simonides imagines her, λάρνακι ἐν δαιδαλέῃ. Both paintings are reproduced by Baumeister (*Denkm.* p. 407).

**951** ᾧ μοιριδίᾳ τις κ.τ.λ. The peculiar place of *τις* makes it really equiv. to a parenthetical thought: ‘the power of fate (whatever it may be) is a dread power.’ So, while the general sense is what would be ordinarily given by ᾧ μοιριδίᾳ δύνασις δεινά τις (*δύνασις* ἔστιν), the actual order of the words is more expressive. This is not merely an instance of *τις* preceding the adj. (as though *τις δεινά* stood for *δεινά τις*, cp. *Ph.* 519). Nor, again, is it strictly parallel with θρῶ δ' ὁ κύρος | παρῇ τις (O. C. 288), where art. and subst. precede; though it is similar.

**952 ff.** οὐτ'...οὔλβος: wealth cannot buy off fate; arms cannot vanquish it; walls cannot keep it out; flight beyond sea cannot elude it. —Bacchylides fr. 36

and in that chamber, secret as the grave, she was held close prisoner; yet was she of a proud lineage, O my daughter, and charged with the keeping of the seed of Zeus, that fell in the golden rain.

But dreadful is the mysterious power of fate; there is no deliverance from it by wealth or by war, by fenced city, or dark, sea-beaten ships.

And bonds tamed the son of Dryas, swift to wrath, that <sup>1st anti-</sup>  
king of the Edonians; so paid he for his frenzied taunts, <sup>strope.</sup> when, by the will of Dionysus, he was pent in a rocky prison.

**955—965** L divides thus: ξεύχθη— | 'Ηδωνῶν— | δρυαῖς— | πετρώδει— | οὐτω— | ἀνθηρῶν . . . κεῖ | νοσ— | ψαύων— | παύεσκε— | γυναικαῖς— | φιλαυλουσ . . . μούσασ.

**955** δέξυχόλως MSS. (in L from δένυλόχως): δέξυχολος Scaliger. **958** πετρώδει] ει  
made from η in L.

θνατοῖσι δ' οὐκ αὐθαλρεοι | οὐτ' θλβος  
οὐτ' ἀκαμπτος Ἀρης οὔτε παμφθέροης στά-  
σις, | ἀλλ' ἐπιχρίμπτει νέφος ἀλλοτ' ἐπ'  
ἀλλαν | γαλαν ἡ πάνδωρος αἰσα. —πύρος,  
city-walls, with their towers (*O. T.* 56). —  
οὐτ'...οὐτ', followed by οὐ...οὐχ: so even  
when only one οὔτε has been used, Her.  
8. 98 οὐτε νιφετός, οὐκ δυμβρος, οὐ καῦμα,  
οὐ νῦξ: cp. on *O. C.* 972.

**955** Λ. ξεύχθη, was brought under the yoke. As κατεῖχθη in 946 better suited the sense, 'was strictly confined,' so here the simple ξεύχθη better suggests the idea, 'was tamed by imprisonment.' —δέξυχολος κ.τ.λ. = δ Δρύαντος δέξυχολος παις: the adj. is epithet, not predicate. Verg. *Aen.* 3. 13 Terra procul vastis colitur Mavortia campis, | Thraces arant, acri quondam regnata Lycurgo.

The Ηδωνοι, or Ηδώνες (Thuc. 2. 99), occupied in historical times the part of Thrace E. of the Strymon and w. of the Nestus. In earlier times they had dwelt further west, but had been driven eastward by the Macedonian conquest of Mygdonia.

Dionysus, when he came from Asia with his new rites, was opposed by Lycurgus in Thrace, as by Pentheus at Thebes. The Λυκούργεια of Aeschylus is known from the schol. on Ar. *Th.* 135. This trilogy consisted of Ηδωνοι, Βασσαρίδες, Νεαντσκοι, with Λυκούργος as satyric drama. In *Il.* 6. 130 ff. Dionysus, pursued by Lycurgus, dives beneath the sea; Thetis receives him; and Zeus blinds Lycurgus.

**κερπορίοις δργαῖς**, causal dat. with ξεύχθη: was subjugated by reason of the bursts of fury in which he reviled Dionysus. For the dat., cp. 391, 691: *El.* 838 χρυσοδέτος ἔρκετι κρυψθέντα γυναικῶν, (Amphiarous) buried alive, by reason of a woman's golden snares. δργαῖς might be general, 'moods' (355), but here has its special sense, though plur.: cp. Aesch. *Eum.* 848 δργαῖς ξυνολω σοι. The dat. could be taken as a modal dat. with δέξυχολος ('in,' or 'with,' his δργαῖς), but this is less good.—We could not take ξεύχθη.. δργαῖς as = 'was enslaved to (his own) fierce moods.'—The recurrence of κερπορίοις in 961 is noteworthy, but not a ground for suspicion (76 n.): cp. 613 οὐδὲν ἔρπει with 618: and 614 ἔκτὸς δρας with 625. The idea of κερπόμενος is mockery, or bitter jest: cp. *Ph.* 1235 κερπορίων λέγεις τάδε; with the answer, εἰ κερπόμενοι ἔστι τὰληθῆ λέγειν. The word is illustrated by the whole scene in which Pentheus mocks and taunts Dionysus (Eur. *Bacch.* 451—514). So Aesch. fr. 59 made Lycurgus ask, ποδαπὸς ο γύνιος; ('whence comes this womanish youth?')

**957** ἐκ Διονύσου, by his command (*O. C.* 67 n.). Lycurgus, having been driven mad by Dionysus, did many violent deeds, until at last the Edonians were commanded by an oracle to imprison him in a cave on Mount Pangaeus (Apollod. 3. 5. 1). He was afterwards torn asunder by wild horses (*ib.*), or devoured by panthers (Hyginus *Fab.*

- 4 οὗτω τᾶς μανίας δεινὸν ἀποστάζει  
 5 ἀνθηρόν τε μένος. κεῖνος ἐπέγνω μανίας 960  
 6 ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.  
 7 παύεσκε μὲν γὰρ ἐνθέους γυναῖκας εὐίόν τε πῦρ,  
 8 φίλανδους τ' ἡρέθιζε Μούσας. 965

στρ. β'. παρὰ δὲ Κυανεᾶν \*πελάγει διδύμας ἀλὸς

**960** ἀνθηρόν] Nauck conject. ἀνηρόν: Pleitner and Wolff, ξυθηρον.—Schneidewin wrote ἀνθηρὸν τὸ μένος. **961** ψαύων] Herwerden conject. χραίνων: M. Schmidt, θήγων: Nauck (formerly), θραύων: Mekler, σεύων. **965** φίλανδους L: φιλανδους τ' r: φιλανδους δ' Seyffert, and so most recent edd. **966—976** L divides the vv.

132).—πετράδει...δεσμῷ, the cave. Cp. Plat. *Legg.* 864 Ε ἐν δημοσίῳ δεσμῷ δεθεῖς.  
 —κατάφρακτος: for the spelling, cp. on 241.

**959 f. οὕτω,** i.e., under the discipline of the rocky prison.—ἀνθηρόν, bursting into flower, hence, fig., exuberant, or at its height: cp. Plat. *Polit.* 310 D πέφυκεν ἀνθηρά...κατὰ μὲν ἄρχας ἀκράζεις δόμη, τελευτῶς δὲ ἐξενθεῖν παταπάσι μανίας: Aesch. *Pers.* 821 ὥβρις...ξενθῆσθ. So oft. ἀνθος=ἄκρη, as *Tr.* 998 τόδ' ἀκήλητον | μανίας ἀνθος.—ἀποστάζει =ἀπορρεῖ, 'trickles away,' so, gradually passes off.' The fig. use of ἀνθεῖν being so familiar, the change of metaphor in ἀποστάζει would hardly be felt. Wecklein, indeed, conceives that the poet is thinking of a tumour, which bursts when it has attained its full size. Unity of metaphor can be bought too dearly.—Others understand: 'so dread and exuberant is the rage that flows from madness': i.e., 'so dreadful was the excess of impetuosity into which L. had been led by his madness.' But here we look rather for some direct comment on his punishment. His abasement (*ξενθῆ*) is the theme of these verses. The reference to his crime comes later (962).

**960 ff.** ἐπέγνω τὸν θεὸν, μανίας ψαύων (αὐτὸῦ) ἐν κ. γλώσσαις: he came to know the god, when in madness he assailed him with taunts. He had mistaken Dionysus for an effeminate mortal (see on 955 f.). Cp. *Od.* 24. 216 πατρὸς τειρήσσωμα... | ατ κέ μ' ἐπιγνώ (recognise). ψαύω nowhere else takes an acc. in class. Greek (see on 546, 859), and it is unnecessary to regard this passage as a solitary example. Poetry, esp. lyric, allowed occasional

boldness, and even harshness, in the arrangement of words (cp. 944: *O. T.* 1251 n.: *O. C.* 1428). Even in prose we could have (e.g.) ἐνίκησαν ἀφρίω ἐπιτεσθετρὶς τοὺς πολεμίους, though the partic. could not govern an acc. Here the order is only so far bolder, that τὸν θεὸν divides ψαύων from ἐν κ. γλώσσαις: as if, in our example, a second qualification of ἐπιτεσθετρὶς (such as νίκητωρ) followed τοὺς πολεμίους. But, since the meaning of ψαύων is already indicated by μανίας, we are not mentally straining forward for a clue to be given by ἐν κερτ. γλώσσαις. That is, we are not forced to bind the words, ψαύων τὸν θεὸν, closely together in our thought, but can easily take the sentence as though it were pointed thus:—ἐπέγνων, μανίας | ψαύων, τὸν θεὸν, ἐν κερτ. γλώσσαις.—μανίας, modal (rather than causal) dat.—ψαύων like καθαπτόμενος (ἀντιβίοις ἐπέστησ, *Od.* 18. 415), but also suggesting profanation, —ἀβίκτου θιγγάνων.—ἐν= 'with' (764 n.).—γλώσσαις, a bold use of the plur., due to the fact that the sing., with an adj., could so easily be fig., e.g. κακὴ γλώσσαις= 'slander': so κερτόμοι γλώσσαις= 'taunts.'

**963 f. παύεσκε:** see on 950.—ἐνθέους γυναῖκας: the Maenads attendant on Dionysus, cp. 1128, 1150, *O. T.* 211, *O. C.* 680.—εὐοι...πῦρ, the torches which the Bacchanals swing while they raise the cry εὐοῖ. In *O. T.* 211 the god himself is εὐοις. Cp. Eur. *Bach.* 307 (Dionysus by night on Parnassus) πηδῶντα σὺν πεύκαισι δικέρυφον πλάκα.

**965 Μούσας.** An interesting illustration is afforded by a sarcophagus in Bau-meister's *Denkmäler*, p. 837. At the centre of the group is the raging Lycurgus, with

There the fierce exuberance of his madness slowly passed away. That man learned to know the god, whom in his frenzy he had provoked with mockeries; for he had sought to quell the god-possessed women, and the Bacchanalian fire; and he angered the Muses that love the flute.

And by the waters of the Dark Rocks, the waters of the <sup>2nd</sup> twofold sea, strope.

thus: παρὰ— | διδύμασ— | ἀκταὶ— | ἥδ' ὁ θρηικῶν— | οὐ— | δισσοῖσι— | εἰδεῖ— | τυφλωθέν— | ἀλαδὺ— | ἀραχθέν— | χειροσι.. ἀκμάσι.      966 Λ. παρὰ δὲ (sic) κναέων πελάγεων (note the accent) πετρῶν | διδύμασ ἄλδος L. Brunck omitted πετρῶν. For πελάγεων I conjecture πελάγει. See comment.

uplifted axe, about to slay the Dionysiac nymph Ambrosia, who cowers at his feet. A Fury is on each side of him, urging him on. To the right is Dionysus,—about to save the nymph by changing her into a vine; and behind him stand his followers. At the extreme left are three Muses—Urania, with globe; Clio, with roll; Euterpe, prob. with flutes. (Zoega seems clearly right in thus explaining the three women: others have made them Moirae.)—The close relation of Dionysus with the Muses is marked by one of his Attic titles, Μελπίμενος (Paus. 1. 2. 5), as conversely Apollo had the title Διουνόδοτος (id. 1. 31. 4). Muses were sometimes said to have nursed him. (Cp. Welcker, *Götterl.* 2. 611.)

The monuments relating to the myth of Lycurgus have been critically treated by Michaelis (*Annal. Inst.* 1872, pp. 248—270). The Italian vase-paintings follow a version different from that of Soph., viz. that the frenzy of Lycurgus was wreaked on his own son and wife. A large Neapolitan vase gives two pictures: in one, we see his murderous rage; in the other, Dionysus sits on his throne in calm majesty, stroking his panther.

**966** Cleopatra is the third example. Her father was the wind-god, Boreas; her mother, the Athenian Oreithyia, whom he carried off to his wild home in Thrace. Cleopatra married Phineus, king of the Thracian Salmydessus, on the w. coast of the Euxine, not far from the entrance to the Bosphorus. She bore him two sons. He afterwards put her away, and imprisoned her. Her imprisonment is not directly mentioned here: but cp. Diod. 4. 44, who says of Heracles, when serving with the Argonauts, τὴν Κλεοπάτραν ἐκ τῆς φυλακῆς προαγαγέν. Phineus

then married Eidothea, sister of Cadmus. Eidothea put out the eyes of Cleopatra's two sons, and caused them also to be imprisoned.

It is the fate of Cleopatra herself which Soph. means to compare with Antigone's: this is plain from 986. The fate of the sons is made so prominent only because nothing else could give us so strong a sense of the savage hatred which pursued the mother.

Soph. supposes the outline of the story to be familiar. Cleopatra has already been divorced and imprisoned. The poet chooses the moment at which Cleopatra's sons are being blinded by Eidothea, with the sharp shuttle in her blood-stained hands. Ares, the god of cruel bloodshed, beholds with joy a deed so worthy of his Thracian realm.

The name of Cleopatra (like that of Capaneus, 133) is not mentioned. Two strophes are given to this theme, partly, perh., as having an Attic interest (982). Soph. wrote two plays called Φίνεις. We know only that Cleopatra's sons were there called Οαρθοί (?Παρθένοι H. Weil) and Κράμβοι: and that the subsequent blindness of Phineus was represented as a punishment of his cruelty (schol. Apoll. Rhod. 2. 178). Eidothea was mentioned by Soph. in his Τυμπανοτάλ (schol. on 980),—a play which perh. concerned the Dionysiac worship, since the τύμπανον (kettle-drum) was used in his δρυμα as well as in those of Cybelè. Another version called her Idaea, daughter of Dardanus.

**παρὰ δὲ Κναέων πελάγει δ. ἄλδος.** For the double possessive gen., cp. 795, 929. πελάγει...ἄλδος, as Eur. *Tro.* 88 πελάγος Αλγαλας ἄλδος, the Homeric ἄλδος ἐν πελάγεσσι, etc. The rocky islets on the n. side of the entrance from the Euxine to

- 2 ἀκταὶ Βοσπόριαι ἵδ' ὁ Θρηκῶν <ἄξενος>  
 3 Σαλμυδησσός, ὦ ἀγχίπολις Ἀρῆς 970  
 4 διστοῖσι Φινεῖδαις  
 5 εἶδεν ἀρατὸν ἔλκος  
 6 τυφλωθὲν ἔξ ἀγρίας δάμαρτος,  
 7 ἀλαὸν ἀλαστόροισιν ὅμμάτων κύκλοις,  
 8 \*ἀραχθέντων ὑφ' αἰματηρᾶς 975  
 9 χείρεστι καὶ κερκίδων ἀκμαῖσιν.

**968 ff.** ἀκταὶ Βοσπόριαι | ἵδ' ὁ θρηκῶν σαλμυδησσός | L. For ἵδ' (ἵδ' ἕ) Triclinius wrote *ἴδ*. Blaydes suggests *ἴν'* or *καὶ*: Semitelos *τ' ίδ*'. After Θρηκῶν, Boeckh supplies *ἄξενος*: Meineke, *ἡών*: H. Schütz, *δύσχιμος*.—*Ὦ*' ἀγχίπολις *ἄρης* L, with *·δν·* written over *Ὦ*' by S. Of the later MSS., some (as A, V) have *ἀγχίπολις*, others (as L<sup>2</sup>, Vat., Vat. b, Aug. b, Dresd. a) *ἀγχίπολος*.

the Bosphorus were regularly called Κνά-  
νεαι simply (without νῆσοι or πέτραι, Her.  
4. 85). L's πετρῶν has long been recog-  
nised as a gloss. But Wieseler's change of  
πελαγῶν into σπιλάδων is also erroneous.

L's accent, *πελάγεων*, points to the  
truth,—as similar small hints in that MS.  
have been found to do elsewhere also (cp.  
on 467; and *O. C.* 1113 n.). The cor-  
rection, *πελάγει*, is so easy that it may well  
have occurred to others; but I have not  
met with it. It removes the difficulty  
(insuperable, to my mind) of παρά with  
the genitive here. Those who read κνανέαν  
σπιλάδων, or κνανέων πελαγέων, are forced  
to take παρά as = 'extending from the dark  
rocks (etc.) are the coasts.' But such a use  
is wholly unparalleled. As to 1123, see n.  
there. In Pind. *P.* 1. 75 ἀρέσουαι | πάρ  
μὲν Σαλαμίνος Ἀθαναλών χάριν = 'from  
Salamis' (i.e., by celebrating it). In Ar.  
*Ach.* 68 the Ravenna has ἐτρυχόμεσθα  
παρὰ Καῦστρων | πεδίων ὁδοπλανοῦντες,  
while other MSS. have δὰ (also with gen.  
plur.); but there παρὰ Καῦστρων | πεδίον  
(Dindorf) is certain. In Pind. *P.* 3. 60  
γνύντα τὸ πάρ ποδός, 'having learned one's  
nearest business' (cp. *P.* 10. 63), παρά  
has its normal sense,—'that which begins  
from one's foot,'=which is directly before  
one in one's path. The corruption of  
πελάγει into πελαγέων naturally followed  
that of κνανέαν into κνανέων.

**967 f.** ἀκταὶ Βοσπόριαι, sc. εἰσοι (cp.  
948 n.). The Κνάνεαι are at the point  
where the coast of the Bosphorus joins  
the western coast of the Euxine. The city  
Salmydessus stood just s. of the promon-  
tory of Thynias, about 60 miles N.W.

of the entrance of the Bosphorus, near the  
modern Midjeh. The name Salmydessus  
was given also to the tract of coast ex-  
tending s. of the town.—*Ἄξενος*, Boeckh's  
mode of supplying the missing cretic  
(=*-τον γονάν* in 980), is at least simple  
and fitting. Cp. Aesch. *P.* V. 726 τρα-  
χεῖα πόντου Σαλμυδησσα γράθος | ἔχθρό-  
ζενος ραβτασι, μητριὰ νεῶν. Schütz, re-  
ferring to the schol. on 969, πελαγος δὲ  
ἔστι δυοχειμερος περὶ Θράκην, proposes  
δύσχιμος ('dangerous'), a word used by  
Aesch. and Eur., though not by Soph.—  
Ships often grounded on the shallows  
(*τρέναγος*) which stretched from Salmydes-  
sus into the Euxine. The Thracians had  
set up slabs (*στήλαι*), marking off the coast  
into allotments for wrecking purposes.  
Before this was done, there had been much  
bloodshed between rival wreckers (Xen.  
*An.* 7. 5. 13).—The epic *ἴδε* occurs no-  
where else in tragedy. But as *ἥδε* was  
freely admitted, even in iambics (cp. 673  
n.), it is natural to suppose that the short  
form would also have been allowed, under  
the epic condition,—viz., when metre re-  
quired it. The alternative here is *καὶ* (for  
*Ὦ*' certainly will not do); but the MS. *ἥδε*  
is more likely to have come from *ἴδε* than  
from *καὶ*. The hiatus could be avoided by  
adding *τ'* after Βοσπόριαι, but has epic  
warrant in the ictus before caesura (cp.  
*Introd. to Homer* p. 194), and, if *ἴδε* is  
genuine, would be in keeping with the epic  
colour which that word gives. Cp. *Il.* 14.  
175 ἀλεψαμένη, *ἴδε* χατρας | πεξαμένη.

**970 ἀγχίπολις Ἀρῆς.** This reading  
(L's) agrees metrically with the antistrophe  
(981 ἀρχαιογόνων), if we suppose the 2nd

are the shores of Bosphorus, and Thracian Salmydessus, the inhospitable; where Ares, neighbour to the city, saw the accurst, blinding wound dealt to the two sons of Phineus by his fierce wife,—the wound that brought darkness to those vengeance-craving orbs, smitten with her bloody hands, smitten with her shuttle for a dagger.

Dindorf (formerly) conject. ἄγχουρος. Seyffert, ἀρχέπολις. **972** ἀρατὸν] Hermann conject. ἀρακτὸν: Schneidewin, ἀράῖον. **973** τυφλωθὲν MSS.: ἀραχθὲν Wunder. **975** ἀραχθὲν ἐγχέων L: the later MSS. have either this or ἀραχθὲν ἀχέων. Seidler and Lachmann restored ἀραχθέντων. Nauck would prefer τυφλωθέντων here, and ἀραχθὲν in 973.

and 3rd syllables of ἄγχίπολις to represent a resolved long syllable. Such a resolution is rare, but not unexampled: see on 798. We could avoid it by reading, with Gleitsch, ἄγχαι Βοσπόρια, ἵν' ὁ Θρηγῶν ἀξεύος | Σαλμοῦσσός "Ἄρης τ' ἄγχίπολις. But (a) this does not explain how ἥδι came into the MSS.: and (b) it is evidently better to say, 'where Ares saw,' than, 'where Salmydessus and Ares saw.' The reference to the god's cruel joy would thus lose much of its force. If, on the other hand, ἄγχίπολις is read, then 'Ἄρης has ἄ—, and in 981 we must suppose the loss of a syllable after ἀρχαιογύνων. But such a loss is very improbable: that verse appears sound. Neither ἄγχουρος nor ἀρχέπολις has any likelihood.—Ares is 'neighbour to the city' of Salmydessus because his home is in Thrace (*Il.* 13. 301, etc.). There may also be a special reference to some local shrine. 'He saw the wound dealt': *i.e.*, it was a deed such as he loves to see.

**971 ff.** Φυνέδαις, dat. of interest, with τυφλωθέν.—ἀρατόν, accursed, bringing a curse on the authors of the wound. In his dramatic treatment of the story, Soph. had connected this blinding of the sons with the punishment of blindness which the gods afterwards inflicted on Phineus himself (schol. Apoll. Rhod. 2. 178).—Ἐλκος τυφλωθέν. τυφλοῦν ἐλκος = to inflict a blinding wound. Cp. *Ai.* 55 ἔκειρε... φόνον, he dealt death by hewing down. Eur. *Suppl.* 1205 τρόπος φόνον, (wher-ever) thou dealest the death-wound. Verg. *Aen.* 11. 82 caedo sparsuros sanguine flammam (caedere sanguinem = to shed blood by cutting). In such pregnant idioms the special verb = a general verb plus the partic. of the special verb used instrumentally: e.g., τυφλῶ ἐλκος = ποιῶ ἐλκος τυφλῶν.—ἢ here = ὑπό of the direct

agent: for, as κερκίδων indicates, she did it with her own hand. Distinguish ἐκ Διονύσου in 957 (by his order).

**974** ἀλαόν...κύκλους, sightless for the orbs, *i.e.*, making them sightless. Cp. Pind. *O.* 1. 26 καθαρον λέβητος, the purifying cauldron.—ἀλαστόρουσιν. The form ἀλαστόρος was used by Aesch. as = ἀλαστωρ (fr. 87 πρενευηῆς ἀ., fr. 286 μέγαν ἀ.). The form may have been generally current, since Pherecydes used Ζεὺς Ἀλαστόρος instead of Ζ. Ἀλαστωρ (Cramer *Anecd.* 1. 62). The blind orbs are ἀλαστοροί, 'avenging spirits,' in the sense that they mutely appeal to the gods for vengeance.—For the παρήχησις (*O. T.* 371) Wolff cp. *Il.* 6. 201 κάπ πεδίον τὸ Αλγίον οἵος ἀλάτο.

**975** ἀραχθέντων. So ἀράσσω is used of Oed. striking his eyes with the περόναι (*O. T.* 1276).—ὑπό with dat. of the instrument, as in the epic ὑπὸ χεροὶ δαμῆται, *O. T.* 202 ὑπὸ σῷ φθίσον κερανύῳ.

**976** κερκίδων, poet. plur. for sing., like βωμοί, σκῆπτρα, etc.—The κερκίς (κρέκω, to strike the web in weaving) was 'like a large netting needle' (Rich *s. v. radius*), 'rather longer than the breadth of the web.' It was used for two purposes. (1) As a rod with which to strike the threads of the woof, in order to condense them. The flat blade called σπάθη was a later substitute. In the modern loom this is done by the moveable bar called the 'batten.' (2) As a shuttle, *i.e.*, an instrument for shooting the threads of the woof (κρόκη) from one side of the loom to the other, between the threads of the warp (στήμων). In the East weavers sometimes use a long reed for both these purposes. Eur. *Tro.* 198 οὐκ Ἰδαῖοις ἴστροις κερκίδα | δινεύσοντο ἔξαλλάτω ('no more, at the loom, will I send the shuttle flying

ἀντ. β'.

|                                            |     |
|--------------------------------------------|-----|
| κατὰ δὲ τακόμενοι μέλεοι μελέαν πάθαν      | 977 |
| 2 κλαιὸν, ματρὸς ἔχοντες ἀνύμφευτον γονάν. | 980 |
| 3 ἀ δὲ σπέρμα μὲν ἀρχαιογόνων              |     |
| 4 ἄντασ' Ἐρεχθείδαν,                       |     |
| 5 τηλεπόροις δὲ ἐν ἄντροις                 |     |
| 6 τράφη θυέλλαισιν ἐν πατρῷαις             |     |
| 7 Βορεάς ἄμιππος ὁρθόποδος ὑπὲρ πάγου,     | 985 |
| 8 θεῶν πᾶς· ἀλλὰ καπ' ἔκενα                |     |
| 9 Μοῖραι μακραίωνες ἔσχον, ὡς πᾶς.         |     |

## ΤΕΙΡΕΣΙΑΣ.

Θύβης ἄνακτες, ἥκομεν κοινὴν ὄδὸν  
δύ' ἔξ οὐδὲν βλέποντες τοὺς τυφλοῖσι γὰρ  
ἄντη κέλευθος ἐκ προηγητοῦ πέλει. 990

KP. τί δ' ἔστιν, ὡς γεραιέ Τειρεσία, νέον;  
TE. ἔγώ διδάξω, καὶ σὺ τῷ μάντει πιθοῦ.

977—987 L divides thus: κατὰ δὲ— | μελέαν— | κλαιὸν— | ἔχοντες— | δὲ σπέρμα— | ἄντασ— | τηλεπόροις— | τράφη— | βορεάς— | θεῶν— | μοῖραι . . πᾶς. 980  
ματρὸς τ., πατρὸς L. Cp. 863. 981 f. Dindorf conject. ἀρχαιογόνοι | ..

across the warp').—Cp. Eur. *Hec.* 1170, where the women blind Polymestor with their brooches (*περπται* = *περβναι*); and O. T. 126 n.

977 f. κατὰ in tmesis, as O. T. 1198, O. C. 1689, etc.—κατατακόμενοι alludes to their imprisonment: cp. schol. on 980 τυφλώσσα τοὺς Κλεοπάτρας πᾶσας ἐν τάφῳ καθεῖρξεν.—μέλεοι μελέαν: cp. 150: O. T. 479.

980 ματρὸς ἔχοντες ἀν. γονάν, having their origin from an unhappily-married mother. The epithet is made to agree with γονάν, not with ματρός, as in 793, νεῖκος-ἀνδρῶν ἔντακμον: i.e. μητρὸς-γονή, mother-source, forms one notion. For γονὰς ἔχειν cp. O. C. 972 ὃς οὐτε βλάστας πω γενεθλίους πατρός, οὐ μητρός εἰχον. For ἀνύμφ., cp. Eur. *Tyr.* 144 ἀλοχοῖ μέλεαι...καὶ δύστυμφοι: *Hipp.* 757 κακουμφοτάταν δνασιν ('to bless her with a marriage most unblest'). O. T. 1214 ἄγαμον γάμον.—The comma should not be placed after ματρός, which is inseparable from the following phrase. Without ματρός, the words ἔχοντες ἀνύμφευτον γονάν could still mean, 'born from one who was unhappily married,' but would be harsh and obscure. The word πάθαν

refers to their own fate. Then ματρὸς...γονάν supplements this by indicating that they mourn for their mother's fate also.

981 f. σπέρμα, acc. of respect; Od. 15. 267 ἔξ Ιθάκης γένος εἰμι.—ἀρχαιογόνοι: *Ai.* 202 γενεᾶς χθονίων ἀπ' Ἐρεχθείδαν.—ἄντασ' Ἐρ., attained unto them, could trace her lineage to them,—her mother Oreithyia being the daughter of Erechtheus. Remark that the acc. σπέρμα mitigates the boldness of ἄντασε, and also suggests its primary meaning—viz., that the genealogy is carried back to a point at which it meets the Erechtheid line. Cp. Her. 2. 143 (Hecataeus) γενενηλογήσαντι ἐώστον καὶ ἀναδησαντι τὴν πατρίν ἐς ἐκκαιδέκατον θεών.

983 τηλεπόροις, merely poet. for 'distant'; lit. to which it is a far journey. Not (I think), 'spacious' (i.e. 'in which one can go far'): nor, 'extending far into the mountains.' So in *Ai.* 564, τηλωπὸς οἰχνεῖ, the adj. is merely 'distant'; it has not its full sense, 'seen afar.' Boreas carried Oreithyia to a region of Thrace which the poets called 'Sarpédon' (we see the association with ἀρπάζω—not, seemingly, the promontory called 'Sarpedonion,' on the s. coast, but in the wilds

Pining in their misery, they bewailed their cruel doom, those sons of a mother hapless in her marriage; but she traced her descent from the ancient line of the Erechtheidae; and in distant caves she was nursed amid her father's storms, that child of Boreas, swift as a steed over the steep hills, a daughter of gods; yet upon her also the grey Fates bore hard, my daughter.

*Enter TEIRESIAS, led by a boy, on the spectators' right.*

TE. Princes of Thebes, we have come with linked steps, both served by the eyes of one; for thus, by a guide's help, the blind must walk.

CR. And what, aged Teiresias, are thy tidings?

TE. I will tell thee; and do thou hearken to the seer.

'Ερεχθείδα, reading ἄγχιπτοις in 970.  
Meineke conject. ω Ζεύ: Bergk, ὥπτα.

984 θυελλησιν MSS.

990 ἐκ] Blaydes conject. ἡκ.

987 ω παῖ]

of Haemus. It is of this that Soph. is thinking here: cp. fr. 575 ἡμεῖς δὲ ἐν ἀντροῖς, ἔνθα Σαρπηδὼν πέτρα. That verse is from the *Τυπανισταί*, in which the story of Cleopatra was noticed (cp. on 966); and she was probably the speaker. Oreithyia bore two sons to Boreas, Calais and Zetes; and, besides Cleopatra, another daughter, Chionè.

985 ἄμυττος, swift as horses. Cp. O. T. 466 δελλάδων | λτπων, 'storm-swift steeds.' In prose *ἀμιτποί*=foot-soldiers who, in the Boeotian army, were sometimes told off to run alongside the cavalry (Thuc. 5. 57, Xen. H. 7. 5. 23). Cp. Theogn. 715 ὠκύτερος δὲ εἶησθα πόδας ταχέων Ἀρπυιῶν | καὶ παῖδων Βορέων.—ὅρθοποδος, steep, ὅρθοπος, 'erect upon one's feet,' seems to be here merely a poet. equiv. (suggested by metrical convenience) for ὄρθος. This was the more natural, since πούς, κνήμη, etc., were so oft. said of mountains. In O. T. 866 ὑψηπόδες, said of the eternal νύσιοι, differs from ὅρθοποδος here by implying movement ('of sublime range'). We need not, then, explain ὅρθοποδος as=ὅρθιος τοῖς τοῦ ἀναβαλνούτος ποσι.

986 ε. κάπ' ἐκείνη...ξοχον=καὶ ἐκείνη ἐπεσχον, from the intrans. ἐπέχω as = 'to direct (one's course) against a person,' 'to attack him': cp. Od. 19. 71 τί μοι ωδὴ ἐπέχεις κεκογητη θυμῷ; ('assail

me'): *ib.* 22. 75 ἐπ' αὐτῷ πάντες ἔχωμεν ('let us all have at him').—Others understand, 'extended even to her,' 'reach-ed her,' which mars the personification.—*μακραλώνες*: Aesch. *Eum.* 172 παλαιγνεῖς...*Molpas*.

988—1114 Fifth ἐπεισόδιον. Teiresias denounces the divine wrath. Creon, terror-stricken, hastens to bury Polyneices and to release Antigone.

988 f. *ἄνακτες*: cp. 843, 940.—δύο ἐξ ἄνδρων, two seeing by the agency of one (ἐκ as in 973): cp. O. C. 33 τῆς ὑπέρ τ' ἐμοῦ | αὐτῆς δὲ ὁρώσης. The words would usu. mean, 'two seeing, where only one saw formerly.' Cp. O. C. 1764, where the regular sense of πράσσειν καλῶς, 'to fare well,' has not hindered the poet from using it as='to do rightly.'

990 αὔτη κ., the blind have this kind of walking appointed for them,—viz., walking with the help of a guide. αὔτη κ.=αὔτη ἡ κ. (O. C. 471): κέλευθος is not predicate (like παῖδαν in O. C. 88), as if the sense were, 'this (αὔτη for τοῦτο) is walking for the blind,—viz. to walk with a guide.' We do not need the art. ἡ with ἐκ, because πάλει=not simply 'is,' but, 'is possible.' Cp. O. C. 848 οὐκον ποτ' ἐκ (by means of) τούτων γε μὴ σκῆπτρους ἔτι | οὖσι πορήσις (the blind Oed.'s daughters).

991 τέ δὲ ξότων: cp. 20 n.

- K.P. οὐκονν πάρος γε σῆς ἀπεστάτουν φρενός.  
 TE. ταιγάρ δί ὄρθης τήνδ' \* ἐναυκλήρεις πόλιν.  
 KP. ἔχω πεπονθώς μαρτυρεῖν ὀνήσιμα. 995  
 TE. φρόνει βεβώς αὖ νῦν ἐπὶ ξυροῦ τύχης.  
 KP. τί δ' ἔστι; ὡς ἐγὼ τὸ σὸν φρίσσω στόμα.  
 TE. γνώσει, τέχνης σημεῖα τῆς ἐμῆς κλύων.  
     εἰς γὰρ παλαιὸν θάκον ὄρνιθοσκόπον  
     ἴζων, ἵν' ἦν μοι παντὸς οἰωνοῦ λιμῆν,  
     ἀγνῶτ' ἀκούω φθόγγον ὄρνιθων, κακῷ  
     κλάζοντας οἰστρῳ καὶ βεβαρβαρωμένῳ.  
     καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς  
     ἔγων· πτερῶν γὰρ ροῖβδος οὐκ ἄσημος ἦν.  
     εὐθὺς δὲ δείσας ἐμπύρων ἐγενόμην 1000  
     βαμοῖσι παμφλέκτοισιν· ἐκ δὲ θυμάτων  
     Ἡφαιστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῷ 1005

994 ναυκλήρεις L: ἐναυκλήρεις Valckenaer. 996 τύχης] Semitelo conject.  
 κυρεῖς. Blaydes, νῦν ἀκμῆς ἐπὶ ξυροῦ. 998 σημεῖα τῆς ἐμῆς τ: τῆς ἐμῆς σημεῖα L

993 f. οὐκονν...γε: cp. 321 n.—δί· ὄρθης, sc. δόδον. A rare instance of the fem. adj. in such a phrase with δόδα, which regularly takes a subst. (742 n.); but it follows the analogy of the freq. phrases with ἐκ, as ἐξ εὐθελα: *Tr.* 395 ἐκ ταχελα, 727 ἐξ ἑκοντα: *Thuc.* 3. 92 καυτῆς: *Her.* 5. 116 ἐκ νέτης, 6. 85 ἐξ ιστέρης, 8. 6 ἐκ τῆς ἀντῆς, etc.—**ἐναυκλήρεις** is right. The seer hopes, indeed, that the mischief can still be repaired (1025 ff.), but he thinks that Creon has made a disastrous mistake (1015). He could hardly say, then, δί ὄρθης...ναυκλήρεις. Creon has only just become king; but he had formerly been regent for some years (cp. *O. T.* 1418). Aesch. has the verb in this fig. sense (*Th.* 652). Cp. 167 ὥρους: *O. T.* 104 ἀπευθύνειν: *ib.* 923 κυθερήτην.

995 πεπονθώς ὄντομα, ἔχω μαρτυρεῖν (πεπονθέναι). We could say, μαρτυρῶ σοι εὑεργετῆσαν (like σύνοιδα): but less well, μαρτυρῶ εὖ πεπονθώς. Cp. *O. C.* 1128 εἰδὼς δ' ἀμύνα τοῦτο τοῖς λέγοις τάδε, with like emphasis on the partic., 'I have felt these benefits which I thus require.'

996 φρόνει βεβώς, bethink thee that thou art placed. *O. C.* 1358 ἐν πόνῳ | ... βεβήκως, n. *Il.* 10. 173 νῦν γὰρ δὴ πάντεσσι ἐπὶ ξυροῦ ἵσταται ἀκμῆς, | ἢ μᾶλα λυγρὸς θλεθρος Ἀχαιοῖς, ἡε βώναι. Eur.

*H. F.* 630 ὁδὸς ἔθητ' ἐπὶ ξυροῦ; *Helen.* 897 ἐπ' ἀκμῆς εἰμὶ κατθανόντ', ίδεν.—**τύχης**, interpreting ξυροῦ, adds dignity and solemnity to the phrase.

997 ὡς, exclamatory. *El.* 1112 τί δ' ἔστιν, ὡς ἔξεν; ὡς μ' ὑπέρχεται φόβος.

999 η θάκον. *Paus.* (9. 16. 1) saw at Thebes, near the temple of Zeus Ammon, οἰωνοκοπεῖον...Τετρελον καλούμενον. Near it was a shrine of Τύχη.—λιμῆν, a place to which the birds came: school. δρόμος καὶ έδρα, δπον πάντα τὰ δρυεα προσέρχονται. Cp. *Eur. Or.* 1077 καὶ δῶμα πατρὸς καὶ μέγας πλούτου λιμῆν ('receptacle'): Aesch. applied the same phrase to Persia (*Pers.* 250). Omens were taken, not only from the flight of birds, but also from the positions in which they settled,—from their sounds,—and from their mode of feeding. The λιμῆν means a place to which they were lured by food, so that their συνεδραι (Aesch. *P. V.* 492), and the other signs, could be noted. Cp. *Arist. H. A.* 9. 1 θθεν καὶ τὰς διεδρίας καὶ τὰς συνεδρίας οἱ μάρτεις λαμβάνουσι, διεδρο μὲν τὰ πολέμα τιθέντες, σύνεδρα δὲ τὰ εἰρηνώντα πρὸς ἀλλήλα.—Herwerden conjectures οὔρανοῦ λιμῆν, understanding a space of sky chosen as a field of augural observation (*templum*).

1001 f. κακῷ ill-omened (*O. C.* 1433).

CR. Indeed, it has not been my wont to slight thy counsel.  
 TE. Therefore didst thou steer our city's course aright.  
 CR. I have felt, and can attest, thy benefits.  
 TE. Mark that now, once more, thou standest on fate's fine edge.

CR. What means this? How I shudder at thy message!

TE. Thou wilt learn, when thou hearest the warnings of mine art. As I took my place on mine old seat of augury, where all birds have been wont to gather within my ken, I heard a strange voice among them; they were screaming with dire, feverish rage, that drowned their language in a jargon; and I knew that they were rending each other with their talons, murderously; the whirr of wings told no doubtful tale.

Forthwith, in fear, I essayed burnt-sacrifice on a duly kindled altar: but from my offerings the Fire-god showed no flame;

(cp. comment. on 106).      999 δρυθοσκόπου] Nauck conject. ολωσοσκόπου.  
**1000** ολωνύ] Herwerden conject. οντρανού.      1002 Wecklein conject. βεβαρβαρωμένως: Usener, βεβαρβαρωμένα.

—οἰστρω, ‘gad-fly,’ then fig., ‘rage,’ a word which often suggests divine stimulation: as Heracles asks, ποῦ δ' οἰστρος ἡμᾶς θλαβε; (Eur. *H. F.* 1144). —κλαζόντας, since φθέγγον = δρυθός φθεγγομένος: cp. 341 πολεύων after τούτο (n.): *Il.* 17. 755 τῶν δ' ὥστε ψάρων νέφος ἔρχεται ήτε κολοιών | οὐλον κεκλήγοντες.—Βεβαρβαρωμένω. To the seer, the voices of birds were usually εὔσημοι (1021). Conversely the sound of a strange language is likened to the twittering of birds: *Her.* 2. 57 ἔως δὲ ἐβαρβάρισε (ἢ γυνῆ), δρυθός τρόπον ἀδέκεται σφι φθέγγεσθαι. Aesch. used χελιδονίτεων as = βαρβαρίτεων (fr. 440, cp. *Ag.* 1050).

**1003** ἐν χηλαῖσιν, ‘with them’: 764 n. —φονᾶς, an adverbial dat. of manner, ‘murderously.’ Cp. *O. C.* 1318 εὐχεταὶ κατακαφῆ | Κατανεὸς τὸ Θήβης ἀστυ δηώσεων πυρὶ, where the first dat. is one of manner, like φονᾶς here, and the second (instrumental) answers to ἐν χηλαῖσιν. Elsewhere the Attic use of the subst. is limited to the phrase ἐν φονᾶς (696 n.). The Schol. has φονᾶς ταῖς αἰματικαῖς: as though it were from an adj. φονός. So some recent edd. take it. Such an adj. could have come from the rt. φεύ, but there is no trace of it.

**1005** The feuds and friendships of birds (*ἔχθρα τε καὶ στέργηθρα* Aesch. *P. V.* 492) were among the signs noted by augurs. In this case there was a vague

omen of bloodshed (*φονᾶς*), but no clear sign. The seer now sought further light by another mode of divination.—ἐμπύρων, sc. τερῶν, burnt-sacrifice; where the omen was given by the manner in which the fire dealt with the offering. Eur. *Suppl.* 155 μάντευ δ' ἐτῆλθε, ἐμπύρων τ' εἴδες φλόγα; *Phoen.* 954 ἐμπύρῳ χρῆται τέχνῃ. *I. T.* 16 εἰς ἐμπύρῳ ἥλθε (had recourse to). This was ἡ δ' ἐμπύρων μαντεῖα, *ignispricium*, while *ιεροσκοπία* = *haruspicia*, divination by inspecting entrails. In Aesch. *P. V.*, 488–499, vv. 488–492 concern δρυθομαντεῖα: vv. 493–5, ιεροσκοπία: and vv. 496–9, ἐμπύρων.—ἐγενόμην, proceeded to make trial of: *Tyr.* 1101 μεθών μηρῶν ἐγενόμηρ: Plat. *Keph.* 475 C πατρὸς μαθήτας γενέσθω.

**1006** παρφλέκτοισι, fully kindled. Fuel was placed around the offerings on the altar, and ignited at several points. The epithet marks that the failure of the rite was not due to any negligence.—θυμάτων. The offering consisted of thigh-bones cut from a sheep (or ox), with some of the flesh adhering to them, and wrapped round with a double covering of fat. On the top of these thigh-bones were laid parts of the victim's intestines (*σπλάγχνα*), including the gall-bladder (*χολή*).

**1007** Ἡφαιστος = πῦ (n. on 120 ff.). It was a good sign if the fire at once seized on the offering, and blazed up in clear flames (Apoll. Rhod. 1. 436 σέλας...).

μυδῶστα κηκὶς μηρίων ἐτήκετο  
κάτυφε κάνεπτυε, καὶ μετάρσιοι  
χολαὶ διεσπέροντο, καὶ καταρρυεῖς  
μηροὶ καλυπτῆς ἔξεκεντο πιμελῆς.ΙΟΙΟ  
τοιαῦτα παιδὸς τοῦδ' ἐμάνθανον πάρα  
φθίνοντ' ἀσήμων ὄργιων μαντεύματα·  
ἔμοι γὰρ οὗτος ἡγεμών, ἄλλοις δὲ ἐγώ.  
καὶ ταῦτα τῆς σῆς ἐκ φρενὸς νοσεῖ πόλις.ΙΟΙΣ

**1013** φθίνοντ'] Wecklein conject. φανέντ': Semitelos φανθέντα, with Nauck's σεμνῶν for ἀσήμων.—μαντεύματα] Nauck μαγεύματα: M. Schmidt λατρεύματα.

| πάντοτε λαμπόμενον θυέων ἄπο). It was a bad sign, if the fire was smothered in smoke, or played feebly around the flesh without consuming it. See Eur. *Ph.* 1255 μάντεις δὲ μῆλον ἔσφαζον, ἐμπόρους τὸν ἄκρας | ὥρξεις τὸν ἔνδωμαν, ὑγρότηταν ἔναντιαν, | ἄκραν τε λαμπάδαν, ὃ δυοὺς δρους ἔχει, | νίκης τε σήμα καὶ τὸ τῶν ἡσωμένων: the seers 'were watching for points of flame, or for breaks in it,—such flickering as portends evil': i.e., they were watching to see whether it would blaze up or die down. The ἄκρα λαμπάδες is prob. the highest point of the fire, which, if towards the right side, meant victory; if towards the left, defeat. So Statius, *Theb.* 10. 599, where Teiresias offers ἔμπυρα, and his daughter reports the signs to him (as the τάσι does here): *Sanguineos flammarum apices* (= ἐμπόρους ἄκρας) *geminumque per aras* | *Ignem, et clara tamen mediae fastigia lucis* (= ἄκραν λαμπάδα) | *Orta docet: tunc in speciem serpentis inanem* | *Ancipiti gyro volvi* ('as if creeping on its way without an aim, the fire played timidly around the offering'). In Seneca *Oed.* 307 Teiresias asks, *Quid flamma? Larga iamne comprehendit dapes?* | *Utrumne clarus ignis et nitidus stetit?* | *Rectusque purum verticem caelo tulit, An latera circum serpit incertus viae, Et fluctuante turbidus fumo labat?*

**1008 f.** The fat wrapped about the thigh-bones ought to have caught fire, when the flesh on the bones would have been burned, and the bones themselves calcined. But here there was no flame; the kindled fuel lay in smouldering embers (*στοδός*). The heat caused a fatty moisture to exude from the covering of the thigh-bones. Trickling forth on the embers, this moisture emitted

smoke, and sputtered as it threw particles of the fat upwards. The gall-bladder, too, which lay on the top of the thigh-bones, instead of catching fire, was gradually inflated by the heat, till it burst, scattering the gall into the air. And now the melting of the fat which covered the thigh-bones had gone so far that it was no longer a covering, but merely a liquid that was streaming off them, while they themselves were left naked and intact. So utterly had the gods refused the offering.

**μυδῶστα:** cp. 410. O. T. 1278 φύνον μυδῶστα σταγνόνα.—**κηκὶς μηρῶν**, a moisture exuding from them. For μηρά, see on 1011. Cf. Aesch. *Cho.* 263 ἐν κηκῶν πιστήρει φλογός, pitchy ooze of flame, i.e., the funeral-fire of pine-wood from which pitch oozes. We might perh. join μηρῶν ἐτήκετο, 'was distilled from them': but the other constr. is simpler, and τήκεθατ τύπος is not found elsewhere.—**ἐτήκετο** here=exuded: it goes with ἐπὶ στοδῷ (the embers of the fuel placed around the offering).—**ἀνέπτυε**, as particles of the fat crackled and were tossed upward at contact with the smouldering fire.

**1010 χολαὶ.** Arist. always uses the sing. χολὴ for the gall-bladder. In Plat. *Tim.* 80 Ε χολᾶς = 'kinds of bile,' the χολῆς εἶδος of 83 C. Here there was a metrical motive (*διεστελπόντο*) for the plur., which denotes not merely the gall-bladder, but also the gall dispersed from it. The gall-bladder, and the lobe of the liver, afforded omens, by colour and form, in *ἱεροσκοπίᾳ* (1005 n.): Aesch. *P. V.* 495 χολῆς λοβοῦ τε πουκίην εὐμορφλαγ: cp. Eur. *El.* 827 ff. But here, in ἔμπυρα, the χολὴ was simply a part of the burnt-offering,—added to the μηρά,

a dank moisture, oozing from the thigh-flesh, trickled forth upon the embers, and smoked, and sputtered ; the gall was scattered to the air ; and the streaming thighs lay bared of the fat that had been wrapped round them.

Such was the failure of the rites by which I vainly asked a sign, as from this boy I learned ; for he is my guide, as I am guide to others. And 'tis thy counsel that hath brought this sickness on our state.

**1015** *ταῦτα* had been omitted in L, but the 1st hand has added it above the line.

because otherwise associated with divination. Cp. the unknown poet in Clemens Alex. *Strom.* p. 851 (it is vain to think that the gods rejoice) δοτῶν ἀσάρκων καὶ χολῆς πυρούμένης. So, too, Menander *ap.* Athen. 146 Ε οὐ δὲ τὴν δσφὺν ἄκραν | καὶ τὴν χολὴν ὅστά τ' ἄβρωτα τῷθεοῖς | ἐπιθέντες αὐτὸν τὰλλα καταπίνουσ' *δεῖ.*

**καταρρεῖν**, running down, dripping, with the fat which was melting off them : schol. **καταρρέμενος**, **καθυγρανθένενος**. This use of the adj. is parallel with a frequent use of the verb, as Eur. *Tro.* 15 θέων ἀνάκτορα | φόνῳ καταρρέι : *Il.* 8. 65 ρέε δ' αἰματὶ γαῖα : Eur. *Bacch.* 142 ρέε δὲ γάλακτι πέδον, etc.—**καταρρεῖν** could also mean, 'slipping down'; but it does not appear that the *μηρός* were displaced; they were merely bared.

**1011 μηρός=μηρῶν** in 1008,—thigh-bones, with some flesh on them. *μηρός* is the ordinary word for 'thigh.' *μηρία* was the sacrificial word, denoting thigh-bones, with so much flesh as the sacrificer chose to leave upon them. The tendency to give the gods more bone than meat is noticed by the poets quoted on v. 1010 (δοτῶν ἀσάρκων—ὅστά ἄβρωτα), and by Hes. *Th.* 556 (where men offer ὅστέα λευκά to the gods),—as it is implied in the story there told, of Prometheus giving the worst parts of the ox to Zeus, and keeping the best for men. Since the bone was an essential part of the offering, *μηρία* cannot be merely, 'slices cut from the thighs.' In the Homeric phrase, **κατὰ πλοῦτον μηρία καλεῖν**, the word means, like *μηρός* here, thigh-bones wrapped in fat, the *κνήση...* κώλο συγκαλυπτά of Aesch. *P. V.* 496. In *Od.* 3. 456 ἐκ μηρία τάμνον | πάντα κατὰ μοῖραν, the phrase is equiv. to the *μηρόὺς ἔξεταμον* of the *Il.* (i. 460 etc.); i.e., *μηρία* includes the bones. Only one ox is there in question, but *πάντα* = 'com-

pletely.' The Hom. *μῆρα=μηρία* (*Il.* 1. 464).—**καλυπτῆς** = 'which had been wrapped round them'; cp. *Il.* 21. 321 τὸσην οἱ δῶν καθπερθε καλύψω, 'so thick a covering of silt will I lay on him.' This is better than to make the adj. active, 'covering,' like *μεμπτός*, 'blaming' (*Tr.* 446: cp. *O. T.* 969 n.).—**πυμελῆς** (*πινῶν*), prop., soft fat (*adeps*), as dist. from *στέαρ*, stiff fat, tallow (*sebum*). The fat was laid in a double layer round the *μηρία*: *Il.* 1. 460 μηρόὺς τ' ἔξεταμον κατὰ τε κνήση ἐκαλύψαν, | διττυχα ποιήσαντες. So human bones are wrapped *διπλακί* δηρῶ, *Il.* 23. 243.—**ἔξεκεντο**, lay outside of, i.e., had been bared of, the fat.

**1012 ε. τοιάντα**, adverbially with *φθίνοντα*: cp. 848 *οἴα* n.—**όργιον μαντείματα**, 'oracles derived from rites,'—the predictions which he could have made if the rites had given him a sign. They gave none; and so his hopes of reading the future came to nought (*φθίνοντα*: cp. *O. T.* 906 *φθίνοντα...| θέσφατα*). Cp. *Tr.* 765 (where Heracles offers burnt sacrifice) δτως δὲ σεμών *όργιον* ἑδαλεο | φλόξε αἰματηρά.—**αστιμών**, not giving the *φλογωτὰ σήματα* (Aesch. *P. V.* 498) which burnt offerings can yield. Such signs might be good or evil, according to the aspects of the fire (cp. 1007 n.). But here the fire had refused to burn at all. Like the birds, these rites also had left him without any definite sign—though with a strengthened presentiment of evil.

**1014 Τήμερόν.** Cp. Statius *Theb.* 10. 603: the daughter of Teiresias describes the omens to him, *patriasque illuminat umbras*.

**1015 ἐκ**, of cause, as *O. C.* 620 **ἐκ σημικροῦ λόγου**. Cp. 957, 973.—**φρενός**, counsel, as 993.—**νοσεῖ**, i.e., has incurred a *μίασμα*: cp. 1141.

βωμοὶ γὰρ ήμῖν ἐσχάραι τε παντελεῖς  
 πλήρεις ὑπ' οἰωνῶν τε καὶ κυνῶν βορᾶς  
 τοῦ δυσμόρου πεπτώτος Οἰδίπου γόνου.  
 κατ' οὐ δέχονται θυστάδας λιτὰς ἔτι  
 θεοὶ παρ' ήμῶν οὐδὲ μηρίων φλόγα,  
 οὐδὲ ὄρνις εὐσήμους ἀπορροιθδεῖ βοάς,  
 ἀνδροφθόρους βεβρώτες αἴματος λίπος. 1020  
 ταῦτ' οὖν, τέκνον, φρόνησον. ἀνθρώποισι γὰρ  
 τοῖς πᾶσι κοιωνόν ἔστι τούξαμαρτάνειν.  
 ἐπεὶ δ' ἀμάρτη, κείνος οὐκέτ' ἔστ' ἀνὴρ  
 ἄβουλος οὐδὲ ἀνολβος, ὅστις ἐσ κακὸν  
 πεσὼν ἀκεῖται μηδὲ ἀκίνητος πέλει.  
 αὐθαδία τοι σκαιότητ' ὄφλισκάνει.  
 ἀλλ' εἴκε τῷ θανόντι, μηδὲ ὀλωλότα

**1016 f.** παντελεῖς] In L ει has been made from η: over which ει had been written. So in 1017 πλήρεις from πλήρης. **1021** εὐσήμους] In L there has been an erasure of two (or three) letters after εὐ. Nauck conj. οὐδὲ αἰστός ροιθδούσων δρυθες βοάς. **1022** λίπος] Blomfield conject. λίβος.—Blaydes proposes (inter alia) ἀνδρ. βεβρώτα σώματος λίπος, with δρψε in 1021. **1025** ἀμάρτη L:

**1016** βωμοί, the public altars of the gods, usu. raised on a base (*κρηπής*) with steps (cp. 854, *O. T.* 182).—**ἰσχάραι**, portable braziers, used in private houses either for sacrifice to household deities (esp. Εστία), or for purposes of cooking. Harpocration s. v. quotes Ammonius of Lamprae (an Attic writer of the 1st cent. A.D., who left treatise Περὶ βωμῶν καὶ θυσιῶν):—**ἐσχάραιν** φροὶ καλεῖσθαι τὴν μὴ ἔχουσαν ὑψος, ... ἀλλ' ἐπὶ γῆς ἰδρυμένην. It stood on four legs, instead of having a pedestal like the βωμός (Ross *Inscr.* 3. 52 ἐσχάραι τετράποδον). It was used in sacrifice to the ἥρωες, who, not being θεοί, had no claim to βωμοί: Pollux 1. 8 ἐσχάραι δ' ἰδικῶς δοκεῖ ὄνομάσθαι, ἐφ' ἡς τοῖς ἥρωσιν ἀποδόμειν.—παντελεῖς, in their full tale, ‘one and all.’ So δόλκηροι or δόλσχερεῖς could be used, where the notion was that of a total to which no unit was lacking.—Not, ‘receiving λειτά τέλεια’; nor, ‘serving for all rites’ (*τελη*).

**1017** ε. πλήρεις (*ελοίν*) are defiled, ὑπ' οἰων. κ. κυνῶν, by birds and dogs, βορᾶς τοῦ...Οἰδ. γόνου, with their food, (torn) from the son of Oed. This sense of πλήρης belongs also to πλέων and μεστός, but esp. to ἀνάπλεως, as to ἀνάπλητημ. The fig. sense of πλήρεις might

here allow us to take ὑπό with βορᾶς, but it goes more naturally with the agents. For the gen. γόνου, describing the source or material of the βορά, cp. Aesch. *Ag.* 1220 κρεῶν...οικέλας βορᾶς, food supplied by their own flesh (οικέλας instead of οικέων: cp. above, 793). **δυσμόρος**, adverbially with πεπτώτος, instead of δυσμώρος: cp. 823 λυγροτάναν ὀλέθαι, n.—Two other constructions are possible. (1) τοῦ...γόνου in appos. with βορᾶς: ‘their food,—viz., the son’: cp. 1040 βορᾶν | φέρειν νν. But this seems forced, when the reference is to dispersed morsels of his flesh. (2) τοῦ...γόνου as gen. absol., ‘as,’ or ‘since,’ he has fallen. Such a gen. absol., however, ought here to express, not, ‘as he has fallen,’ but, ‘as he has been left unburied.’

**1019** κατ', ‘and then,’ here = ‘and so.’ It usually means, ‘and after that,’ i.e., ‘and nevertheless’ (*O. C.* 418).—**θυστάδας**, accompanying sacrifice: Aesch. *Theb.* 269 Ἐλληνικὸν νόμισμα θυστάδος βοῆς. Cp. *Il.* 9. 499 καὶ μὲν τοὺς (the gods) θυέσσι καὶ εὐχωλῆς ἀγανῆσσιν | λοιζῆ τε κυλη τε παρατρωπῶσ' ἀνθρωποι | λισ-σόμενοι.

**1021 f.** δρψε, as *Il.* 24. 219; *El.* 149; Eur. *H. F.* 72, fr. 637: Ar. *Av.*

For the altars of our city and of our hearths have been tainted, one and all, by birds and dogs, with carrion from the hapless corpse, the son of Oedipus: and therefore the gods no more accept prayer and sacrifice at our hands, or the flame of meat-offering; nor doth any bird give a clear sign by its shrill cry, for they have tasted the fatness of a slain man's blood.

Think, then, on these things, my son. All men are liable to err; but, when an error hath been made, that man is no longer witless or unblest who heals the ill into which he hath fallen, and remains not stubborn. Self-will, we know, incurs the charge of folly. Nay, allow the claim of the dead; stab not the

**ἀνάρτοι** 1.—οὐκέτι ἔστ' L: οὐκέτι' ἔστ' 1. **1027** ἀκέπται MSS. ἀκήται Wunder.—**ἀνήγος** L: ἀκίνητος 1. Blaydes conject. **ἀνίκητος** or **ἀνήλατος**: M. Schmidt, **ἀνήκεστος**.—**πέλει** L, with  $\eta$  written above by the 1st hand. **1029** τῷ θανόντι] Heimsoeth conject. τῷ δέοντι: Nauck, τῷ φρενούντι: Wecklein, νουθετοῦντι:

168 (*v. l. τὸς δρυς οὗτος*, a quotation from tragedy: *v. l. τὸς οὗτος δρυς*). But δρυς (Eur. *Bacch.* 1364, Ar. *Av.* 833, etc.) is said to have been normal in Attic.—When an iambic verse has no caesura in the 3rd or in the 4th foot, it almost always has the 'quasi-caesura' (elision) after the 3rd foot (as if εὐθῆμος were εὐφημοῦ). The ruggedness of the rhythm gives a certain impressive slowness, perhaps purposed. Cp. *Ai.* 1091 Μενέλαες, μὴ γνώμας ὑποστήσας σοφάς. Aesch. *Pers.* 509 Θρύκην περασαντες μῆγις πολλῷ πόνῳ. —**εὐθῆμος**: cp. on 1002.—**βεβρώτες**, as if πάντες δρυίδες στιγμῶν had preceded. Cp. Her. 1. 87 ως ὥρα πάντα μὲν ἀνδρα σθεννύντα τὸ πῦρ, δυναμένους δὲ οὐκέτι καταλαμέν. —**ἀνδροφόβορον**. **ἀνδροφόβορον αἷμα**=ἀνδρὸς ἐφθαρμένον αἷμα: cp. *O. C.* 711, n. οὐ αἰχήμα εὐππων.

**1025 ε.** ἐπει, instead of ἐπών, with subjunct.: *O. C.* 1225. The subject to ἀμάρτη (ἀνήρ, or τις) is quickly supplied by the next clause.—**ἀνολόβος**, of folly, as *Ai.* 1156: so ὁ δύσπομος, *O. T.* 888.

**1027 ἀκέπται** *Il.* 13. 115 ἄλλ' ἀκέωμεθα θάσσον· ἀκέπται τοι φρένες ἐσθλῶν.—**ἀκίνητος**: cp. *O. T.* 336 ἀτεγκτος. Plat. *Tim.* 51 E τὸ μὲν δὲ μετὰ ἀληθοῦς λόγου, τὸ δὲ ἀλογον· καὶ τὸ μὲν ἀκίνητον πειθοί, τὸ δὲ μεταπειστόν. *Il.* 15. 203 ἡ τι μεταστρέψεις; στρεπταῖ μὲν τοι φρένες ἐσθλῶν.

**1028 αἰθαδία** (poet. for αἰθάδεια), self-will, incurs the reproach of σκαιότης (for σφιλισκάνει *cp.* 470). As δεξίος is a quick-witted man, of flexible and receptive

mind, so σκαιός is one whose mental clumsiness makes him unapt to learn. σκαιότης, 'ineptitude,' is often associated with ignorance and with inaccessibility to new ideas. Cp. Plat. *Rep.* 411 E; one who omits to cultivate his mind acts βλα... καὶ ἀγριότητι, ὕστερ θηριόν..., καὶ ἐν ἀμαθίᾳ καὶ σκαιότητι μετὰ ἀρρυθμίας τε καὶ ἀχαριστίας ἐγ. Lys. or. 10 § 15 ἡγοῦμα... τοῦτο... οὐτω σκαιὸν εἶναι ὥστε οὐ δύνασθαι μαθεῖν τὰ λεγόμενα. Ar. *Vesp.* 1183 ὁ σκαιὲ κάπαιδεντε. So here σκαιότης expresses a stupidity that is deaf to remonstrance.

**1029 ε.** εἰκε τῷ θανόντι, 'make a concession to the dead,' i.e., give him the burial rites which are his due. It is not as if he were a living foe, and prowess (ἀλητή) could be shown by resisting his claim. The words τῷ θανόντι have been groundlessly suspected (see *cr. n.*).—**κέντει**, stab. Cp. the scene in the *Iliad* where the Greeks prick Hector's corpse with their swords; *Il.* 22. 371 οὐδὲ ἄρα τοις ἀνουτητῇ γε παρέστη: and *ib.* 24. 421. For κεντεῖν of cowardly or treacherous wounding, cp. *Ai.* 1244 ἡμᾶς ἡ κακοῖς βαλεῖτε πον | ή σὺν δόλῳ κεντήσειθ' οἱ λελειμένοι.—**ἐπικτανέν**, 'slay anew.' In comp. with verbs of killing, ἐπί usu. =either 'in addition' (*O. C.* 1733 ἐπενάρξον, n.), or 'over' a grave, etc., as usu. **ἐπισφάττειν**: but cp. 1288: Diog. Laert. 2. 17 § 135 (Menedemus) Βίωνος... ἐπιμελῶς κατατρέχοτος τῶν μάρτιων νεκροὺς αὐτὸς ἐπισφάττειν ἐλεγε. Cp. *Ph.* 946 ἐναρψ νεκρόν.

κέντει. τίς ἀλκὴ τὸν θαυμάντ’ ἐπικτανέν; εὖ σοι φρονήσας εὐ λέγω· τὸ μανθάνειν δὲ  
ἡδιστον εὖ λέγοντος, εἰ κέρδος λέγοι.

1030

KP. ὃ πρέσβυν, πάντες ὥστε τοξόται σκοποῦ  
τοξεύετ’ ἀνδρὸς τοῦδε, κούδὲ μαντικῆς  
ἀπρακτος ὑμῶν εἴμι, τῶν δὲ ὑπαὶ γένους  
ἐξημπόλημαι κάμπεφόρτισμαι πάλαι.  
κερδαίνετ’, ἐμπολάτε τάπο Σάρδεων  
ἡλεκτρον, εἰ βούλεσθε, καὶ τὸν Ἰνδικὸν  
χρυσόν· τάφῳ δὲ ἐκεῖνον οὐχὶ κρύψετε,  
οὐδὲ εἰ θέλουσ’ οἱ Ζηνὸς αἰτοὶ βορὰν

1035

1040

Semitelos, θεσπίζοντι. 1030 ἐπικτανέν] The 1st hand in L had inadvertently written some other and longer word beginning with ἐπι-. κτανέν is in an erasure, which extends beyond it to the space of four or five letters. 1031 f. μανθάνειν | δὲ ἡδιστον L. 1034 f. κούδὲ μαντικῆς | ἀπρακτος ὑμῶν εἴμι τῶν δὲ ὑπαὶ γένους MSS. (διμιν L). See comment. 1036 κάμπεφόρτισμαι L, with κ written above μ by an early hand. The later MSS. are divided between κάμ- and κάκ-: A has the latter. 1037 τὰ πρὸ σάρδεων L, with δν above τὰ from the 1st

1031 f. εὖ φρονήσας, having conceived kindly thoughts; a very rare use of the aor. part. in this sense, instead of εὖ φρονῶν. The aor. part. of φρονέω usu. means, (1) ‘having come to a sound mind,’ O. T. 649, and so Isocr. or. 8. § 141, εὖ φρονήσατας: (2) ‘having formed a project,’ as Her. 7. 145: (3) in the phrase τώντο (or τὰ αὐτὰ) φρονήσατε, ‘having come to an agreement,’ Her. 1. 60, 5. 72.—μανθάνειν δὲ: for the elision (ἐπισυναλοιφή) see O. T. 29 n.: and cp. above, 350.—εὖ...λέγοι: for the optative in the γνώμῃ, see 666 n. With ἔδιστον we supply ἔστι, as in O. T. 315.

1033 ὥστε=ώ. O. C. 343.—σκοτοῦ, sc. τοξεύοντι: the gen. as with στοχάσσαι: so Il. 4. 100 δίστευσον Μενελάον: 14. 402 Αἴαντος δὲ πρώτος ἀκόντισε. Cp. 241.

1034 f. κούδὲ μαντικῆς κ.τ.λ.: not even by seer-craft do ye leave me unattempted: in your plots against me ye resort even to seer-craft. Two points in this phrase are notable. (1) ἀπρακτος =‘not worked,’ in the sense of, ‘not plotted against.’ πράσσειν oft.=‘to intrigue;’ and ‘to intrigue against one’ might be expressed by πράσσειν περὶ τινος, or ἐπὶ τινι, though ἐπιβουλέων τινι is the usu. phrase. But, while ἐπιβουλέονται had a personal pass. use (‘to be plotted against’), we could not say πράσσονται,

‘they are the objects of an intrigue.’ ἀπρακτος is therefore bolder than its prose equivalent, ἀνεπιβουλέντος. Still, for poetry, it seems possible. (2) μαντικῆς. Such a gen., joined to a verbal adj. with a privative, more often denotes the agent, answering to a gen. with ὄντο after a pass. verb, or to the subject of an act. verb: cp. 847: Tr. 685 ἀκτίνος...ἀθικτον (untouched by the ray). Here, the instrument, μαντικῆ, is, in fact, personified as the agent: i.e., μαντικῆς does not correspond to the instrum. dat. in καὶ μαντικῆ πράσσετε περὶ ἐμοῦ, but to the nom. in καὶ μαντικῆ πράσσει περὶ ἐμοῦ ὑμῶν (ye have even seer-craft practising on me). An easier reading would be μαντικῆ. The instrumental dat. is often retained with the negative verbal; as Plat. Symp. 219 Εἰ χρήμασι...μᾶλλον ἀπράσσεις ἢ σιδηρῷ: fr. com. anon. 52 ἀνεπιβουλέντος φθόνῳ. But poetical usage seems to warrant μαντικῆ.—The conjecture ἀπρακτος (see Appendix) would forestall the taunt which now forms the climax, ἐξημπόλημαι.

τῶν δὲ ὑπαὶ γένους, ‘by the tribe of those men,—the μάντεις implied in μαντικῆς. Creon, though he addresses Teiresias, is speaking as much to the Chorus as to him. If we read τῶν (without δ’), as relative, it would naturally

fallen ; what prowess is it to slay the slain anew ? I have sought thy good, and for thy good I speak : and never is it sweeter to learn from a good counsellor than when he counsels for thine own gain.

CR. Old man, ye all shoot your shafts at me, as archers at the butts ;—ye must needs practise on me with seer-craft also ;—aye, the seer-tribe hath long trafficked in me, and made me their merchandise. Gain your gains, drive your trade, if ye list, in the silver-gold of Sardis and the gold of India ; but ye shall not hide that man in the grave,—no, though the eagles of Zeus should

hand. Notwithstanding the space after προ, the scribe may have meant προσάρδεων to be one word, as it is in the lemma of the schol. But it is also possible that he merely forgot to accent πρό. Some of the later MSS. have τὸν πρὸ σάρδεων (as Vat.), others τὸν πρὸς σάρδεων (as A). Eustathius (p. 368. 30, 1483. 27) reads τὸν πρὸς Σάρδεων, which Bruncke gave. Musgrave defended τὸν πρὸ Σάρδεων. Blaydes and Nauck restored τὰπὸ Σάρδεων. **1038** βούλεσθε made from βούλεθαι L. **1040** οὐδὲ εἴ τοι δῆ L.

refer to ὑμῖν : it could hardly refer to μαντικῆς. The conjecture of Semitulos, μαντικῶς, would then be attractive. But such a substitute for μάντεος would be very strange. And, if we keep L's τὸν δ', the scornful demonstrative sufficiently interprets the reference to μάντεις.—**ὑντα** in trimeters, as *El. 711*: Aesch. *Ag. 892*, 944, *Eum. 417*.—**γένους** : cp. 1055.—For other views of the passage, see Appendix.

**1036** ἔγημπόλιμα. Creon means : 'The Thebans have bribed Teiresias to frighten me. He has taken their money. In return, he is to deliver me into their hands. I am like a piece of merchandise which has been sold for export, and put on board the buyer's ship.' Cp. 1063. Her. 1. 1 ἔξεμπολημένων (Ion.) σφι σχεδὸν πάντων, when they had sold off almost everything.—Neither ἐμφορτίουαι nor ἐκφορτίουαι occurs elsewhere, except that an old glossary (cited by Dind.) gives ἐξεφορτίαρο, *exoneravit* ('unloaded'). In later Greek we find ἐμφορτοῦθαι ναῦν, ἐμφορτος, and ἐκφορτοῦν (both act. and midd.). Here, ἐμπεφορτισμα, the reading of the first hand in L, marks the completion of the sale by the delivery of the goods. The Schol. quotes Callimachus (fr. 529), ἐποιήσατο με φόρτον.—The correction in L, ἐκτεφορτισμα, is far inferior. It would mean, 'unladen (as a cargo) from a ship': not, 'made into a cargo,' nor, 'exported as a cargo.'—In *Tr. 537* there is a like association of ἐμπελῆμα and φόρτος (though the passage is not other-

wise similar). Cp. Shaks. *Com. Err.* 3. i. 72 'It would make a man mad as a buck, to be so bought and sold.'

**1037** η τάπο Σάρδεων ἥλεκτρον : electron, or silver-gold, from the gold-mines of Tmolus in Lydia, the range S. of Sardis. Croesus dedicated at Delphi a lion of refined gold (*χρυσὸς ἀπερθός*), standing on a pedestal formed by 117 half-plinths, or ingots, of gold,—four being of refined gold, and the rest of this electron, or 'white gold' (*λευκὸς χρυσός*); Her. 1. 50. The celebrity of this ἀνάθημα in Greece helps to explain the poet's phrase. Stein on Her. i. c. shows that the ratio of silver to gold in electron was about 3 to 7. Pliny, who makes the ratio only 1 to 4, describes electron both as a natural blend of metals, and as an artificial product (*fit et cura,...addito argento, 33. 80*).—Paus. 5. 12 § 7 distinguishes the two senses of ἥλεκτρον, (1) silver-gold, (2) amber. The latter is the ἥλεκτρον of Herodotus (3. 115), and of *Od. 15. 460*, where a Phoenician brings a golden *δρυμός*, —μετὰ δ' ἥλεκτροισι ἔερτο ('strung with amber beads').—τάπο is a certain correction of τὸν πρός (or πρὸ) : in class. Greek ἥλεκτρον is always neut., as it is in Paus. also.—**Ινδικὸν χρυσόν** : Her. 3. 94 speaks of the Ινδοῖς as sending Dareius an annual tribute of 360 talents in gold dust (*ψῆγμα*).

**1040** οἱ Ζηνὸς αἰετοί : *Il. 24. 310* ὅς τε σοι αἰτῷ | φίλατος οἰωνῶν, καὶ εἴ κράτος ἔστι μέγιστον. Pind. *P. 4. 4* (the

φέρειν νιν ἀρπάζοντες ἐς Διὸς θρόνους,  
οὐδὲ ὡς μίασμα τοῦτο μὴ τρέσας ἔγω  
θάπτειν παρήσω κείνον· εὐ γὰρ οἶδεν δτι  
θεοὺς μιάνειν οὕτις ἀνθρώπων σθένει.  
πίπτουσι δ', ὡς γεραιὲ Τευρεσία, βροτῶν      1045  
χοὶ πολλὰ δεινοὶ πτώματ' αἰσχρό, ὅταν λόγους  
αἰσχροὺς καλῶς λέγωσι τοῦ κέρδους χάριν.

TE. φεῦ·

ἀρ' οἶδεν ἀνθρώπων τις, ἄρα φράζεται

KP. τί χρῆμα; ποῖον τοῦτο πάγκοινον λέγεις;

TE. ὅσφι κράτιστον κτημάτων εὑθουλία;      1050

KP. ὅσφιπερ, οἴμαι, μὴ φρονεῖν πλείστη βλάβη.

TE. ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυς.

KP. οὐ βούλομαι τὸν μάντιν ἀντειπεῖν κακῶς.

TE. καὶ μὴν λέγεις, ψευδῆ με θεσπίζειν λέγων.

KP. τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος.

TE. τὸ δ' ἐκ τυράννων αἰσχροκέρδειαν φιλεῖ.      1055

**1042** ε. ὡς] ὡς L.—τοῦτο μὴ τρέσας] Nauck conject. τοῦτο ταρβήσας. Blaydes, τοῦτο δὴ τρέσας, if παρήσω be kept: but he gives τοῦτο μὴ τρέσας . . παρῷ τῷ (his own conject.). **1043** After αἰσχρό two letters have been erased in L: the 1st

Delphian priestess) χρυσέων Διὸς αἰγτῶν πάρεδρος (the golden eagles on the ὄφαλος). Hor. *Carm.* 4. 4. 1 *ministrum fulminis aitem.*

**1042** ε. οὐδὲ ὡς, not even (I say) in that case,—repeating the supposition, οὐδὲ εἰ θέλουν'. Cpr. *Il.* 9. 379 ff. οὐδὲ εἰ μοι δεκάκις τε καὶ εἰκοσάκις τύχα δολι, | ... οὐδὲ κεν ὡς ἔτι θυμὸν ἐμὸν πεσεῖ' Ἀγαμέμνων. *Od.* 22. 61 ff. οὐδὲ εἰ μοι πατρώνα πάντ' ἀποδούτε, | ...οὐδὲ κεν ὡς ἔτι χείρας ἔπεις λήξαμι φόνοιο.—Attic prose, too, used καὶ ὡς, 'even in that case' (Thuc. 1. 44), οὐδὲ ὡς (id. 1. 132), etc.—*παρήσω.* οὐ μῆ, with the 2nd pers. fut. ind., prohibits; but with the 1st or 3rd pers. it can be used in emphatic denial, though the aor. subjunct. is more usual: *Ez.* 1052 οὐ σοι μὴ μεθέψομαι ποτε: see n. on *O. C.* 177. There is no reason, then, for suspecting the text (see cr. n.).

**1044** θεοὺς μιάνειν. Teiresias had said that the altars were defiled (1016). Creon replies that he will not yield, even if birds fly with the carrion up to the very throne of Zeus;—'for no mortal can pollute the gods.' Campbell takes this to be an utterance of scepticism,

like οὐκ ἔφα τις | θεοὺς βροτῶν ἀξιούσθαι μέλειν (Aesch. *Ag.* 369),—anticipating the Epicurean conception of gods who are neither pleased nor angered by men.

This view seems to do some injustice to the poet's dramatic psychology. I read the words quite differently. The most orthodox Greek piety held that 'no mortal could pollute the gods.' See, for example, Eur. *H. F.* 1232. Heracles, having recovered sanity after slaying his children, has covered his face, to hide it from the holy light of the sun. Theseus—who is a type of normal *εὐσέβεια*—makes him uncover, saying,—τι δ'; οὐ μιάνεις θυητὸς ὁν τὰ τῶν θεῶν. The sun-god cannot be polluted by a mortal. The idea of religious *μίασμα* was that a mortal had contracted some impurity which disqualified him for communion with the gods. The tainting of an altar cut off such communion by bringing uncleanness to the very place where men sought to be cleansed. Creon excitedly imagines a seemingly worse profanation, and then excuses his apparent impiety by a general maxim which all would admit:—'no man can pollute the gods.'

bear the carrion morsels to their Master's throne—no, not for dread of that defilement will I suffer his burial:—for well I know that no mortal can defile the gods.—But, aged Teiresias, the wisest fall with a shameful fall, when they clothe shameful thoughts in fair words, for lucre's sake.

- TE. Alas! Doth any man know, doth any consider...  
 CR. Whereof? What general truth dost thou announce?  
 TE. How precious, above all wealth, is good counsel.  
 CR. As folly, I think, is the worst mischief.  
 TE. Yet thou art tainted with that distemper.  
 CR. I would not answer the seer with a taunt.  
 TE. But thou dost, in saying that I prophesy falsely.  
 CR. Well, the prophet-tribe was ever fond of money.  
 TE. And the race bred of tyrants loves base gain.

hand had written *αἰσχρὰν*.

**1049 χρῆμα**] Nauck conject. *γνῶμα* or *δῆμα*.

**1051 πλεῖστην**] *πλεῖστην* L, made from *πλήστην*.

**1054 λέγων**] *λέγειν* L, with *ω* written above by the 1st hand.

**1056 τὸ δὲ ἐκ]** Hartung conject. *τὸ δὲ αὐτὸν*: Bischopp and Seyffert, *τὸ δέ γε*.

**1053 ἀντίτελεν** L.

'The sky-throne of Zeus is still more sacred than his altar on earth: if defilement cannot reach him there, much less here.' The sophism is of the kind with which an honest but stubborn and wrong-headed man might seek to quiet his conscience. Creon reveres Zeus (304): he feels for the majesty of the gods, and refuses to believe that they can honour the wicked (284 ff.). But his religious sense is temporarily confused by his anger.

**1046 πολλά**, adv., = 'very,' with adj.: O. C. 1514 n.

**1047 καλῶς**, = *εὐπρεπῶς*, in a bad sense: Eur. *Hipp.* 505 *τάσχα δὲ θῆν λέγεις καλῶς*: Thuc. 5. 89 *μετ' ὄνομάτων καλῶν*. So Eur. *Hec.* 1191 *τᾶδεκ' εὖ λέγεις*: cp. O. C. 807.

**1048 δέρποντες** κ.τ.λ. Instead of being angered by Creon's bitter words, Teiresias is communing with the mournful thought which they suggest—the thought of human folly. His sorrowful exclamation here is like his *τάντες γάρ οὐ φρονεῖν* in the scene with Oedipus (*O. T.* 328).

**1049 τὸ χρῆμα**; Cp. Eur. *Hec.* 754 (*Hecuba* having said, *ἰκετεων*.) ΑΓ. *τὸ χρῆμα μαστεύοντα*; So oft. in questions, as *Ai.* 288, *Ph.* 1231. — **πάνυκονον**, a sneer at the generality of the seer's exordium. What aphorism is this to be? But the seer's thought has a terribly definite point, as Creon is soon to feel (1066).

**1050 οὐ κτημάτων**: cp. 684.—**δισφέρ** with superl., as *O. C.* 743 n. By *μὴ φρονεῖν* Creon hints that the seer's cleverness has outrun his prudence (1046).

**1052 νόσου**: cp. 732: *πλήρης*, 1017.

**1053** In *ἀντιτελεῖν κακώς, ἀντί* qualifies the whole phrase: i.e., it means, 'to revile in return,' *ἀντιλοιδορεῖν*, as *ἀντιδρᾶν κακώς* (*O. C.* 1191) = *ἀνταδικεῖν*.

**1054 καὶ μήν**, 'and verily,' meaning here, 'and yet,'—the adversative force arising from the contrast between Creon's profession and his practice. Cp. 221.—*λέγεις, sc. κακώς τὸν μάντινον*.—For the metre, cp. 44, 502.

**1055 γένος**: 1035. Cp. Eur. *I. A.* 520 *τὸ μαντικὸν πάντα σπέρμα φιλότιμον κακόν*. *Helen.* 755 (of *μαντική*), *βίον γὰρ ἄλλως δέλεαρ ηὔρεθη τόδε, | κούνεις ἐπιλούτρος* *ἐμπύρωσις ἀργὸς ὥν*,—i.e., the seer's client is never enriched (though the seer himself is).

**1056 τὸ δέ τοι τυράννων**. The text is sound. Instead of saying, 'the race of tyrants' (i.e., all the tyrants who exist), he says, with more rhetorical force, 'the race *bred of* tyrants,' i.e., the tyrants whose progenitors have also been tyrants. Thus it expresses that the love of 'base gain' is hereditary. For *τύραννος* in the bad sense, see *O. T.* 873 n.—**αἰσχροκέρδειν**: not in the literal sense in which Creon imputed it to his servants (313), but in this, that Creon secures an un-

- KP. ἀρ' οἰσθα ταγοὺς ὄντας ἀν λέγης λέγων;  
 TE. οἰδ'. ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σώσας πόλιν.  
 KP. σοφὸς σὺ μάντις, ἀλλὰ τἀδικεῖν φιλῶν.  
 TE. ὤρσεις με τάκινητα διὰ φρενῶν φράσαι. 1060  
 KP. κίνει, μόνον δὲ μὴ πὶ κέρδεσιν λέγων.  
 TE. οὐτῷ γὰρ ηδὴ καὶ δοκῶ τὸ σὸν μέρος.  
 KP. ὡς μὴ μπολῆστων ἵσθι τὴν ἐμὴν φρένα.  
 TE. ἀλλ' εὖ γέ τοι κάτισθι μὴ πολλοὺς ἔτι  
     τρόχους ἀμιλλητῆρας ἥλιους τελῶν,  
     ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλάγχνων ἔνα 1065

**1057** λέγησ L, from λέγεισ. (The 1st hand has merely added strokes, denoting η, to the contracted character for ει, instead of altering the latter.)—λέγων] Keck conject. ψέγων. **1061** μόνον δὲ μὴ πὶ μόνον δὲπ L, with μὴ written above ἐπὶ by 1st hand. **1062** The 1st hand in L had placed a full stop at μέρος. The

worthy personal triumph by trampling on religion and silencing just remonstrance (505 ff.). Such a triumph is an *αἰσχρὸς κέρδος*.

**1057 ε.** ἀρ' οἰσθα λέγων ταγοὺς δύτας  
 ἀν λέγης; knowest thou that whatever  
 it pleases thee to say is said of men who  
 are rulers? λέγω τιά τι, = to say some-  
 thing of him. **ἀν λέγης** is a scornful  
 euphemism, implying that he indulges in  
 random abuse. **ταγοὺς**: only here in  
 Soph.: oft. in Aesch. (in *P. V.* 96 Zeus  
 is ὁ νέος ταγὸς μακάρων); once in Eur.,  
*I. A.* 269 (Adrastus). Here the word  
 is not specially = *στρατηγός* (8), but simply  
= βασιλεύς.

**1058** ἔξιφον: cp. *O. T.* 1221 ἀνέπνευσα  
... ἐπισθενε...—**ἔχεις σώσας**, merely = σέσω-  
κας (cp. 22). The rare position of **ἔχεις**  
might suggest the prose sense ('thou hast  
saved, and keepest'); but that position  
occurs where **ἔχω** is merely the auxiliary  
(794; *Di.* 22 **ἔχει περάνας**).

**1060** τάκινητα διὰ φρενῶν, = τὰ διὰ  
φρενῶν ἀκινῆτα, those secrets in my soul  
which ought to be let alone. Cp. *O. C.*  
1526 ἀ δέέξαγιστα μηδὲ κινέται λόγῳ, n.  
For the place of the adv. διὰ φρενῶν, cp.  
659 n.: for διὰ, 639 n.: Aesch. *Th.* 593  
βαθέλαιν ἀλοκα διὰ φρενὸς καρπούμενος.

**1061** κίνει: a word used esp. of sacri-  
lege: Her. 6. 134 κυνήσοντά τι τῶν ἀκινή-  
των (in a temple): Thuc. 4. 98 θῶρα...κι-  
νήσαι (to profane, by secular use, water  
reserved for sacrifices).—μόνον δέ, sc.  
κίνει.—**ἐπὶ κέρδεσιν**, i.e. with a view to

receiving money from the Thebans for per-  
suading me to bury Polyneices. So Oed.  
(*O. T.* 388) calls the seer, δόλιον ἀγύρτην,  
δότις ἐν τοῖς κέρδεσιν | μόνον δέδορκε.

**1062** οὐτῷ γὰρ ηδη: 'indeed, as  
matters stand (ηδη), καὶ δοκῶ (λέξειν), I  
think that I shall speak thus—i.e., not for  
gain—so far as thou art concerned.' The  
seer, with grave irony, gives a new turn  
to Creon's phrase, μὴ ἐπὶ κέρδεσιν, and  
says that the admonition is superfluous.  
The message which he has to utter is  
fraught with no κέρδη—for Creon. For the  
plur. κέρδη in this general sense, cp. 1326.  
τὸ σὸν μέρος here = *quantum ad te attinet*:  
a sense quite as correct for it as the more  
usual *quantum in te est* (*O. T.* 1509, *O. C.*  
1366, *Tr.* 1215). For καὶ emphasising  
δοκῶ (λέξειν), cp. 726. Creon's reply (1063)  
refers to the covert threat: 'say what thou  
wilt, thou shalt not shake my purpose.'  
The choice lies between this view and  
that of the Scholiast, who makes the verse  
interrogative:—οὐτῷ νομίζεις, δοτι ἐπὶ κέ-  
ρδεσι λέγω; i.e., 'what, do I seem now—  
on thy part—to be speaking for money?'  
The points in favour of the Scholiast's  
interpretation are:—(a) The combination  
γάρ...καὶ (before the verb) suits an  
indignant question: cp. 770, *Tr.* 1124.  
(b) The tone of rising anger—which began  
at 1060—fitly preludes the outburst at  
1064: cp. *O. T.* 343—350. But on the  
other hand:—(a) The indignation comes  
late, seeing that Creon has already used  
the same taunt four times (1036, 1047,

- CR. Knowest thou that thy speech is spoken of thy King?  
 TE. I know it; for through me thou hast saved Thebes.  
 CR. Thou art a wise seer; but thou lovest evil deeds.  
 TE. Thou wilt rouse me to utter the dread secret in my soul.  
 CR. Out with it!—Only speak it not for gain.  
 TE. So indeed, methinks, I shall,—as touching thee.  
 CR. Know that thou shalt not trade on my resolve.  
 TE. Then know thou—aye, know it well—that thou shalt not live through many more courses of the sun's swift chariot, ere one begotten of thine own loins

first corrector (S) changed this into a mark of interrogation. **1064** πολλὰσ L, with •ον• above & from 1st hand. **1065** τροχός MSS. : τρόχος Erfurdt.—ἀμιλλητῆρας] Musgrave conject. ἀμιλλητήρος.—ἡλιον τελῶν] Winckelmann conject. ηλιον τελεῖν.

1055, 1059); not, indeed, in so directly personal a form, yet still openly enough. (b) Though the seer is angered (1085), it is dramatically better to conceive him as speaking here with a stern calmness. (c) It would be correct to say (e.g.) πέφασμαι λέγων, τὸ σὸν μέρος ('I have been represented as speaking... , so far as you could create such a belief'): but hardly, δοκῶ τὸ σὸν μέρος, as merely = δοκῶ σοι.—On the whole, then, the first view is best.—Others, which may be rejected, are:—(1) 'I think that I shall speak for your good.' But, if we are thus to supply ἐπὶ κέρδεσσι, and not οὐκ ἐπὶ κέρδεσσι, the verse must be interrogative. (2) 'So far as you are concerned, I do not expect to speak for my own profit'; i.e., I shall receive no thanks from you. (3) 'Do you really think that I shall find any satisfaction in speaking?'—i.e., it will be only pain for you, without advantage for me.

**1063** ήσθι ὡς μὴ ἔμπ., rest assured that thou art not to trade (1037) on my resolve; i.e., to make profit out of it (from the Thebans) by persuading me to surrender it. ὡς (which might have been absent) adds emphasis by marking the point of view at which he is to place himself. In such phrases it is more often added to a partic. in the accus., the object of the imperat. verb: *Ph.* 253 ὡς μηδὲν εἰδὼτ ήσθι μ' ὁν ἀνιστορεῖται: *O. T.* 848 n. But cp. *Her.* 1. 91 ἐπιστάσθω Κρούσος ὡς ὑστερον...ἀλούς τῆς πεπρωμένης.—φρένα; cp. 993.

**1064** ε. ἀλλ' εἴ γέ τοι: 473 n.—μη...τελῶν, that thou art not to accom-

plish, i.e., live through: μή is due to the imperat. κάτισθι (*O. C.* 78 n.). The easy correction, ήλιον τελεῖν, has been received by some recent edd. (κάτισθι then has the constr. with inf., as 473 ήσθι... πίπτειν). It may be right. But τελῶν, if not a usual phrase, is a natural one; and it is more impressive here to say, 'thou shalt not live through many days,' than, 'the sun shall not fulfil many days.'—τρόχος = δρόμος, 'courses.' The MS. τροχός = 'runners,' i.e., κύκλους, wheels. The authority for this Attic distinction goes back at least to the Augustan age: see Chandler § 332 n. 1 (2nd ed.), who cites Ammonius p. 137 τροχοί δύντωνς καὶ τρόχοι βαρυτῶνα διαφέρουσι παρὰ τοῖς Ἀττικοῖς. φρει Τρύφων (in the Augustan age) ἐν δευτέρᾳ περὶ Ἀττικῆς προσφθλα. τοὺς μὲν γάρ περιφερεῖς τροχούς ὅμοιως ἡλίῳ προφέρονται δύντονούντες' τρόχοις δὲ βαρύτων λέγονται τοὺς δρόμους. This passage helps to explain why our MSS. all give τροχός here. When Ammonius wrote (towards the end of the 4th cent. A.D.) τρόχος, 'course,' was known only as an Atticism, while τροχός, 'wheel,' was a common word.—ἀμιλλητῆρας, racing, rapid: *Eur. Or.* 456 γέροντι δεῖρ' ἀμιλλάται ποθι. *Xen. An.* 3. 4. 44 ὥρησσαν ἀμιλλᾶσθαι ἐπὶ τῷ δικρον.—The Schol. explains, τοὺς δλλήλους διαδεχομένους, 'successive'; perh. taking the word to mean, 'competitors,' i.e., 'vying in swiftness.' But that does not warrant his version.

**1066** ἐν οἷσι = ἐντὸς ὡν, i.e., before they have elapsed: cp. *O. C.* 619 n.—τῶν σῶν...ἐκ σπλάγχνων ἔνα, a strong

νέκυν νεκρῶν ἀμοιβὸν ἀντιδοὺς ἔσει,  
 ἀνθ' ὧν ἔχεις μὲν τῶν ἄνω βαλὰν κάτω,  
 ψυχὴν τ' ἀτίμως ἐν τάφῳ κατώκισας,  
 ἔχεις δὲ τῶν κάτωθεν ἐνθάδ' αὖθεων  
 ἀμοιρον, ἀκτέριστον, ἀνόσιον νέκυν.  
 ὧν οὔτε σοὶ μέτεστιν οὔτε τοῖς ἄνω  
 θεοῖσιν, ἀλλ' ἐκ σοῦ βιάζονται τάδε.  
 τούτων σε λαβητῆρες ὑστεροφθόροι  
 λοχῶσιν Ἀιδουν καὶ θεῶν Ἐρινύες,  
 ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.  
 καὶ ταῦτ' ἀθρησον εἰ κατηργυρωμένος  
 λέγω· φανεῖ γάρ οὐ μακροῦ χρόνου τριβὴ  
 ἀνδρῶν γυναικῶν σοὶς δόμοις κωκύματα.  
 ἔχθραι δὲ πᾶσαι συνταράσσονται πόλεις,      1075

1070      1075

ἔχθραι δὲ πᾶσαι συνταράσσονται πόλεις,      1080

**1068** βαλὼν τ: βάλλειν L, with  $\omega$  above  $\epsilon$  from 1st hand.      **1069** κατώκισας L. κατοικίσας, the reading of some later MSS. (as E, L<sup>2</sup>), is adopted by Bothe, who omits τ' after ψυχήν, and by Bergk, who places τ' after ἀτίμως.      **1070** θεῶν] Semitelos conject. γδων, to go with ἀμοιρον.      **1078** τριβὴ L. The only trace of

fig. phrase, one whose life is nourished by thine own heart's blood,—the son begotten of thee. If the ref. were to the mother, *σπλάγχνα* could mean 'womb': cp. Kaibel *Erigr.* 691 ζωὴ δὲ πλεῖστη μητρὸς ἐν σπλάγχνοις ἐμή (of a babe who died just after birth). So brothers and sisters are ὅμοσπλαγχνοι (511).

**1067** νέκυν νεκρῶν: 596 n. The νεκροὶ are Polyneices and Antigone.—ἀντιδοὺς ἔσει, fut. perf.: cp. O. C. 816 n.

**1068** ἀνθ' ὧν here=ἀντὶ τούτων δτι, 'because': so Ar. *Plut.* 434. The phrase more often means 'wherefore' (O. C. 1295): cp. O. T. 264 n.—ἔχεις βαλὼν κάτω τῶν ἄνω (τωά), thou hast thrust to the grave (one) of the living. For the omission of τις after the partitive gen., cp. El. 1322 κλύω | τῶν ἔδοθεν χωροῦντος.

**1069** Bothe, omitting τε after ψυχήν, takes the latter with τῶν ἄνω, 'a life belonging to the upper world.' We could then read either (a) ἀτίμως...κατώκισας, or (b) with Bergk, ἀτίμως τ'...κατώκισας or κατώκισας. But I prefer the MS. reading, because (a) τῶν ἄνω as=τῶν ἄνω τωά has a certain tone of solemnity and mystery which befits the utterance: (b) τῶν ἄνω...ψυχὴν is somewhat weak: (c) the words ψυχὴν τ'...κατώκισας, both by rhythm and by diction, naturally form one clause,

—paraphrasing and interpreting the darker utterance in v. 1068.—Schütz takes ἀνθ' ὥν as=ἀντὶ τούτων οὐσ., and τῶν ἄνω as by attraction for τοῦς ἄνω: i.e., 'on account of those persons whom, being alive, thou hast entombed.' Kern, too, so takes ἀνθ' ὥν, but makes τῶν ἄνω partitive ('on account of those among the living whom'); and so, I think, it must be on any view. But the parallelism of ἔχεις μέν...ἔχεις δέ plainly requires that ἀνθ' ὥν should apply in the same sense to both clauses. Schütz, however, has to supply it with ᔁχεις δέ in the changed sense of ἀντὶ τούτων (neut.) δτι.—For οἱ δω = οἱ ἐν φάει, cp. 890: Ph. 1348 ὁ στυγγός αἰών, τι μ' ἔτι δτρ' ᔁχεις ἄνω | βιέποντα, κούκ ἀφῆκας εἰς Ἀιδουν μολέαν;—Some take τῶν ἄνω as=τῶν ἄνω θεῶν: 'one belonging to the gods above.' This is too forced.—ἀτίμως, ruthlessly: cp. O. C. 428, El. 1181.

**1070** ε. ᔁχεις δέ=κατέχεις δέ. Since in ᔁχεις μέν...ἔχεις δέ the rhetorical effect depends simply on the repetition (ἐπαναφορά), the change of sense is immaterial.—τῶν κάτωθεν θεῶν, possess. gen. with νέκυν, a corpse belonging to them. For κάτωθεν=κάτω, 52 n.—ἀμοιρον, without its due μοῖρα of burial rites: At. 1327 νεκρὸς ταφῆς | ἀμοιρον. Others take τῶν

shall have been given by thee, a corpse for corpses; because thou hast thrust children of the sunlight to the shades, and ruthlessly lodged a living soul in the grave; but keepest in this world one who belongs to the gods infernal, a corpse unburied, unhonoured, all unhallowed. In such thou hast no part, nor have the gods above, but this is a violence done to them by thee. Therefore the avenging destroyers lie in wait for thee, the Furies of Hades and of the gods, that thou mayest be taken in these same ills.

And mark well if I speak these things as a hireling. A time not long to be delayed shall awaken the wailing of men and of women in thy house. And a tumult of hatred against thee stirs all the cities

a reading *τριβῆ* seems to be in A (*τριβῆ*). λόγου for χρόνου in E was probably a mere oversight. **1080—1083** Wunder and Dindorf reject these four verses. **1080** ἔχθραι] Reiske conject. ἔχθραι: Musgrave, ἔχθραι: Semitelos ἔχθραι . . συνταράσσονται.—*συνταράσσονται*] Bergk conject. συνταράζονται.

**κ.** θεῶν with ἄμοιρον: 'without a portion in the gods below,' i.e., not admitted to communion with them. But the phrase is a strange one; and the leading thought here is that the νέφεροι are robbed of one who belongs to them.—**ἀκτέριστον** (1207), without offerings at the grave, κτερίσματα (*O. C.* 1410): cp. 204.—**ἀνδρόιον**, 'unhallowed,' sums up the state of the dead who has received no rites: cp. 545 n. Cp. Shaksp. *Ham.* 1. 5. 77 'Unhouse'd, disappointed, unanel'd' [without sacrament—unprepared for death—with-out extreme unction].

**1072 f.** ὁ, sc. τῶν νεκρῶν, suggested by νέκυι. Others make it neut., 'such acts as these.' It cannot refer to οἱ κάτωθεν θεοί.—**βιάζονται**, sc. οἱ ἀνθρώποι: because it was an offence against the pure οὐρανοῖς θεοῖ to keep a μάστιφα in their presence. Cp. *O. T.* 1425 τὴν γοῦν πάντα βίσκουσα φλύα | αἰδεῖσθ' ἀνάκτος Ἡλίου, and see n. there on 1427. The subject to βιάζονται might, indeed, be οἱ κάτωθεν θεοί, for Greek idiom is often bold in such transitions: but the verb suits a positive better than a negative wrong.

**1074** τούτων, neut., causal gen.: cp. 931 n.—**λαβητῆρες**, though the subject is fem.: so *El.* 850 λατήρες: Aesch. *Ag.* 111 χεὶρ πράκτορες: *ib.* 664 τόχην...σωτῆρες: *Suppl.* 1040 θελκτορεὶς Παιδοῖ.—**ὑστερόφθοροι**, destroying after (though not, here, long after) the crime. Aesch. *Ag.* 58 (Zeus) ὑστερόπονον | πέμπει παραβάσιν 'Ερινύ.

*Anthol.* 12. 229 ὑστερόπονοι ἀξέμενοι Νέμεσιν.

**1075 f.** λοχῶσιν: *El.* 490 ἀ δεινοῖς κριπτομένα λόχοις | χαλκότους 'Ερινύς.—**Αἴδον καὶ θεῶν**, possess. gen.; the Erinyes are their ministers, avenging their wrongs: so oft. πατρός, μητρός, 'Ερινύες. In *El.* 112 the Erinyes are σεμναὶ...θεῶν ταῖδες.—**ληφθῆναι**, inf. of result: cp. 64 δικούεν. The omission of ὥστε is somewhat bold, since the subject of the inf. is not that of λοχῶσιν. Cp. *O. C.* 385 ἐμοὶ θεοῖς | ὅραν τιν' ἔξειν ὥστε σωθῆναι ποτε.

**1077 ff.** κατηργή, prop., overlaid with silver (*Her.* 1. 98); hence, fig. bribed. Cp. Pind. *P.* 11. 41 μισθῶν συνέθειν παρέχειν | φωνὰν ὑπάργυρον (a word prop. said of a gilded surface, with silver below).—οὐδὲ μακρὸς χρόνος. **τριβή**=a time for which thou wilt not have long to wait. Some, less naturally, make these words a parenthesis with ἔσται understood, and supply ταῦτα as subject to φανεῖ. Cp. Ar. *Ran.* 156 θιάσους εὐδαίμονας | ἀνδρῶν γυναικῶν.

**1080—1083** The πόλεις are the cities which had furnished contingents to the Argive expedition against Thebes. These cities are stirred with passionate hatred against Creon by the tidings that burial has been refused to their fallen warriors. There is no direct allusion to the war of the Epigoni,—the expedition which the sons of the fallen chiefs led against Thebes, and in which they destroyed it. Bergk's συνταράζονται might

ὅσων σπαράγματ' ἡ κύνες καθήγυνισαν  
ἢ θῆρες, ἡ τις πτηνὸς οἰωνός, φέρων  
ἀνόστιον ὁσμὴν ἐστιοῦχον ἐς πόλιν.  
τοιαῦτά σου, λυπεῖς γάρ, ὅστε τοξότης  
ἀφῆκα θυμῷ καρδίας τοξεύματα      1085  
βέβαια, τῶν σὺ θάλπος οὐχ ὑπεκδραμεῖ.  
ὦ παῖ, σὺ δὲ ήμᾶς ἀπαγε πρὸς δόμους, ἵνα  
τὸν θυμὸν οὗτος ἐς νεωτέρους ἀφῇ,  
καὶ γνῷ τρέφειν τὴν γλώσσαν ἡσυχωτέραν  
τὸν νοῦν τ' ἀμείνω τῶν φρενῶν ἡ τῦν φέρει.      1090

**1081 σπαράγματα**] Seyffert conject. τὰ πράγματα'. Tournier, ἀπάργματα' . . καθί-  
βρισαν.—καθήγυνισαν MSS. Burton gave καθήγυσαν (from which καθήγυνισαν has been  
made in V); and so most of the recent editors. Bellermann keeps καθήγυνισαν.

**1083 πόλιν**] Nauck and Seyffert write πόλον (but in different senses): for other

suggest such an allusion; but the pres. **συνταράσσονται** is right. The reference is to the feelings which now agitate the cities. Those feelings are one day to produce the new war. Here the prophet notes them only as signs of a still distant storm. Having foretold a domestic sorrow for the father, he now foreshadows a public danger for the king.

It has been objected that the play contains no hint of burial having been denied to anyone except Polyneices. This is not exactly the case: the phrase *τῶν ἔχθρῶν κακά* in v. 10 is such a hint. But it was unnecessary for the poet to state a fact which all his hearers would assume. Every one knew how Creon had refused burial to the Argives, and how Theseus had recovered their corpses by force of arms. In the *Supplices* of Eur. the Chorus consists of widows and mothers of the unburied warriors. No Athenian exploit was more famous (Her. 9. 27; Isocr. *Paneg.* § 52, *Encom. Helen.* § 31, *Panath.* § 168; Plat. *Menex.* 244; [Lys.] or. 2 §§ 4 ff.; [Dem.] or. 60 §§ 7 ff.). The war of the Epigoni, which was included in the epic *Thebais* (Paus. 9. 9 § 5), was dramatised both by Aesch. and by Soph. (*Ἐπίγονοι*).

Just as, in the *O. C.* (1410 n.), Soph. glances at the theme of his *Antigone*, so here he might naturally glance—however indirectly—at a later chapter of the Theban story,—whether his *Epigoni* already existed, or was still in the future. Dramatically, the reference is the more

fitting, since the legend represented Teiresias as still living, and still zealous for Theban welfare, when the Epigoni came.—For other views of the passage, see Appendix.

**1081 ὄσων** (fem.) **σπαράγματα**, mangled bodies belonging to them, as being the corpses of their citizens. The possessive gen. in this sense is quite justifiable, since **σπαράγματα**=**σώματα πεπαραγμένα**, just as **πτώματα**=**σώματα πεπτωκτά**. (It would be possible, but harsh, to make **ὄστον** masc., as=ἐπει τοσούτων: cp. *O. C.* 263 n.)

L's **καθήγυνισαν**=‘hallowed’ them, in the sense of, ‘gave burial rites to them’: cp. Eur. *Or.* 40 μήτηρ πυρὶ καθήγυνισται δέμας (has had the funeral rite of fire): *Suppl.* 1211 ἵν’ αὐτῶν σώματ’ ἡγνισθῇ πυρὶ. The v. l. **καθήγυσαν** reaches the same meaning (‘buried’) by a different channel. **καθαγίζω** was properly ‘to devote’ or ‘dedicate’: Her. 1. 86 ἀκροθίνια ...καταγείν θεῶν θτεψ δῆ. Then, fig., to devote to the gods below by the funeral fire; Plut. *Anton.* 14 τὸ...σῶμα τοῦ Καλλαράπος ἐν ἀγορᾷ καθαγίσαι (‘solemnly burn’). Either **καθήγυνισαν** or **καθήγυσαν**, then, is admissible. But (apart from L's support) **καθήγυνισαν** seems preferable on two grounds: (a) its primary sense lends force to the grim irony: (b) the funereal sense of **καθαγίζω** has only post-classical evidence.—Hesychius (**καθαγίσω**) says that Soph. used **καθαγίζω**, not in the sense of **καθιερώω**, but in that of **ματίνω**:—a statement perh. founded on a misunderstanding

whose mangled sons had the burial-rite from dogs, or from wild beasts, or from some winged bird that bore a polluting breath to each city that contains the hearths of the dead.

Such arrows for thy heart—since thou provokest me—have I launched at thee, archer-like, in my anger,—sure arrows, of which thou shalt not escape the smart.—Boy, lead me home, that he may spend his rage on younger men, and learn to keep a tongue more temperate, and to bear within his breast a better mind than now he bears.

[Exit TEIRESIAS.]

emendations see Appendix.

MSS.: ἡσυχατέραν Schaefer.

**1089** L has τρέφειν, not στρέφειν.—ἡσυχωτέραν

**1090** ή] ὥν Brunck.—Schneidewin, η νῦν φέρειν :

Herwerden, η νῦν φέρει: F. W. Schmidt, τῶν γε νῦν φέρειν φρενῶν.

of καθῆγισαν here. The Schol. read the latter (*μετὰ ὅγους ἐκβιοσαν*). But the fact that L has καθῆγισαν must be set against these doubtful testimonies.—For the irony, cp. *El.* 1487 πρόθεις | ταφεῖσιν, ὡν τρύδ' εἰκὸς ἔστι τυγχάνειν (as Gorgias called vultures ἐψυχοῦ τάφοι, *Longin.* π. 69ous 3 § 2): Aesch. *Th.* 1020 ὑπ' οἰωνῶν ... | ταφέντ' ἀτίκας: Ennius *Ann.* 142 *volutur' crudeli condebat membra sepulcro:* Lucr. 5. 993 *viva videns vivo seperiri viscera busto.*

**1083** ἐστιούχον...πόλις, the city containing the ἐστιαι of those on whose flesh the bird has fed. The sing. is used, although several πόλεις are concerned, since the case of one city is the case of all. For the adj., cp. Aesch. *Pers.* 510 ἵκουσιν ἐκφυγόντες, οὐ πολλοὶ τινες, | ἐφ' ἐστιούχον γαῖαν, 'the land of their homes.' Eur. *Andr.* 283 ἐστιούχον αὐλάν, the abode that contains his hearth. Here, the word serves to suggest a pollution of hearth and altar (1016). Pollution, in a ceremonial sense, could be brought by the δακρί, even without an actual transport of carrion. And it is only the birds that are said to carry the taint.—See Appendix on 1080 ff.

**1084** η. σου, 'at thee,' with ἀφῆκα: 1033 n.—θυμῷ, modal dat.: 620 n.—καρδίας τοξεύματα, heart-arrows, i.e., arrows for thy heart. Cp. Eur. *Hec.* 235 καρδίας δηκτήρια: *Med.* 1360 τῆς σῆς γάρ, ὡς χρῆν, καρδίας ἀνθρώπου.—Not, arrows from my (angry) heart, like δύματος... τόξευμα (Aesch. *SuppL.* 1004).—τῶν = ὡν: cp. *O. C.* 747 n.

**1087** ὡ παῖ. Cp. *O. T.* 444 ἀπειμι τοινον· καὶ σύ, παῖ, κόμιτέ με.

**1089** τρέφειν: cp. 660 n.—ἡσυχωτέραν, the MS. reading, has been prudently

retained by most of the recent edd. In Plat. *Charm.* 160 A the MSS. give ὁ ἡσυχώτατος, though two lines before they give ὡς ἡσυχατάτα. A grammarian in Bekker *Anecd.* 98. 19 quotes ἡσυχώτερον. In Aesch. *Eum.* 223 the MSS. give ἡσυχατέρα, and in Plat. *Phileb.* 24 C ἡσυχατέρου. It is true that our MSS. have no great weight on such a point, and that, if the ω form had been the current one in later Greek, it would have been likely to oust an older form in αι. But we see that sometimes, at least, the MSS. could preserve the αι and the ω forms side by side. It seems safer, then, to suppose that the normal ω form and the irregular αι form were both in Attic use, than to assume that the αι form alone was tolerated. The dictum of Thomas Magister, (quoted by Dindorf,) p. 426 ἡσυχατέρον· οὐχ ἡσυχώτερον, is indecisive without more evidence than we possess.

**1090** τὸν νοῦν...τῶν φρενῶν ἀμείνω (τρέφειν) η νῦν φέρει (αὐτόν). Cp. *Il.* 18. 419 τῆς ἐν μὲν νοσοῖς ἔστι μετὰ φρεσὶν, there is understanding in their hearts: 22. 475 ἐς φρένα θυμὸς ἀγέρθη, the soul returned to her breast. The word φρήν being thus associated with the physical seat of thought and feeling, ὁ νοῦς τῶν φρενῶν was a possible phrase. So trag. adesp. fr. 240 (when divine anger visits a man) ἐξαφαιρεῖται φρενῶν | τὸν νοῦν τὸν ἐσθλὸν. (Cp. 176 n. ad fin.)—Φέρει: 705 n.—If we took τῶν φρενῶν with ἀμείνω, then η must be changed to ων, with Brunck. In so compact a clause, η could not be an irregular substitute for ων. Nor could η νῦν φέρει be an exegesis: 'better than his (present) mind, (that is, better) than he now bears it.'

**1091** ἀνήρ] ἀνήρ L.—After βέβηκε, *v* has been erased in L. **1092** ἐπιστά-  
μεσθα: *r*: ἐπιστάμεθα L. **1094** λακέν from λαβεῖν L. **1096** τὸν εἰκάσθεν . .  
ἀντιστάντα δὲ (without accent) L: the 1st hand has written τ above δε.—εἰκάσθεν  
Emsley. **1097** ἀπὸ πατάξαι θυμὸν ἐν δευτέρᾳ πάρα MSS.—Seyffert conject. ἐν  
δευτέρᾳ πέρα (Musgrave had already proposed πέρα, and Martin δευτέρῳ οἱ δευτέρῳ  
πέρα).—Wecklein, ἐπὶ δευτέρᾳ πάρα.—Nauck, ἀπὸ παταλῶναι δευτέρᾳ καὶ δευτέρῳ πέρα.—  
M. Schmidt, ἀντιστάντη δὲ | ἀπό, μαλάξαν θυμὸν ἐν δευτέρῃς, πάρα.—Semitelos, ἀπό

**1092 ε. ξεθου:** cp. 12 π.—**λευκήν...**  
**έκ μελανής.** The words could mean either: (1) ‘since this hair which clothes my head, once dark, has been white’: or (2) ‘since this hair,—once dark, now white,—has clothed my head,’—i.e., from infancy. The first is the sense intended here. There is a certain looseness of expression, since the thought is, ‘though I am old, I can recall no such case’; whereas the period actually described might be a comparatively short one. So we can say, ‘he has grown grey in the service of his country’, meaning, ‘he has served it all his life.’—**ἀμφιβάλλομα:** cp. Rhianus (the elegiac poet of Crete, c. 225 B.C.) *Anthol.* P. 12. 93 χαρπετε,  
καλοὶ ταῦδες, ἐσ ἀκμαῖν δὲ μδούτε | θῆβην,  
καὶ λευκὴν ἀμφιέσσωθε κώμην. For the 1st pers. sing. following *ἐπιστάμεσθα*, see 734 π.

**1094 μή.** We might have had the οὐ of oratio obliqua with λακεῖν, = δτι οὐκ ἔλακε. But here we have μή, as after πιστεύω and like verbs. So *O. T.* 1455 οἴδα, μήτε μ' ἀν νόσον | μήτ' ἄλλο πέρσαι μηδέν (n.). Cp. *O. C.* 656 n., 797 n. In such cases μή seems to add a certain emphasis to the statement of fact (like saying, 'I protest that I know no instance').—λακεῖν, infin. (instead of the

more usual partic.) after ἐπιστάμεσθα : 293 n. This verb. is esp. used of prophecy: cp. *Tr.* 822 (where τοῦτος τὸ θεορέτον is subject to Λάκειν): Aesch. *Ag.* 1426 (of Cassandra) περίφραγα δὲ ἔλακες. The ref. is esp. to the seer's denunciation of Oedipus, and his command regarding Megareus (1303 n.).

**1095** έγνωκα, I have noted it = I know it well; more emphatic than *οἶδα*: cp. *O. C.* 553 n.

**1096** For τε...δέ, instead of τε...τε,  
cp. *Tr.* 285 ταῦτα γάρ ποσίς τε σὸς |  
ἔφειτ', ἐγώ δὲ πιστός ὁν κείνῳ τελῶ: *ib.*  
333 ὡς σύ θ' οὐ θέλεις | σπειδός, ἐγώ δὲ  
τάνδον ἔξαρκή τιθώ. See also *O. C.*  
367 n., 422 n. Here, δέ is accentless in  
L, and the first hand has written τ above;  
but, if the genuine reading had been τε...τε,  
the change to τε...δέ was not likely to  
occur; and the antithesis makes δέ very  
natural. Cp. Aesch. *Ag.* 206 βαρεῖα μεν  
κῆρ τὸ μὴ πιθεσθαι, | βαρεῖα δ', εἰ τέκνου  
δατίω.

**1097 ε.** ἀττη πατάξαι (170 π.) θυμόν,  
to smite my proud spirit with a curse.  
ἀντιστάντα implies that he is stationary :  
the image is not, then, like that in 854  
(ἐς Δίκας βάθερον | προσέπτεσε). Rather the  
ἀττη is to be conceived as sweeping down  
on him, like the torrent which destroys

CH. The man hath gone, O King, with dread prophecies. And, since the hair on this head, once dark, hath been white, I know that he hath never been a false prophet to our city,

CR. I, too, know it well, and am troubled in soul. 'Tis dire to yield ; but, by resistance, to smite my pride with ruin—this, too, is a dire choice.

CH. Son of Menoeceus, it behoves thee to take wise counsel.

CR. What should I do, then ? Speak, and I will obey.

CH. Go thou, and free the maiden from her rocky chamber, and make a tomb for the unburied dead.

CR. And this is thy counsel ? Thou wouldest have me yield ?

*πατάξαι πημονήν* ('to punish an outrage by injury') *δεινοῦ πέρα*. **1098** L has *λαβεῖν*, as Cobet and Campbell report; not *λακεῖν*, as Elmsley and Dübner.  $\beta$  and  $\kappa$  are somewhat alike in L, but  $\beta$  resembles our *u*, while the left-hand stroke of  $\kappa$  is always higher than the right-hand stroke. See 1094, where *λακεῖν* has been made from *λαβεῖν*. The difference is usually plain; nor is there any doubt here. L<sup>2</sup> agrees with L, but has *λαχεῖν κρέον* in marg.: E has *λαχεῖν*. A, with the other MSS., has *κρέον*. **1102** δοκεῖς MSS.: I conjecture δοκεῖ. Nauck, *λέγεις*, or *με λῆσ*.—παρεικάθεων MSS.: *παρεικαθεῖν* Elmsley.

trees that resist it (712).—ἐν δεινῷ πάρα (=πάρεστι), it is open to me, as the dreadful alternative; lit., as a thing in the region of τὸ δεινόν. For ἐν δεινῷ cp. El. 342 νῦν γὰρ ἐν καλῷ φρονεῖν ('tis opportune). Eur. Her. 971 οὐκούν ἐτί ἐστιν ἐν καλῷ δοῦναι δίκην: I. A. 969 ἐν εὔμαρει τε (sc. ἐστὶ) δρᾶν : Helen. 1277 ἐν εὐσεβεῖ γοῦν νόμιμα μη κλέπτειν νεκρῶν ('tis a matter of piety). Here, the only peculiarity arises from the fusion of two propositions, viz. (1) πάρεστι, and (2) ἐν δεινῷ ἐστι. The phrase would have been clearer if δὲ had been added to ἐν δεινῷ: cp. 471 n. It may be noticed that elsewhere also Soph. uses πάρεστι and παρὸν of an evil lot: Aig. 432 νῦν γὰρ πάρεστι καὶ δἰς αἴλαξιν ἐμοὶ: El. 959 οὐ πάρεστι μὲν στένευ... | πάρεστι δὲ ἀλγεῖν: Ph. 283 ηὗρισκον οὐδὲν πλὴν ἀνιᾶσθαι παρόν. This is a point in favour of the traditional πάρα.—Seyffert's ἐν δεινοῦ πέρα would be excellent, were it not for ἐν, which cannot be justified by the use of *els* with superlatives (O. C. 563 n.). Cp. [Dem.] or. 45 § 73 δεινόν, ὡς γῆ καὶ θεός, καὶ πέρα δεινοῦ. Wecklein conjectures ἐτί (for ἐν) δεινῷ: 'by resisting, it is possible that, in addition to the difficulty (of resistance), I may incur calamity.' But, apart from the risk of calamity, there was nothing in

resistance that he could call δεινόν. There is no likelihood in conjectures which displace θυμόν, such as Nauck's (see cr. n.).

**1098** The question between L's *λαβεῖν*, and the *Κρέον* of later MSS., is not an easy one to decide. If *λαβεῖν* is an error, then it must be explained by the scribe's eye having wandered to v. 1094. But it has not been noticed (I think) that the argument from v. 1094 is two-edged. There, the scribe of L wrote *λαβεῖν*, which was afterwards corrected to *λακεῖν*, either by his own hand or by another. It might be held, then, that he wrote *λαβεῖν*, by an error of the eye, in 1094, because his archetype had *λαβεῖν* in 1098. The exegetic construction of the inf. (= ὥστε λαβεῖν αἰτήν, see examples on 489 f.) may have been a stumblingblock, leading transcribers to think it a redundant gloss; when *Κρέον* would have been the obvious resource. Everything considered, I prefer to retain *λαβεῖν*.

**1100 f. κατάρυχος**: 774 n.—κτίσον is here more than ποίησον, as it implies observance of solemn rites: cp. 1201 ff.: Aesch. Cho. 483 οὐτω γὰρ δύ σου δάτες ἔννοιαι βροτῶν | κτιζολατ̄.

**1102** I read the impers. δοκεῖ: 'and does it seem good (to you) that I should yield?' The dat. can be understood, as

- ΧΟ. δόσον γ', ἀναξ, τάχιστα· συντέμνουσι γὰρ  
θεῶν ποδώκεις τούς κακόφρονας βλάβαι.      1105
- ΚΡ. οἵμοι· μόλις μέν, καρδίας δ' ἔξισταμαι  
τὸ δρᾶν· ἀνάγκη δ' οὐχὶ δυσμαχητέον.
- ΧΟ. δρᾶ νῦν τάδ' ἐλθὼν μηδὲ ἐπ' ἄλλοισιν τρέπε.
- ΚΡ. ὡδὴ ᾧς ἔχω στείχοιμ' ἄν· οὐτ' οὐτ' ὅπανες,  
οἵ τ' ὄντες οἵ τ' ἀπόντες, ἀξίνας χεροῖν  
ὅρμασθ' ἔλόντες εἰς ἐπόψιον τόπον.      1110
- ἐγὼ δ', ἐπειδὴ δόξα τῇδ' ἐπεστράφη,  
αὐτός τ' ἔδησα καὶ παρὼν ἐκλύσομαι.

**1105** καρδία L. Most of the later MSS. have καρδία: but some καρδία (as A, L<sup>2</sup>), καρδίαν, or καρδία. In L there is an erasure before ἔξισταμαι, the 1st hand having first written ἔξισταμαι. Semitulos writes καὶ βλαβήσταμαι (= 'have been taught' how to act). **1107** νῦν L. **1108** τρ' ήτ'] Triclinius conjecturally added the second τρ'. L has τρ', as Elmsley read it: the rough breathing has been

in *Ph.* 526 δλλ', ει δοκει, πλέωμεν, and *ib.* 645. This correction is confirmed by Aesch. *Th.* 650 σὺ δ' αὐτὸς ήδη γνῶθι τίνα πέμπειν δοκεῖ, where L has δοκεῖ with an accent erased over the ο,—showing that the use of the impers. verb without a dat., seeming strange, had suggested δοκεῖ (imperat.). There, some of the later MSS. have δοκεῖς. Here, L shares the error of the rest, and has δοκεῖς—generated, doubtless, from δοκεῖ by the same misapprehension as in Aesch. *I. c.* The decisive objection to δοκεῖς here is that it could mean only, 'art thou minded to yield?' (Aesch. *Ag.* 16 θταν δ' ἀλέθεν η μνήρεοθαι δοκῶ); but, 'dost thou think it right that I should yield?'—παρεικαθεῖν: for the form, see on *O. T.* 651.

**1103** ε. συντέμνουσι...τούς κ., cut them (*i.e.*, their careers) short, 'cut them off.' The compressed phrase, though not strictly correct, is natural.—ποδώκεις: cp. *Il.* 9. 505 ή δ' "Ατῃ σθενάρ τε καὶ ἀρτίποις: *Ai.* 837 'Ἐρανὸς τανόποδας (who are ταχεῖαι, *ib.* 843): *O. T.* 418 δεωπούς δρᾶ.—βλάβαι, 'harms,' 'mischiefs,' with ref. to the primary sense of βλάπτω, to disable, or stop: *Il.* 6. 39 (horses) δξφ ἐν βλαφθέντε μυρκίνῳ, 'caught in' a tamari-sk branch: Aesch. *Ag.* 120 (a hare) βλαφέντα λοισθῶν δρόμῳ, 'stopped' from running further. The βλάβαι θεῶν cannot, however, be properly regarded as personified beings; and therefore we should not write βλάβαι. In Aesch. *Eum.* 491 ει κρατήσει δίκα τε καὶ βλάβα |

τοῦδε μητροκτόνου, where some write Δίκα—Βλάβαι, the sense is, 'if the cause and the wrong (=the wrongful cause) of Orestes shall prevail.'—κακόφρονας: for the δ before φ, cp. 336 n.

**1105** ε. μόλις μέν (ἔξιστ.) εξιστ. δέ: cp. Eur. *Ph.* 1421 μόλις μέν, ἔξτενε δ' εἰς ηπαρ ἔξιστος: Ar. *Nub.* 1363 κάγῳ μόλις μέν, δλλ' δμως ἥρεχδμην.—ἔξισταμαι καρδίας, resign my cherished resolve: Plat. *Phaedr.* 249 Δ' ἔξιστάμενος...τῶν ἀνθρώπων σπουδασμάτων, καὶ πρὸς τῷ θεῷ γιγνένετο. This use of καρδία was suggested by the similar use of θυμός, with which Homer associates it as the seat of desire or passion (*Il.* 13. 784 νῦν δ' ἄρχ, δπτησε κραδῆ θυμός τε κελεύε): thus πληρούσα θυμόν (Eur. *Hipp.* 1328)=πληρούσα ἔτιθματα,—τὸ δρᾶν, acc. of inner object, defining the concession: *Ph.* 1252 δλλ' οὐδὲ τοι σῆ χειρὶ πειθόμα τὸ δρᾶν.—δυσμαχητέον: *Tr.* 492 θεοῖστ δυσμαχοῦντες.

**1107** ἐπ' ἀλλ. τρέπε=δλλοις ἐπίτρεπε: Aesch. *Eum.* 434 ή κάπ' ἐμοι τρέποιτ' ἀν αλτίας τέλος; ('would ye commit the decision of the charge to me?') This is 'tmesis' in the proper sense,—where the prep. determines the special sense of the verb: cp. *Il.* 8. 108 οὐσ ποτ' ἀπ' Αλελαν ἐλέμην=ἀφειλέμην.

**1108** ᾧς ἔχω, *i.e.*, forthwith: *Ph.* 819 δέξαι θανάσιμον μ' δπως ἔχω.—στείχοιμ' ἄν, optat. with ἄν expressing a fixed resolve: *O. T.* 343 οὐκ ἄν πέρα φράσαιμι: *O. C.* 45 οὐχ...ἄν ἔξελθοιμ' ἔπι.—τρ' ήτ'. The rhythm given by the tri-

CH. Yea, King, and with all speed; for swift harms from the gods cut short the folly of men.

CR. Ah me, 'tis hard, but I resign my cherished resolve,—I obey. We must not wage a vain war with destiny.

CH. Go, thou, and do these things; leave them not to others.

CR. Even as I am I'll go:—on, on, my servants, each and all of you,—take axes in your hands, and hasten to the ground that ye see yonder! Since our judgment hath taken this turn, I will be present to unloose her, as I myself bound her.

questioned, but is certain. The later MSS. have *τι*, or (as A) *οἵτινες*. Nauck conject. *εἴτε* or *ἄλλα*: Mekler, *άντιτι*. **1111** δέξαι τῆρας (*sic!*) ἐπεστράφην L: δέξα τῆρας *ἐπεστράψῃ* i. The corruption in L (shared by L<sup>2</sup> and V<sup>4</sup>) evidently arose from failure to perceive that *τῆρας* was an adverb. **1112** αὐτὸς τ' ἔδησα] Semiteles conject. *αὐτὸς πεδήσας*.

brach suits this agitated utterance. *εἴτε* would be no improvement (see cr. n.).

**1109** οἱ τ' ὄντες οἱ τ' ἀπόντες, one and all. This was doubtless a familiar phrase: cp. 40 n. *EL.* 305 τὰς οὐρανάς τέ ποι | καὶ τὰς ἀπόντας ἀπόλεας δέσθορεν. Plaut. *Trin.* 360 *comedit quod fuit quod non fuit*.—*ἀξίνας*. In Xen. *An.* I. 5. 12 the *ἀξίνη* is used by one who is *ἔνθα σχίζων*. Here it has usually been supposed that the *ἀξίναι* were to cut wood for the burning of the corpse. But no regular *τύπα* was made; the remains of the corpse were burned with *νεοσπάδες θαλλοί*, branches freshly plucked from the trees in the plain (1201). On the other hand, some implement was needed to raise the *τύμβος ὁρθόκρανος* of earth (1203). It seems, then, as if Soph. referred to some kind of axe which could serve like the *γενής* of v. 249 (n.). No tool was used to break open Antigone's tomb; the stones were dragged away (1216).

**1110** ἐπόψιον, pass., looked-upon, beheld, from here: hence = *φανερόν* (schol.), 'in view.' Cp. *O. C.* 1600 *εἰς προσόψιον | πάγον*, the hill which was in view.—As Creon speaks, he points with his hand in a direction to the left of the spectators. The region meant is the furthest and highest part of the Theban plain (1197), where the body of Polyneices still lay. In the *πάγοι* adjacent to it was the rocky tomb of Antigone (774 n.).—Hermann assumed the loss of some vv. after 1110, in which Creon described the *ἐπόψιος τέρπος*,—explaining that he would first bury Polyneices, and

then free Antigone. But what need was there for this, when he was himself to accompany his servants? Besides, his men, like all the other Thebans, might be supposed to know the place meant; and the Chorus had already said what was to be done there. Equally baseless is Bergk's theory that vv. 1111—1114 are an interpolation, designed to fill a gap in the original text. See the notes on them. Dindorf agrees with Bergk only so far as to suspect vv. 1111, 1112.

**1111** ἔγώ δ'. The sense is not: 'do you go and bury Polyneices, while I release Antigone.' Creon takes part in both acts (1196 ff.). But at this moment his foremost thought is of saving Antigone. If she dies, his son must die (1066). Therefore, while he glances at the burial-rites by telling his men to bring axes, he describes his own part by his *most urgent* task,—the release.—*ἐπεστράφη*, prop., 'turned round'; as a person faces about, Eur. *Alc.* 187 *καὶ πολλὰ θάλαιον ἔξιον*' *ἐπεστράψῃ*, *τῆρας*, this way, in this direction (*O. C.* 1547).

**1112** *τι αὐτὸς τ' ἔδησα κ.τ.λ.* = *ὅσπερ αὐτὸς ἔδησα, οὕτω καὶ αὐτὸς παρῶν ἐκλύσομαι*. The co-ordination (parataxis) of clauses by *τε...καὶ*, as elsewhere by *μέν...δέ*, is peculiarly Greek. Cp. *O. T.* 419 *βλέποντα νῦν μὲν δρόθ,* *χειρά δὲ σκότον* (=dark then, though now thou hast sight): *O. C.* 853 *οὔτε νῦν καλλὰ | δρᾶς, οὔτε πρόσθεν εἰργύσων* (=thou art not doing well now, as neither didst thou formerly): *ib.* 1202 (*οὐ*

δέδοικα γάρ μή τοὺς καθεστώτας νόμους  
ἀριστον ἦ σώζοντα τὸν βίον τελεῖν.

στρ. α'. ΧΟ. πολυώνυμε, Καδμείας νύμφας ἄγαλμα  
2 καὶ Διὸς βαρυβρεμέτα  
3 γένος, κλυτὰν ὁς ἀμφέπεις  
4 Ἰταλίαν, μέδεις δὲ  
5 παγκοίνοις Ἐλευσινίας

1115

1120

**1114** σώζοντα τὸν βίον] τὸν βίον σωίζοντα L. **1115—1125** L divides thus: πολυώνυμε—| νύμφας—| βαρυβρεμέτα—| κλυτὰν—| ιτάλειαν . . παγκοίνοις—| δημοῦ—| ἡ βακχεῖν—| ναυων—| ρέεθρον—| τ' ἐπὶ . . δράκοντος|. . **1115** Καδμείας] Dindorf writes Καδμείας, and in 1126 διλόφοιο for διλόφου.—νύμφας ἄγαλμα

καλὸν) αὐτὸν μὲν εὖ | πάσχειν, παθόντα δ' οὐκ ἐπίστασθαι τίνειν (while receiving benefits, to be incapable of requiting them). Here, the rhetorical effect of the idiom is to place the two acts in bolder contrast. The middle ἔκλινομαι and the active ἔκλινα (Aesch. *P. V.* 326) are equivalent in poetry. They do not differ as λύω (said of the captor) from λύομαι (of the ransomer).—Nauck and others take the words figuratively; ‘As I have made the tangle, I will unravel it’ (cp. 40 n.). This is surely wrong. See on v. 1111.

**1118 f. δέδοικα μή...ῆ:** cp. *O. T.* 747 δευῶς δέδυμοι μή βλέπων δέ μάντις ἦ. In both these places, ‘I fear lest...’ means ‘I shrewdly suspect that...,’ and δέδοικα μή might therefore have been followed by pres. indic., which expresses a fear that something is now going on (cp. 278 n. Ar. *Nub.* 493 δέδοικα...μή πληγῶν δέει).—τοὺς καθεστ. νόμους, the laws established by the gods,—the θεῶν νόμιμα of 454 f.—σώζοντα...τὸν βίον τελεῖν=σώζειν ἔως ἂν τελευτῆς: but the turn of phrase chosen unconsciously foreshadows Antigone’s fate.

**1115—1154** This ἵπτρχημα, or ‘dance-song,’ takes the place of a fifth stasimon. The Chorus hopes that Creon may be in time to save Antigone, and that his sin against the dead may be expiated without disaster. Hence this strain, full of gladness, invoking the healing presence (1144) of the bright and joyous god who protects Thebes. The substitution of a ἵπτρχημα for a stasimon is used with a like dramatic purpose in other plays. (1) *O. T.* 1086—1109: the

Chorus hopes that Oedipus may prove to be of Theban birth. (2) *Ai.* 693—717, a joyous invocation of Pan, the Chorus believing that Ajax has indeed repented. (3) *Tr.* 633—662: the Chorus joyously anticipates the return of Heracles. In each of these cases the beginning of the end is near.

1st strope 1115—1125=1st antistr. 1126—1136: 2nd str. 1137—1145=2nd antistr. 1146—1154. See Metrical Analysis.

**1118 f. πολυώνυμε, i.e., worshipped by various special titles in different places.** The reference of the epithet to local rituals is well brought out by Theocr. 15. 109 (Aphrodite) πολυώνυμε καὶ πολύναε. Most of the greater deities are called πολυώνυμοι by the poets; but the word is peculiarly suitable to Dionysus, owing to the manner in which his cult was interwoven with other cults; thus in relation to Demeter he was “Ιακχος; to the Muses, Μελπόμενος; to Hades, Ζαρρεύς. Dionysus was distinctively πολυειδής καὶ πολύμορφος (Plut. *Mor.* 389 c). Upwards of sixty titles given to him can be enumerated (see Preller, *Griech. Mythol.*).

—**Καδμείας.** We should not write Καδμείας, and διλόφοιο in 1126, with Dindorf. Nor is it necessary to place νύμφας after ἄγαλμα, with Nauck. See Metrical Analysis.—ἄγαλμα, glory: Aesch. *Ag.* 207 τέκνον...δόμιον ἄγαλμα.—νύμφας, bride, young wife. Semele, daughter of Cadmus and Harmonia, was beloved by Zeus, and was ensnared by Hera into praying him that he would come to her in the same guise as to Hera. He came to her, therefore, armed with his thunderbolts, and

My heart misgives me, 'tis best to keep the established laws,  
even to life's end.

CH. O thou of many names, glory of the Cadmeian bride,<sup>1st</sup>  
offspring of loud-thundering Zeus! thou who watchest over <sup>strope.</sup>  
famed Italia, and reignest, where all guests are welcomed, in  
the sheltered plain of Eleusinian

MSS.: ἄγαλμα νύμφας Nauck.

**1119** Ιτάλειαν L: *Iταλίαν* r.—R. Unger  
conject. *Iκαρίαν* (also suggested by Erfurdt): Bergk, *Κιδαλίαν*: M. Schmidt,  
*Φηγαλίαν*: Seyffert, *φυγαλίαν*.—μέδεος from μῆδεος L. **1120** παγκόνονος L.  
The 1st hand sometimes writes νο very like ισ: but normally it makes this  
distinction, that ν is joined to the σ, while ι is not; so in κόλποισ, 1121.

amid lightning, which destroyed her. She was great with child, and Zeus saved her son, Dionysus. **Βαρύβρεμέτα** (for the υ, cp. 336 n.) alludes to this story. Ov. *Met.* 3. 298 (Jupiter, bound by his own oath, grants Semele's prayer): *ergo maestissimus altum | Aethera concendit, nutuque sequentia traxit | Nubila; quis nimbos immixtaque fulgura ventis | Addidit, et tonitrus, et inevitable fulmen.*

**1119** The traditional reading, *'Iταλίαν*, may be supported by these considerations. (1) Southern Italy, the seat of so many Greek colonies, was pre-eminently associated with the cultivation of the vine; and Sophocles has himself used the name which expresses that fact: *Triptolemus* fr. 538 *Oινωτρία τε πάντα καὶ Τυραννικός | κόλπος Διγυστική τε γῆ σε δέξεται.* (2) The opening words of the ode, *Καδμεῖας νύμφας ἄγαλμα*, claim Thebes as the birth-place of Dionysus. Though Italy, then, is mentioned before Eleusis, Parnassus and Euboea, that precedence has not the effect of representing Italy as the head-quarters of the Dionysiac worship. Rather the mention of Italy just after Thebes serves to exalt the Theban god by marking the wide range of his power. And this reference to a distant country well suits the immediately following *παγκόνονος*, expressing that Eleusis receives votaries from every part of the Greek world. (3) Athenian colonists founded Thurii, on the site of Sybaris, in 444—3 B.C.,—only two or three years before the probable date of this play. Thus, just at this time, the Athenian mind had been turned towards Southern Italy, and the allusion would strike a chord of sympathy in the audience. It may be worth remembering

that the poet himself would naturally have felt a more than common interest in the new home of his friend Herodotus.

The only worthy rival of *'Iταλίαν* is *'Ικαρίαν*. This was the name of a deme in the N. E. of Attica, belonging, probably, to 'the southern part of the Diacria, not far from the Marathonian district,' acc. to Leake, who thinks that it occupied the vale of Rapendóssia (*Dem.* vol. II. 103). The story was that, when Dionysus first entered Attica, he was received at Icaria by Icarius, whom he taught to make wine. The name of Icarius was specially connected with the *ἀσκολιασμός* (dancing on greased wine-skins) at the rural Dionysia.

Clearly, then, *Iκαρίαν* is possible. But is it so probable as *'Iταλίαν*? We may remark:—(1) It is not enough that there was a well-known Icarian *myth*. We want a famous *region*,—κλυτόν,—and one worthy to be linked with Eleusis. Now, Statius, indeed, links Icaria with Eleusis (*Theb.* 12. 619 *Icarii Celeique domus*); but, in the classical age of Attica, the deme *'Ικαρία* seems to have been wholly obscure, save for this legend. (2) An Attic poet might, doubtless, wish to bring in Icaria; but dramatically—*i.e.*, in a Theban ode to a Theban deity—Italy better serves the purpose of glorifying the god. (3) The corruption of *'Ικαρίαν* into *'Ιτάλειαν* (L) would not be a very natural one.—In fine, the case for *'Iταλίαν* seems at least good enough to warrant a suspense of judgment.

**1120 f. παγκόνονος**, welcoming guests from every quarter to the Eleusinian Mysteries: schol. *ἐν οἷς πάντες συνάγονται δὲ τὰς πανηγύρεις.* Cp. *El.* 138 *ἔξι Αἴδη παγκόνον λίμνας.* Pind. *O.* 6. 63

6 Δηοῦς ἐν κόλποις, Βακχεῖ, Βακχᾶν

7 ὁ ματρόπολιν Θήβαν

8 \*ναιετῶν παρ' ὑγρὸν

9 Ἰσμηνοῦ ρέιθρον <τ'> ἀγρίου τ' ἐπὶ σπορᾷ δρά-  
κοντος.

II 24

ἀντ. α'. σὲ δ' ὑπὲρ διλόφου πέτρας στέροψ ὅπωπε

2 λιγνύς, ἔνθα Κωρύκαι

3 στείχουσι Νύμφαι Βακχίδες,

**1121** Δηοῦς] δηοῦν L.    **1122** ὁ βακχεῖν· βακχᾶν μητρόπολιν L. Herm. deleted  
 ω: Musgrave added ὁ before μητρόπολιν.—ματρόπολιν Dindorf.    **1123 f.** ναῖον  
 παρ' ὑγρὸν λεμπροῦ | ρέιθρον L (the second ρ of ρέιθρον from ν). Dindorf restored  
 ναιετῶν. Trichinius gave ὑγρῶν . . ρέιθρων (Hermann ρέιθρων). I conjecture ὑγρὸν . .  
 ρέιθρον τ'.    **1126—1135** L divides thus: σὲ δ'—| στέροψ...ένθα—| στείχουσι—|  
 κασταλεῖσας τε—| σε νυσαῖων—| κιστήρεισ—| πολυστάφιλος—| ἀμβρότων—| θηβαῖας...  
 δγυάδες. |    **1126** διλόφου MSS.: διλόφου Dindorf (cp. on 1115).    **1127 f.** ένθα

πάγκοινον ἐς χώραν (Olympia).—κόλποις,  
 recesses, i.e., the sheltered Thriasian plain,  
 enclosed by hills,—Aegaleos on the E., Cithaeron on the N., and the  
 Kerāta range on N. w. and w. Cp. Ar.  
*Ran.* 373 ἐς τὸν εὐανθεῖς κόλπου λειμῶ-  
 νων (where, though the scene is in Hades,  
 the allusion is to the Initiated visiting  
 Eleusis). So Pind. *O.* 9. 87 *Νεμέας...*  
 κατὰ κόλπου: *ib.* 14. 23 κόλποις παρ'  
 εθέξεν Πέτρας. This is better than to  
 refer κόλποις to the Bay of Eleusis, whose  
 shores are the λαμπάδες ἀκταί of *O. C.*  
 1049 (where see nn.).—Ἐλευσίνας: on  
 the τ. n. on this v. in Metr. Analysis.  
**Δηοῦς** = Δήμητρος: *Hom. h. Dem.* 47  
 πέτρια Δηῶ. In this connection the  
 proper name of the god was *Ιακχος*  
 (1152), a young deity who was represented  
 as the son of Cora (or of Demeter); cp.  
*O. C.* 682 n. Indeed, Arrian expressly  
 distinguishes the Eleusinian Iacchus from  
 the Theban Dionysus, *An.* 2. 16 § 3:  
 Ἀθηναῖοι Διὸντον τὸν Διὸς καὶ Κρῆτος  
 σέβουσσι...καὶ δὲ *Ιακχος* δὲ μυστικὸς (the  
 chant of the initiated) τοῦτῳ τῷ Διονύσῳ,  
 οὐχὶ τῷ Θηβαίῳ, ἐπάδεται. But, as  
 Welcker remarks (*Götterl.* 2, p. 543),  
 Dionysus was the general name, often  
 substituted for the special title.

**1122** *Βακχεῖν*. The omission of ω before this word, and the addition of δ before ματρόπολιν, are conjectural (cr. n.). But they are certainly right; for the antistrophic words (1133) answering to *Βακχεῖν*—Θήβαν, are χλωρά τ' ἀκτὰ | πολυστάφιλος πέμπτε, which are unques-

tionably sound.—ματρόπολιν: cp. *O. C.* 707 n. Thebes is the ‘mother-city’ of the Bacchants, as being the city of Semele and the native place of Dionysus. It was the place at which the Dionysiac cult, coming from Asia Minor by way of Thrace, first established itself in Greece Proper. From Thebes the cult was propagated to Delphi, and associated with the worship of Apollo. See Eur. *Bacch.* 306. Cp. *O. T.* 210 n., *Tv.* 510.

**1123 f.** L has ὑγρὸν...ρέιθρον, which was merely a conjecture of Trichinius. And the use of παρά with the genit. is not only unexampled (see n. on 966), but here, at least, wholly unintelligible. Metre requires, however, that a long syllable (answering to the first syll. of Θηβαῖας in 1135) should precede ἀγρίου. I obtain this by adding τ' after ρέιθρον. The second syll. of ὑγρόν, as the last of a verse, is common. παρά with acc. is correct in ref. to a river, the notion being that his abode extends along its banks: cp. *El.* 184 δὲ παρὰ τὸν Ἀχέροντα θεὸς ἀνάστων: Xen. *An.* 4. 3 § 1 τοῦ πεδίου τοῦ παρὰ τὸν Κεντρίτην ποταμόν: *ib.* § 6 ἐστρατοπέδευσαντο παρὰ τὸν ποταμόν. For the position of τ', cp. *O. T.* 258 n., *O. C.* 33 n. The sing. ρέιθρον is not less suitable than the plur.: cp. Aesch. *Pers.* 497, *P. V.* 790. For the epithet ὑγρόν, cp. *Od.* 4. 458 (Proteus) γίγνετο δὲ ὑγρὸν ὕδωρ, ‘running water.’—**Ισμηνοῦ:** see n. on 103 f.

**1125** ἐπὶ σπορᾷ δρά, ‘over the seed

Deō! O Bacchus, dweller in Thebè, mother-city of Bacchants,  
by the softly-gliding stream of Ismenus, on the soil where the  
fierce dragon's teeth were sown!

Thou hast been seen where torch-flames glare through <sup>1st anti-</sup>  
smoke, above the crests of the twin peaks, where move the strophe.  
Corycian nymphs, thy votaries,

κωρύκαια νύμφαι | στείχοντις βακχίδεσ L. Blaydes places νύμφαι after στείχοντις. Dindorf gives νύμφαι στήχοντι (Hesych. στήχοντις βαδίζοντι, πορεύονται. στήχωμεν· πορευθώμεν, βαδίσωμεν). Pallis, στείβοντις νύμφαι. Rauchenstein, Κωρύκιον | νύμφαι νέμοντι. M. Schmidt, Κωρύκαια | γρυψάλ ('glens') τ' ἔχοντις βακχίδεσ. (Hesych. explains γρυψή by νάπη.) Seyffert, ἐνθα Κωρυκίας | γρυψάλ τ' ἔχοντις βακχίδεσ. So Keck, but with νάπας τ' for γρυψάλ τ', and Semitelos with εὐνάς τ'.

of the dragon,' i.e., on the ground where Cadmus sowed the dragon's teeth, from which the ancestors of the Cadmeans sprang. Hence the Thebans are called *σπαρτοί ἄδρες* (*O. C.* 1534 n.). The place where Cadmus sowed the teeth was shown on the s. side of Thebes, near the *Ηλεκτρα πύλαι* (*Paus.* 9. 10. 1).—Not, '(ruling) over the dragon's seed,' as if *σπορά* meant the Thebans.

**1126 ff.** The general sense is: 'and on the heights of Parnassus thou holdest thy revels by night amid the Corycian Nymphs, who brandish torches.'—*διλλόφου πέργας*: i.e., two *πέργα*, each with a *λόφος* (cp. 146 δικρατέις λόγχας, n.): two peaks, one of which stands on each side of a great recess in the steep cliffs above Delphi,—the cliffs called *Φαιδριάδες*, 'gleaming,' from their splendour in the morning sunshine (cp. Eur. *Ion* 86 ff.). These cliffs are about 2000 ft. above sea-level. The easternmost of the two peaks was called *Τάμπεια*: the westernmost, perh. *Ναυπλία*, but this is doubtful. Neither of them is the summit of Parnassus. That summit, called *Δικάρεια*, rises high above them (about 8000 ft. above the sea). Misunderstanding *δικέρυφος*, the Roman poets gave a wrong impression by their 'biceps Parnassus,' which Lucan brings out when he says (5. 72) 'Parnassus gemino petit aethera colle.'

By *ἐντέρ διλλόφου πέργας* Soph. means the high ground above these two lower peaks, but below the summit of Parnassus. This high ground is what Eur. calls the *δικέρυφος πλάξ* (*Eur. Bacch.* 307). It consists of uplands stretching about 16 miles westward from the summit,

and affording pasturage, interspersed with firs, and with pieces of arable land: wheat, oats, and barley are now grown there. These uplands were the scene of a Dionysiac *τριετῆρις*, a torch-festival, held every second year, at the end of winter, by women from the surrounding districts; even Attic women went to it (*Paus.* 10. 4. 3). Cp. Lucan 5. 73 *Mons Phœbo Bromioique sacer, cui numine misto | Delphica Thebanae referunt tricertia Bacchae*: and *Macrobius Sat.* 1. 18. 3. Here, however, the poet alludes, not to the human festival, but to supernatural revels.

*Λιγύρις* is a smoky flame, such as a resinous pine-torch gives; *στέροψ* finely expresses the lurid and fitful glare flashing through the smoke.—*ὅπωτε*, gnomic perf., 'hath (ost) seen thee': i.e., when the Nymphs brandish their torches, Dionysus is in the midst of them. It was the popular belief that dancing fires could be seen by night on Parnassus, when the god was holding his revels. Eur. *Ion* 716 (Parnassus) *ἴνα Βάκχος ἀμφιτίρους ἀνέχω πεύκας | λαζύηρα πηδᾶ νυκτιπόλους ἀμά σὺν Βάκχαις*: cp. *ib.* 1125: *Bacch.* 306: *Phœn.* 226: *I. T.* 1243.

*Κωρύκαια...Νύμφαι*: Nymphs who haunt the *Κωρύκιον ἄντρον* and its neighbourhood. The name is from *κώρυκος*, 'a wallet' (and so, a hollow thing), and was given also to a cave on the Cilician coast. The Parnassian cave is high up on the mountain,—about 7 miles N.E. of Delphi, and as many N.W. of Aráchova,—but some four or five hours below the summit. It is a large stalactite cavern, consisting of an outer chamber of some 200 ft. in length, and an inner one of

4 Κασταλίας τε νάμα. 1130

5 καὶ σε Νυσαίων ὄρέων

6 κισσῆρεις ὅχθαι χλωρά τ' ἀκτὰ

7 πολυνστάφυλος πέμπει,

8 ἀμβρότων ἐπέων

9 εὐαζόντων, Θηβαίας ἐπισκοποῦντ' ἀγυιάς.

1135

στρ. β.

τὰν ἐκ πασᾶν τιμᾶς ὑπερτάταν πόλεων

2 ματρὶ σὺν κεραυνίᾳ.

3 καὶ νῦν, ὡς Βιαίας ἔχεται

4 πάνδαμος πόλις ἐπὶ νόσου,

5 μολεῦν καθαρσίῳ ποδὶ Παρνασίαν ὑπὲρ κλιτὸν

6 ἢ στονόεντα πορθμούν.

1140

1145

**1130** κασταλίας L, with *ü* above *eι* from the 1st hand. **1134** ἀμβρότων L: ἀμβρότων Turnebus.—*ἐπέων*] Hartung conj. *ἐπεῶν* (Pallis, *ἐπετῶν*). **1135** Θηβαῖσ L. Θηβαῖσ Hermann (= 1124 *ων ἄγριον τ'*). **1137—1145** L divides thus: *τὰν*—| *ὑπερτάταν*—| *ματρὶ*—| *καὶ νῦν*—| *ἔχεται*—| *ἐπὶ*—| *καθαρσίῳ*—| *ὑπὲρ...πορθμὸν*. |

**1137 f.** *τὰν* ἐκ πασῶν τιμᾶς *ὑπερτάταν πόλεων* L. The second *a* of *ὑπερ-*  
*τάταν* seems to have been *w*: and some letters have been erased above the line.  
Dindorf conject. *τὰν ἔκπαγλα τιμᾶς* | *ὑπὲρ πασῶν πόλεων*. Blaydes, *τὰν ἔξ*

about 100 ft.; the greatest breadth is about 200 ft., and the greatest height, 40. In 480 B.C., when the Persians were coming, many of the Delphians took refuge in it (Her. 8. 36). An old place of sacrifice can still be seen in it; and an inscription found there shows that it was sacred, Πανταὶ καὶ νύμφαις (C. I. G. 1728). Aesch. *Eum.* 22 σέρω δὲ νύμφας, ἔνθα Κωρυκίς πέτρα | κολλή, φίλορυς, δαιμόνων ἀναστροφή.

The simple transposition, *στείχουσι νύμφαι* for *νύμφαι στείχουσι*, satisfies the metre, and is far more probable than the change of *στείχουσι* into *στίχουσι*,—a form which, though noticed by Hesychius, is not known to have been used by any Attic writer of the classical age.

**1130** Κασταλίας τε νάμα, sc. δπωπέ σε. The Κασταλία is a stream which flows from a fissure in the high cliffs above Delphi. It issues near the easternmost of the two peaks (1126 ff., n.),—that which was called Τάμπεια: and bounds in cataracts, down a precipitous channel, to Delphi, where its water was used for all sacred purposes. Below Delphi it joins the Pleistus (Aesch. *Eum.* 27). It is now called *Άγιος Ιωάννης*. It is fitly mentioned here, since it rises on the edge

of the highlands which form the scene of the revels.

**1131** καὶ σε Νυσαίων. And from Nysa in Euboea thou comest to visit Thebes, with thy followers who cry εὐōι. The Euboean Nysa was imagined near Aegae (famous for its temple of Poseidon), on the w. coast of the island, opposite Anthedon. Cp. Stephanus Byz. and Hesych. s.v. Νύσα. That word prob. denoted a moist and fertile place: Welcker would refer it to a lost νύω from rt. νν (*νέω*): *Götterl.* I. 439. ‘Dionysos’ was ‘the Zeus of Nysa’ (Preller *Myth.* I. 549). Legend placed a Nysa in Thrace (JL. 6. 133), Macedonia, Thessaly, Boeotia, Naxos, Caria, Lydia, Cilicia, Arabia, Aethiopia, Libya, India, and even at Parnassus. In a fragment of the *Thyestes* Sophocles beautifully describes a wondrous vine of Euboea, which puts forth leaves and bears fruit in the same day: fr. 235 Εστι γάρ τις ἐναλλα | Εὐβοΐς ἀλα' τῷδε βάκχειος βότρυς | ἐπ' ἥμαρ ἔρτε, κ.τ.λ.

**1132** κισσῆρεις ὅχθαι, ivy-clad hills. Usually ὅχθη= a river-bank, ὅχθος= a hill: so Ph. 726 Σπερχειοῦ...παρ' ὅχθαις, and just afterwards (729) Οἴτας ὑπὲρ ὅχθων. But the distinction is not always observed; nor need we suspect our MSS.,

hard by Castalia's stream.

Thou comest from the ivy-mantled slopes of Nysa's hills,  
and from the shore green with many-clustered vines, while  
thy name is lifted up on strains of more than mortal power,  
as thou visitest the ways of Thebè:

Thebè, of all cities, thou holdest first in honour, thou, and <sup>2nd</sup> strophe.  
thy mother whom the lightning smote; and now, when all our  
people is captive to a violent plague, come thou with healing  
feet over the Parnassian height, or over the moaning strait!

**ἀπασάν | ὑπερτιμᾶς πόλεων.** Wecklein proposed (*Ars Soph. ep. p. 76*) τὰν ἔκπαγαλα  
τιμᾶς | ὑπερτιμᾶς πόλεων, but in his ed. (1874) has πασάν instead of τιμᾶς.  
**1140 καὶ νῦν L.** Tournier conject. καιρός. **1141 πάνδημος L:** πάνδαμος  
Dindorf.—Boeckli added ἀμὰ before πόλις, in order to obtain a metrical corres-  
pondence with the ms. text of the antistrophic verse, 1150: but see n. there.—  
ἐπι] Musgrave conject. νῦν. **1144 παρηγηταν L:** Παρνασταν r.

for the fact was noticed in antiquity (schol. on Aratus *Phaenom.* 33). Thus Pind. *P.* 1. 64 δχθαις ὅπο Ταιγέτου: Eur. *Suppl.* 655 Ἰστάμνιον πρὸς δχθον. —The κισσός was to Dionysus what the δάφνη was to Apollo. The crowning with ivy (*kissōsis*) was a regular incident of his festivals: he was called κισσέν, κισσοκόμης, κισσοχαλτης. Cp. Alciphron *Ephes.* 2. 3 § 10 μὰ τὸν Δίδυνον καὶ τὸν Βακχικόν αὐτῷ κισσόν. Ov. *F.* 3. 767 *hederæ est gratissima Baccho.*

**1133 πολυστάφυλος:** cp. *P.* 2. 537 Χαλκίδα τ' Ἐιρέτραν τε πολυστάφυλον θ' Ἰστιαίαν. As Histiaea, afterwards Oreus, was on the N. coast, we may suppose that the Homeric epithet—here borrowed by Soph.—would have been at least equally applicable to other parts of the island.—πειπτει, agreeing with nearest subject: 830 n.

**1134 ε.** The words **ἀμβρότων ἐπέων** answer metrically to **ναιετῶν παρ' ὑγρῶν** (1123). There is no metrical reason, then, for altering the ms. **ἀμβρότων**, with Turnebus, to **ἀβρότων**. Cp. *O. T.* 158 **ἀμβροτε** Φάμα. There is no certain instance of **ἀβρότος** in Tragedy. Cp. Pind. *P.* 4. 299 **ἀμβροτῶν ἐπέων**, 'divine strains.' Here the epithet suggests the mystic power of the invocation.—**εὐαόντων:** see on εὐον, 964: 'while divine chants resound with the cry εὐο'; i.e., while the bacchants escort thee on thy way to Thebes with chants of praise. The conjecture **ἐπε-**τῶν is neat, but needless.

**1137 ε.** **τὰν ἐκ πασῶν.** There is no reason, metrical or other, for suspecting

the MS. reading here. See on 1146. **τάν,** Θήβαν, implied in Θηβαῖς: cp. 663, 1072.—For **ἐκ** ('chosen out of') cp. 164: **ὑπερτάταν**, proleptic; cp. Eur. *I. A.* 573 μειζώ πόλιν αἴξει: Plat. *Rep.* 565 C τοῦτον τρέψει τε καὶ αἰξειν μέγαν.

**1139 κερανύλα,** destroyed by the lightning of Zeus: see on 1115 f. Works of art frequently associate Dionysus with his mother. Thus a fragmentary vase-painting shows him introducing her to Olympus (Welcker, *Alte Denkm.* III. pl. 13). On coins she is sometimes enthroned beside him. See Baumeister, *Denkm.* p. 443.

**1140 ε.** **ἔχεται ἐπὶ βιάλας νόον,** is captive to a violent (=a most grievous) plague. The νόος is the divine anger which Thebes has incurred (1015). **ἐπὶ νόον** seems to be like ἐπ' εἰρήνης ('in time of peace' *P.* 2. 797), **ἐπὶ σχολῆς** (Aeschin. or. 3 § 191): i.e., the prep. expresses the continuing presence of the νόος, and the whole phrase strictly means, 'the city is in distress, under the prevalence of a malady.' (We could scarcely compare **ἐπὶ ξλον**, and suppose a metaphor from a rack or cross; cp. n. on 308 f.) Musgrave's **ὑπό** (for **ἐπι**) is tame. For **ἔχεται** cp. Plat. *Legg.* 780 B ὑπὸ πολλῆς ἀποπλας ἔχουμένοις. There is only a verbal likeness to Her. 6. 11 **ἐπὶ ξυροῦ γὰρ ἀκμῇ ᔁχεται** (are poised) ήμὲν τὰ πρήγματα.—For **βιάλας** cp. n. on 1310 δεῖλαῖς. The text is sound, without Boeckh's conjectural insertion of **ἀμὰ** before **πόλις**: see on 1150.—**πάνδαμος:** cp. on 7.

**1143 ε.** **μολεύ:** infin. for imperat.: cp. n. on 150 ff.—**καθαροτάφ:** Dionysus

- ἀντ. β'.      ἵω πῦρ \*πνειόντων χοράγ' ἀστρων, νυχίων  
 2 φθεγμάτων ἐπίσκοπε,  
 3 παῖ Διὸς γένεθλου,  
 4 προφάνηθ', \*ῶναξ, σαῖς ἄμα περιπόλοις      1150  
 5 Θυίαισιν, αἴ σε μαινόμεναι πάνυνχοι χορεύοντι  
 6 τὸν ταμίαν Ἱακχον.

**1146—1154** L divides thus: *ἵω— | χοραγέ— | φθεγμάτων— | παῖ— | προφάνηθι— | σαῖς— | θυίαισιν— | πάνυνχοι— | χορεύοντι . . τακχον.* | **1146 f.** *ἵω πῦρ πνεύντων | χοράγ' ἀστρων καὶ νυχίων | L.* (So the later MSS., some with *χοράγ'*.) For *πνεύντων*, Brunck gave *πνεύντων*. Hermann, inserting *τῶν* before *πῦρ*, made *πνεύντων* a spondee. He also deleted *καὶ* before *νυχίων*.—Wolff: *ἵω πύρπνων ἀστρων χοράγε καὶ νυχίων.* (So Campbell, but with *ῳ πῦρ πνεύντων*.)—Semitelos: *ἵω*

was often invested with the attributes of the Purifier and Healer, as *καθάροις*, *ἀλεξίακος*, *ἀκέστος*, etc. Cp. Athen. 22 E, and 36—37. This was one aspect of the Delphian cult which associated him with Apollo.—*κλιτόν* —, as *Tr.* 271: but —, *Od.* 5. 470 *ἐς κλιτύν ἀναβάς.*—*πορθμόν*, the Euripus, between Euboea and Boeotia. At Chalcis (Egripos) it is only 40 yards across.—*στονδέντα* refers to the noise of wind and water in the strait, with its constantly changing currents. Strabo 9. 403 *πέρι δὲ τῆς παλιρπολας τοῦ Εὐρίπου τοσοῦτον μόνον εἰπεῖν ικανόν, οὗτοι ἔπτακις μεταβάλλει φασὶ καθ' ήμέραν ἑκάστην καὶ νίκτα.* Livy (28. 6) explains this by the squalls from the hills. Cp. Lucan's description of the Euripus, 5. 234, *Arctatus rapido fertet qua gurgite pontus.*

**1146 f.** *πνεύντων*, Brunck's simple correction of *πνεύντων*, heals the metre. The MS. reading in 1137 f. is above all reasonable suspicion; and these verses now agree with them. It is a sin against all critical method to make violent changes in 1137 f.—as Dindorf (followed by Wecklein) does—in order to keep the short syllable of *πνεύντων* here. Hermann's argument against *πνεύόντων*, which has deterred editors from admitting it, was strangely weak. He said that the first syllable of the epic *πνέω* never occurs with ictus (*i.e.*, in asris); and that, if the tragic poets had used that form, they would at least not have put an ictus on the *πνεῖ*. But Homer repeatedly has *πνοῦ* with ictus on the 1st syll. (as first word of the verse): and as *πνοή* to *πνοή*,

so is *πνείω* to *πνέω*. It is plain, therefore, that the Homeric absence of ictus from the *πνεῖ* of *πνέω* was purely an accident of convenience in composition,—the phrases being *μένεα πνέοντες, ξεφυρη πνέοντα, ηδὸν μάλα πνέονταν, πνείει τε καὶ ἔρπει, etc.* We need not dwell, then, on the fact which makes a second fallacy in the argument,—viz. that the ictus on *πνεῖ* here is only equal to that which falls on *οὐτ* (see Metr. Anal.). Tragic lyrics teem with epic forms and phrases. *ζάω* was at least as familiar a word as *πνέω*. Yet twice in lyrics Soph. has ventured to use the epic *ζάω*: *El.* 157 *οὐλα Χρυσόβθεμις ζάω:* *O. C.* 1213 *ζάωει.* Is it, then, reasonable to suppose that the poet, requiring —— instead of ——, would have hesitated to use the familiar epic form *πνεύντων*? Nor is this all. In Aesch. *Cho.* 621 the MSS. give *πνέονθ' ἀ κυνόφρων ὑπνῷ*: where *πνέονθ'* ἀ = *σύμμετρον* in the strope (10), and the 1st syllable is (pace Hermanni) necessarily long, being that of a spondee (or trochee): Heath's correction, *πνεόνθ'*, is therefore certain.

Other conjectures are: (1) *ἵω πύρπνων ἀστρων χοράγε καὶ νυχίων* (G. Wolff). The objection is that the contracted *πύρ-* *πνων* and *πύρπνων* do not justify *πύρπνων* for *πυρπνών*: cp. Eur. *Med.* 478 *ταΐρων πυρπνών ἐπιστάτην.* (2) *ῳ* (for *ἵω*) *πῦρ πνεύντων χοράγε καὶ νυχίων* (Campbell). Here *πνεύντων* is a spondee. But such a synizesis seems very improbable. Remark, too, that L's *χοράγε ἀστρων* does not warrant us in supposing that *ἀστρων* originally preceded *χοράγε*. Neglect of

O thou with whom the stars rejoice as they move, the <sup>2nd</sup> anti-strophe.  
stars whose breath is fire ; O master of the voices of the night ;  
son begotten of Zeus ; appear, O king, with thine attendant  
Thyiads, who in night-long frenzy dance before thee, the giver  
of good gifts, Iacchus !

**πῦρ παλλύντων χοράγ'**, **ἀστρων νυχίων | φθεγμάτων.** Cp. on 1149. **1148 φθεγ-**  
**μάτων]** φεγγάτων Gleditsch, on a former conject. of Nauck's. **1149 παῖ**  
**δίδος L.** In order to obtain a long syll. (=νῦν 1140), Pallis proposes Δίδος παῖ :  
Seiffert, παῖ Δίον : Bothe, παῖ Ζηνός.—Semitelos writes, ἐπισκόπει | γάρ, Δηοὺς  
γένεθλον. **1150 προφάνθιτι ναξίασιον L.** Bergk restored προφάνηθι, ὥναξ.—  
Musgrave had given προφάνθι, ὥ Ναξίασιον. See on 1141. **1152 θυιᾶσιν L:**  
Θυιᾶσιν Boeckh.

elision is frequent in L: thus, to take one play only, the *O. C.* supplies these examples: 266 τάμι· ἔπει: 694 ἔστω δὲ  
οὖν: 883 τάδε, ὑβρις: 915 κύρια ὁδε: 1026 θηρώντα ἡ τύχη: 1210 τοθι, ἔπιπερ.  
The deletion of καὶ before νυχίων is also warranted by instances in which καὶ has been thrust into L. Here, the καὶ would decidedly enfeeble the passage.

**χοράγ' ἀστρων.** The sympathetic joy of the elemental powers—stars, moon, and sea—was especially associated with those night-festivals in which Dionysus bore his mystic character, as the young "Iacchos" of the Eleusinian ritual, the companion of Demeter and Cora (n. on *O. C.* 682 ff.). See Eur. *Ion* 1078 ff., where the reference is to the Dionysus of the Great Mysteries at Eleusis: ὅτε καὶ Δίδος τερποτὸς | ἀνεχόρευεν αἰθήρ, | χορεύει δὲ Σελάνα | καὶ πεντήκοντα κόραι | Νηρέος. Hence this crowning strain, which begins by greeting him as χοράγος ἀστρων, fitly closes with his Eleusinian name.—**νυχίων φθεγ-**  
**μάτων**, the songs, or wild cries, of his worshippers. Eur. *Bacch.* 485 (Pentheus) τὰ δ' ιερὰ νύκτωρ ἢ μεθ' ἡμέραν τελεῖς;—ΔΙ. νύκτωρ τὰ πολλὰ σεμνήτητ' ἔχει σκότος. Plut. *Mor.* 291 A mentions, as Boeotian festivals of Dionysus, the Ἀγριών and Νυκτεία,—ῶν τὰ πολλὰ διὰ σκότους δράται. Ar. *Ran.* 340 (The Chorus of the Initiated) ἔγειρε φλογέας λαμπάδας ἐν χερσὶ τυάσσων, | "Ιακχ," ὧ "Ιακχε, | νυκτέρου τελετῆς φωσφόρος ἀστήρ.

**1149 παῖ Δίδος=καὶ νῦν ὡς (1140),** but is sound, since the second syllable may be either long or short (see Metr. Anal.).

**1150 ὥναξ** is a certain correction of L's ναξίασιον. The latter, i.e., Ναξίασιον,

may be rejected for two reasons. (1) vv. 1140 f. (*καὶ νῦν—ἔπι τούτοις*) are clearly sound, and the weak addition of διὰ before πολις is a pure guess, based on the supposed genuineness of Ναξίασιον here. (2) Naxos was, indeed, peculiarly associated with Dionysus, through Ariadne's story, and in other ways (Diod. 5. 50 ff., Plin. *N. H.* 4. 12. 22); but, here, Ναξίασιον, as the epithet of his followers, would be inappropriate, since he is to visit Thebes either from Parnassus or from Euboea (1143 f.).

**1152 ε. Θυιᾶσιν (θῦω, to sacrifice),** female votaries of Dionysus,—here, his attendant Nymphs (*O. C.* 679 n.),—not human worshippers. The pediment of the temple at Delphi represented Dionysus with the Thyiads, and a setting sun (Stephani, *Compt. rend.*, 1860, vol. 3 pp. 77 ff.). Similar names were Βάκχαι, Λῆραι, Μανδᾶδες (this properly a general epithet); and, in Macedonia, Κλώδωνες, Μιμαλλῶνες (Plut. *Alex.* 2). Plut. *Mor.* 389 c quotes some words of a thiyad song, εἴσοι δρογύναικα μαινομέναις Δίδυνον ἀνθέσσοντα τιμάις. In Elis a Dionysiac festival was called τὰ Θυῖα (Paus. 6. 26. 1). Cp. Catull. 64. 255 ff.: Verg. *Aen.* 4. 301 ff.—**χορεύοντας** with acc. of the god, as Pind. *I. 1. 7* Φοῖβον χορεύων. Cp. κέπτομαι, τιλλομαι, τύπτομαι with acc. of person mourned.

**1154 ταρπάν**, dispenser (of their fortunes): cp. Plat. *Rep.* 379 E ὡς 'ταρπάς', ήλιος Ζεὺς 'ἄγαθῶν τε κακῶν τε τέτυκται'.—**"Ιακχον:** see on χοράγ' ἀστρων (1140).

**1155—1352** Exodus. The threefold catastrophe. Creon's remorse.

ΑΓΓΕΛΟΣ.

Κάδμον πάροικοι καὶ δόμων Ἀμφίονος,  
οὐκ ἔσθ' ὅποιον στάντ' ἀν ἀνθρώπου βίον  
οὗτ' αἰνέσαιμ' ἀν οὗτε μεμφαίμην ποτέ.

τύχη γὰρ ὄρθοι καὶ τύχη καταρρέπει  
τὸν εὐτυχοῦντα τὸν τε δυστυχοῦντ' ἀεί·  
καὶ μάντις οὐδὲν τῶν καθεστώτων βρο-

Κρέων γὰρ ἦν ζηλωτός, ὡς ἐμοί, ποτέ,  
σώσας μὲν ἔχθρῶν τήνδε Καδμείαν χθόνα,  
λαβών τε χώρας παντελή μοναρχίαν  
ηγθυνε, θάλλων εὐγενεῖ τέκνων σπορᾶ·

καὶ νῦν ἀφεῖται πάντα. τὰς γὰρ ἥδονὰ  
ὅταν προδῶσιν ἄνδρες, οὐ τίθημ' ἔγώ

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<sup>1155</sup> σταῦτον αὐτόν Nauck conject. παντάντον αὐτόν: Meineke, αὐτόν τινα: Semiteles, στωμάντοντος αὐτόν. <sup>1157</sup> ἀν from ἀπό, with an erasure after it, L. <sup>1160</sup> καθεδράσασθαι Blaydes conject. ἐφεστάσασθαι. <sup>1161</sup> ως ἐμοί ποτέ φένοι ποτέ I.

**στωτῶν]** Blaydes conject. ἐφεστωτῶν. **1161** ως εμοὶ, ποτὲ] ως εμοὶ ποτὲ L.  
**1162** μέν] Hartung conject. γάρ. **1163** λαβόν τε] λαβόντε L. **1164** After.

**1162 μεν]** Hartung conject. **μεν**.    **1163 λαρων τε]** Larouste L.    **1164 Αλτε**  
**θαλλων.** **τε** has been erased in L.    **1165 ο.** **τὰς χάρι ηδονὰς | δταν ποο-**

ταλλων, τε has been erased in L.      1168 μ. ταο γαρ ηδωναο | σταν προ-  
δωσιν. ἀνδρός οὐ τίθημι ἔγω L. Then follows v. 1168 πλούτει τε. So too  
the later MSS. Atheneus 7. 28c supplies verse 1167, quoting 1167-1171  
thus: τὰς γάρ ηδωνάς | σταν προδώσω ἀνδρές, οὐ τίθημι ἔγω | σῆν τούτον, ἀλλ'  
ἔμψυχον ἥγουμαι νεκρόν. | πλούτει τε . . . πρὸς τὴν ηδωνήν. In 12. p. 547 c he

**1155** δόμων goes with Καδμεον also :  
cp. O. T. 417 μητρός τε καὶ τοῦ σοῦ πα-  
τρός : O. C. 1399 κελεύθου τῆς τὸ ἔμι-  
δον προπλατίας. Cadmus founded Thebes ; at  
a later time, Amphion (Niobe's husband)  
and his brother Zethus built a wall round  
it (Apoll. Rhod. 1. 740 ff.). The The-  
bans are πάρουκοι (neighbours) δόμων,  
as dwelling around the Καδμεῖα, the  
Theban acropolis which was the seat of  
Cadmus (cp. O. T. 20 n.).

**1156 Σ** οὐκ ἔστι (τοιοῦτος ἀνθρώπου βλος), δύονοι οὖν αἰνέσαιμι ἀν ποτε οὗτε μεμψάμην στάντα: there is no kind of human life that I would ever praise, or complain of, as fixed. The partic. **στάντα** has a causal force, giving the ground for the praise or blame. Prosperity may seem secure, or misery irre-mediable; but no condition can be regarded as really stable (*στόμων*). Soph. has given us a perfect comment on **στάντα** (which Nauck calls 'undoubtedly' corrupt) in fr. 786, and it is strange that it should have escaped notice:—**ἄλλοι** οὐδές ἀεὶ πτήμας ἐν τυκνῷ θεοῦ τρόχω κυκλεῖται, καὶ μεταλλάσσει φύσιν. **ώστερ**

σελήνης δ' θύει εὐφρόνας δύο | στήναι δύναιται' ἀν οὐτοτ' ἐν μορφῇ μᾶ—cannot remain fixed in one phase.—**βλοῦ** is the antecedent drawn into the clause and case of the relative: *O. C.* 56 δν δ' ἐπιστείβεις τόπον | …καλέται etc.: *ib.* 907 νῦν δ' οὕτω περ αὐτὸς τοὺς νύμονες εἰσῆλθεν κχων.—The only other tenable view would be: οὐκ ἔστι (*βλοῦ τοιούτος στάς*) ὅποιον αἰνέσαιμι ἀν: there is no life so situated that I could praise it. On this view, *στάτῳ* would cohere closely with *ὅποιον*, having been attracted into the acc. like *βλοῦ* itself. This is not impossible; but, if this were the construction, I should wish to read **δῶσα**: cp. *Ai.* 950 οὐκ ἀν τδδ' ἔστη τῇδε μηθὲών μέτρα.

**1160** μάντις...τῶν καθεστώτων, a prophet *about* them,—*i.e.*, one who can say how long they will last. The conjecture ἐφεστώτων ('imminent'), which Nauck receives, is decidedly wrong for two reasons. (1) Though we find Κῆρες ἐφεστᾶσιν, etc., the perf. *part.* was regularly used as it is in *Ad. 1072 τῶν ἐφεστώτων* (masc.) κλέψειν 'to obey the rulers'; and here a Greek would rather have sup-

*Enter MESSENGER, on the spectators' left hand.*

ME. Dwellers by the house of Cadmus and of Amphion, there is no estate of mortal life that I would ever praise or blame as settled. Fortune raises and Fortune humbles the lucky or unlucky from day to day, and no one can prophesy to men concerning those things which are established. For Creon was blest once, as I count bliss; he had saved this land of Cadmus from its foes; he was clothed with sole dominion in the land; he reigned, the glorious sire of princely children. And now all hath been lost. For when a man hath forfeited his pleasures, I count him not

quotes the same verses in the same words. Eustathius p. 957. 17 quotes τὰς γάρ ήδονάς | ὅταν προδώνως ἀνδρός (sic), οὐ τίθημ' ἔγώ, and remarks that, after these words, τὰ δικριβῆ ἀντίγραφα have the verse, σῆμα τοῦτον, δλλ' ἐμψυχον ἰγούμαι νεκρόν. If his statement did not rest merely on Athenaeus, then, in the 12th cent., a century after L was written, there were MSS. extant which could have corrected it here; yet all our MSS. share its defect. This point should be noticed as favouring the view that all our MSS. come from L. The edition of Turnebus (Paris, 1553) was the first which incorporated v. 1167.—See Appendix.

posed the sense to be, ‘no one in authority is a prophet.’ (2) The point is that things may seem established, and yet be unstable.

**1161 ὡς ἐμοί:** *Ai.* 396 ἔρεβος ὡς φαευ-  
νέτατον ὡς ἐμοί: cp. *O. C.* 20 n.

**1162 ff. σώσας...ἔχθρον:** the gen. as after λύω, ἐλευθερός: *Ph.* 919 σώσαι κακοῦ: *Eur. Or.* 779 σωθῆναι κακῶν.—The regular constr. would have been ἦν ἐγλωτός, σώσας μὲν χθῶνα, λαβών δὲ μορ-  
αρχίαν. For δέ, τε has been substituted, as in *Tr.* 1012 πολλὰ μὲν ἐν πόντῳ κατά τε δρὰ πάντα καθαίρων: *Ph.* 1056 πάρεστι μὲν | Τεῦκρος, ... | ἔγώ θ': *ib.* 1136 δρῶν μὲν αἰσχρὸς ἀπάτας, | στυγρὸν δὲ φῶτ'. Then in the second clause, λαβών τε, a new finite verb, ηὔθουνε, has been inserted, with the result that λαβών now begins a new sentence. Cp. 815 ὑμησεν, n.—παντελή, complete; *Plat. Legg.* 698 A ἡ παντελής...ἔλευθερα: cp. 737 n.—ηὔθουνε: cp. 178, 167: *O. T.* 104 ἀπευθύνειν πόλιν. The temporal augment for verbs beginning with ει is attested by Attic inscr. of c. 403—321 B.C. (Meisterhans, p. 78).—εὐγενέα, not εὐγενῶν: 793 n.

**1165 ἀφέται πάντα,** all has been given up,—has slipped from his grasp, and been lost. Cp. Her. 8. 49 ἡ γάρ Ἀττικὴ ἀπέται ηδη (to the Persians). The perf. pass. of ἀφίημι is always pass. in sense, usu. meaning either ‘set free’

(as Isocr. or. 17 § 11), or, ‘left free’ (Plat. *Critias* 117 c, of open ground), or ‘permitted’ (Thuc. 5. 91). The only apparent instance of ἀφέμαι as a perf. midd. is Dem. or. 23 § 157 τοῦ μὲν τυμωρεύσθαι τὸν Χαρίδημον ἀφέσθαι, ἀπο-  
στέλαι δ' ὑπόστοπον. But there, as ἀποστέλαι suggests, we must surely read the 2nd aor. midd. ἀφέσθαι, which was frequent in this sense (Plat. *Gorg.* 458 c, etc.). If ἀφέται were midd. here, we should require πάντων: cp. Thuc.  
2. 20 τοῦ κανοῦ τῆς σωτηρίας ἀφίεσθε.

**1166 προδώσιν.** προδιδόναι ηδονάς could not mean merely, ‘to resign’ one’s joys. It necessarily implies a fault on the loser’s part; and it is precisely because Creon had committed such a fault that I believe προδώσιν to be sound. The man accused of taking a bribe to break the law was described at 322 as ἐπ’ ἄργύρῳ... τὴν ψυχὴν προδούσ. Our word, ‘to forfeit,’ i.e., ‘to lose by one’s own fault,’ seems fairly to represent the shade of meaning which distinguishes προδιδόναι ηδονάς from ἀπολύναι ηδονάς. Creon’s joys—the life of his son, and the good opinion of his subjects—have been sacrificed by him to the indulgence of stubborn self-will. Athenaeus, who twice quotes this passage (cr. n.), shows that c. 200 A.D. it was read as above: he is our oldest and best source for it. L’s ἀνδρὸς must be con-

ζῆν τοῦτον, ἀλλ᾽ ἔμψυχον ἥγοῦμαι νεκρόν.  
 πλούτει τε γάρ κατ' οἶκον, εἰ βούλει, μέγα,  
 καὶ ζῆ τύραννον σχῆμ' ἔχων· ἐὰν δὲ ἀπῆ  
 τούτων τὸ χαίρειν, τάλλον ἔγώ καπνοῦ σκιᾶς  
 οὐκ ἀν πριαίμην ἀνδρὶ πρὸς τὴν ἥδονήν.

1170

ΧΟ. τί δὲ αὐτὸς ἄχθος βασιλέων ἡκεῖς φέρων;

ΑΓ. τεθνάσιν· οἱ δὲ ζῶντες αἴτιοι θανεῖν.

ΧΟ. καὶ τίς φουεύει; τίς δὲ ὁ κείμενος; λέγε.

ΑΓ. Αἴμων ὅλωλεν· αὐτόχειρ δὲ αἰμάσσεται.

1175

ΧΟ. πότερα πατρῷας ἢ πρὸς οἰκείας χερός;

ΑΓ. αὐτὸς πρὸς αὐτοῦ, πατρὶ μηνίστας φόνου.

ΧΟ. ὦ μάντι, τούπος ὡς ἄρος ὄρθον τίνυσας.

**1168** πλούτει from πλούτει L. βούλει is accentless in L, with an erasure above it.

**1169** ζῆτι L: ζῆτι r (with gl. ζῆθι in V). **1170** έγώ] Tournier proposes to write ἄγω, and to delete v. 1171.—πριαίμην ἀνδρὶ] Gleditsch conject. ποιαίμην πάντα.

sidered in connection with the fact that L (like our other MSS.) omits v. 1167. L has a point at προδότων, and its reading was (I suspect) understood thus: ‘when (men) forfeit their pleasures, I do not count that the part of a man’ (i.e., of one who can be really said to live). Hence I do not think that L’s ἀνδρὸς really confirms Seyffert’s conjecture, καὶ γάρ ἥδονα | δταν προδότων ἀνδρός, ‘when a man’s pleasures fail.’ For this use of προδότων, cp. Her. 7. 187 οὐδέν μοι θωῦμα παρίσταται προδόντα τὰ ρέεθρα τῶν ποταμῶν (that they failed=ἐπιλιπεν): id. 8. 52 τοῦ φράγματος προδεδωκότος, the barricade having failed (them). Xenophanes fr. 1. 5 ἀλλος δὲ οὖν ἐτοίμος, ὃς οὐποτέ φησι προδώσειν. So with acc., [Dem.] or. 52 § 13 τὸν ὀφθαλμὸν ἀτὸν προδίδοντα (his eye-sight failing him). Yet here the phrase would seem a strange one. And if ἀνδρός was older than ἀνδρός, as we have reason to believe that it was, that fact would confirm the genuineness of τὸς γάρ ἥδονάς.—See Appendix.

οὐ τίθημι with inf., as oft. with the midd. τίθεμαι; Plat. *Phaed.* 93 C τῶν οὐν τίθεμένων ψυχῆν ἀρμονίαν είναι. Cp. El. 1270 δαιμόνιον αὐτὸν τίθηντις ἔγω.

**1167** For ζῆτι, ζῶν has been proposed: but the Epic and Ionic ζῶν does not occur in Attic.—τούποις after the plur. as, conversely, δοτις is followed by οὐτοις (709 n.), and νέκυου by ὧν (1072).—ξυψή νεκρόν: cp.

*Ph.* 1018 ἄφιλον, ἔρημον, ἄπολιν, ἐν ζῶσιν νεκρόν.

**1168** f. πλούτει...ζῆ, the hypothetical imperat.: Antiphon fr. 130 (*ap.* Stob. *Flor.* 68. 37) φέρε δὴ καὶ παῖδες γενέσθε θωσαν· φροντίδων ἥδη πάντα πλέα. Dem. or. 20 § 14 οὐδὲ γάρ εἰ πάνυ χρηστός ἔσθι, ὡς ἔμοι γέ τινεκα ἔστω, βελτίων ἔστι τῆς πλούτου τὸ ἥθος.—εἰ βούλει: Plat. *Keph.* 432 A τοὺς ἰσχυροτάτους καὶ τοὺς μέσους, εἰ μὲν βούλει, φρονήσει, εἰ δὲ βούλει, ἰσχυϊ. For the form ζῆ, cp. Eur. *I. T.* 699 ἀλλ’ ἔργε καὶ ζῆ καὶ δόμουν οἰκει πατρός. But *Anthol. P.* 11. 57 πίνε, γέρον, καὶ ζῆθι (by Agathias, c. 550 A.D.); and so *ib.* 10. 43 (author uncertain).—σχῆμα, outward show, dignity, pomp: Plat. *Legg.* 685 C τὸ τῆς ἀρχῆς σχῆμα...οὐ σιμάριν.

**1170** τὸ χαίρειν: *Ai.* 555 ἐως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθητος. Aesch. *Eum.* 301 ἔρειν, τὸ χαίρειν μὴ μαθούθι δύον φρενῶν: *ib.* 423 δύον τὸ χαίρειν μηδαμοῦν νομίζεται. For the thought, cp. Simonides fr. 71 τίς γάρ ἀδονᾶς ὅτερον πάταρῶν βίος ποθεινὸς ἡ πολι τυραννίς; | τὰς δὲ ὅτερον οὐδὲ θεῶν ἔλατος αἰών: where ἥδονή is as general as τὸ χαίρειν here. More often, however, the sentiment refers to sensuous ἥδονα: cp. Mimmnerus fr. 1 τεθνατηρί δτε μοι μηκέτι ταῦτα μέλοι: Antiphanes fr. incert. 51 (it is foolish to disparage ξρωσις), εἰ γάρ ἀφέλοι τις τοῦ βίου τὰς ἥδονάς, | καταλείπετε οὐδέν τερος ἡ τεθνητέναι.—καπνοῦ σκιᾶς: gen. of price

as living,—I hold him but a breathing corpse. Heap up riches in thy house, if thou wilt; live in kingly state; yet, if there be no gladness therewith, I would not give the shadow of a vapour for all the rest, compared with joy.

CH. And what is this new grief that thou hast to tell for our princes?

ME. Death; and the living are guilty for the dead.

CH. And who is the slayer? Who the stricken? Speak.

ME. Haemon hath perished; his blood hath been shed by no stranger.

CH. By his father's hand, or by his own?

ME. By his own, in wrath with his sire for the murder.

CH. O prophet, how true, then, hast thou proved thy word!

**1175 αὐτόχειρ**] Meineke conject. **ἀρτίχειρ**.      **1177 φόνου**] **φόνωι** L, with *ov* above from 1st hand.—Herwerden conject. **γόνος**: Keck, **κόρης**.

(nom., καπνοῦ σκιά). *Ph.* 946 οὐδ' οἴδ'  
ἐναίρων νεκρὸν ἢ καπνοῦ σκιάν, | ἐδῶλον  
ἄλλως. Aesch. fr. 390 τὸ γὰρ βρότειον  
σπέρμ' ἔφ' ἡμέραν φρονεῖ, | καὶ πιστὸν οὐδὲν  
μᾶλλον ἢ καπνοῦ σκιά. So Soph. fr. 12  
ἀνθρωπὸς ἔστι πνεῦμα καὶ σκιὰ μόνον. Cpr.  
Pind. *P.* 8. 95 σκιᾶς ὑπὸ | ἀνθρώπος.  
Aesch. *Ag.* 839 εἰδῶλον σκιᾶς.

**1171 πριαλήν** ἀνδρί. After a verb of buying or receiving, the dat. of interest denotes the person who has the thing taken off his hands: Ar. *Ach.* 812 πλοιαμαὶ σοι τὰ χοιρίδα; *Il.* 15. 87 Θέμιστι δὲ καλλιπαρήψι | δέκτο δέπας.—πρὸς τὴν τῆς, compared with it: fr. 327. 4 κλοπῇ πρὸς τὰ χρήματα | θυντοῖσι τάλλα δεύτεροι: Eur. fr. 96 ἀλλ' οὐδὲν ηγέρεια πρὸς τὰ χρήματα. Suppose that one could buy either (1) wealth and power without joy, or (2) joy without wealth and power; in comparison with (2), (1) would be worth nothing.—Not, 'in exchange for pleasure,' like Plat. *Phaed.* 69 Αἱδονάς πρὸς ηδονάς... καταλλάγγεσθαι: for the price is expressed by κάπνῳ σκιᾶς.

**1172 ε. βασιλέων**=τυράννων, the royal house. *Tr.* 316 μὴ τὸν τυράννων; is she of the royal stock?—**αἴτιοι θανεῖν**, instead of τοῦ θανεῖν: Antiphon or. 5 § 23 ἔγω αἴτιος ἢ πεμφθῆναι διγγελον.—As vv. 1186 ff. show, Eurydice is supposed to be in the act of opening the palace-door, to come out, when she overhears evil tidings. If she is supposed to have fainted (1188) immediately on hearing the general announcement in v. 1173,

then her request in v. 1190 is the more natural. Possibly the spectators were allowed to catch a glimpse of her through the partly opened doors; though the Chorus announce her only at 1180.

**1174 φονέει=δ** φονέας ἔστι: cp. O. T. 437 τίς δέ μ' ἐκφει βροτῶν (is my sire), where see n.—**δ κείμενος**: cp. Aesch. *Eum.* 590 οὐ κειμένη πῶ τύδε κομπάζεις λύγον.

**1175 αὐτόχειρ** could mean either 'by a kinsman's hand,' or 'by his own hand.' See n. on 56 **αὐτοκτονοῦντες**. Hence such compounds sometimes receive a further definition, as *Ai.* 841 αὐτοφαγεῖς | πρὸς τῶν φιλιστῶν ἐκγύνων. But in Aesch. *Eum.* 336 αὐτορυγλα, without any such addition, = 'murders of kinsfolk.' G. Wolff ought not, however, to have compared Xen. *H.* 6. 4. 35, ἀπονήσκεις αὐτοχειρίς μὲν ὑπὸ τῶν τῆς γυναικὸς ἀδελφῶν, βούλῃ δὲ ὅπ' αὐτῆς ἐκείνης, i.e., 'by the deed of their hands' (cp. above, v. 306), 'though at her instigation.' Attic prose does not use αὐτόχειρ or αὐτοχειρία in the pregnant poetical sense (a slayer, or a slaying, of kinsfolk), but merely in the general sense, 'doing with one's own hands,' etc. See Plat. *Leyg.* 872 B: *ib.* 865 B, etc.

**1177 ε. φόνου**, causal gen.: 931 (**τοντῶν**) n.—**ὅρθον ηνυρος**, hast fulfilled it, so that it comes right (cp. 1136, n. on **ὑπερπτάτων**): O. T. 506 πρὸς θοινού' ὥρθον ἔτος: cp. *ib.* 853. O. C. 454 (**μαντεῖα**) ἀμολ Φοῖβος ηνυρέιν ποτε.

ΑΓ. ὡς ὁδὸς ἔχόντων τὰλλα βουλεύειν πάρα.  
 ΧΟ. καὶ μὴν ὄρῳ τάλαιναν Εὐρυδίκην ὅμοι  
 δάμαρτα τὴν Κρέοντος· ἐκ δὲ δωμάτων  
 ἥτοι κλύουσα παιδὸς ἡ τύχῃ πάρα.

1180

## ΕΤΡΤΔΙΚΗ.

ὡς πάντες ἀστοί, τῶν λόγων ἐπησθόμην  
 πρὸς ἔξοδον στείχουσα, Παλλάδος θεᾶς  
 ὅπως ἱκούμην εὐγμάτων προσήγορος,  
 καὶ τυγχάνω τε κλῆθρ' ἀνασπαστοῦ πύλης  
 χαλῶσα, καὶ με φθόγγος οἰκείου κακοῦ  
 βάλλει δι' ὀτων· ὑπτίᾳ δὲ κλίνομαι  
 δείσασα πρὸς δμωαῖσι κάποπλήσσομαι.

1185

**1179** τὰλλα βουλεύειν] Blaydes conject. τῶνδε βουλεύειν: Martin, τὰλλα μον κλύειν: Wecklein, τὰλλα συμβάλλειν. **1182** πάρα] Brunck conject. περφ. **1183** ὡς πάντες] Blaydes conject. ὥνακτες: Heimsoeth, ἀπωθεν (with ῥημάτων for τῶν λόγων) Hense, γέροντες.—τῶν λόγων L: τοῦ λόγου γ' A. **1184** θεᾶς] Nauck conject. βρέτας: Dorschel (ap. Wolff) σέβας. Semitelos, Παλλάδ' ὡς

**1179** ὡς with the gen. absol. (cp. 1063 n.) marks the point of view which is to be taken: 'in the certainty that matters stand thus.' πάρεστι βουλ. τὰ δλλα, 'ye may consider of the rest': i.e., such are the facts; it only remains to deal with them as may seem best. βουλεύειν, to form plans, decide on a course of action, *O. T.* 619: τὰ δλλα, adverbial acc. of respect, 'as to what remains,' instead of περὶ τῶν δλλων (*Ai.* 515 τὰ δλλ' δλλ' δλλως).—ὁδὸς ἔχόντων, neut. gen. abs., without a subject: *Ai.* 981 ὡς ὁδὸς ἔχόντων... | πρὸς τενάξειν *El.* 134 τελονέμων ἔποιην δν: Aesch. *Pers.* 170 πρὸς τὰδ, ὡς οἵτως ἔχόντων τῶνδε, σύμβολοι λόγου | τοῦδε μοι γένεσον. Πέρσαι. *Thuc.* I. 116 ἐσαγγελθέντων δτι... νήσε... πλέουσιν.

**1180** καὶ μήν: 526 n.—**Εὐρυδίκην:** anapaest in 5th place: cp. 11 n. Schol.: 'Ἡσίοδος Ἡνιόχην αὐτὴν καλεῖ ἵκετο δὲ εἰς Κρεοντα καὶ Ἡνιόχην [τανύπεπλον, sc. Heracles: *Scut.* 83].—ὅμοι=έγγρος: Ar. *Pax* 513 καὶ μὴν ὁμοῖος στιν ἥδη. Soph. has it also as a prep.: *Ai.* 767 θεοῖς... ὁμοῖος=σὺν θ.: in *Ph.* 1218 νεώς ὁμοῖος=πέλας νεώς.

**1182** κλύουσα παιδός: gen. of connection, 'about' him: *O. C.* 307 κλύων σοῦ (n.), hearing of thee.

**1183** ὡς πάντες δστοι, said to the

Chorus and the Messenger, as representing the Thebans generally. In *Eur.* I. 7. 1422 Thoas says ὡς πάντες δστοι, not to the Chorus (of Greek women), but to the Tauri as represented by his attendants. So, too, in *Ar. Eccl.* 834 ὡς πάντες δστοι is said to an imaginary body of Athenian citizens, represented by two men on the stage. In *Lys.* 638 the Chorus say ὡς πάντες δστοι to the audience.

**1184 f.** **Παλλάδος προσήγορος εὐγμάτων** answers to **Παλλάδα προσαγορεύω εὐθυματα:** i.e., the first gen. is objective, while the second represents an 'inner' accus. A combination of genitives was easily tolerated by Greek idiom: cp. 795 βλεφάρου ἴμερος.. νύμφας (n.): Xen. *Cyr.* 8. 3. 19 δεμενοι Κύρου δλλοις δλλης πράξεως. **προσήγορος**, active, as *O. T.* 1338: it is passive *ib.* 1437, *Ph.* 1353.—The shrine to which Eurydicē was going may be imagined as one of the two **Παλλάδος ναοι** at Thebes mentioned in *O. T.* 20 (n.). She was anxious to do her part in seeking to propitiate the angry gods (1019).—So Iocasta comes forth from the house to offer prayers at the altar of Apollo Δύκειος (*O. T.* 919), and Clytaemnestra at that of Apollo προστατήρος (*El.* 637).

**1186 f.** **τυγχάνω τε...καὶ...βδλλει:** just as she was loosing the bolt, she heard

ME. These things stand thus; ye must consider of the rest.

CH. Lo, I see the hapless Eurydice, Creon's wife, approaching; she comes from the house by chance, haply,—or because she knows the tidings of her son.

*Enter EURYDICE.*

EU. People of Thebes, I heard your words as I was going forth, to salute the goddess Pallas with my prayers. Even as I was loosing the fastenings of the gate, to open it, the message of a household woe smote on mine ear: I sank back, terror-stricken, into the arms of my handmaids, and my senses fled.

θέαν.      1185 *δπως*] Wolff conject. δμμ' ὡς.      1186 *τε* L, with γ written above τ by the first corrector S, (not, I think, by the 1st hand:) some of the later MSS. have γε: L<sup>2</sup> has δέ.      1189 *δμωασι*] In L, S has written •εσ• over αῖ (i.e., δμώεσσι).

the sound (cp. 1172 f. n.). For the temporal parataxis with *τε...καὶ*, cp. Xen. *An.* 1. 8 § 1 ήδη τε ἦν ἀμφὶ ἀγορὰν πλήθουσαν καὶ πλησίον ὅν σταθμός: so *ib.* 4. 2. 12, 4. 6. 2, *Cyr.* 1. 4. 28. So with *καὶ* alone, *O. T.* 718 n.

κλῆθρα χαλάσσα πύλης ἀνασπαστοῦ, loosing the bolts of the door, so that it should be opened (proleptic, cp. 475, 881). For the fem. of the verbal in -τός, see *O. T.* 384 n.—κλῆθρα, 'bolts,' are bars of wood drawn across the doors inside, and held by staples or sockets (*πνυθμένες O. T. 1261*) in the door-posts (*σταθμοί*). Such bars were usu. called μοχλοί, but even in prose we find the more general word κλῆθρα: Xen. *An.* 7. 1. 17 διακρέπτοντες τὰς ἄξεις τὰ κλείθρα ἀναπετανόντος τὰς πύλας. There, as here, the plur. κλῆθρα, referring to only one gate, indicates that more than one bolt was used; so, too, Ar. *Lys.* 310 κἄν μή καλώστων τοὺς μοχλούς χαλῶσιν αἱ γυναῖκες, | ἐμπυ-  
ράναι χρή τὰς θύρας. Cp. Aesch. *Cho.* 878 πύλας | μοχλούς χαλάτε, open the door by (withdrawing) the bars. Eur. *Med.* 1314 χαλάτε κλῆδας. Plut. *Pelop.* II ἔνδοναι καὶ χαλάσαι τὰς θύρας.

ἀνασπαστοῦ. These doors opened inwards. ἐπισπᾶν θύραν meant to shut the door after one, in going out. Cp. Xen. *H.* 6. 4. 36 ὡς δὲ εἰσῆλθον, ἐπι-  
σπάσασαι τὴν θύραν εἶχετο τοῦ βότηρον (Thebe's object was to shut her brothers into the room, till they had killed Alexander of Pherae): 'when they had entered, she, [having gone out and] shut

the door, held the knocker,'—the βότηρον being a metal ring on the outside of the door, which also served as ἐπισπαστήρ or handle (cp. Her. 6. 91). Plut. *Dion* 57 οἱ μὲν ἔξω τὰς θύρας ἐπισπασάμενοι κατέχοντο. (In *O. T.* 1244 πύλας...ἐπιρράχασα is said of Iocasta, within the room, shutting the doors; but they, too, opened inwards, see *ib.* 1261 ff.) Hence ἀνασπᾶν θύραν, 'to draw it back,' is the opposite of ἐπισπᾶν, and means 'to open it' (from within). That phrase was not actually current, ἀνοιγούνται being the common word; but the poetical ἀνασπαστός here implies it. Polyb. 5. 39. 4 is not rightly compared: there, ὡς ἀνασπάσοντες...τὰς πυλίδας = 'intending to wrench the gates open,' from outside: cp. id. 2. 5. 5 τῆς...γεφύρας ἀνασπάσαντες τὰς σανδάλας, 'having torn up the floor of the bridge.'

φθόγγος, the Messenger's words. She had fainted before hearing more, perhaps, than vv. 1172 f., where see n.—οἰκέτου, domestic (affecting her family): cp. 1249.—Distinguish οἰκ. πάθη (*Ai.* 260), οἰκ. ἄτας (*El.* 215) as = 'caused by oneself.'

1188 δι' ὥστων: *El.* 737 δέντε δι' ὥστων κέλαδον ἐνσέλας θοαῖς | πώλοις: cp. *O. T.* 1386 f.—πρὸς δμωασι, with κλίνομαι: a use of the dat. with πρὸς which has epic precedent, as *Il.* 20. 420 λαζόμενον προὶ γατῆς, sinking to earth: *ib.* 21. 507 τὴν δὲ προὶ οἱ | εἰλε πατήρ Κρονίδης, took her to his arms: cp. *O. T.* 1302 n.—ἀποτλήσ-  
σομαι, as = λαποψιχώ, only here: Hippocr. uses it of apoplexy.

ἀλλ' ὅστις ἦν ὁ μῦθος αὐθίς εἴπατε·  
κακῶν γὰρ οὐκ ἄπειρος οὖσ' ἀκούσομαι.  
ΑΓ. ἔγώ, φίλη δέσποινα, καὶ παρὼν ἔρω,  
κοῦδὲν παρήσω τῆς ἀληθείας ἔπος.  
τί γάρ σε μαλθάσσοιμ' ἀν δῶν ἐσ ὑστερον  
ψεῦσται φανούμεθ'; ὥρθὸν ἀλήθει' ἀεί.  
ἔγώ δὲ σῳ ποδαγὸς ἐσπόμην πόσει  
πεδίον ἐπ' ἄκρον, ἐνθ' ἔκειτο νηλεὲς  
κυνοσπάρακτον σῶμα Πολυνείκους ἔτι·  
καὶ τὸν μέν, αἰτήσαντες ἐνοδίαν θεόν  
Πλούτωνά τ' ὄργας εὐμενεῖς κατασχεθεῖν,  
λούσαντες ἀγνὸν λουτρόν, ἐν νεοσπάσιν  
θαλλοῦς δὲ δὴ λέλειπτο συγκατήθομεν,  
καὶ τύμβον ὥρθόκρανον οἰκείας χθονὸς  
χώσαντες, αὐθίς πρὸς λιθόστρωτον κόρης

1190

1193 παρεῖσω L, with *η* above *ει* from S.1194 ἐσ ὑστερον] ἐσύστερον L.  
1195 ἡ ἀλήθει' L: ἀλήθει' Hermann.

1197 πεδίον ἐπ' ἄκρων (sic) L. The

later MSS. have either πεδίων ἐπ' ἄκρων (as V), or πεδίον ἐπ' ἄκρον (as A). Pallis,

**1192 f. καὶ παρὼν ἔρω, κοῦδὲν παρήσω:** I both will speak as one who was present, and will omit nothing: i.e., as my knowledge is full, so shall the story be told without reserve. For the parataxis, cp. 1112: *El.* 680 κάπειρημην πρὸς ταῦτα καὶ τὸ πᾶν φράσω: *Tr.* 626 ἐπίσταμαι τε καὶ φράσω σεσωσμένα. For παρών as partic. of the imperfect, cp. *O. T.* 835, *O. C.* 1565 n., *ib.* 1587.—Verses 1192—1195 form the dramatic apology for a trait which is manifestly open to criticism,—viz., the fulness of harrowing details communicated by the Messenger to this unhappy mother, who has only just recovered from a swoon. (See esp. 1231—1239.)

**1194 f. δῶν = τόντοις δῶν:** Xen. *Mem.* I. 2. 6 διαλέγεσθαι παρ' δῶν λάθοιεν τὸν μασθόν, to converse with any who might pay them. Cp. 35 n.—δῶν with ψεῦσται (=fabricators), as one could say, ταῦτα ἐψεύσαντο. For φανούμεθ' after the sing. verb, cp. 734 n.—δρόθν, not ὥρθη: *O. T.* 542 n.: *O. C.* 592.

**1196 ποδαγός:** Doric (cp. 715 ναός, n.), ‘guide,’ as Eur. *Ph.* 1715 σὺ μοι ποδαγός ἀθλὰ γενοῦ (Oed. to Antigone). Plat. *Legg.* 899 A has ποδηγεῖν as = ‘to guide.’—The word is usu. taken here as merely

*pedissequus*, ‘attendant.’ But the sense of ‘guiding’ is essential to it. Creon had indicated the region (1110), but he need not be supposed to know the spot where the body lay, or even the exact situation of Antigone’s tomb. ἐστόμην, ‘attended,’ is compatible with guiding.

**1197 πεδίον...ἄκρον**=the furthest part of the plain. Near this part were the τάφοι on which the watchers sat (411), and Antigone’s tomb was in one of those τάφοι (774 n.). Thebes had hills to the N. of it, and stood on a low spur which they throw out southward (117 ff. n.). The ἄκρον πεδίον, then, is the plain’s northern edge, where it touches the lower slopes of the hills. The ‘furthest’ was thus also the highest part.—νηλεές, passive: *O. T.* 180.

**1198 κυνοσπάρακτον:** cp. 206, 1017. Antigone had paid the rites while the corpse was still intact (257), and in this sense is said to have saved it from birds and dogs (697: cp. 467).

**1199 τὸν μέν,** as opposed to Antigone: but instead of τῆς δὲ νυμφέον, etc., we have a change of construction (1204 αὐθίς κ.τ.λ.).—**ἐνοδίων θεόν**, Hecatè, who was conceived as a wandering goddess, haunting the places where roads met, and where

But say again what the tidings were; I shall hear them as one who is no stranger to sorrow.

ME. Dear lady, I will witness of what I saw, and will leave no word of the truth untold. Why, indeed, should I soothe thee with words in which I must presently be found false? Truth is ever best.—I attended thy lord as his guide to the furthest part of the plain, where the body of Polyneices, torn by dogs, still lay unpitied. We prayed the goddess of the roads, and Pluto, in mercy to restrain their wrath; we washed the dead with holy washing; and with freshly-plucked boughs we solemnly burned such relics as there were. We raised a high mound of his native earth; and then we turned away to enter the maiden's nuptial chamber with rocky couch,

πάγων ἐπ' ἄκρων.      1200 πλούτωνά τ' ὄργασ from πλούτονά τ' ὄργασ L.—  
κατασχέθειν L: κατασχεθεῖν Elmsley.      1202 δὴ λέλειπτο L: cp. on 539.

offerings were left for her. (*Τριδῖτις, Trivia*: Theocr. 2. 36 ἀ θεὸς ἐν τριδῖοις.) Sophocles in his *Πίστοραι* gave an incantation by Medea, invoking Helios and Hecate (fr. 490, schol. Apoll. Rhod. 3. 1214): "Ἄλι τέσποτα καὶ πῦρ ἵερν, | τῆς εἰνοδίας Ἐκάτης ἔγχος, | τὸ δὲ Ὀλύμπου πωλούσα φέρει (which she bears when she moves through the sky, as Selenè), | καὶ γῆς ναούσ' ἱερὰς τριβόδους, | στεφανωσά μένη δρυτὴ καὶ πλεκτραῖς | ὅμῳς στεφραις δρακόντων. The last two lines refer to a custom of representing her as crowned with serpents, and with chaplets of oak-leaves. Creon invokes her along with Pluto (Hades, *O. T.* 30 n.), because on earth she represented the *χθῶνιοι*. As ἐνοδία, she was more especially associated with Hermes ἐνόδιος and ψυχοπομπός: hence she was sometimes called ἄγγελος. —Θέον, fem., as 834: *O. C.* 1548 ἡ... νερτέρα θεός, *ib.* 1556 τὰν ἀφανῆ θεόν (Persephone). Cp. *ib.* 683 n.—εὐμενέας, proleptic: 881 n.—κατασχέθειν: cp. on 1102.

**1201 ε.** λούσαντες ἀγν. λουτρὸν (cognate acc.): cp. on 901.—ένι, 'with,' of the instrument: 764 (n.), 962, 1003.—θαλλοῖς, from the θλη πεδία close by (420).—Boeckh thought that olive-boughs were meant, citing a νόμος *ap.* [Dem.] or. 43 § 71 ἐὰν μὴ (ἔλατη)... ἐπὶ ἀποθανόντα δέῃ χρήσασθαι. But that, surely, does not refer to a πυρά. The olive, like the laurel, was used for other purposes connected with the dead,—viz., in crowning the corpse

for the πρόθεσις (cp. schol. Eur. *Ph.* 1626), and in decking the κλῖνη on which the corpse was laid (Ar. *Eccl.* 1030).—δὴ δὴ =δ τι δήποτε, implying that much of the body had been destroyed. Cp. Her. 1. 160 ἐπὶ μισθῷ δσσα δὴ· οὐ γάρ ἔχω τοῦτο γε εἴπειν ἀτρεκέως.—λέλειπτο: cp. 457 φάνη n.—συγκατακαλῶ regularly=to burn something 'along with' something else (Xen. *An.* 3. 2. 27). Like εἰσεβαίνομεν (1205), this is the imperf. of consecutive action ('proceeded to burn,' = 'next burned').

**1203 τύμβον.** If the Homeric usage was followed, when the flesh had been burned the bones would be washed with wine or oil, wrapped in fat, and placed in an urn (*λάρναξ*). The urn having been deposited in a grave (*κάπερος*), the τύμβος (or σῆμα) would be raised over it. Cp. *Introd. to Homer*, ch. II. § 33.—δρόντορας, lit., with head erect, so='high': cp. ὑψικαρπτός, ὑψιλόφος (of hills). From κρᾶν (κρανίον) we have also βούκράνος, ταυρόκράνος.—οἰκεῖας, 'native,'—a thing pleasing to the dead: so in *O. C.* 406 Oed. asks, η καὶ κατασκιάστι Θηβαΐς κόνει; The father's prophecy for his sons was fulfilled: of their father-land they obtained ὄτσαν καὶ φθιμένοισιν κατέχειν (Aesch. *Th.* 731: cp. *O. C.* 789).

**1204 ο.** αὖθις answers to τὸν μὲν (1199), as in 167 τοῦτον μὲν to τοῦτο μέν.

νυμφεῖον Ἀιδουν κοῦλον εἰσεβαίνομεν.  
 φωνῆς δ' ἀπώθεν ὄρθιων κωκυμάτων  
 κλύει τις ἀκτέριστον ἀμφὶ παστάδα,  
 καὶ δεσπότη Κρέοντι σημαίνει μολῶν·  
 τῷ δ' ἀθλίας ἀσῆμα περιβαίνει βοῆς  
 ἔρποντι μᾶλλον ἀσσον, οἰμώξας δ' ἔπος  
 ἵησι δυσθρήνητον ὡς τάλας ἐγώ,  
 ἀρ̄ εἰμὶ μάντις; ἀρ̄ δυστυχεστάτην  
 κέλευθον ἔρπω τῶν παρελθουσῶν ὄδῶν;  
 παιδός με σαίνει φθόγγος. ἀλλά, πρόσπολοι,  
 ἵτ' ἀσσον ὥκεῖς, καὶ παραστάντες τάφῳ  
 ἀθρήσαθ', ἀρμὸν χώματος λιθοσπαδὴ  
 δύντες πρὸς αὐτὸ στόμιον, εἰ τὸν Αἴμονος

1205

1210

1215

**1208** μολῶν] L has *aθ* written above *ολ* by S: this variant *μαθῶν* is in the text of some later MSS. (as V).   **1209** ἀσῆμα] Nauck conject. ἀχημα.—περιβαίνει] Schaefer conject. *περισάλει*: Wunder, *περιπολεῖ*.   **1212** ἀρ̄ L.—ειμι] L has the second *i* in an erasure: *ει μῆ* had been written.   **1215** παραστάντεσ φ. τάφῳ L.

For *αὐθίς* as = 'afterwards,' cp. *Ai.* 1283, *Tr.* 270.—*λιθόστρωτον*, 'with floor of stone,' here suggests, 'affording no couch but one of stone,' in contrast with a real *νυμφεῖον*, which contains the *λέχος εὐστρωτον...* | *χλανγσων μαλακῆς ἐστρωμένον* (*Hom. hymn. Ven.* 157 f.).—*κόρων νυμφεῖον* "Αιδουν, the maiden's death-bower: cp. 795 n., 929.

**1206** *κωκυμάτων*, the word used by Teiresias (1079): here, as usu., for the dead: cp. 28, 204, 1302: so *κωκυτός*, *Ai.* 851 etc.—Cp. *El.* 683 *δρόσιον κηρυγμάτων*.

**1207** *ἀκτέριστον ἀμφὶ παστάδα*, near (i.e. from the quarter of) the bridal-chamber where no funeral-rites had been paid; i.e., where Antigone had been made the bride of Death, without even such honours as befitted such nuptials. For *ἀκτέριστος* cp. 1071 n. The word *παστάς* seems to be here used simply as a poetical equivalent for *θάλαμος*. There is probably no reference to pillars of rock (natural or artificial) in the *τάφος*. On the uses of *παστάς*, see Appendix.

**1208** *ἀθλίας..ἀσῆμα βοῆς*, indistinct sounds, consisting in an *ἀθλία βοῆς*: i.e., as he drew nearer, the sounds resolved themselves into the mournful cry of a human voice. The genit. is thus a 'defining' one. Cp. *O. C.* 923 n. *φωτῶν*

*ἀθλίων ικτήρια* (suppliant objects consisting in unhappy persons). Below, in 1265, the form of *ἄμοι ἐμῶν ἀνολβα βουλευμάτων* is analogous, but the gen. is there partitive (see n.). Here, *βοῆς* could, indeed, be possessive ('sounds belonging to, i.e., forming part of, a cry'). But the perspective of the description is better kept by the other view of the genitive, which supposes that a sound, ambiguous at a distance, defines itself as we approach.—*περιβαίνει*, with dat. instead of the normal acc.; this dat. denotes the person interested, i.e., here affected through the senses: *O. C.* 372 *εὐσῆλθε τοῖν τρίς ἀθλίοις ἐρις* (n.): *Tr.* 298 *ἐμοὶ γὰρ οὐκτος...εἰσέρη*. For the image, cp. *O. C.* 1477 *ἀμφίσταται | διαπρύσιος δροβος*: *Od.* 6. 122 *ὡς τέ με κουράων ἀμφήλυνθε θῆλυς ἀνῆγη*.

**1210** *ε. μᾶλλον ἀσσον*: cp. Aesch. *Tē.* 673 *μᾶλλον ἐνδικώτερος*: Eur. *El.* 222 *μᾶλλον ἔχθιος*: Plat. *Legg.* 781 *λαθραιότερον μᾶλλον καὶ ἐπικλοπώτερον*.—*ἔτος* (= *θρῆνον*) *δυσθρήνητον*: see n. on 7.—*ὡς τάλας*: cp. *O. T.* 744 n.

**1213** *ε. τῶν παρελθουσῶν*: cp. 100 f. *καλλιτον...τῶν προτέρων*, n.—*σαίνει*, 'greets my ear.' As *σαίνω* was properly said of a dog wagging its tail or fawning, so it could be said of a sight or a sound,

the caverned mansion of the bride of Death. And, from afar off, one of us heard a voice of loud wailing at that bride's unhallowed bower; and came to tell our master Creon.

And as the King drew nearer, doubtful sounds of a bitter cry floated around him; he groaned, and said in accents of anguish, 'Wretched that I am, can my foreboding be true? Am I going on the wofullest way that ever I went? My son's voice greets me.—Go, my servants,—haste ye nearer, and when ye have reached the tomb, pass through the gap, where the stones have been wrenched away, to the cell's very mouth,—and look, and see if 'tis Haemon's

The meaning of this  $\phi$  is simply (I think) that the scribe's eye had caught the word  $\phiθορὰν$  in 1224. Having written  $\phi$ , he judged it simpler to leave it (with dots) than to change it by erasure into  $\tau$ . **1216** ἀθῆραθ<sup>τ</sup>, ἄρμὸν] Semitelos conject. ἀθῆρε, θαλάμων. —χάσματος] Seyffert conject. χάσματος: Tournier, δώματος. —λιθοσπαδῆ. In L,  $\iota$  has been erased after  $\hat{\eta}$ . Cp. on 726.

which *appeals for recognition* by vividly striking our senses. Like *arridere*, the word usually implied a sensation of pleasure (*O. C.* 319 n.). But it could also denote, as here, a recognition attended by pain. So in Eur. *Hippol.* 862 f., where Theseus recognises the seal on the tablets left by his dead wife, he says *τύποι...προσατίνοντι με*.

**1215** ὀκεῖς, adverbial: cp. 823, 847: *Τρ. 927 δρομαλίας*.

**1216** ἄρμὸν χάσματος λιθοσπ., an opening in the stones heaped up at the entrance, made by dragging some of them away. Cp. 848 *ἔργα τυμβόχωτον*. Haemon, in his frenzy of despair, had broken into the tomb by wrenching away part of this rude wall-work. The gap remained as he had made it. He had reached the spot only a short time before Creon (cp. on 1223).

**ἄρμόν.** The word  $\bar{a}rmós$  means, (1) a fastening: Eur. *Med.* 1315 *ἐκλύεθ' ἄρμοις*, undo the fastenings of the doors: (2) the chink between two things which are jointed together: so in Plut. *Alex.* 3 a furtive listener is described as *τῷ ῥῆς θύρας ἄρμῷ προσβαλῶν* (*τὴν δύναν*), 'having put his eye to the chink in the door.' So here  $\bar{a}rmós$  is an aperture, just wide enough to admit of a man going through (cp. *δύνεσ*).— $\bar{a}rmós$  (with its derivatives  $\bar{a}rmoi$ ,  $\bar{a}rmózō$ ,  $\bar{a}rmoula$ ), and  $\bar{a}rpēdēn$  (or  $\bar{a}rpēdōn$ ), 'rope,' are connected with the causative form of the root *ar*, *ar-pajā-mi*, 'to fasten': see Curt. *Etym.* § 488.

**1217 στόμιον.** Having passed through the gap, they will find themselves in a narrow passage. They are to go along this passage to the very mouth (*στόμιον*) of the sepulchral chamber into which it opens.

The kind of tomb which the poet here imagines is perhaps best represented, in Greece, by the rock-tombs of Nauplia, and of Spata in Attica. These consist of chambers worked horizontally into the rock, and approached by a passage or  $\delta\text{ρμός}$ , answering to that which Creon's men have to traverse before they reach the *στόμιον* of the tomb. The general type seems to have been determined by that of the more elaborate domed tombs, such as the so-called 'Treasury of Atreus' at Mycenae, which, like these ruder copies, were entered by a  $\delta\text{ρμός}$ . Indeed, the Nauplia tombs indicate a rough attempt to reproduce the dome ( $\theta\text{δλος}$ ). [See Helbig, *Das Homer. Epos aus den Denkm. erläutert*, p. 53, with the sources quoted there in nn. 5, 6.]

The phrase *λοισθον τυμβεῦμα* (1220) might suggest a recess *within* the principal chamber, like that in the 'Treasury of Atreus'; but it is simpler to take it as merely 'the furthest part of the tomb.' We may observe that the words *κατάδρυξ* (774) and *κατασκαφής* (891) are sufficiently explained if we suppose that the  $\delta\text{ρμός}$  leading to the chamber sloped downwards from the entrance.

φθόγγον συνίημ', ή θεοῖσι κλέπτομαι.  
 τάδ' ἐξ ἀθύμου δεσπότου \*κελευσμάτων  
 ἥθροῦμεν· ἐν δὲ λοισθίῳ τυμβεύματι  
 τὴν μὲν κρεμαστὴν αὐχένος κατείδομεν,  
 βρόχῳ μιτώδει σιωδόνος καθημμένην,  
 τὸν δ' ἀμφὶ μέσσῃ περιπετῆ προσκείμενον,  
 εὐνῆς ἀπομώζοντα τῆς κάτω φθορὰν  
 καὶ πατρὸς ἔργα καὶ τὸ δύστημον λέχος.  
 ὁ δ' ὡς ὄρῷ σφε, στυγνὸν οἰμώξας ἔσω  
 χωρέει πρὸς αὐτὸν κάνακωκύσας καλεῖ  
 ὡς τλῆμον, οἶον ἔργον εἴργασαι· τίνα  
 νοῦν ἔσχες; ἐν τῷ συμφορᾶς διεφθάρης;

1220

1225

**1218** Reiske conject. φέβοισι κλέπτομαι: Tournier, θεοῖσι βλάπτομαι. **1219** τάδ'  
 ἐξ ἀθύμου] Nauck reads ὀξυθύμου, ascribing that conject. to J. P. Pompe van  
 Meerdervoort, and referring to Naber *Mnem.* nov. 9. 219 f.—Heath conject. τάδ'  
 οὐν ἀθύμου: Pallis, τάδ' οὐκ ἀθύμου: Seyffert, τάδ' ἐξ ἀτόμου: Semitelos, τάδ' εἰκά-  
 θούντες.—κελευσμάσω MSS. Dindorf writes κελεύμασω, the form given by L in Aesch.  
*Pers.* 397, *Ch.* 751. Burton conject. κελευσμάτων. **1222** μιτώδει] The 1st

**1218** θεοῖσι: dat. of agent with *pres.* pass.: see n. on 503 ff.—κλέπτομαι, am plaudet; 681 n.—Cp. *O. C.* 316 ή γνώμη πλανῆ;

**1219** The simple correction, κελευσ-  
 μάτων for κελεύσμασω, is (I think) cer-  
 tainly right. Cp. Aesch. *Pers.* 397 ἐπαι-  
 σαν δῆμην βρόχιον ἐκ κελεύσματος (and  
 similarly Eur. *I. T.* 1405); Her. 6. 50  
 Ἐλεγε δὲ ταῦτα ἐξ ἐπιστολῆς τῆς Δημαρῆτος.

With κελεύσματιν, we have only two tolerable resources. (1) To join κελεύ-  
 σμασων ἐξ ἀθύμου δεσπότου, ‘orders given by  
 him.’ But, though τὸν ἐξ ἀθ. δεσπ. κελεύ-  
 σμασων could be defended by τὴν ἐξ ἐμοῦ δισ-  
 βουλίαν (95), the phrase without the article  
 is very strange. In phrases which might  
 appear similar, it will be found that a  
 verb has influenced the use of ἐκ with  
 gen.: thus *Ai.* 137 σὲ δ' θταν... | λόγος ἐκ  
 Δαναῶν κακόθρους ἐπιβῆ: Aesch. *Ag.* 1366  
 ή γάρ τεκμηρίουσιν ἐξ οἰμωγμάτων | μαρ-  
 τευσμέσθα τάνδρος ὡς δλωλέτος; here,  
 however, it is impossible to take ἐξ ἀθύμου  
 δεσπότου with ἥθροῦμεν, and to make κε-  
 λεύσμασω a mere exegesis (‘looked, at  
 our master’s instigation, i.e., by his com-  
 mand’).

(2) The alternative is to amend ἐξ  
 ἀθύμου. Only one correction is probable,  
 viz. ὀξυθύμου. The decisive objection to  
 this is the sense. It could mean only,

‘swift to wrath,’ like δέχχολος (955). It  
 could not mean merely, ‘agitated’ (by  
 alarm). But Creon is no longer proud or  
 fierce; he has been humbled: his late  
 words (1211 ff.) expressed only grief and  
 fear.

Dindorf writes κελεύμασιν, holding  
 this to be the older Attic form (cr. n.).  
 The fact appears to be that both κέλευμα  
 and κέλευσμα are well attested in our  
 MSS. of some authors: and there is no  
 evidence from inscriptions. As regards  
 the verb, Lobeck (on *Ai.* 704) remarks  
 that, while ἐκελεύσθη is far commoner  
 than ἐκελεύθη, κεκέλευμαι and κεκέλευσμαι  
 are both well attested for the best age.  
 But Veitch’s statement on this point is  
 more accurate. While ἐκελεύθη is ex-  
 tremely rare in classical Greek, κεκέλευμαι  
 is nearly (if not quite) unknown to it.  
 It would be very rash, then, to affirm  
 that Soph. must have used the non-  
 sigmatische form of the noun.

**1221** αὐχένος: the gen. of the part,  
 as with verbs of seizing, etc.: Arist. *H.A.*  
 9. 50. 7 θταν κρεμσωσι (τὰς ὑς) τὸν ὅπιο-  
 θλων ποδῶν: so κρεμάμεν with gen., Ar.  
*Plut.* 312: II. 17. 289 (τὸν) ποδὸς ἐλκε:  
*Od.* 3. 439 βοῦν δ' ἀγέτηρ κεράων.

**1222** μιτώδει, thread-like, i.e., formed  
 by a thread-wrought fabric (the συδῶν),  
 and not, as usual, by a cord. μίτος (δι).

voice that I know, or if mine ear is cheated by the gods.'

This search, at our despairing master's word, we went to make; and in the furthest part of the tomb we descried *her* hanging by the neck, slung by a threadwrought halter of fine linen; while *he* was embracing her with arms thrown around her waist,—bewailing the loss of his bride who is with the dead, and his father's deeds, and his own ill-starred love.

But his father, when he saw him, cried aloud with a dread cry, and went in, and called to him with a voice of wailing:—'Unhappy, what a deed hast thou done! What thought hath come to thee? What manner of mischance hath marred thy reason?

hand in L wrote *μιτωδη*, adding ει above the η. S inserted ρ between τ and ω, and accented ω, but without deleting the accent on ι. A few of the later MSS. have *μιτρώδει*, either in the text (as V<sup>4</sup>), or as a correction (V<sup>1</sup>, V<sup>3</sup>): it is also the Aldine reading. 1226 στυγὸν L, with ν above γ from an early hand. 1228 οὖν ποίου L. 1229 συμφορᾶς (not ξ) L.

the thread of the warp: Eur. *I. T.* 817  
ὑψηλὰ καὶ τόδι εἴδος εὐμέτρος πλοκάς (I  
wrought this scene, too, with threads deftly woven).—συνδόνος. συνδόν (prob.  
from 'Ινδ-, *Sind*) was a general term for  
a smooth, fine texture, as βύσσος was the  
specific word for a kind of fine linen:  
Her. 2. 86 describes mummies as swathed  
συνδόνος βύσσινης τελαμῶσι (where see  
Stein). Thuc. 2. 49. 4 τῶν πάνι λεπτῶν  
ἱματίων καὶ συνδόνων. Diog. Laert. 6. 90  
tells of an Athenian (c. 300 B.C.) being  
reprimanded by the ἀστυνόμοι for luxuri-  
ousness, διτη συνδόνα ἥμιφεστο.—Antigone  
used her veil (καλύμμα: cp. Ar. *Lys.*  
532).

1223 Haemon has thrown his arms around her waist (ἀμφὶ μέσσῃ περιτεῖ),  
embracing her (*προσκείμενον*), where she  
hangs lifeless. But verses 1236—1240  
require us to suppose that Antigone's  
body is then stretched on the ground.  
We are left to understand that Haemon,  
while uttering his lament (1224 f.), has  
lifted the corpse, so as to extricate it from  
the noose, and has laid it down. Cp.  
*O. T.* 1266 (where Oed. finds Iocasta  
hanging), χαλᾶ κρεμαστὴν ἀράνην.—  
μέσσῃ: cp. 1236: fr. 235. 5 (iambics).  
Eur. has this form only in lyr.; Aesch.  
nowhere.—περιτεῖ, act.; but pass. in  
*Ai.* 907 ἔγχος περιπετέτι ('on which he  
fell'), unless I am right in suspecting  
that there we should read, τόδι ἔγχος  
περιπετοῦς κατηγορεῖ, 'shows that he

fell upon it.' Cp. *O. C.* 1620 ἐπ' ἀλλή-  
λοισιν ἀμφικείμενοι, n.

1224 f. εὐής...τῆς κάτω, his bride  
who is dead. Cp. Eur. *Tro.* 831 αἱ μὲν  
εἰνάς (husbands), αἱ δὲ παιδεῖς, | αἱ δὲ μα-  
τέρες γεράσας. It would be awkward to  
understand, 'the ruin of his marriage,  
(which is to be only) in the world below.'—  
πατρὸς ἔργα: he does not know that  
Creon is listening.—λέξος, marriage, as  
in 573. This word, too, could mean  
'bride' (*Ai.* 211): it is v. 1225 that de-  
cides our version.

1226 σφε, Haemon: 44 n.—στυγόν,  
bitter,—the notion of 'sad,' 'gloomy,'  
coming from that of 'hateful': cp.  
Moschus 3. 68 καὶ στυγοί (tristes) περ  
σῶμα τεῦν κλαίοντις 'Ερωτε.

1228 f. οὖν ἔργον: i.e., Haemon's  
forcible entrance into Antigone's tomb.—  
τίνα νοῦν ἔχεις; lit., 'what thoughts hast  
thou conceived?'—the aor. meaning, as  
usu., not 'had,' but 'came to have.' So  
*EI.* 1013 f. νοῦν σχέσ...ελκαθεῖν, 'form the  
purpose to yield': *ib.* 1465 νοῦν ἔσχον,  
ώστε συμφέρειν τοῖς κρεοσσοις.—ἐν τῷ  
συμφορᾶς, by what manner of calamity:  
i.e., 'what cruel god hath deprived thee  
of thy reason?' *Ai.* 314 κάνηρετ' ἐν τῷ  
πράγματος κυροῖ ποτε: Eur. *Helen.* 1195  
ἐν τῷ δὲ κεῖσαι συμφορᾶς;—διεφθόρης,  
mentally: *Il.* 15. 128 μαύρηνε, φρένας  
ἡλε, διεφθόρας: Eur. *Helen.* 1192 διεφθάρ-  
σαι φρένας;

ἐξέλθε, τέκνοι, ἵκεσιός σε λίστομαι.      1230  
 τὸν δ' ἀγρίους ὄσσοισι παπτήνας ὁ παῖς,  
 πτύσας προσώπῳ κούδεν ἀντειπών, ξίφους  
 ἔλκει διπλοῦς κυάδοντας· ἐκ δ' ὄρμωμένου  
 πατρὸς φυγαῖσιν ἡμπλακ'. εἰθ' ὁ δύσμορος  
 αὐτῷ χολωθείς, ὥσπερ εἰχ', ἐπενταθεὶς      1235  
 ἥρεισε πλευραῖς μέσσον ἔγχος· ἐς δ' ὑγρὸν  
 ἀγκῶν' ἔτ' ἐμφρων παρθένῳ προσπτύσσεται·  
 καὶ φυσιῶν ὁξεῖαν ἐκβάλλει ροὴν  
 λευκῇ παρειὰ φοινίου σταλάγματος.  
 κεῖται δὲ νεκρὸς περὶ νεκρῷ, τὰ νυμφικὰ      1240

**1232** ἀντειπὼν δλωσ L, with *ξίφους* written above δλωσ by the 1st hand. The final *v* of ἀντειπών has been made from *o*, and δ has been written above the line, by the 1st hand.—Wecklein thinks that δλωσ came from κολεῶν [rather κολεοῦ] written over ξίφους: but ἔλκει did not require such explanation.—Seyffert conject. βέλους: Dindorf, *ἔπος*.—Nauck thinks the whole verse spurious.

**1234** εἰθ' ὁ] In L the 1st hand wrote *el δύσμορος*: S made *el* into *εἰθ' δ.*

**1235** αὐτῷ] αὐτῷ L.      **1236** μέσσον] Nauck conject. πηκτόν: Pallis, δισσόν.

**1230 f. ἵκεσιος**, adverbial: cp. 1215 ὠκεῖς, n. He extends his right hand in supplication.—**ὄσσοισι**: Aesch. admits δσσοις, and Eur. both δσσοις and δσσων, in iambics no less than in lyrics.—**παπτήνας**: with an acc. this verb usu.=‘to look around for,’ as *Il. 4. 200*.

**1232 πτύσας προσώπῳ**. Haemon is momentarily insane with despair and rage: the very words αὐτῷ χολωθεῖς, 1235, indicate the transport of frenzy which these verses were meant to depict. Nothing could do more violence to the language, or more injury to the dramatic effect, than the Scholiast’s theory that πτύσας προσώπῳ has a merely figurative sense, ‘with an expression of loathing on his face.’ When the figurative sense of a word (like πτύσας) is to be marked by a qualifying addition (like προσώπῳ), that addition must not be such as equally to suggest the literal sense. Thus a socialist riot might be called ‘a fire not of Hephaestus’ (Eur. *Or. 621*); but it would not be equally happy to describe it as ‘a fire kindled by the tables of the rich.’ πτύσας προσώπῳ, instead of ἐπι-πτύσας προσώπῳ (*πτύρος*), is merely an instance of the boldness with which poetry could use a simple dative to express the object to (or against) which an action is directed. Such a dat. is often

equivalent to (a) ἐπι with dat., (b) ἐπι, πρός, or εἰς, with acc., —in various relations, and with various shades of meaning. Thus we have such phrases as κακοῖς γελῶν (*Ai. 1042*)=κακοῖς ἐπεγγελῶν: Eur. *Syphr. 322 τοῖς κερτομοῦσι γοργὸν ὡς ἀναβλέπει*, how she looks up sternly at her revilers: *Il. 7. 101 τῷδε δ' ἔγών αὐτὸς θωρήζομαι*, against him: *ib. 23. 635 δς μοι ἀνέστη, αγαντί με*: and below 1236 ἤρεισε πλευραῖς=ἐπήρεισε. Prose would have πτύσας εἰς (or ἐπι) πρόσωπον.

**1233 f. διπλοῦς κυάδοντας ξίφους**, his cross-hilted sword. κυάδοντες are the two projecting cross-pieces at the point where the hilt joins the blade. The hilt (κώπη) of the Greek sword had no guard, nor had it always the cross-pieces; but these, when used, served partly to protect the hand. The κυάδοντες, or cross-hilt, can be seen on some of the swords given by Guhl and Koner, p. 244, fig. 277 (a, d). The cross-hilt was sometimes simply a straight cross-bar; sometimes the side next the hand was rounded. Cp. Silius Italicus *Pun. 1. 515 presumque ira simul exigit ensim, | Qua capuli statuere morae.* —κυάδων (κνάω, δδόν) meant properly any tooth-like prong or spike: see Xen. *Cyneg. 10. 3*, where boar-spears (*προβλήτα*) have κυάδοντας ἀποκεχαλκευμένους στρφούς, stout teeth forged of bronze, pro-

Come forth, my child! I pray thee—I implore!' But the boy glared at him with fierce eyes, spat in his face, and, without a word of answer, drew his cross-hilted sword:—as his father rushed forth in flight, he missed his aim;—then, hapless one, wroth with himself, he straightway leaned with all his weight against his sword, and drove it, half its length, into his side; and, while sense lingered, he clasped the maiden to his faint embrace, and, as he gasped, sent forth on her pale cheek the swift stream of the oozing blood.

Corpse enfolding corpse he lies; he hath won his nuptial

**1238** *ρόήν* L. The schol. in L has: *τὴν πνοὴν τοῦ φωνίου σταλάγματος ἐκβάλλει τῷ λευκῷ αὐτῆς παρεῖται, δὲ ἔστιν, αἷμα ἔξπνευσεν.* The last words show that *πνοὴν* was not a slip for *ρόήν*, but was in the Scholiast's text. Most of the later MSS. (including A) have *πνοήν*: but a few have *ρόήν* (as L<sup>2</sup>, V, V<sup>4</sup>, Aug. b).—Blaydes conject. *σφαγήν*, and *ἐμβάλλει* for *ἐκβάλλει*. **1240** *περινεκρῶι* L: but it does not follow that the scribe meant the two words to form one.

jecting from the shaft a little below the head (*λύχη*). In *Ai.* 1025, *τούθ' αἴλον κνώδοντος*, 'this gleaming spike,' is the end of the sword-blade projecting through the body of Ajax. So in Kaibel *Epiogr.* 549, II (an epitaph of the 1st cent. A.D.) *φασγάνου κνώδοντι*= 'with the point (not, 'edge') of the sword': the ref. is to thrusting, not cutting.—The Scholiast wrongly explains *διπλούς κνώδοντας* by *διπλᾶς ἀκμᾶς*, 'double edge.' This interpretation was obviously suggested by *διπλοῦς* (since a sword is often called *διστομον* or *ἄψηκτος*), while the true sense of *κνώδων* was not accurately remembered: thus the Schol. vaguely calls it *τὸ δέξιν τοῦ ξίφους*.

ἔκ δ' ὄρμ., tmesis: cp. 427.—*φυγαδοιν*, dat. of manner (620 n.). The poet. plur. of *φυγή*, when it does not mean 'remedies' (364), usu. means 'exile' (Eur. *El.* 233). The gen. might be *absol.*, but is more simply taken with *ἡμπλακ'*.

Haemon, in his madness, meant to kill his father. He had harboured no such purpose before (see on 753); and his frantic impulse is instantly followed by violent remorse. Arist. (*Poet.* 14) observes that it is not conducive to a properly tragic effect (*ῳδε τραγικόν, ἀπαθές*) if a person contemplates a dreadful act, and then desists from it, in the light of sober thought or fuller knowledge: *διώπερ οὐδέτες τοιεὶ ὅμοιος εἰ μὴ διγάκις* (such incidents in Tragedy are rare), *οἶον ἐν Ἀντιγόνῃ Κρέοντα διλμων*. It need not be assumed that Arist. meant to censure

Sophocles; it is more natural to suppose that he cited the exception as one justified by the circumstances. But it should further be noticed that Aristotle was not accurate in taking this incident as the exception which illustrated his rule. For Haemon did not abandon his dreadful purpose; he was simply foiled by his father's flight. And then, in swift remorse, he actually did *τῶι ἀγκέστων τι*.

**1235 ff.** *ώσπερ εἰχει*: cp. 1108.—*ἐπενταθεῖς*, lit., 'stretched,' or 'strained,' against the sword: i.e., pressing his right side against the point of the sword, which at the same time he drove home with his right hand.—*πλευραῖς*, used as though *ἥρεσε* were *ἐπήρεσε*: cp. Pind. *P.* 10. 51 *ἀγκυραν ἔρεισον χθονί*. For the verb cp. Eur. *Andr.* 844 (*ξίφος*) *ἀπόδος...ῶν* *ἀγναλαν | ἔρεισι πλαγάν*.—*μέσον*, predicative, denoting the point up to which he drove it in: cp. *Ai.* 899 *κείται κρυφαῖς φασγάνῳ περιπτυχής*.—*ἔχχος=ξίφος*: *Ai.* 95, 658, etc.—*ἐά δ' ὑπρόν ἀγκών*, since π. *προστύσσεται* = *παρθένον λαμβάνει*: cp. the beautiful lines in Eur. *Ph.* 1439 (the dying Eteocles): *ἥκουσε μητρός, καπιθεὶς ὑγρὰν χέρα | φωνὴν μὲν οὐκ ἀφῆκεν, ὅμιδάτων δ' ἄπο | προσέπτε δακρύοις*.

**1238** *φυσιῶν*, breathing hard: *ρόήν* is governed by *ἐκβάλλει* only. But in Aesch. *Ag.* 1389 the compound governs the acc.: *κάκφυσιῶν δέξαν αἷματος σφαγῆν | βάλλει μ' ἔρειμη ψακάδι φωνίας δρόσου*.—*ρόήν* is plainly right: the bad variant, *πνοήν*, was perh. suggested by *φυσιῶν*.

τέλη λαχὼν δεῖλαιος ἐν <γ> Ἀιδον δόμοις,  
δείξας ἐν ἀνθρώποισι τὴν ἀβουλίαν  
ὅσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν.

- ΧΟ. τί τοῦτ' ἀν εἰκάσειας; τ γυνὴ πάλιν  
φρούδη, πρὸν εἰπεῖν ἐσθλὸν ἡ κακὸν λόγον. 1245
- ΑΓ. καῦτὸς τεθάμβηκ· ἐλπίσιν δὲ βόσκομαι  
ἄχη τέκνου κλύουσαν ἐς πόλιν γόσις  
οὐκ ἀξιώσειν, ἀλλ’ ὑπὸ στέγης ἔσω  
δμωαῖς προθήσειν πένθος οἰκείον στένειν.  
γνώμης γὰρ οὐκ ἀπειρος, ὁσθ' ἀμαρτάνειν. 1250
- ΧΟ. οὐκ οἴδ· ἐμοὶ δὲ οὖν ἡ τ ἄγαν σιγῇ βαρὺ  
δοκεῖ προσέναι χῆ μάτην πολλὴ βοή.
- ΑΓ. ἀλλ’ εἰσόμεσθα, μή τι καὶ κατάσχετον  
κρυφῇ καλύπτει καρδίᾳ θυμουμένη,  
δόμους παραστείχοντες· εὖ γὰρ οὖν λέγεις· 1255  
καὶ τῆς ἄγαν γάρ ἐστί που σιγῆς βάρος.

**1241** ἐν γ "Αἰδον" ἐν αἴδον L, with most of the later MSS.: but L<sup>2</sup>, with a few others, has *εἰν*. Brunck wrote ἐν 'Αἰδον. Heath conject. ἐν γ'; Vauvilliers, εἰς "Αἰδον δόμοις: Semitelos, Ἐνοδίας δόμοις: Mekler, ἐν σκότον δόμοις: Nauck, ἐν γαλα μυχοῖς. **1245** ἡ was omitted by the 1st hand in L, and added by S. **1248** ἀξιώσειν] Pallis conject. ἀξιοῦν χεῖν: Burges, δξιν ἥσειν: Blaydes, ἔξανήσειν:

**1241** τελη, rites: O. C. 1050 n.—Ἐν γ "Αἰδον. Though *εἰν* occurs nowhere else in tragic iambics, it might fairly be defended, in a *ρῆσις* of epic colour, as a reminiscence of the Homeric *εἰν* 'Αἴδαο. But I decidedly prefer Heath's γ 'in that world, though not in this'), because it adds point and pathos to what would otherwise be a somewhat tame statement of fact. Cp. 750. For another (probable) loss of γ in this play, cp. 648. For ἐν γε, cp. O. T. 1380 ἐν γε τᾶς Θήβαις: O. C. 153 ἐν γ' ἐμοι: Ph. 685 τοσούς ἐν γ' τοσούς: Eur. fr. 349 ὡς ἐν γ' ἐμοι κρύοντ' ἀν οὐ καλῶς φρονεῖν.

**1242** δεῖξας...τὴν ἀβουλίαν: for the constr., cp. n. on 883 f. For δεικνύναι said of a warning example, see El. 1382 καὶ δεῖξον ἀνθρώποισι τάπιτιμα | τῆς δυσ-σεβείας οὐδα δωροῦνται θεοί: cp. O. T. append. on 622 ff.

**1243** πρόσκειται: cp. 94 n.

**1244** τι τοῦτ' ἀν εἰκάστ., sc. εἰναι: what wouldest thou conjecture this to be (or, to mean)? The optat. ending used here was the usual one in Attic: cp. O. T.

843 n.—ἐσθλὸν ἡ κακόν: cp. on 40.—A silent exit is similarly a prelude to disaster in the case of Deianeira (*Tr.* 813). Iocasta, too, quits the scene, not, indeed, without a word, yet with a reticence which is called σωπή (O. T. 1075).

**1246** τεθάμβηκ: cp. O. C. 1140 θα-μάσας ἔχω (n.); and so oft. τεθαύμασκα.—βόσκομαι: cp. fr. 863 ἐλπίς γάρ ἡ βόσ-κουσα τοὺς πολλοὺς βροτῶν.

**1247** ε γόσις...ἀξιώσειν=to think them ἀξιοί, i.e. meet. This use of ἀξιών is freq. in regard to persons, as *Ai.* 1114 οὐ γάρ ἡξίον τοὺς μηδένας (esteem them). On the other hand, ἀξιος, as applied to actions, oft.=proper, 'becoming': as Ar. *Eg.* 616 νῦν ἀρ' ἀξιόν γε πάσιν ἔστω ἐπολούνξαι. But, if ἀξιοί τινα could mean, 'he thinks a person estimable,' poetry, at least, could surely say, ἀξιοῖ τι, 'he thinks a thing proper.' The text, then, seems sound. —ὑπὸ στέ-γης: for the gen., cp. 692 n.

**1249** προθήσειν governs πένθος: στέ-γην is expege. (for them to mourn): cp. 216 n. She will 'set the grief before

rites, poor youth, not here, yet in the halls of Death; and he hath witnessed to mankind that, of all curses which cleave to man, ill counsel is the sovereign curse.

[EURYDICE retires into the house.]

CH. What wouldest thou augur from this? The lady hath turned back, and is gone, without a word, good or evil.

ME. I, too, am startled; yet I nourish the hope that, at these sore tidings of her son, she cannot deign to give her sorrow public vent, but in the privacy of the house will set her handmaids to mourn the household grief. For she is not untaught of discretion, that she should err.

CH. I know not; but to me, at least, a strained silence seems to portend peril, no less than vain abundance of lament.

ME. Well, I will enter the house, and learn whether indeed she is not hiding some repressed purpose in the depths of a passionate heart. Yea, thou sayest well: excess of silence, too, may have a perilous meaning. [Exit MESSENGER.

Semitelos, ἔξαντσεων. **1250** Blaydes conject. *ἀπειρος* for *ἄπειρος*: Semitelos, δευῶν for γνώμης. Meineke, Dindorf and Nauck reject the verse. **1251** ἐποι δέ] *ἔποι* δέ L: *ἔποι* Brunck.—*στρῆ* from *στρῆ* L. **1253** ἀλλά] Pallis conject. τάχ'.—κατάσχετον] Musgrave conject. κατὰ σκότον. **1254** θυμουμένη L: a line has been drawn through the *i*. Some of the later MSS. have θυμουμένη. **1256** ἔστι τού] Bergk conject. *ἔσθι* τού. Nauck suspects the verse (*Jahr. f. Philol.*, 65. 250).

them' by making a lament, after which her handmaids, sitting around her, will wail in chorus. *Il.* 24. 746 (Andromache has bewailed Hector), ὡς ἔστο καλονοῦ· ἐπὶ δὲ στενάχοντο γνωμαῖς. | τῷσιν δ' αὐτὸν· Ἐκάβη ἀδνοῖς ἔσθροχε γόροι.

**1250** γνώμης...οὐκ ἄπειρος. The reading has been unjustly suspected. γνώμη, 'judgment,' or 'discretion,' is here regarded as an influence moulding the character from without. The phrase means, then, 'not uninformed by discretion,'—not unversed in its teachings. Cp. Plat. *Rep.* 519B τὸν ἀταίδεντος καὶ ἀληθελας ἀτείρους, 'uninformed by truth.'

**1251** Ι. δέ οὖν: 688 n.—προσεῖναι; so oft. of attendant circumstances (or of characteristic attributes): *Tr.* 250 τοῦ λόγου δέ οὖν χρή φθενον, | γνωμαι, προσεῖναι. —Cp. 720.

**1253** Ι. εἰσάμεσθα, μή τι... καλύπτει, 'we shall know (about our fear) lest (μή) she is concealing,' i.e., whether we are right in fearing that she conceals something. As Goodwin says (*Moods and Tenses*, § 46, N. 5 a), this passage is one

of the most favourable to the view that μή has an *interrogative* force, and yet here also μή καλύπτει plainly expresses a fear. The pres. *indic.* is used, because the fear is strictly present; there is no thought that the thing feared can possibly be prevented. Before assuming that μή could have the force of *εἰ οὐ* ('whether not'), we should require an example in which the clause with μή, after a verb like *στά*, expressed something which is not *feared* (but hoped; or else regarded with neither fear nor hope). As if here we had, *εἰσάμεσθα μή σήσομεν ἔτι μέλλει*. Cp. 278 n. The use of μή in *direct question* (*O. C.* 1502) is, of course, elliptical: e.g., μή οὔτως ἔχει; comes from (δέδουκα) μή οὔτως ἔχει.—καὶ ('indeed') goes with the whole phrase κατάσχετον...καλύπτει: cp. 770 n.—κατάσχετον, a poet. word, here = 'repressed' (cp. *Εἰ τοιι κατάσχει δρυῆι*): us., 'possessed' (by a god, or by passion), like κάτοχος.

**1255** δόμους παραστέχοντες, advancing into the house: Eur. *Med.* 1137 παρῆλθε νυμφικὸς δόμους.

ΧΟ. καὶ μὴν ὅδ' ἄναξ αὐτὸς ἐφήκει  
μνῆμ' ἐπίσημον διὰ χειρὸς ἔχων,  
εἰ θέμις εἰπεῖν, οὐκ ἀλλοτρίαν  
ἄτην, ἀλλ' αὐτὸς ἀμαρτών.

1260

στρ. α'. ΚΡ. ἵω

2 φρενῶν δυσφρόνων ἀμαρτήματα  
3 στερεὰ θανάτοεντ<sup>2</sup>.  
4 ὁ κτανόντας τε καὶ  
5 θανόντας βλέποντες ἐμφυλίους.  
6.\*ῶμοι ἐμῶν ἄνολβα βουλευμάτων.  
7 ἵω πᾶ, νέος νέψει ξὺν μόρῳ,  
8 αἰαῖ αἰαῖ,  
9 ἔθανες, ἀπελύθης,  
10 ἐμαῖς οὐδὲ σαισι δυσβουλίαις.

1265

ΧΟ. οἴμ' ὡς ἔοικας ὁψὲ τὴν δίκην ἰδεῖν.

1270

στρ. β'. ΚΡ. οἴμοι,

2 ἔχω μαθὼν δεῖλαιος· ἐν δὲ ἐμῷ κάρα

**1259 f.** ἀλλοτρίαν | ἄτην] Musgrave conject. ἀλλοτρίας | ἄτης.   **1261—1269** L divides thus: *ἵω* | ἀμαρτήματα— | θανάτοεντ<sup>2</sup>— | θανάτος— | ἐμφυλίους— | *ἵω* μοι— | βουλευμάτων— | *ἵω* πᾶ— | αἱ αἱ— | ἔθανες— | ἐμαῖς... δυσβουλίαις. **1263** κτανόντας τε καὶ are written as a single word in L, καὶ being denoted by a contraction.   **1265** *ἵω* (not *ἵω*) μοι L, with the other MSS.: ὕμοι

**1257** καὶ μήν: 526.—ἐφήκει: *Ai.* 34 καὶρὸν δὲ ἐφήκει.—The Messenger now goes into the palace. The same actor returns at 1277 as ἔξαγγελος.

**1258** μνῆμ', as the epithet ἐπίσημον shows, means that the son's corpse is a memorial of the father's unwisdom.—διδ χειρός: cp. 916.

**1259 f.** εἰ θέμις εἰπεῖν (cp. *O. C.* 1556), because it is a heavy charge against the King, that he has caused his son's death.—ἄτην, in apposition with μνῆμα: the corpse is an ἄτη, because the death was caused by Creon's infatuation. ἀλλοτρίαν here answers to *οἰκέτων* as = 'caused by oneself' (cp. on 1187).—ἀμαρτών is causal: he is bringing a corpse, not through the fault of others, but because he himself has erred. For the partic. in the nom., opposed to a clause of different form, cp. Dem. or. 23 § 156 ἐδεν, ἐτε δῆ τυος εἰπόντων εἴτ' αὐτὸς συνει. See also 381 f.

**1261—1347** This κομμός is composed of four strophes and four anti-

strophes, which correspond as follows.

(1) 1st strophe 1261—1269 = 1st antistr.  
1284—1292.   (2) 2nd str. 1271—1277 = 2nd ant. 1294—1300.   (3) 3rd str. 1306—1311 = 3rd ant. 1328—1333.   (4) 4th str. 1317—1325 = 4th ant. 1339—1347.

The lyric strophes and antistrophes are divided from each other by iambic trimeters, spoken by the Chorus or by the Messenger.—See Metrical Analysis.

**1261 f.** φρενῶν δυσφρόνων: 502 n. Cp. Aesch. *Th.* 874 *ἵω* *ἵω* δύσφρονες, 'misguided ones.' More often, δύσφρον = 'gloomy,' or 'malignant.'—στερεά, with ref. to his own αἰθάλεια, cp. 1028, 714. So Plat. *Polit.* 309 Β τὸ στερεὸν ήθος. Cp. *Ai.* 925 ἔμελλες χρόνῳ | στερεόφρων ἦρ' ὁδὸς ἔξανθειν κακάν | μοῖραν.

**1263 f.** ὁ...βλέποντες. Like Antigone (937), Creon now calls the Theban Elders to witness. Cp. n. on 162—210.—κτανόντας refers to Creon himself (for the plur., cp. 10), as θανόντας to

*Enter CREON, on the spectators' left, with attendants, carrying the shrouded body of HAEMON on a bier.*

CH. Lo, yonder the King himself draws near, bearing that which tells too clear a tale,—the work of no stranger's madness,—if we may say it,—but of his own misdeeds.

CR. Woe for the sins of a darkened soul, stubborn sins, <sup>Kommos.</sup> fraught with death! Ah, ye behold us, the sire who hath slain, the son who hath perished! Woe is me, for the wretched blindness of my counsels! Alas, my son, thou hast died in thy youth, by a timeless doom, woe is me!—thy spirit hath fled,—not by thy folly, but by mine own!

CH. Ah me, how all too late thou seemest to see the right!

CR. Ah me, I have learned the bitter lesson! But then, <sup>2nd</sup> strophe.

Turnebus.      **1266** ξὺν μέρῳ] ξυμάδρωι L.      **1267** αἱ αἱ αἱ L: αἱαἱ  
αἱαἱ Dindorf.      **1268** ἀπελύθης] Keck conject. ἀπεσύθης.      **1270** ιδεῖν] L has  
γρ. ξέχει in marg. from S.—Pallis conject. μαθεῖν.      **1271—1277** L divides thus:  
οἵμοι | ξέχω— | θεστ— | ἐπαισεν— | οἵμοι, λακπάτητον— | φεῦ φεῦ | ίώ πόνοι. . δύσπονοι.

Haemon: for the παρήχησις, cp. *Ph.* 336 δ κτανών τε χώθ θανών.—ἐμφυλίους=συγγενεῖς: cp. *O. T.* 1406 αἱμ' ἐμφύλιον (n.); *O. C.* 1385 γῆς ἐμφύλιον, ‘the land of thy race’.

**1265** ἄνολβα βουλευμάτων, the unhappy (counsels) among my counsels (partitive gen.); i.e., the unhappiness involved in my counsels. See on 1209. This poetical periphrasis has the effect of making the idea expressed by ἄνολβα stand out with a quasi-substantival force, and so is slightly stronger than ὅμοι ἔμα  
ἄνολβα βουλεύματα. It would be possible, but it is neither requisite nor fitting, to supply ἀμαρτήματα (1261) with ἄνολβα, placing only a comma at ἐμφυλίους. For ἄνολβος, of folly, cp. 1026.

**1266** νέος νέω ξὺν μέρῳ, ‘young, and by an untimely death,’ is a pleonasm, but a natural one. The schol. explains νέω by καινοπερεπέι (‘a death of a strange kind’). This sense is possible (cp. Aesch. *Suppil.* 712 ἀπροσδοκήτους τούδε καὶ νέος λόγους), but is far less fitting here. νέω ξὺν μέρῳ, suggesting the thought that his years had been few, recalls Andromache’s lament, —ἀνερ, ἀπ' αἰῶνος νέος ὥλεο (*Il.* 24. 725).

**1268** ἀπελύθης: cp. 1314, where the midd. aor. has the same sense. In later Greek ἀπολύεσθαι and ἀπόλυσις came to be used of any ‘departure’: thus in Polyb. 3. 69 τὴν ἀποχώρησι...ἐποιῶντο is presently varied to ἐποιῶντο τὴν ἀπόλυσιν. Here, however, the word has a distinctly poetical colour, and suggests the release of ψυχή from σῶμα,—though without the feeling expressed by the words, ἀπόλυεις τὸν δοῦλον σου...ἐν εἰρήνῃ (St Luke ii. 29). A fragment of Plutarch (Wyttensbach, p. 135) attests a familiar use of ἀπολύεσθαι and ἀπόλυσις with reference to death. Eustathius quotes this v., and v. 1314, in support of a like statement (p. 548, 52).

**1269** ἐμαῖς οὐδὲ σαῖς. οὐδέ here = καὶ οὐ: cp. 492. The negative form would be οὐκ ἐμαῖς ἀλλὰ σαῖς (*El.* 1. 1470).

**1272** ff. ξέχω μαθὼν=μεμάθηκα (21 n.), though here with a slightly stronger emphasis than that of an ordinary perf.: ‘I have fully learned.’—No change is required in 1273. The soundness of the metre is confirmed by the antistrophic verse (1296), which is free from suspicion. Construe: δ δὲ θεὸς ἐν τῷ ἐμῷ κάρᾳ ἐπαισέ με, μέγα βάρος ξέχων. Three points claim

3 θεὸς τότ' ἄρα τότε μέγα βάρος μ' ἔχων  
 4 ἔπαιστεν, ἐν δ' ἔσειστεν ἀγρίαις ὁδοῖς,  
 5 οἴμοι, λακπάτητον ἀντρέπων χαράν.  
 6 φεῦ φεῦ, ὃ πόνοι βροτῶν δύσπονοι.

1275

## ΕΞΑΓΓΕΛΟΣ.

ῳ δέσποιθ', ως ἔχων τε καὶ κεκτημένος,  
 τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις  
 ἔοικας ἥκειν καὶ τάχ' ὄψεσθαι κακά.

1280

**1273** θεὸς τότ' ἄρα τότε μέγα βάρος μ' ἔχων MSS.—Erfurdt places θεὸς after τότ' ἄρα. Meineke would write μεγά βάρος for μέγα βάρος μ'. Enger (followed by Nauck) gives τότε θεὸς τότ' ἄρα μέγα βάρος ἔχων. **1275** λακπάτητον] In L the 1st hand omitted the last three letters; S has added them above the line.—A has the v. l. λεωπάτητον (with γρ. λαοπάτητον), prompted by the wish to make an iambic senarius. Another v. l. was λαξπάτητον, or λᾶξ πατητὸν (λᾶξ πατητὸν E). **1276** ὡς πόνοι]

notice. (1) The place of με. This was possible, because μέγα βάρος, without ἔχων, could have stood as an adverbial cognate acc.: hence ἔχων is rather a superfluity than a word for which the ear was waiting. Greek poetry (esp. lyric) often has bold arrangements of words: cp. 944, 960 (n.). (2) μέγα βάρος ἔχων = σφέδρα βαρὺς ὄν. Cp. 300: *Od.* 24. 249 γῆρας | λυγρὸν ἔχεις: *ib.* I. 368 ὕβριν ἔχουτες. (3) ἐν δ' ἐμῷ κάρῳ might have been followed by ἐνήλατο, or the like; but, ἔπαιστε being used, the enclitic με was required to make it clear. The charge of redundancy would be just only if ἐμῷ were followed by ἐμέ.—For the image, cp. 1345: Aesch. *Ag.* 1175 δαμασῶν ὑπερβαρῆς ἐμπτυνων: and see *O. T.* 263 n. Triclinius understood the blow on the head to mean a disordering of the intellect (*ἀντὶ τοῦ, ἔξεστησε τὰς ἐμὰς φρένας*). But it is simply a poetical picture of the fell swoop with which the god descended on his victim,—taking possession of him, and driving him astray. Perhaps ἐμβρόντητος helped to suggest the other view. For the form of the dat. κάρῳ, cp. *O. C.* 564 n.—ἐν δ' ἔπειστεν, tmesis (420).—δηρίαις ὁδοῖς: cp. Pind. *P.* 2. 85 ἀλλ' ἀλλοτε πατέων ὁδοῖς σκολαῖς, in paths of guile.

**1275** λακπάτητον, proleptic (475). The form λαξπάτητον, which Eustathius treats as the normal one (adding, δ' τινες . . διὰ τοῦ καρδιφόνων), is defended by Ellendt. He thinks that the κ form came

from correctors who supposed that ἔπι was an impossible combination for Attic Greek. We find, indeed, ἔπηγχυστι Soph. fr. 938, and the 'Attic' forms ἔξπον, ἔξκλων, ἔξμέδιμον (*O. T.* 1137 n.). But, though λαξπάτητον may well have been admissible, it is evident that the κ form would be recommended by ease of pronunciation. The compound occurs only here.—ἀντρέπων, as though it were an altar, or a statue, or a fair building. Cp. Aesch. *Ag.* 383, *Eum.* 539 (quoted on 853 ff.).—For the apocope of ἀνά in comp., cp. *O. C.* 1070 ἀμβασος, *Tr.* 528 ἀμμεν, *ib.* 839 ἀμμιγα, *Ai.* 416 ἀμπνούς (all lyr.). In *Tr.* 396 (dial.) Herm. conjectured κάννεώσασθαι for καὶ νεώσασθαι. It is unknown whether ἀγχαζε (fr. 883) occurred in lyr. or in dial. Cp. *Introd.* to Homer, Appendix, p. 197.

**1276** φεῦ φεῦ, ὃ. The hiatus is excused by the pause.—πόνοι . . δύσπονοι: cp. 502 n.

**1277** ως ἔχων τε καὶ κεκτημένος. Creon is actually touching (or helping to support) his son's corpse (1258 διὰ χειρὸς ἔχων, 1297 ἔχω μὲν ἐν χειρεσσιν). And meanwhile his wife lies dead within the house. The Messenger therefore says that Creon has come as one who both *has in hand* (ἔχων), and *has in store* (κεκτημένος). ἔχων is explained by τὰ μὲν πρὸ χειρῶν . . φέρων, and κεκτημένος by τὰ δ' ἐν δόμοις. Cp. Plat. *Theat.* 197 οὐδὲ τοινυν μοι ταῦτα φαλνεῖται τῷ κεκτηθεῖ τὸ ἔχειν. οὐλον εἰ μάτιον πράμε-

methinks, oh then, some god smote me from above with crushing weight, and hurled me into ways of cruelty, woe is me,—overthrowing and trampling on my joy ! Woe, woe, for the troubrous toils of men !

*Enter MESSENGER from the house.*

ME. Sire, thou hast come, methinks, as one whose hands are not empty, but who hath store laid up besides ; thou bearest yonder burden with thee ; and thou art soon to look upon the woes within thy house.

Ιὼ πνεοι L.      **1278 ΕΞΑΙΓΕΔΑΟΣ]** The designation in L is *οἰκέτης* here, and at v. 1282 : ἄγγελος at vv. 1293, 1301, 1312, 1315.      **1279 πρὸ χειρῶν προχειρῶν** L.—τάδε ταῦδε (not τὰ δέ) from ταῦδε, L.—τὰ δέ ἐν δόμοις L 1st hand. A corrector has made τὰ δέ into τάδε.      **1280 τάχ' L.** Some of the later mss. have τά γ' (as A), others τάδε' (as V<sup>4</sup>).—δψεσθαι] δψεσθε L. Dindorf states (after Dübner) that the final ε has been made by a late hand into αι : but (as can be seen in the autotype facsimile, p. 63 B) there has been no such attempt at correction.—See comment.

νός τις καὶ ἔγκρατής ὁν μὴ φοροῦ, ἔχειν  
μὲν οὐκ ἀν αὐτὸν αὐτό, κεκτῆσθαι δέ γε  
φάμεν. So *ib.* 198 D; the chase after  
knowledge has a view either to (a) τὸ  
κεκτῆσθαι, possession, or (b) τὸ ἔχειν,  
holding, ready for use, that which is  
already possessed,—ἢν ἔκεκτητο μὲν πά-  
λαι, πρόχειρος δέ οὐκ εἴχε τῇ δανοῖα. Cp.  
*Reph.* 382 B (men do not like) τῇ  
ψυχῇ περὶ τὰ δύτα ψεύδεσθαι τε καὶ ἐψεύ-  
σθαι καὶ ἀμαθῆ εἶναι καὶ ἐνταῦθα ἔχειν τε  
καὶ κεκτῆσθαι τὸ ψεύδος: where ψεύδε-  
σθαι answers to ἔχειν τὸ ψεύδος,—to be  
deceived at a given time on a given mat-  
ter; and ἐψεύσθαι to κεκτῆσθαι τὸ ψεύδος,  
—the settled incapacity for apprehending  
realities. In *Crat.* 393 A he says that  
ἄναξ and ἔκτωρ mean the same thing; οὐ  
γάρ ἂν τις ἄναξ γίγαντος . . . δῆλον . . . θεὶ κρατεῖ  
τε αὐτοῦ καὶ κεκτηται καὶ ἔχει αὐτό (where ἔκτωρ has suggested both verbs).—  
The point of the phrase here is missed  
when it is taken as merely, ‘possessing’  
sorrows in the fullest sense of possession.

**1279 f. πρὸ χειρῶν :** cp. Eur. *Tro.*  
1207 καὶ μήπερ πρὸ χειρῶν αὖδε σοι σκυλευ-  
μάτων | Φρυγίων φέρουσιν κόσμον (they are  
carrying robes, *ib.* 1220). *I. A.* 36 δελ-  
τον τε γράφεις | τήνδε ἢν πρὸ χειρῶν ἐπὶ<sup>1</sup>  
βαστάζεις. Thus the phrase means  
merely, ‘visible in the hands,’ without  
implying that the hands are outstretched.  
—τάδε, with adverbial force, ‘yonder’:

so 155, 386, 526, 626, 805, 868, 1257.  
τὰ δέ ἐν δόμοις κ.τ.λ. The regular  
constr. would have been, ξουκας ἥκειν ὡς

ἔχων τε καὶ κεκτημένος,—τὰ μὲν πρὸ χειρῶν

τάδε φέρων, τὰ δέ ἐν δόμοις τάχ' δψέμενος.  
The present form has arisen thus. (1) Since τὰ μὲν . . . φέρων interprets ἔχων,  
the poet wished it to come immediately  
after ἔχων τε καὶ κεκτημένος. (2) ξουκας  
ἥκειν, although thus postponed, ought  
still to have been followed by τάχ' δψέ-  
μενος. But the place of ξουκας in the  
long sentence now prompted the change of  
τάχ' δψέμενος into καὶ τάχ' δψεσθαι.  
The sentence, as it stands, would have  
seemed less boldly irregular to the Greek  
ear than it does to us, because Greek  
idiom so readily permitted the change of  
a second participial clause into a clause  
with a finite verb. (Cp. 256 ἐπῆν : 816  
ὑμητον.) Thus there would be nothing  
unusual in the following:—ἥκειν, τὰ μὲν  
φέρων, τὰ δέ ξουκας τάχα δψεσθαι. Here,  
instead of ἥκειν, we have ξουκας ἥκειν, and  
the place of ξουκας has led to ἥκειν and  
δψεσθαι being linked by καὶ.

Since τὰ δέ ἐν δόμοις is governed by  
δψεσθαι only, the words ἥκειν καὶ form a  
parenthesis, being equivalent to ἥκων.  
This is a rare constr., and alleged exam-  
ples should be scrutinised before accept-  
ance (cp. 537 n.); but there are a few  
undoubted instances. Cp. Xen. *H.* 7. 3.  
γ ὑμεῖς τοὺς περὶ Ἀρχαν . . . (οὐ ψῆφον  
ἀνεμενατε, ἀλλὰ ὅποτε πρώτον ἐνα-  
σθητε ἐτυμωρίσασθε. *Anthol.* *P.* 7. 664  
Ἀρχιλόχον (καὶ στάθε καὶ) εἰσδέ. [I do  
not add *El.* 709 f. αὐτοὺς . . . | κλήρους  
ἐπτήλαν καὶ κατέστησαν δίφρους, since it is  
there possible to take κλ. ἐπτήλαν = ἐκλή-  
ρωταν.] Others, indeed take καὶ τάχα

KP. τί δ' ἔστιν αὖ κάκιον ἢ κακῶν ἔτι;  
ΕΞ. γυνὴ τέθηκε, τοῦδε παμμήτωρ νεκροῦ,  
δύστημος, ἄρτι νεοτόμοιστι πλήγμασιν.

ἀντ. α'. KP. ίώ,

- |                                         |      |
|-----------------------------------------|------|
| 2 ίώ δυσκάθαρτος "Αιδου λιμήν,          | 1284 |
| 3 τί μ' ὅρα τί μ' ὀλέκεις;              | 1285 |
| 4 ὡς κακάγγελτά μοι                     |      |
| 5 προπέμψας ἄχη, τίνα θροεῖς λόγον;     |      |
| 6 αἰαῖ, ὀλωλότ' ἄνδρ' ἐπεξειργάσω.      |      |
| 7 τί φής, ὡς παῖ, τίνα λέγεις μοι νέον, |      |

**1281** τι δ' εστιν (*sic!*) αὖ κάκιον ἢ κακῶν ἔτι; L.—J. Pflugk (whom Schneidewin follows) conject., τι δ' ἔστω; ἢ κάκιον αὖ κακῶν ἔτι; So Emperius, but with ἢ.—Reiske, τι δ' ἔστω αὖ; κάκιον ἢ κακῶν ἔτι; So Wecklein and Bellermann.—Canter, τι δ' ἔστω αὖ κάκιον ἢ κακῶν ἔτι; So Brunck and Hermann.—Herm. also proposed, κάκιον ὃν κακῶν ἔτι; which Schütz prefers.—G. H. Müller, τι δ' ἔστι δῆ κάκιον αὖ κακῶν ἔτι;—Blaydes, τι δ' ἔστω αὖ κάκιον ἢ τὰ νῦν ἔτι;—Heiland (Progr. Stendal. 1851) would delete the verse, so that the five vv. 1278—1283 might answer to 1301—1305. Mekler agrees with him. **1282** τέθηκεν L.—Nauck conject. τέθηκεν, ἢ τοῦδε γεννήτωρ νεκροῦ: Semitelos, τέθηκεν ἐκ τοῦδε πημάτων νεκροῦ: Pallis, μήτηρ τέθηκεν τοῦδε παμμόρου νεκροῦ.

as = 'full soon,' and δψεσθαι as depending on ἥκειν: 'thou seemest to have come *in order to see full soon*,' etc. This final inf. is tenable (*O. T.* 198 n.). But I know no example of *kal tάχα* as = 'full soon,' like *kal μάλα*, *kal λιαν*, etc. And, even if it were possible, it would here be weak.—See Appendix.

**1281** τι δ' ἔστιν. In order to form a judgment on this difficult verse, a careful scrutiny of Sophoclean usage is required. (1) The reading closest to the MSS. would be, τι δ' ἔστω αὖ; κάκιον ἢ κακῶν ἔτι; This involves merely a change of punctuation, and of accent (ἢ for ἢ). But it suggests these difficulties. (2) The interrogative ἢ occurs about 50 times in Soph.: and in every instance it is the first word of the interrogative clause. Only a vocative sometimes precedes it, as *O. C.* 1102 ὡς τέκνον, ἢ παρεστον; so *ib.* 863, *Ph.* 369. Eur., indeed, does not always observe this rule: *El.* 967 τι δῆτα δρῶμεν; μητέρ' ἢ φονεύσομεν; In Eur. *Hec.* 1013 I should point thus, τοῦ δῆτα; πέπλῳ ἐντὸς ἢ κρύβασθ' ἔχεις; (ἢ Valckenaer for ṛ). But, if we read κάκιον ἢ κακῶν ἔτι here, it would be a solitary departure from the practice of Soph., as seen in fifty other examples. (3) The formula τι δ' ἔστι

(cp. on v. 20) occurs 21 times in Soph. (including *Ph.* 733, where the MSS. give τι ἔστι without δ') as a question complete in itself. But there is not one instance of τι δ' ἔστω αὖ; which is, indeed, ill-suited to the rhythm of the tragic senarius.

(2) Transposing αὖ and ἢ, we could read, τι δ' ἔστω; ἢ [or better, Ḧ] κάκιον αὖ κακῶν ἔτι; But: (a) if this had been the original order, it is most improbable that ἢ and αὖ would have changed places, as they have done in the MSS. The sense would have been perfectly clear, whereas with αὖ...ἢ it is obscure. (b) The prominent place of αὖ in the MSS. is confirmed by many like instances: e.g. 1172: *O. C.* 1500 τίς αὖ παρ' ὑμῶν κούνος ἤχεται κτύτος; *Ph.* 1089 τίττ' αὖ μοι τὸ κατ' ἀμαρτίαν | ἔσται; *ib.* 1263 τίς αὖ παρ' ἄντροις θύρωφος ἕσταται βοῆς;

(3) Canter gave, τι δ' ἔστιν αὖ κάκιον ἐκ κακῶν ἔτι; The change of ἐκ to ἢ would have been peculiarly easy before initial κ (KAKIONEKAKON for KAKIONEKKAKON). For ἐκ, cp. *Tr.* 28 ἀεὶ τιν' ἐκ φύσου τρέφω. *Il.* 19. 290 ὡς μοι δέχεται κακὸν ἐκ κακοῦ αἰτεῖ. Eur. *Ph.* 371 ἀλλ' ἐκ γάρ ἀλλογος ἀλλος αὖ ὁ δέρκομαι...ἔχοντας. On the grounds stated above, I prefer this reading. The comparat. κάκιον means

CR. And what worse ill is yet to follow upon ills?

ME. Thy queen hath died, true mother of yon corpse—ah, hapless lady!—by blows newly dealt.

CR. Oh Hades, all-receiving, whom no sacrifice can appease! <sup>1st anti-</sup>  
Hast thou, then, no mercy for me? O thou herald of evil, <sup>strophe.</sup>  
bitter tidings, what word dost thou utter? Alas, I was already  
as dead, and thou hast smitten me anew! What sayest thou,  
my son? What is this new message that thou bringest—

**1284—1292** L divides thus: *ἴω ίώ—δυσκάθαρτος—δλέκειος· | ίώ— | προπέμψαο— | αἰαῖ— | τι φήσο— | σφῆγον— | γυναικείον . . . μέρον.* | **1284** In L the 1st hand wrote *χο* before these vv.; a later hand changed it to *κρε*. **1286** *ίώ* L: *ὦ r.* **1287** *λόγουν*] In L the 1st hand wrote *λόγων*, and then changed it to *λόγων*: a later hand has made *λόγον*. **1288** *αἰαῖ*] *αῖ αῖ* L.—*ἄνδρον* L. Cp. on 1147. **1289** *τι φήσο ὦ παῖ τίνα λέγειος μοι νέον λόγον L.*—R. Enger, omitting *λόγον* with Seidler, reads *ὦ τίν' αῦ* for *ὦ παῖ τίνα*, which Wecklein receives. Nauck prefers *παῖ*; *τίν' αῦ*—Donaldson, *τι φήσις; τίνα λέγειος μοι νέψι*, which Dindorf adopts. And so Schütz would read, only with the MS. *λόγον* (followed by a note of interrogation) instead of *νέψι*.

merely that the sum of his misery will be greater: not that he can conceive a calamity sorrier than his son's death. Cp. O. T. 1364 f. *εἰ δέ τι πρεσβύτερον ἔτι κακοῦ κακόν, | τούτ' ἔλαχ* Οἰδίποους.

**1282** *ἡ παμμήτωρ*: schol. *ἡ κατὰ πάντα μήτηρ*: true mother; whose grief for her son would not suffer her to survive him; and whose act shows the same passionate temperament as his. Contrast *μήτηρ ἀμήτωρ* (*El.* 1154). *παμμήτωρ* usu. = *ἡ πάντων μήτηρ* (n. on 338). Cp. *παμβασιλεῖα* as = 'monarchy in the fullest sense' (n. on 737).—*νεοτόρη*.: adj. compounded with a word cognate in sense to the subst.: cp. 7 n. *ἀρτὶ* ('a moment ago') gives precision to the less definite *νεοτόρουσι*: (*Tr.* 1130 *τεθνήκειν ἀρτίως νεοσφαγήν* (cp. *Ai.* 898): *Plat. Legg.* 792 E *τὸν ἀρτίως νεογενῆ*).

**1284** *δυσκάθαρτος* "Αἰδονού λιμήν (nom. for voc., 1211). The 'haven' or 'receptacle' of Hades,—that nether world in which he receives the dead (810, 893)—is 'hard to be appeased,' in the sense that Hades is ever demanding fresh victims. The life of Haemon has already been exacted by Hades as a penalty for the offence of Creon against the *νέτεροι*. But even this atonement (*καθαρός*) has not proved enough. *δυσκάθαρτος* is used here as if one could say *καθαίρω* (for *λιδσκοματι*) *θέον*: but that constr. does not occur. Cp. O. C. 466 *καθαροὺς...δαιμόνων* (n.), such an atonement as belongs (is due) to them. Plat.

*Ref.* 364 Ε λίστεις τε καὶ καθαροὶ ἀδικηματων.—For λιμήν cp. 1000: *Anth. P.* 7. 452 *μήμονες Εὐβούλοιο σαύφρονος, ὡς παριόντες, | τινῶμεν* κοινὸς πᾶσι λιμὴν 'Αττῆς.

**1286** *ἡ κακάγγειλτα* is equiv. to two distinct epithets, *κακά* and *ἄγγειλοβρέμενα*, so that the whole phrase = 'tidings of dire woes.' Cp. 146 *δικρατεῖς λόγχας* (n.).—*προπέμψαο*, said to the *ἔξαγγελος*, as the *herald* of the tidings. This use of *προπέμψαο* comes from its sense of 'escorting' (O. C. 1667): we should not compare *El.* 1155 *φίμας λάθρᾳ προσπεμπετες ὡς φανώμενος | τιμωρὸς αὐτὸς* ('didst send forth,' from thy secret place of exile); nor, again, *Ph.* 1205 *βελέων τι προπέμψατε* ('produce,' 'furnish').

**1288** *ἐπεξειράσω*: see on 1030.

**1289** *ἥ παῖ*, said to the Messenger. It has been objected that, at such a time, Creon could not use those words except with reference to Haemon (as in 1266, 1340). From a modern literary point of view, the objection is just. But we should remember how very familiar *ἥ παῖ* actually was as a mode of address, whether by elders to juniors, or by masters to slaves. Here it is used, not as to a slave, but merely as to a younger man; there is in it a certain pathetic appeal for sympathy. (Cp. *ὦ παῖ, ὦ τέκνον*, as said by the Messenger to Oed. in O. T. 1008, 1030.) Enger's conjecture, *ὦ τίνι* *αῦ* (instead of *ὦ παῖ τίνα*), has not much palaeographical probability. It gives, indeed, a closer correspondence with

8 αἰαῖ αἰαῖ,  
9 σφάγιον ἐπ' ὀλέθρῳ  
10 γυναικεῖον ἀμφικεῖσθαι μόρον;

ΧΟ. ὄρᾶν πάρεστιν· οὐ γὰρ ἐν μυχοῖς ἔτι.

ἀντ. β'. KP. οἴμοι,

2 κακὸν τόδ' ἄλλο δεύτερον βλέπω τάλας.  
3 τίς ἄρα, τίς με πότμος ἔτι περιμένει;  
4 ἔχω μὲν ἐν χείρεσσιν ἀρτίως τέκνου,  
5 τάλας, τὸν δ' ἐναντα προσβλέπω νεκρόν.  
6 φεῦ φεῦ μάτερ ἀθλία, φεῦ τέκνου.

ΕΞ. ἥδ' \*οξυθήκτῳ βαμία περὶ \*ξίφει

**1290** *al al al L: αἰαῖ αἰαῖ Dindorf.*   **1291** *ἐπ' ὀλέθρῳ* ἐπολέθρῳ *L.*   **1293** *L* gives this v. to the *ἄγγελος*. (Cp. on 1301.) Erfurdt first assigned it to the Chorus.   **1294—1300** *L* divides thus: οἴμοι | κακὸν — | τίς ἄρα — | ἔχω | τάλας — | προσβλέπω — | φεῦ φεῦ .. τέκνου. |   **1297** *τέκνου*] Wecklein writes *νεκρόν*.   **1298** *τὸν δ' ἐναντα*] *L* has *τάδ' ἐναντα* · προσβλέπω νεκρόν: but in the

1266. But the form of dochmiae which the MS. reading gives here is equally correct. (See Metr. Analysis.) Seidler was certainly right in omitting λόγον (see cr. n.): and that remedy suffices.

Construe: *τίνα νέον σφάγιον γυναικεῖον μόρον λέγεις ἀμφικεῖσθαι μοι ἐπ' ὀλέθρῳ*, what new death,—the bloody death of a woman,—dost thou describe as heaped on destruction (*i.e.*, superadded to Haemon's death), for my sorrow (*μοι?*)? (Cp. 595 *πῆματα φθιτῶν ἐπὶ πῆμασι πτηνοτάτη*.) *γυναικεῖον*=γυναικός: cp. Aesch. *Pers.* 8 *ὑδρῶν τῷ βασιλεὺῳ*.—The notion expressed by *ἀμφικεῖσθαι* *ἐπ' ὀλέθρῳ* seems to be, strictly, that of death entwined with death, like corpse embracing corpse (1240). The verb *ἀμφικεῖσθαι* prop. =‘to be set around’ (as a wall round a city). Perhaps the bold phrase here was partly prompted by the fact that persons embracing each other could be described (*O. C.* 1620 n.) as *ἐπ' ἀλλήλουσιν ἀμφικείμενοι*. I prefer this view.

But another version is possible, if *μοι* is taken with *ἀμφικεῖσθαι*: ‘besetting me,’ *ἐπ' ὀλέθρῳ*, for (my) ruin. Cp. 1285 *τι μ' ὀλέκεις*; For *ἐπὶ*, cp. Thuc. 4. 46 *οὐκ ἐπὶ κακῷ, ἐπ' ἀλευθερώσει δέ*. The difficulty is that *ἀμφικεῖσθαι* cannot well be

said of *one* sorrow (Eurydice's death), and that, therefore, we have to evolve from the epithet *νέον* the notion of a *circle* of woes of which this *μόρος* is one. Thus the image would be much more obscurely expressed than that in *Ai.* 351, *ἴδεσθε μ' οἷον δρπι κῦμα φουλας ὑπὸ ζάλης | ἀμφιδρομον κυκλεῖται*, (‘behold what a surge hath but now burst around me and hemmed me in, under stress of a deadly storm,’) where Ajax is sitting in the midst of the carnage which he has wrought. It is altogether improbable that *ἀμφικεῖσθαι* alludes to Eurydice's corpse having been brought (by the *ἐκκύλημα*) into such a position that Creon stood between it and Haemon's. See 1298, where Creon speaks of her as being *ἐναντα*.

**1294** *ὄρᾶν πάρεστιν*. The corpse of Eurydice, and probably also the altar at which she fell (1301), are now shown to the spectators by means of the *ἐκκύλημα*. The precise mechanism of this contrivance is unknown; but the texts leave no doubt as to its general nature. It was a small stage, with space enough for three or four persons; and was low enough to admit of an actor stepping off it with ease. It was pushed on through

woe, woe is me!—of a wife's doom,—of slaughter heaped on slaughter?

CH. Thou canst behold: 'tis no longer hidden within.

[*The doors of the palace are opened, and the corpse of EURYDICÈ is disclosed.*

CR. Ah me,—yonder I behold a new, a second woe! What <sup>2nd anti-</sup>destiny, ah what, can yet await me? I have but now raised my <sup>strope.</sup>son in my arms,—and there, again, I see a corpse before me! Alas, alas, unhappy mother! Alas, my child!

ME. There, at the altar, self-stabbed with a keen knife,

marg. S has written, γρ. τὸν δ' (*sic*, not τὸν δ') ἔναντα. **1301** ηδ' (*sic*) δέξθηκτος· η δὲ βωμὰ πέριξ. Arndt conject. ηδ' δέξθηκτῷ βωμίᾳ περὶ ξίφει. For βωμά, he afterwards proposed πτώσιμος. See Appendix.

the central stage entrance, and was usually brought sufficiently far forward to allow of actors entering or making their exit behind it. Here, the corpse of Eurydice is evidently in full view of the house (cp. 1299). Soph. has used the ἐκκύλημα in two other plays: *El.* 1458 (the corpse of Clytaemnestra, with Orestes and Pylades beside it); and in *Ai.* 344 (Ajax in his tent among his victims). See Albert Müller, *Gr. Bühnalterthümer*, pp. 142 ff. (1886).

Recent explorations in the Dionysiac theatre at Athens (and elsewhere) have made it probable that, until Lycurgus built a stone theatre (c. 330 B.C.), there was no raised stage. It would appear that the place from which the actors spoke was merely a segment of the circular orchestra in which the Chorus was placed. It is surmised, too, that, instead of three entrances from the back, there was only one. If these results should be established, it will still, however, remain certain that some such expedient as the ἐκκύλημα was used. This is proved by the texts of Aesch., Soph., and Eur., as well as by the two scenes of Ar. where the tragic ἐκκύλημα is parodied (*Ach.* 408—479; *Thesm.* 95—238). Ar. has the words ἐκκυλέων and ἐσκυλλέων. Wecklein thinks that the ἐκκύλημα was employed when a part of the interior of the house was to be disclosed, but the ἐξώστρα when merely a single object was to

be shown; and that the ἐξώστρα was used here (*N. Jahrb.* 1870, vol. 101, p. 572: *Philol.* 31. 451). The meaning of ἐξώστρα is, however, doubtful.

**1297** χειρεστιν (976), though in an iambic verse, is excused by the lyric character of the whole κομμός. Eur. once admits it in dial., *Ale.* 756 ποτήρα δ' ἐν χειρεστιν κίστων λαβάν, where Monk needlessly proposed ποτήριον δ' ἐν χεροῖ.

**1298** ἔναντα: an epic form, sometimes admitted in Attic poetry. Eur. *Or.* 1478 (lyr.) ἔναντα δ' ἥλθεν | Πυλάδης. Ar. *Eg.* 342 τῷ καὶ πεποιῶν ἀξιοῦ ἔνον λέγεν *ἔναντα*; Triclinius gave here the Hellenistic form *ἔναντι* (St Luke i. 8), which seems to be confined to the LXX., Apocrypha, and N.T.; see n. by Moulton in his ed. of Winer's Grammar, p. 591 (8th Engl. ed.).

**1301** ηδ': he indicates the dead body of Eurydice, now made visible by the ἐκκύλημα.—Arndt's first emendation is given in the text. His later substitution of πτώσιμος for βωμά was not an instance of second thoughts being wiser. The altar meant is that of Zeus Ἐρκεός in the αὐλῇ of the house (487). The objection made to βωμά here is to the effect that one could say βώμος ἐφέζεται or ἰσταται, but not βώμος ποιεῖ τι: i.e., that the verb must refer directly to the assuming of the position denoted by βώμος. It is quite true that this is usually the case; Eur. *Sapph.* 93 βωμαν ἐρημένην: *O. T.* 32

λύει κελαινὰ βλέφαρα, κωκύσασα μὲν  
τοῦ πρὶν θανόντος Μεγαρέως κλειών \*λάχος,  
αὐθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὰς  
πράξεις ἐφυμνήσασα τῷ παιδοκτόνῳ.

1305

στρ. γ'. KP. αἰαῖ αἰαῖ,

2 ἀνέπταν φόβω. τί μ' οὐκ ἀνταίαν  
3 ἔπαισέν τις ἀμφιθήκτῳ ξίφει;  
4 δεῖλαιος ἔγώ, \*αἰαῖ,  
5 δειλαίᾳ δὲ συγκέκραμαι δύᾳ.

1310

**1302** λύει] Bergk conject. μύει: Wieseler, κλύει.—κελαινὰ] λ from ν in L. **1303** κλειών λέχος MSS. Seyffert conject. κενὸν λέχος. Bothe, κλειών λάχος (Blaydes, αὐνὸν λάχος; Semitelos, κανὼν λάχος). Pallis, κλειών δέμας. Gleditsch, κλειών σθένος. Meineke, κλειὼν τέλος. **1304** δὲ σοι] δέ σοι L.—For σοι Pallis writes σὰς.

**1305** πράξεις] Nauck conject. ἀράς: Heimsoeth, βάζεις. **1306** αἰαῖ αἰαῖ] αἱ αἱ αἱ (from αἱ) L. **1307—1311** L divides thus: ἀνέπταν — | τί μ' οὐκ — | ἔπαισεν — |

ἔξιμεσθ' ἐφέστοιο: and cp. above, 785 f. But here **βωμία** is not merely an adverbial word, to be taken closely with λύει. It is rather an instance of an adj. used with the force of a participle, and virtually equivalent to **βωμία στάσα**: i.e., it means, ‘having taken her place at the altar,’ she slew herself. Cp. O. C. 83 ὡς ἐμοῦ μόνης πέλας (*sc.* οὐσῆς): and see above on 471. Further: even if it were necessary to bind **βωμία** closely with λύει, it would be bold to say that poetry could not permit this slight modification in the ordinary use of the word, when we remember how free was the adverbial use of adjectives in poetry (*e.g.*, *Ai.* 217 νύκτερος Άλας ἀπελώθηθ).

**ξίφει.** A sacrificial knife, which lay on the altar. Cp. Eur. *Alc.* 74 (Death speaks) στέλχω δ' ἐπ' αὐτῇ, ὡς κατάρρωμα ξίφει. For the prep. cp. *Ai.* 828 πεπτῶτα τῷδε περὶ νεορράντῳ ξίφει.

Next to Arndt, the best conjecture seems that of Blaydes, ἦδ' ὅμιθήκτῳ σφαγῶι βωμίᾳ πέρι. In favour of Arndt's we may observe:—(a) the MS. πέριξ (a word not used by Soph., and nowhere common) was not likely to have originated from πέρι alone: whereas it could easily arise from πέρι ξίφει, if ξίφει had been blotted or lost. (b) The MS. ἦδε (or ἦδῃ) is just the kind of feeble make-shift which is sometimes found in the MSS., where a verse had come down in a mutilated state: see, *e.g.*, on *O. T.* 943 f.,

1264 f.—For other conjectures, see Appendix.

**1302** λύει κελαινὰ βλέφαρα, allows her eyes to close in darkness. λύει=relaxes: the eyelids are deprived of power to remain open. The phrase has been suggested by the epic λύσε δὲ γυῖα, λέλυτο δὲ γυῖα, etc., and seems quite intelligible; though, doubtless, it would have been more natural to say κλύει, as Soph. has done in fr. 640, βλέφαρα κέκληγαι. In [Eur.] *Rhes.* 8 we have λύσον βλέφαρων γοργωπὸν έδραν, of opening the eyes; but that has no bearing on the different use here. Wolff brings what at first sight is a perfect parallel: *Anthol.* P. 3. 11 δνθ' ὅν δυματ' Ελυσε τὰ Γοργών εὐθάδε Περσέν. But unfortunately neither he nor Bellermann has observed the meaning. It is not, ‘caused the Gorgon's eyes to close,’ but, ‘uncovered the Gorgon's head.’ The epigram refers to Perseus bringing Medusa's head to Seriphos, and therewith petrifying Polydectes, who had married Danaë, and sent her son on his perilous mission.—The objection to μύει is that elsewhere the verb has these usages:—(1) intrans.—δυματα μύει, the eyes close, or μύουει, we shut our eyes. (2) trans., as *Anth.* P. 9. 558 ὑπνος έμυσε κύρας (with the post-classical υ), ‘caused to close.’ That is, there is no classical example of such a phrase as μύει δρθαλμούς, she shuts her eyes.

**1303** Μεγαρέως. Cp. Aesch. *Theb.*

she suffered her darkening eyes to close, when she had wailed for the noble fate of Megareus who died before, and then for his fate who lies there,—and when, with her last breath, she had invoked evil fortunes upon thee, the slayer of thy sons.

CR. Woe, woe! I thrill with dread. Is there none to 3rd strike me to the heart with two-edged sword?—O miserable strophe. that I am, and steeped in miserable anguish!

**δεῖλαιος** | δεῖλαιά . . . δύν. | **1307 ἀνταλαντα**] L has γρ. καιρίαν in the margin, from S. **1310 δεῖλαιος ἐγώ** φεῦ φεῦ MSS. In L the 1st hand had written συγκέκριμαι δύαι (from the next v.) immediately after ἐγώ. Those words have been erased, and φεῦ φεῦ written in their place; not (I think) by a later hand, but by the first scribe himself. The error was, indeed, one which could not escape him.—For φεῦ φεῦ, Erfurdt conject. αἴατ (=the second ἵτω in 1332): Gleditsch repeats ἐγώ. **1311** In L δεῖλαια has been made from δεῖλατα.

474 Μεγαρεύς, Κρέοντος σπέρμα, τοῦ σπαρτῶν γένους, where he is one of the Theban warriors who guard the gates: his patriotic death is foreshadowed *ib.* 477 θανὼν τροφεῖα πληρώσει χθονί. The story is thus told by Eur. (*Phoen.* 930—1018), who calls him Menoeceus. While the Argives are pressing Thebes, Creon and Eteocles send for Teiresias. The seer says that Ares is wroth, because Cadmus of old slew the god's offspring, a dragon (or serpent?) which had its lair outside the walls. One of the Cadmean race, sprung from the dragon's teeth, must die to appease him. Now, Creon and his two sons are the only pure-bred σπαρτοί left. And Haemon is married. The seer therefore suggests that Menoeceus should die. Menoeceus pretends that he means to fly to Delphi. Creon leaves the scene, in order to provide him with money for the journey. Menoeceus then rushes to the top of a tower on the walls, where he cuts his throat, and falls into the dragon's former den (*σηκὸν* ἐς μελαυβαθῆ | ὥρακοντος, *Ph.* 1010, see n. above on 411). Statius, who also calls him Menoeceus, tells the story in *Theb.* 10. 589—782, and, like Eur., makes the son practise a pious fraud in order to hinder his father from preventing the sacrifice.—**κλεινόν λάχος**: cp. Eur. *Ph.* 1013, where he says, στέψαν δὲ θανάτου δῶρον οὐκ αἰσχρὸν πόλει | δύστων, νόσου δὲ τῆρ' ἀπαλλάξω χθώνα. Statius *Th.* 10. 670 where Virtus says to Menoeceus, *rape nobile fatum*. **λάχος** is freq. in poetry, and is used by Xen. The ms. **λέχος** would be forced as an allusion to the

dragon's den (*θαλάμαι*, Eur. *Ph.* 931, or σηκός, *ib.* 1010) into which the corpse fell. And it could not here be a general word for 'grave.'

**1304 f. κακὰς πράξεις=δυσπράξιας.** A solitary instance of the plur. in this sense; as, conversely, *Tz.* 879 is the only instance of the sing. πράξις as = 'mode of doing,' instead of 'fortune' (*O. C.* 560 n.). In Eur. *El.* 1305 κοινὴ πράξεις, κοινὸν δὲ πέτραι, the sense is, 'actions.' But the peculiarity here does not warrant a suspicion (see cr. n.). It is equally exceptional, the other way, when πράσσειν καλῶς means 'to act well' (*O. C.* 1764 n.).—**ἐκφυμήσ.** = ἐπαραπαμένη: cp. 658 n.

**1307 ε. ἀνέπταν**, aor. referring to a moment just past; we should use the pres.: cp. *O. C.* 1466 ἔττηξα θυμὸν: *Ai.* 693 ἔφρεξ ἔφρει περιχαρῆς δὲ ἀνεπτάμην: cp. *O. T.* 337 n. The act. aor. ἔπτην is once used in lyrics by Aesch. (*P. V.* 555 προσέπτα), and once by Eur. (*Med.* 440, *ἀνέπτα*). It is a poetical form, but occurs in late prose (Ariean, Lucian, etc.).—**φόβῳ**, with fear of the curses invoked by Eurydice.—**ἀνταλαντα**, sc. πλαγήν (*O. C.* 544 n.), a blow which strikes one full on the breast: *El.* 195 παγγάλκων ἀνταλαντα | γεννών ὡρμάθη πλαγά: Eur. *Andr.* 844 οὐ' ἀνταλαντα | ἐρέσσα πλαγάν. But **δανταλα** = a thrust which passes through the body: Aesch. *Cho.* 639 ξίφος | δανταλαν δέξπεντες οὐτά.

**1310 f. δεῖλαος**, but in 1311 δεῖλαια with αῖ: cp. *O. C.* 442 οἱ τοῦ πατρὸς τῷ πατρὶ: *ib.* 883 ἀρ' οὐχ ὑβρις τάδ'; οὐβρις. *Ph.* 296 δᾶλλ' ἐν πέτροισι τέτρον: *El.* 148 δὲ Ἱτύν, αἰὲν Ἱτύν διοφύρεται.—The fol-

**ΕΞ.** ὡς αἰτίαν γε τῶνδε κάκεινων ἔχων  
πρὸς τῆς θανούσης τῆσδε ἐπεσκήπτου μόρων.

**KP.** πούω δὲ κἀπελύσατ’ ἐν φοναῖς τρόπῳ;

**ΕΞ.** παισασ’ ὑφ’ ἥπαρ αὐτόχειρ αὐτήν, ὅπως  
παιδὸς τοδ’ ὥσθετ’ ὀξυκώκυτον πάθος.

1315

*στρ. 8. KP.* ὡμοι μοι, τάδ’ οὐκ ἐπ’ ἄλλον βροτῶν

2 ἐμᾶς ἄρμόσει ποτ’ ἐξ αἰτίας.

3 ἔγώ γάρ σ’ ἔγώ ἔκανον, ὡς μέλεος,

4 ἔγώ, φάμ’ ἔτυμον. ἵω πρόσπολοι,

5 ἀγετέ μ’ ὅτι \*τάχιστ’, ἀγετέ μ’ ἐκποδών,

6 τον οὐκ ὄντα μᾶλλον ἢ μηδένα.

1320

**XO.** κέρδη παραινεῖς, εἴ τι κέρδος ἐν κακοῖς.  
βράχιστα γάρ κράτιστα τὰν ποσὶν κακά.

**1313** μόρων] μόρων L. The later MSS. have μόρων, μόρω (as A), or μόρων (as Aug. b and T).

**1314** ἐν φοναῖς] L has *εἰν φονάσ* written by S above ἐν φοναῖσ. **1317** ὡμοι MSS. (ὤ μοι μοι L). Erfurdt gave *ἴώ μοι* for the sake of closer metrical agreement with 1339, ἀγετέ ἄν.—*ἐπ’ ἄλλον*] Pallis conject. *ἐπ’ ἄλλωφ*. **1319** ἔγώ γάρ σ’ ἔγώ ἔκανον ὡς μέλεος L, with most of the later MSS.: but Aug. b has ἔκτανον, and so the Aldine. Hermann inserted a second σ’ after ἔγώ. Nauck proposes ἔγώ γάρ σ’ ἔκτανον, ὡς μέλεος, and in 1341 σέ τ’ αὐτὸν δέδεινον.

lowing are a few among many instances of *αἱ* before *οἱ*: 827 περπαλαί: 1131 Νυσταλῶν: 1140 βιαλαί: *Od.* 20. 379 ἔκτανον: Tyrt. 10. 20 γεραιούς: Aesch. *Suppl.* 385 (lyr.) λικταλού (*Dind. Iktlou*): Eur. *El.* 497 (dial.) παλαιόν. For the repetition cp. 379, 977.—*συγκέκραμαι*, ‘blended with’ anguish, i.e. steeped in it: (Whitelaw: ‘Fulfilled with sorrow, and made one with grief.’) Cp. *Ai.* 895 οἰκτῷ τῷδε συγκέκραμένῳ, ‘her soul is steeped in the anguish of that wail’: Ar. *Plut.* 853 οὕτω πολυφόρῳ συγκέκραμα δαίμονι, where the words just before, ὡς ἀπόλωλα δειλαῖος (850), might suggest that the parody glanced at our passage.

**1312 f.** ὡς αἰτλαν...ἔχων, as being responsible for, = *ὡς αἰτιος* ἄν. So Aesch. *Eum.* 579 Apollo, defending the accused Orestes, says, *αἰτλαν δ’ ἔχω | τῆς τοιδε μητρός τοῦ φόνου*, I am responsible for (not, ‘am accused of’) the deed. In this sense of the phrase, *ἔχω* = *παρέχω*: cp. Thuc. 2. 41 ἀγανάκτησιν *ἔχει*, gives cause of resentment; id. 2. 61 *ἔχει αἰσθησιν*, makes itself felt. But in prose *αἰτλαν* *ἔχω* usu.=‘to bear the *blame*’ for a thing,

i.e. to be held responsible for it: Her. 5. 70 ἦχον αἰτην τοῦ φόνου τούτον: Plat. *Apol.* 38 Κ δύομα ἔχετε καὶ αἰτιαί...ὦ Σωκράτη ἀπεκτένατε.—τῶνδε...μόρων, that of Haemon: **κάκεινων**, that of Megareus (1303 f.). For the plur., cp. *El.* 205 τὸν ἔνος τὸν πατήρ | θαυμάτους αἰκεῖς.—*ἐπεσκήπτου*, wast denounced. In Attic law *ἐπισκήπτομαι τινι* (midd.) meant, to take proceedings against a witness for perjury (*ψευδομαρτυριῶν*): Isae. or. 5 § 9 πρὶν ἐπεξελθεῖν οἰς ἐπεσκήψατο τῶν μαρτύρων. The rare pass. occurs in Plat. *Legg.* 937 B ἐν δούλῃ ἐπισκηφθῆ τὰ ψευδὴ μαρτυρῆσαι.

**1314** **κἀπελύσατ’**, quitted life: see on 1368 ἀπελύθης. For *καί*, cp. 772 n.—*ἐν φοναῖσ*: 696 n.

**1315 f.** ὑφ’ ἥπαρ, expressing movement, ‘home to’ it: cp. *Tr.* 930 ὁρῶμεν αὐτὴν ἀμφιπλῆγι φασγάνῳ | πλευράν ὑφ’ ἥπαρ καὶ φρένας πεπληγμένην. Eur. *Or.* 1063 παῖσας πρὸς ἥπαρ φασγάνῳ.—**ὀξυκώκυτον**, by the household (cp. 1079): she herself heard the news in silence (1256).

**1317 f.** **τάδ’ οὐκ ἐπ’ ἄλλον** βρότων ἀρέσσει ποτέ, the guilt can never fit (=be

ME. Yea, both this son's doom, and that other's, were laid to thy charge by her whose corpse thou seest.

CR. And what was the manner of the violent deed by which she passed away?

ME. Her own hand struck her to the heart, when she had learned her son's sorely lamented fate.

CR. Ah me, this guilt can never be fixed on any other <sup>4th</sup> of mortal kind, for my acquittal! I, even I, was thy slayer, <sup>strophe.</sup> wretched that I am—I own the truth. Lead me away, O my servants, lead me hence with all speed, whose life is but as death!

CH. Thy counsels are good, if there can be good with ills; briefest is best, when trouble is in our path.

**1320** ἐγώ φάμ' ἔτυμον L. Semitelos conject. ἐγώ, φαμί, σύννομι'. **1322 ε.** ἀγετέ μ' ὅτι τάχος, ἀγετέ μ' ἐκ ποδῶν (*sic*, not ἐκποδῶν) L. Unless the ος of τάχος is lengthened before the pause, the dochmiac requires either (a) a long syllable there, or (b) the addition of one short. Hence (a) Erfurdt proposed τάχιστ' instead of τάχος. Many edd. receive this. Enger, ἀγ' ἀγεθ' ὅτι τάχος μ', ἀπάγετ' ἐκποδῶν. Meineke, ἀγετέ μ', ὅτι τάχος μ' ἀπάγετ' ἐκποδῶν. Pallis, ἀγετέ μ' ὅτι τάχος, τίθεσθε μ' ἐκποδῶν. (b) Schöne, ἀπάγετέ μ' ὅτι τάχος, ἀγετέ μ' ἐκποδῶν. **1327** βράχιστα γάρ κράτιστα In L, S notes a v. *I.*, κράτιστα γάρ τάχιστα.

fixed upon) another man, ἐξ ἑμάς αἰτίας, (being transferred) from my responsibility, —*i.e.*, so as to leave me blameless. For the intrans. *ἀρμόσται*, cp. *O. T.* 902 (n.), *EI.* 1293. ἐκ here is not for ἀπό, but is used as if we had, *οὐποτε* ἐξ ἀταυτοῦ ἀντίτου φανούμενα (cp. *Tr.* 284 ἐξ ὀλβίων ἀγηλον εὑροῦσαν *βλων*). Thus ἐξ ἑμάς αἰτίας is really a compressed way of saying, 'by change from a state of things in which the *aïta* (blame) was mine.'

**1319 ε.** μέλεος: for the nom., cp. **1311.** —φάμ', ἔτυμον, *i.e.*, this is the simple truth: I was virtually, though not actually, his slayer.

**1322 δτι τάχιστ'**. This (Erfurdt's) emendation seems the simplest and best cure for the metre (see cr. n.). It is worth noticing that Soph. has this phrase in a closely similar passage, *O. T.* 1340 ἀπάγετ' ἐκτηπιῶν ὅτι τάχιστα με. He has δσον τάχος thrice, and ὡς τάχος eight times, but δ τι τάχος nowhere else.

**1325 τὸν οὐνότα μᾶλλον η̄ μηδένα,** one who exists no more than a nonentity. In μηδένα, μή has its generic force: one who is such as to be a mere cipher. Cp. *Ai.* 1114 οὐ γάρ ήτελον τοὺς μηδένας. *O. T.*

1019 καὶ πῶς δ φύσας ἐξ ἵσον τῷ μηδένι; (dat. of ὁ μηδέν, —he who is μηδέν in respect to consanguinity). Here τὸν μηδέν would have been equally fitting: cp. *Ai.* 1231 ὅτι οὐδὲν ὡν τοῦ μηδέν (the dead) ἀντέτηται ὑπερ.—Postgate suggests (*Trans. Cambridge Phil. Soc.*, 1886, p. 58) that this use of the oblique cases of μηδέν in sing., and of οὐδέν and μηδέν in plur., may have come from an attraction of the neuter by the masc. article: e.g., τὸν μηδέναs from τοὺς μηδέν. We do not find ὁ μηδέν. When it became declinable, the phrase could dispense with the article; e.g., τὸν μηδέν could be simply μηδένα.

**1326 ε.** κέρδη: the plur. more often refers to money (1061); but cp. *EI.* 767 η̄ δευτὰ μέν, κέρδη δέ.—τὰ γάρ ἐν ποσὶ κακὰ κράτιστά (ἐστι) βράχιστα (ὄντα): instead of, κράτιστόν ἐστι τὰ...κακὰ βράχιστα εἰναι. For the personal constr., cp. *O. T.* 1368 κρεσσων γάρ ησθα μητέρ' ὡν η̄ ζών τυφλός, and n. iō. 1061. For the omission of ὄντα, cp. the oracle μὴ κλεψ Καμάρων. ἀκίνητος γάρ ἀμείνων (*sic.* οὐσα), ap. Stephanus Byz. s.v. Καμάριν.—τὰν ποσῖν, before our feet, claiming

ἀντ. γ. ΚΡ. ὥτω ὥτω,

2 φανήτω μόρων ὁ κάλλιστ' \* ἔχων  
 3 ἐμοί, τερμίαν ἄγων ἀμέραν,  
 4 ὑπατος· ὥτω ὥτω,  
 5 ὅπως μηκέτ' ἀμαρτ ἄλλ' εἰσιδω.

1329

1333

ΧΟ. μέλλοντα ταῦτα· τῶν προκειμένων τι χρὴ  
 πράστειν· μέλει γὰρ τῶνδ' ὄτοισι χρὴ μέλειν. 1335

ΚΡ. ἀλλ' ὧν ἐρῶ μέν, ταῦτα συγκατηνέματην.

ΧΟ. μή νυν προσεύχουν μηδέν· ὡς πεπρωμένης  
 οὐκ ἔστι θυητοῖς συμφορᾶς ἀπαλλαγῆ.

**1330** ἔχων Pallis: ἐμῶν MSS.

**1333** ἀμαρτ ἄλλ' L. **1336** ἐρῶ  
 L. The later MSS. have ἐρῶ μὲν (V. ἐρῶμεν). Bothe writes ἐρῶμεν. Schneidewin, ἐρώμαι. F. W. Schmidt, ἐρῶ γά. Dindorf, ἐρῶ, τοιαύτα. Seyffert, ἐρῶ γ', ἀπαντα. Blaydes, ἐρῶ γε τυγχάνειν κατηνέματην.—Nauck thinks that ἐρῶ ταῦτα is right, and that in 1314 we should perh. read κάλλιστ' for κάπελνστατ' (the

immediate attention. Cp. Eur. *Alc.* 739  
 ἡμέσις δέ, τὸν ποσὶν γὰρ οἰστέον κακὸν, |  
 στείχαμεν, ὡς ἀν. ἐν πυρὶ θῶμεν νεκρὸν.  
 So Pind. *P. 8.* 32 τὸ δ' ἐν ποσὶ μοι τράχον,  
 my present theme.

**1329 ff.** μόρων ὁ κάλλιστ' ἔχων. I have adopted ἔχων, a conjecture of Pallis for ἐμῶν, on the following grounds. (1) The phrase μόρων ἐμῶν could mean nothing but, ‘of all fates possible for me.’ This, however, is most strange. In 1313 μόρων meant ‘violent deaths’: so Aesch. *Th.* 420 αἴματα/φόρους μόρων. Hence it has been proposed to render μόρων ἐμῶν here, (a) ‘the deaths caused by me’: as Hermann, ‘veniat caedium per me factarum supra, exoptatissime mihi ultimum diem adducens.’ (b) Figuratively, ‘the many deaths that I have died’; cp. 1288 δλωάδτ’ ἀνδρὶ ἐπειχειράω. But neither version is tolerable. (2) Triclinius proposed to make ἐμῶν fem., and to take it with τερμίαν: when it would at least be necessary to write ἐμᾶν (*sc.* ἀμερᾶν). But, either with ἐμῶν or with ἐμᾶν, the relation of ὁ κάλλιστ...ἔχων to the gen. μόρων is exceedingly awkward. ‘That one among fates which *best* brings my last day,’ cannot be explained as an equivalent for, ‘that best of fates which brings it’; i.e., for μόρων ὁ κάλλιστος, ὁ...ἄγων.

Both these difficulties (which to me seem insuperable) are removed by read-

ing μόρων ὁ κάλλιστ’ ἔχων, the best of fates. That ἔχων could have been changed to ἐμῶν, either by conjecture or by accident, is shown by v. 575, where at the end of the verse L has the probably true ἐμοί, while other MSS. have ἔψυ. (If κύνεις is right in 467, and ἔψει in 1301, these, too, are instances of final words corrupted.) A question of punctuation remains. The comma might follow either ἔχων or ἐμοί. I prefer the latter. Cp. *Ai.* 394 ίώ σκέτος, ἐμὸν φάσ, | ἐρεβος ω φαινόντας, ως ἐμοί.

**1332** ὑπάτος, an emphatic repetition of ὁ κάλλιστ’ ἔχων,—‘supreme of fates,’—far best. It has been usual to take ὑπάτος here as ‘last.’ But neither ὑπάτος nor ὑπέρατος ever bears that sense in classical Greek. Pindar often uses ὑπάτος as ‘best,’ but never as ‘last’: *O. 1. 100*, *P. 6. 42* and *10. 9*, *N. 10. 32*. In post-classical poetry ὑπάτος sometimes means ‘last,’ but that use was imitated from the Lat. *supremus* and *summus*. Thus in an epitaph on an Italian, a certain Aelius, Apollonides writes (*Anthol.* *P. 7. 233*), νῦνσον δτ' εἰς ὑπάτην ὠλσθανε, τέρμα τ' ἄρκυτον | εἴδει. Whether the Apollonides of the Anthology was or was not he of Nicaea, who dedicated to Tiberius a commentary on Timon’s *Σιλλολ* (*Diog. Laert. 9. 109*), at least he belonged to that age. This is proved by his words in *Anthol.* *P. 9. 287*, Ήλεῖον

CR. Oh, let it come, let it appear, that fairest of fates for <sup>3rd anti-</sup> me, that brings my last day,—aye, best fate of all! Oh, let it <sup>strophe.</sup> come, that I may never look upon to-morrow's light!

CH. These things are in the future; present tasks claim our care: the ordering of the future rests where it should rest.

CR. All my desires, at least, were summed in that prayer.

CH. Pray thou no more; for mortals have no escape from destined woe.

schol. there having *τίνι τρόπῳ, φησίν, ἐλύετο . . .*—L here gives the temporal augment in *συγκατηνέμων*. So *Ph.* 1019 L has *ἡγέδημην*: *Tr.* 610 *ηγύμην*: *ib.* 764 *κατηγέρητο*. An Attic inscr. of 362 B.C. gives *ηγήθαι* (Meisterhans, p. 78). **1337 προσεύχου** [One ms. of the 14th cent. (Aug. b) has *κατεύχον*, which Benedict had conjectured.]

**νῆσον ὅτ' εἶχε Νέρων**, alluding to the residence of Tiberius at Rhodes (*c.* 6 B.C.—2 A.D.). The epigram was written after Tiberius had been adopted by Augustus in 4 A.D., as he is called *Ζῆρα τὸν ἑσθιμένον*, and perhaps after he had come to the throne (14 A.D.). It would be interesting to know whether *ὔπατος* as = 'last' can be carried back beyond the Roman, or later Alexandrian, age; I can find no trace of it.

**1334 εἰ μέλλοντα**, belonging to the future. To Creon's wish for death the Chorus replies, in effect, 'Sufficient unto the day is the evil thereof.'—**τῶν προκειμένων**: the duties which lie immediately before us; meaning here especially the obsequies of the dead.—For *τι* cp. *O. C.* 500 *ἀλλ' ἐν τάχει τι πράσσετον*.—**τῶνδι** = *τῶν μελλόντων*.—**δύοισι χρήματιν**, i.e., *τοῖς θεοῖς*. Cp. *Ph.* 1030 *θεῶν σιν εἰ δίκης μέλει, | ἔξοιδα δ' ὡς μέλει γε.*

**1336 ἐρώ μέν**: for *μέν* cp. n. on II. It merely gives a slight emphasis to *ἐρώ*.—*συγκατηνέμων*: κατά expresses that the prayer is solemn; σύν, that it sums up his desires. (For this force of *σύν* cp. 1202.) Cp. *O. C.* 585 *ἐνταῦθα γάρ μοι κέντα συγκατηνέμων* ('by that boon I reap all the rest').—Nauck thinks that L's reading, *ἀλλ' οὐ ἐρώ, ταῦτα συγκατηνέμων*, is sound, and that in the corresponding verse, 1314, we should perh. read, *ποιῷ δὲ κάλλειτ* (for *κάπελλατ*) *ἐν φονᾶς τρόπῳ*; He refers to the scholium on 1314: *τίνι τρόπῳ, φησίν, ἐλύετο, καὶ ἐφέρετο εἰς φονάς | ἀντὶ τοῦ ποιῷ τρόπῳ εἰς φόνον ἐπεσεν;* Now, this does not point, I think, to the Scholiast's having *ἐλύετο* in his text, though it suggests that he had *εἰς φονάς*. He used the simple

verb in his paraphrase in order to bring out the literal sense (as he took it) of *ἀντελύετο*. This is shown by *ἐφέρετο* and *ἐπεσεν*: he understood, 'she was set free (as a runner in a race is dismissed from the starting-post), and rushed (*ἐφέρετο*) to bloodshed.'—Further, the origin of L's reading is manifest. *ἴρω μὲν* had become *ἐρώμεν* (as it actually is in at least one later MS.). Then the plur. *ἐρώμεν* seemed too harsh with the sing. *συγκατηνέμων* immediately following (though, in fact, it would have been quite defensible, cp. 734 n.), and was changed to *ἐρώ*. Semitelo would read with L here, and yet leave 1314 unaltered. He refers to *Ai.* 905 where L has *τίνος ποι' ἀρ' ἐπράξει χειρὶ δύσμορος* corresponding with 951 *ἄγαν ὑπερβριθὲς ἄχθος ἤνυσαν*. But there *ἐπράξει* is surely corrupt: Hermann gives *ἔρξει*, and Wecklein *ἔπαθε*.

**1337 προσεύχου**, without *θεοῖς* or *θεούς*. Cp. Her. I. 48 *ὡς τὸ ἐκ Δελφῶν ἴκουσε, αὐτίκα προσεύχετο τε καὶ προσεδέξατο*.—Campbell thinks that 'the rationalism of the day appears in this advice of the Chorus.' But such an interpretation ill accords with the tone of the Chorus, which presently insists on the duty of piety towards the gods (1348). Nor does it seem in harmony with the pervading spirit of the poet's work. Rather Creon is exhorted to recognise, with pious resignation, the fixity of the divine decrees. Cp. the closing words of the *Oed. Col.*, *ἀλλ' ἀποπαθεῖ μηδ' ἐπὶ πλεῖστῳ θρόνον ἐγείρετε | πάντως γὰρ ἔχει τὰς κύρος*. Brunck compared *Aen.* 6. 376 (Aeneas to Palinurus in the shades) *Desine fata deum flecti sperare precando*.

- ἀντ. δ. ΚΡ. ἄγοιτ' ἀν μάταιον ἄνδρ' ἐκποδῶν,  
 2 ὅς, ὁ παῖ, σέ τ' οὐχ ἔκὼν \*κατέκανον  
 3 σέ τ' \*αὖ τάνδ', ᾧμοι μέλεος· οὐδὲ ἔχω  
 4 πρὸς πότερον ἵδω, πᾶ \*κλιθῶ· πάντα γὰρ  
 5 λέχρια τὰν χεροῦν, τὰ δὲ ἐπὶ κρατί μοι  
 6 πότμος δυσκόμιστος εἰσήλατο.
- I 340
- I 345

- ΧΟ. πολλῷ τὸ φρονεῖν εὑδαιμονίας  
 πρώτον ὑπάρχει· χρὴ δὲ τά γ' εἰς θεοὺς  
 μηδὲν ἀσεπτεῖν· μεγάλοι δὲ λόγοι
- I 350

**1339—1346** L divides thus: ἄγοιτ'— | ὅς, ὁ παῖ— | ὅς, σέ τ'— | ὅπα— | πάντα— | λέχρια— | πότμος...εἰσήλατο. | **1339** ἐκποδῶν] ἐκ ποδῶν L, with μ above κ from 1st hand. **1340** σέ τ' γ: σέ γ' L.—κατέκανον MSS.: κατέκανον Wilhelm Schneider: κάκτανον Hermann: ἔκτανον Musgrave. **1341** σέ τ' αὖτάν L: σέ τ' αὖ τάνδ' Seidler. L has δο before σέ τ', doubtless by inadvertent repetition from 1340: Hermann deleted it. **1342** Λ. ὅπα πρὸς πρότερον ἵδω· πᾶ καὶ θῶ· | L. For πρότερον, some of the later MSS. (including A) have πότερον. For καὶ θῶ, Musgrave conjectured

**1339** ἄγοιτ' ἄν, an entreaty: cp. O. C. 725. The opt. with ἄν had a different tone in 444.—μάταιον here expresses rash folly: cp. O. T. 891 ματάξω: Tr. 565 ματαλούς χερού.

**1340** Λ. κατέκανον is the best, as it is the simplest, emendation of κατέκανον (see cr. n.). Though the pres. κατακαλνω is not classical, the aor. is frequent; Xen. uses it (*An.* 3. 1. 2., etc.).—σέ τ' αὖ τάνδ' is a certain correction of σέ τ' αὖ τάν. Here the latter would be like saying, 'and actually *thee*',—as if the slaying of Haemon had been comparatively venial. It cannot be naturally explained as meaning, 'the mother with the son.'

**1342** Λ. πρὸς πότερον...πάντα γάρ. The reading of this verse cannot be certainly determined. The traditional text (see cr. n.) exceeds the metre. My own view is as follows:

(1) The MS. ὅπα should be struck out. It evidently came in from the margin, having been a gloss on πάντα, meant to show that πάντα κλιθῶ is not a direct question, but depends on οὐδὲ ἔχω. Retaining ὅπα, we should have to suppose a double question: 'nor do I know in what direction, (or) to which thing, I am to look.' This is not only very awkward, but very weak. The hiatus after ἔχω, though not unexampled, is at least another point against ὅπα.

(2) L has πάντα γάρ in a line by itself: but, considering the caprices of lyric division in that MS. (as in the rest), we cannot urge that fact as a hint of interpolation. If ὅπα was a spurious addition to 1342, then πάντα γάρ might easily have been carried over. Again, the words πάντα γάρ are not indispensable; yet the effect of λέχρια τὰν χεροῦν, without them, would be rather oddly abrupt. Therefore we are by no means warranted (I think) in ejecting πάντα γάρ.

(3) κλιθῶ, for καὶ θῶ, is certain. On this last point there is now a general agreement.—The resulting dochmiae differ from that in 1320 only by the 'irrational' long (the ω of ἵδω) for short (the first of ἔχων): and this is admissible. See Metrical Analysis.—Other views are noticed in the Appendix.

πρὸς πότερον, i.e., to the corpse of Haemon at his side, or to that of Eurydice in front of him (1297 ff.).—ἵδω, deliberative subjunct. in the indirect question, depending on οὐδὲ ἔχω: cp. n. on O. T. 72.—πάντα κλιθῶ, in what direction I am to lean, i.e., where I am to find any support: my son and my wife have fallen: all my fortunes lie in ruin. πάντα here answers to the dat. after κλίνομαι when it means 'to lean against' a thing, as *Od.* 6. 307 (she sits) κλίνει κεκλιμένη.—Not merely,

CR. Lead me away, I pray you ; a rash, foolish man ; who <sup>4th anti-</sup>  
have slain thee, ah my son, unwittingly, and thee, too, my wife—  
<sup>strope.</sup> unhappy that I am ! I know not which way I should bend my  
gaze, or where I should seek support ; for all is amiss with that  
which is in my hands,—and yonder, again, a crushing fate hath  
leapt upon my head.

[As CREON is being conducted into the house,  
the Coryphaeus speaks the closing verses.]

CH. Wisdom is the supreme part of happiness ; and reverence towards the gods must be inviolate. Great words

κλιθῶ. ὅπῃ was first omitted by Seidler. See Appendix. **1344 f.** λέχρια τάδ' ἐν χεροῦν L, and so most of the later MSS.: for τάδ', Aug. b and Dresden. a give τά τ'. Brunck gave λέχρια τὰν χεροῦν : Kayser, λέχρια τὰ πρὸ χεροῦν. **1347—1353** These six verses are rejected by Fr. Ritter. **1349** τά τ' εἰσ θεούν L. For τά τ' Triclinius gave τά γ'.—Dindorf writes χρῆ δ' ἐς τὰ θεῶν : Blaydes, χρῆ δ' ἐς τὸν θεούς : also conjecturing (as Wecklein does, *Ars Soph. em.* p. 167) χρῆ δὲ τὰ πρὸς θεούς.

'whither I am to betake myself,' ποῖ τράπωμαι; This is shown by λέχρια.

**1344 f.** λέχρια τὰν χεροῖν. τὰν seems right (see cr. n.): the MS. τάδ' ἐν would come from ΤΑΕΝ. Creon is still touching the corpse of Haemon. The phrase τὰ ἐν χεροῦν would mean, figuratively, 'the matters with which I am engaged' (so ἔχει τι ἐν χεροῖ, Her. 1. 35). Here, the words take a dramatic force from their literal sense. 'All is amiss with that which I handle.' Creon has, indeed, mismanaged the work which his hands found to do; and the proof of it is the corpse which he is touching. λέχριος = 'slanting,' 'oblique.' As ὀρθός means either 'straight' or 'upright,' so λέχριος can mean either 'moving sideways' (O. C. 195), or, 'not upright,' 'slanting.' Cp. πλάγιος, the ordinary prose equiv. of λέχριος, which has the second sense in Philemon Αγύρτης 5 σχήματα | πλάγι' ἐστὶ τᾶλλα, τοῦτο δ' ὀρθὸν θηρίον, (man alone is erect, while other creatures (i.e. quadrupeds) are bent earthward (cp. Salust, *Cat.* 1 pecora quae natura prona... finxit). So, here, λέχρια means primarily 'awry':—τὰ πράγματα οὐδὲ ὄρθως ἔχει. Cp. Shaksp. Rich. II. 2. 4. 24 *And crossly to thy good all fortune goes.* But it is further tinged with the sense of 'prone,' applicable to the corpse. The Scholiast

here has usu. been understood as explaining λέχρια by πλάγια καὶ πεπτωκότα. But he meant only πλάγια to explain λέχρια, while πεπτωκότα referred to πότημος...εἰσήλατο: this is clear (I think) from his whole phrase, πλάγια καὶ πεπτωκότα, τὰ μὲν ἐν χεροῖ, τὰ δὲ ἐπὶ τῷ κεφαλῇ.

τὰ δ' ἐπὶ κρατὶ μοι κ.τ.λ., while on the other hand : for the adverbial τὰ δ', see O. T. 666 n. These words refer to the deaths of Eurydice and Antigone, as τὰ ἐν χεροῦν referred to the death of Haemon. It is quite possible to read τάδ', as = 'thus'; but then τὰ δὲ χεροῖν would denote *all* his woes, and so we should lose the dramatic blending of a literal with a figurative sense.—εἰσήλατο: cp. on 1271 f.

**1347 f.** εὐδαιμονίας πρώτον, the most important element in it. Cp. Plat. Rep. 380, Ο σωφροσύνης δέ, ὡς πλήθει, οὐ τὰ τοιάδε μέγιστα, ἀρχόντων μὲν ὑπηκόους εἶναι, κ.τ.λ.—τά γ' εἰς θεούς: cp. 889 n.: O. T. 706 (n.) τό γ' εἰς έαυτῷ. Ph. 1441 εὐστέβειν τὰ πρὸς θεούς.—For the sentiment, cp. 1050 f.

**1349 ff.** μεγάλοι...λόγοι: cp. 127 n.—For the position of τῶν ὑπεραύχων, cp. 944 f. Δανᾶς...δέμας.—πλήγας...ἀποτελάντες, as the price: cp. Her. 2. 65 ἀποτελεῖς ζημίην (a fine). So ib. 5. 56 οὐδεὶς ἀνθρώπων ἀδικῶν τίσιν οὐδὲ ποτεστεῖ.

μεγάλας πληγὰς τῶν ὑπεραύχων  
ἀποτείσαντες  
γῆρᾳ τὸ φρονεῦν ἐδίδαξαν.

**1351** Nauck would place *μεγάλας πληγὰς* after *τῶν ὑπεραύχων*. Semitelos

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**1352** γήρᾳ, without a prep.: so Eur. *Hec.* 203, etc.: but this is poetical, prose

of prideful men are ever punished with great blows, and, in old age, teach the chastened to be wise.

thinks that the two latter words may have crept in from a gloss, ‘ἀντὶ τῶν ὑπεραύχων,’ on *μεγάλοι λόγοι*.

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preferring ἐν γῆρᾳ, ἐν τῷ γῆρᾳ, or ἐπὶ γῆρᾳ. — **ἔβαξαν**, gnomic aor. (709). — **τὸ φρονεῖν**, so soon after 1347; cp. on 76, 625 (*ἐκτὸς ἀτασ*), 956 (*κερτομοίσις*).



## APPENDIX.

Verses 2 f. ἀρ' οἰσθ' ὁ τι Ζεὺς τῶν ἀπ' Οἰδίπον κακῶν  
όποιον οὐχὶ νῦν ἔτι ζώσαιν τελεῖ;

The view taken in the commentary—that ὁ τι is subject to *ἔστι* understood—seems to have been first proposed by W. Schneider, then by Neue; it was advocated by Bonitz (*Beiträge* II. 17); and it is now received by Bellermann. What is new in my note, so far as I know, is the attempt to show how associations of colloquial idiom may have helped to soften the apparent harshness, and, more especially, to excuse the hyperbaton of Ζεύς. Here, at any rate, we approach the root of the difficulty which these verses present. The ultimate question is,—how much irregularity would the spoken language of the day have tolerated in such a sentence? We do not know: we can but study the evidence of contemporary analogies.

At one time I inclined to the only theory which dispenses with the assumption of irregularity. This consists in taking τελεῖ with both clauses: ἀρ' οἰσθ' ὁ τι Ζεὺς τῶν...κακῶν (τελεῖ), οποῖον οὐχὶ νῦν ἔτι ζώσαιν τελεῖ; Then,—τελεῖ being, in this case, better regarded as *fut.*—the sense would be, ‘what will Zeus fulfil, which he will not fulfil *while we live?*’—that condition being emphasised by the form of the sentence. Grammatically, this is blameless. Cp. Plat. *Legg* p. 710 D πάντα σχέδον ἀπέργασται τῷ θεῷ, ἀπερ (sc. ἀπέργαζεται) ὅταν βουληθῇ διαφερότως εὐ πρᾶξαι τινα πόλιν: where the relative clause, expressing the condition, ὅταν βουληθῇ...πόλιν, is parallel with our gen. absol., νῦν ἔτι ζώσαιν. If the τελεῖ after ζώσαιν stood after κακῶν, the parallelism of form would be complete: except, indeed, that the Platonic sentence is a little bolder, since it is natural to supply ἀπέργαζεται (or ἀπέργάστα) rather than ἀπέργασται. Yet, admissible as this construction is, it is undoubtedly harsh. And that harshness—especially at the outset of the play—is a strong argument against it.

Two other interpretations have been suggested by those who take ὁ τι as a pronoun. (a) οποῖον is resumptive of ὁ τι. ‘Knowest thou what evil,—what sort of evil,—he does not fulfil?’—an emphatic pleonasm. The Scholiast seems to have acquiesced in this:—εἰπεν δὲ διττῶς πρῶτον μὲν ὁ τι, ἐπειτα δὲ οποῖον, ἀρκούντος θατέρου. But this

seems weak; and it is certainly jerky. (b) Two questions are combined in ὁ τι ὄποιον (as in τίς πόθεν εἴ);—‘what, (*and*) of what kind?’ This view, proposed by Zehlicke (Greifsw. 1826), has been rightly rejected by A. Boeckh (*Ueber die Ant.* p. 175).—Wecklein’s comment is, ‘ὁ τι ὄποιον, quid quale, welches Leid, wie es immer heissen mag’: i.e., ‘what woe,—of whatever sort it may be.’ I do not see how the words could yield this sense.

If we read ὅτι, the conjunction, then ὄποιον is substituted for the direct ποῖον. ‘Knowest thou that Zeus fulfils—what not?’ In favour of this, we might, perhaps, suggest two points. (1) The double question, being somewhat awkward, may have made it easier to slide into the irregular relative construction with ὄποιον. (2) The familiarity of the combination οὐδὲ ὅτι—strongly illustrated by its use as an adverbial parenthesis (275 n.)—may have made it easier to treat οὐσθὲν ὅτι, after some intervening words, as if ὅτι did not exist. On the other hand, the harshness of the construction is aggravated by the shortness of the sentence. We cannot compare *O. T.* 1401, where the MSS. give ἀρά μου μέμνησθ' ὅτι | οὐ ἔργα δράσας ίμὺν εἴτα δεύρ' ίών | ὄποιν ἐπρασσον αὖθις; For there—even if ὅτι is kept—it is obviously impossible that μέμνησθ' ὅτι οὐδα δράσας, etc., should be a fusion of μέμνησθ' ὅτι τοιαῦτα δράσας with μέμνησθ' οἵα δράσας: the alternative—to treat οἵα and ὄποια as exclamatory—though not (to my mind) tolerable, would be a less evil: but clearly ὅτι should there be τι. It has been suggested, indeed, that ὄποιον is not substituted for ποῖον, but is itself a direct interrogative. This has been supported by the analogy of ὄπότερος in direct question. Plat. *Lysis* 212 C ναὶ· ὄπότερος οὖν αὐτῶν ποτέρου φίλος ἐστίν; Heindorf there cites *Euthyd.* 271 Α ὄπότερον καὶ ἐρωτᾶς, ὡς Κρίτων; *Rep.* 348 Β ὄποτέρως οὖν σοι...ἀρέσκει; Let it be assumed that the readings are sound in those places. Still, there is at least no similar instance of ὄποιος: nor is ὄποιον here the *first word* of a direct question.

The proposed emendations are all unsatisfactory. They are of three classes.

(1) Those which alter v. 2, leaving v. 3 untouched.—Bothe: ἀρ' οἰσθά τι Ζεύς.—Meineke: ἀρ' οἰσθα δὴ Ζεύς.

(2) Those which alter v. 3, leaving v. 2 untouched.—Dindorf: ἐλλείπον for ὄποιον.—Paley: οὐκ ἔσθ' ὄποιον οὐχὶ νῷν ζώσαν τελεῖ (*Journ. Phil.* x. p. 16). He thinks that ἔτι was a gloss (due to the frequency of its combination elsewhere with ζῆν), and that, when ἔτι had crept into the text, οὐκ ἔσθ' was erroneously omitted.—Blaydes: η̄ ποῖον, or τὸ λοιπὸν, for ὄποιον.

(3) Those which change, or transpose, words in both verses.—Heimsoeth (*Krit. Stud.* I. 211): ἀρ' οἰσθά πού τι τῶν ἀπ' Οἰδίπου κακῶν | ὄποιον οὐ Ζεὺς νῷν ἔτι ζώσαν τελεῖ;—Nauck: ἀρ' οἰσθ' ὁ τι Ζεὺς νῷν ἔτι ζώσαν τελεῖ | ὄποιον οὐχὶ τῶν ἀπ' Οἰδίπου κακῶν; As Moriz Schmidt says, this would naturally mean, ‘Knowest thou what Zeus fulfils for us, which does not belong to the woes from Oedipus?’—Moriz Schmidt (1880): ἀρ' ξεθ' ὁ τι Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν | ζοίκεν

οὐχὶ νῦν ἔτι ζώσαιν τελεῖν; He prefers ἔσθ' to οἰσθ' on the ground that, after the latter, ὅτι would naturally be taken as the conjunction. (But cp. Plat. *Theaet.* 197 δ κατασκευάζομεν οὐκ οἴδ' δ τι πλάσμα.) The origin of ὅποιον was, he supposes, a marginal gloss ὅποιονδήποτε, referring to κακῶν.—Semitelos compresses the two vv. into one: ἀρ' οἰσθ' δ τι Ζεὺς οὐχὶ νῦν ζώσαιν τελεῖ;

4 οὐτ' ἄτης ἄτερ. It is difficult to avoid the conclusion that we have to choose between two views. One is that the words ἄτης ἄτερ are sound, but that there has been some confusion of negatives. I shall return presently to this theory, which has lately been gaining ground in Germany. The other view is that the words ἄτης ἄτερ conceal a corruption, but that the process which led to it can no longer be traced.

It must never be forgotten—it is indeed the capital condition of sound criticism here—that οὐτ' ἄτης ἄτερ was already the traditional reading in the time of Didymus, c. 30 B.C.<sup>1</sup> The practice of writing explanations, ‘glosses,’ in the margin of MSS. was common in the later age to which our MSS. belong; but we are not entitled to suppose that it existed in the earlier Alexandrian age, from which the MSS. of 30 B.C. had come down. Therefore we cannot assume, as Porson did, that ἄτερ arose from a marginal gloss ἀτηρόν, i.e. ἀτηρόν, representing the *sense* of some other word or phrase which originally stood in the text. Could we venture thus to take the sense as a guide, it would be easy to suggest a suitable word or phrase. But no such suggestion could have any critical value unless it also showed how ἄτης ἄτερ might have arisen. If, then, the hypothesis of a marginal gloss is unwarrantable, we can only be guided by the letters of οὐτ' ἄτης ἄτερ. No reading can claim to be more than a guess, unless it is such that a mis-writing of it might have generated those words.

This distinction between the clue of sense and the clue of writing at once sets aside a large number of conjectures. Among the rest, which suit the letters, not one, I think, suits the context. If, then, the words οὐκ ἄτης ἄτερ are corrupt, they probably arose by some accident, or series of accidents, of another kind than mere mis-writing. And if this is so, we may chance, indeed, to hit the truth by a conjecture; but we can no longer prove it.

The attempts to explain οὐτ' ἄτης ἄτερ *without* supposing a confusion of negatives have only a historical interest, and can be briefly dismissed. (1) Triclinius suggested two versions, both of which make ἄτερ an adverb, = χωρίς. (a) ‘There is nothing painful, there is no excepted form of ἄτη (lit., nothing of ἄτη, apart),...that I have not seen’; i.e., ἄτερ = ἄτερ οὐ. (b) ‘Nothing painful, no sort of ἄτη, ἄτερ (ἐστι), is apart,’ i.e., ‘is absent.’—(2) Seidler: ‘There is nothing painful, there is no shame or dishonour (such as can come) *without guilt*’ (ἄτης ἄτερ), i.e., ‘no unmerited shame or dishonour.’—(3) Boeckh: ‘There is nothing painful,

<sup>1</sup> Schol. in L: Διδύμος φησὶν ὅτι ἐν τούτοις τὸ ἄτης ἄτερ ἐναντίως συντέτακται τοῖς συμφραζομένοις· λέγει γὰρ οὕτως οὐδὲν γάρ ἔστω οὔτε ἀλγεινόν, οὔτε ἀτηρόν, οὔτε αἰσχρὸν οὐκ ἔχομεν ημεῖς. ἄτης ἄτερ δέ ἔστι τὸ ἀγαθόν.

nor—*leaving aside the curse upon our race* (*ἄτης ἄτερ*)—is there any shame or dishonour that I have not seen.' Thus the parenthesis, *ἄτης ἄτερ*, refers to the fatal deeds and woes of the Labdacidae, while *αἰσχρόν* and *ἄτυμον* refer to the dishonouring of Polyneices by Creon.—(4) A modification of the last view would give the parenthesis a more general sense; 'nor—*leaving aside the ruin of our fortunes*—is there any disgrace or dishonour.'

The theory that the poet himself was betrayed into an error by the accumulation of negatives deserves to be very carefully weighed. As a general rule, mistakes of the kind which people easily make in hurried or involved speaking have a somewhat larger scope in the ancient classical texts than in days when a writer's proof-sheets are revised for press,—with close criticism in prospect. Yet modern literature is by no means free from them; and, in particular, the multiplication of negatives has always been apt to cause irregularities,—even in short sentences. Abbott (*Shaksp. Grammar* § 405) quotes Ascham's *Schole-master*, 37, 'No sonne, where he never so olde of yeares, might not marry': Shaks. *C. of E.* 4. 2. 7, 'First he denied you had in him no right'; etc. Bellermann brings two German instances (both from good writers, and in short sentences): Lessing's *Emilia Galotti* II. 6: 'Wie wild er schon war, als er nur hörte, dass der Prinz dich *nicht ohne Missfallen gesehen!*' And in a letter from Schiller to Goethe (Nov. 23, 1795): 'Da man sich *nie bedacht* hat, die Meinung über meine Fehler zu *unterdrücken*.' It is true that, in these examples, the irregularity consists in having a negative too much, while in Sophocles we should have to suppose a negative too little. Still, since two negatives precede the first *οὐτ'*, the origin of the error would be similar<sup>1</sup>.

The simplest form of the confusion-theory is to suppose that Sophocles wrote *οὐδὲν γὰρ οὐτ' ἀλγεινὸν οὐτ' ἄτης ἄτερ | οὐτ' αἰσχρὸν οὐτ' ἄτυμόν ἐσθ'*, κ.τ.λ., meaning, 'there is nothing either painful or *not* without *ἄτη*', etc.,—instead of *οὐτ' οὐκ ἄτης ἄτερ*. Another form of it is that advocated by Hermann Schütz (*Sophokleische Studien*, 1886), pp. 6 ff., who would point thus: *οὐδὲν γὰρ οὐτ' ἀλγεινὸν οὐτ' ἄτης ἄτερ | οὐτ' αἰσχρὸν οὐτ' ἄτυμόν ἐσθ'*, etc. He understands: 'Nothing is not-painful or free from *ἄτη*'. Setting out, like Hermann, from the fact that *οὐδὲν οὐκ ἀλγεινόν ἐστι* means *πάντα ἀλγεινόν ἐστι*, he supposes that the poet meant to say, *οὐδὲν γὰρ οὐκ ἀλγεινὸν οὐδὲν ἄτης ἄτερ | οὐτ' αἰσχρὸν οὐτ' ἄτυμόν ἐσθ'*, but, wishing to co-ordinate the clauses, slid into the incorrect *οὐτ' ... οὐτ'*. That is, we have to suppose that *οὐτ' ἀλγεινόν = οὐτ' οὐκ ἀλγεινόν*. But I much prefer the simpler view first stated, for these reasons. (a) It is much easier to suppose that the influence of a *preceding οὐτε* should have caused a *second οὐτε* to be used instead of *οὐτ' οὐκ*, than it is to suppose that the first *οὐτε* should have been so used. (b) It seems clear that the words from *οὐδὲν* to *ἄτυμόν ἐσθ'* formed a single sentence. The

<sup>1</sup> In Thuc. 7. 75 § 4 οὐκ ἀνει δλγων (*ἐπιθεασμῶν*) used to be explained as a like error, for οὐκ ἀνει οὐκ δλγων. But this seems impossible. Nor can δλγων be explained (with Classen) as = 'in a faint voice.' Either ἀνει or δλγων (probably the latter) is corrupt.

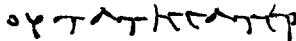
sense is greatly weakened by having a point after *ἄτερ*. (c) In v. 5 we should then require *οὐδ'...οὐδ'*, unless we assumed a further inaccuracy in the use of *οὐτ'...οὐτ'*.

The negatives will supply a solution of a different kind if, instead of supposing they were originally confused, we suppose that the *second οὔτε* has been corrupted, from *οὐκ* or from *οὐδ'*. With *οὐκ ἄτης ἄτερ* the sense would be, 'Nothing either painful—not without *ἄτη*—or shameful,' etc. The *ἄλγος*, or mental anguish, was not unattended by *ἄτη*, external calamity. With *οὐδ'* *ἄτης*, the only difference would be that the clause would then be linked to *ἀλγεινόν*: 'Nothing either painful (and not harmless), or shameful,' etc. Cp. O. T. 1282 *στεναγμός, ἄτη, θάραρος, αἰσχύνη, κακῶν | ὅσ' ἐστὶ πάντων ὄνοματ', *οὐδέν ἐστ' ἀπόν*. The great attraction of this remedy is that it changes only one letter; the drawback is the somewhat forced sense.*

We may now consider the conjectural emendations of *ἄτης ἄτερ*. Since the hypothesis of a marginal gloss is unwarranted, the letters of *ἄτης ἄτερ* are our only safe guides. Mr E. Maunde Thompson has kindly given me the aid of his palaeographical learning and skill in an attempt to find some approximate limits for the corruption. We have to start from the fact that no variant seems to have been known in 30 B.C. About 230 B.C. Ptolemy Euerges had acquired for Alexandria a standard text of the dramatists which had been written at Athens about 330 B.C.<sup>1</sup> If the words *οὐκ ἄτης ἄτερ* stood in the text of 330 B.C., inscriptions supply the only form of writing by which the possibilities of change can certainly be measured. But it is otherwise if the text of 330 B.C. had a different reading, and if *οὐκ ἄτης ἄτερ* arose after that text had been brought to Alexandria. The papyri of the Ptolemaic age give Greek writing of the 2nd century B.C. It is a beautiful linked handwriting, firm and yet easy,—quite unlike the formally carved letters on contemporary stone. Such a handwriting presupposes at least a century of development. We may therefore believe that the forms of letters in the papyri of 250 B.C. were essentially the same as in those of 150 B.C. Now, one trait of the Ptolemaic writing is the well-marked distinction between letters which rest on the line, and letters which go below it. Thus the tails of *φ* and *ρ* are long, so that there was small chance of any confusion between such letters and, for instance, *θ* and *ο*. Hence, if we suppose *ἄτης ἄτερ* to have been a Ptolemaic corruption from a Ptolemaic archetype, we must, at any rate, be reluctant to part with *ρ*: while, on the other, we must hesitate to introduce *φ*. The letter *τ* could have come from *λ* (written somewhat awry), or, more easily, from *γ*, or *π*. The form of the Ptolemaic *σ* was such that, if *ἄτη* had been written with a mere linking-stroke (—) after it, a careless scribe might have evolved *ἄτης*. A final *-ον* might have been represented by a contraction, or else lost by accident. Hence Ptolemaic writing would explain how *ἄτης ἄτερ* might have arisen (*e.g.*) from *ἄτης πέρ(α)*, or *ἄτην περῶν*, or *ἀλάστορον*:

<sup>1</sup> See the Introduction to the Laurentian ms. of Sophocles, part II., pp. 13 f., where I have collected and examined the authorities.

but not from ἄτην φέρου, or ἄτην ἄγον, or ἀτηφόρον. It may be added that ε was usually large in proportion to ο, and that a confusion between them, though quite possible, is so far less probable. The subjoined transcript (made by Mr Thompson) shows how οὐτ' ἄτης ἄτερ would have appeared in a Ptolemaic MS. of c. 250 B.C.:



It must always be remembered that these data are relevant only if we suppose the corruption to have taken place at Alexandria later than about 250 B.C. They cannot be safely used if the Ptolemaic copies were merely repeating an older Attic blunder; for we do not know how far the Attic handwriting of the 4th cent. B.C. resembled the Ptolemaic.

I subjoin a classified list of the conjectures known to me.

1. Conjectures which retain *οὐ* ἀττης, but change ἀτερ.—Robinson Ellis: ἀτὰρ, = *sed vero*, ‘nay,’ with cumulative force.—Wecklein (*Ars Soph. em.* p. 70): πέρα.—London ed. of 1722: μέτα.—Porson: ἔχον.—Hermann: γέμον.—Sallier and Bothe: ἀπέρ.—Bergk: ὄπερ (omitting verse 5).

2. Conjectures which keep ἄτερ, but change ἀτης.—Koraes: ἄγνης [what is ἄγνης ἄτερ is ἄγηλον].—Ast: ἄκους.

3. Changes of *ἀτης* *ἀτερ* into two other words.—Brunck: *ἀτην φέρον* or *ἀτηρὸν* *αὐ*.—Donaldson: *ἀτην ἄγον*.—Musgrave: *ἀτη σαγέν* ('loaded with calamity').—Semitelos: *ἀτήρ* *ἄπερ*.—Blaydes: *ἀτηρὸν οὔτ'*.—Pallis: *ἄγαν βαρύ*.—Hartung: *ἀτηρὸν* *ῳδ*.

4. Changes of ἀτής ἀτρ into one word.—Johnson: ἀάστον ("noxium").—Brunck: ἀτήριον [implying ἀτήρ, from ἄω, contracted for ἀάω, as λυτήριος implies λυτήρ].—Dindorf: ἀτήσιμος [as if formed, through ἀτησίς, from ἀτάσμαι].—Pallis: ὑπερβαρές.—Blaydes: ἀτηφόρον, δλέθριον, ορδύστφορον, ορδύσχερές.—ἀλάστορον had occurred to me, but it seems impossible that it should have been used as = ἀλάστον. Cp. on v. 974.

5. Conjectures which change both οὐτ' and ἀτης ἀτερ.—Buchholz  
οὐδὲ ἀτλης, πάτερ.—Moriz Schmidt: ἐσθὶ ὄποιονοῦν.

23 ff. 23 Ἐτεοκλέα μέν, ὡς λέγουσι, σὺν δίκῃ  
24 χρησθεὶς δικαίᾳ καὶ νόμῳ κατὰ χθονὸς  
25 ἔκρυψε τοὺς ἔνερθεν ἐντυμον νεκροῖς.

The attempts to correct this passage have been of two classes: I. those which disturb the present number of verses: II. those which are confined to verbal emendation.

I. i. Wunder, whom several editors have followed, rejected verse 24. Such a theory fails to explain the origin of that verse. And the result is intrinsically bad. The honours paid to Eteocles are then dismissed too curtly. It is indispensable to the coming contrast that they should be described with some emphasis.

2. The latter objection applies equally to compressions of vv. 23, 24 into a single verse. This verse has been variously shaped. A. Jacob proposed Ἐτεοκλέα μὲν σὺν δίκῃ κατὰ χθονός. Instead of σὺν δίκῃ, Kayser suggests ὡς νόμος, Dindorf ὡς λόγος, Schneidewin ἦ (or ἥ) δίκῃ, and Kolster (*Philol.* v. 223) ὡς νόμῳ. Pallis gives Ἐτεοκλέα μὲν σὺν δίκῃ τε καὶ νόμῳ.

3. F. Kern supposes the loss of one or more verses after v. 23. This, of course, opens indefinite possibilities as to the origin of χρησθεῖς δικαίᾳ in 24.

II. 1. Among the merely verbal emendations, the simplest are those which change only χρησθεῖς.—For this word, Moriz Seyffert proposed χρηστός.—F. W. Schmidt, χρηστοῖς [adopted by Bellermann, as meaning, ‘just, in the sight of the good’; and by Wecklein, as ‘meet for patriots’].—Nauck, κρίσει.

2. Changes of χρησθεῖς δικαίᾳ.—Wiesler proposed χρηστὸς δικαια, with a comma after δίκῃ, so that δικαια should be in appos. with the sentence.—Hermann Schütz (*Jahr. f. kl. Philol.*, 1876, p. 176) proposed χρῆσθαι δικαιῶν. In the note on 23 f. I suggest that this emendation would be improved by the further change of καὶ νόμῳ into τῷ νόμῳ. In his *Sophokleische Studien* (Gotha, 1886), p. 11, I find that Schütz himself now proposes this improvement. [Engelmann would read ρῦν (for σύν) δίκῃ | χρῆσθαι δικαιῶν καὶ νόμῳ.]—John Wm. Donaldson, in his ed. (1848), first conjectured προσθεῖς δικαια, which he placed in the text. The same emendation was afterwards made by Jul. Held (*Observv.* p. 3, Schweidnitz, 1854).—Wecklein (*Ars Soph. em.* p. 107) proposes μνησθεῖς δίκης δή (οτ δικαιῶν).

3. A few emendations are of larger scope.—Moriz Schmidt:—Ἐτεοκλέα μέν,—πιστός, ὡς λέγει, δίκης | κρίσει δικαίᾳ κάννομῳ,—κατὰ χθονὸς | ἔκρυψε etc.—Semitelos: Ἐτεοκλέα μέν, ὡς λέγουσιν, ἐνδικον | κρίνας, δικαίῳ καὶ νόμῳ κατὰ χθονὸς | ἔκρυψε.

After my commentary on vv. 23 f. had been printed, I discovered that the conjecture σὺν δίκης | χρήσει had been made before, —viz., by Gerh. Heinrich Müller, in his *Emendationes et interpretationes Sophocleae* (Berlin, 1878), p. 51; and that Madvig had thought of σὺν τῷ χρήσει (for δίκης) χρήσει. In one respect, however, I have not been anticipated,—viz., in the statement of the considerations by which the emendation was suggested to me, and by which it may be defended. Even if it should find little acceptance, still many students will probably feel that this is a case where we have to choose between gentle remedies,—among which σὺν δίκης χρήσει may ask a hearing,—and violent remedies which part company with the tradition. It may well be, of course, that the fault really lies deeper—and beyond discovery now.

110 ff. Some edd. change γῆ (110), γῶν, ὑπερέπτα (113) to the forms in η, because no other Doric forms occur in these anapaests. Anapaests held an intermediate place between dialogue and lyrics proper. Ac-

cording to the context in which they occur, they are sometimes more nearly akin to the former, and sometimes to the latter. Now, in the lyrics of Attic Tragedy the Doric *a* was a conventional mark of lyric style. The question of retaining it in any given set of anapaests must therefore be governed by the consideration just stated, and cannot be settled by an inflexible rule. In this passage the anapaests are essentially part of the choral song; and the Doric forms  $\gamma\hat{\eta}$ ,  $\gamma\hat{a}\nu$ ,  $\dot{\nu}\pi\tau\acute{e}\pi\tau\alpha$ , are therefore appropriate. They serve to maintain the continuity of lyric character. It is otherwise with the anapaests spoken by the Chorus just after the third stasimon (801—805), and in the following kommos (815—822). There, it is evident that the anapaests have the tone of dialogue rather than of lyrics; they are intended to afford a relief, or a contrast, to the lyrics before and after them. (Cp. n. on 804 f.) In them, accordingly, it seems clearly best to write  $\pi\alpha\gamma\kappa\acute{o}\tau\eta\nu$  (804), and  $\theta\nu\eta\tau\acute{o}\nu$  (822). Some cases occur elsewhere which are on the border-line; but, as a general rule, it is not difficult to decide. The mss. almost invariably give the Doric forms in anapaests, which the transcribers regarded as following ordinary lyric usage.

138 ff

$\epsilon\acute{\chi}\epsilon\ \delta'\ \ddot{\alpha}\lambda\dot{\alpha}\ \tau\acute{a}\ \mu\acute{e}n,\ |$   
 $\ddot{\alpha}\lambda\dot{\alpha}\ \delta'\ \acute{e}\pi'\ \ddot{\alpha}\lambda\dot{\alpha}\iota\acute{s},\ \kappa.\tau.\lambda.$

This, Erfurdt's reading, is a very gentle correction of L's  $\epsilon\acute{\chi}\epsilon\ \delta'\ \ddot{\alpha}\lambda\dot{\alpha}$   $\tau\acute{a}\ \mu\acute{e}n\ \ddot{\alpha}\lambda\dot{\alpha}\ \tau\acute{a}\ \delta'$   $\acute{e}\pi'\ \ddot{\alpha}\lambda\dot{\alpha}\iota\acute{s}$ , and has the peculiar merit of suggesting how the vulgate arose,—viz., by a confusion between  $\ddot{\alpha}\lambda\dot{\alpha}$ ,  $\ddot{\alpha}\lambda\dot{\alpha}$  on the one hand, and between  $\tau\acute{a}\ \mu\acute{e}n$ ,  $\tau\acute{a}\ \delta'$  on the other. Dindorf's objection to the short  $\mu\acute{e}n$  at the end of the verse is obviated by the pause (cp. on 1276). And, since the immediately preceding words,  $\beta\alpha\kappa\chi\acute{e}\nu\omega\ \kappa.\tau.\lambda.$ , have indicated the threats of Capaneus, the reference in  $\tau\acute{a}\ \mu\acute{e}n$  is perfectly clear. The irony of  $\epsilon\acute{\chi}\epsilon\ \delta'\ \ddot{\alpha}\lambda\dot{\alpha}$  is also tragic. It is surprising, then, that Erfurdt's correction has not found more general acceptance.

The other emendations fall under three heads. (1) Those which keep at least one  $\ddot{\alpha}\lambda\dot{\alpha}$ .—Hermann:  $\epsilon\acute{\chi}\epsilon\ \delta'\ \ddot{\alpha}\lambda\dot{\alpha}\ \mu\acute{e}n\ \ddot{\alpha}\lambda\dot{\alpha}\dot{\alpha}'\ \tau\acute{a}\ \delta'\ \acute{e}\pi'\ \ddot{\alpha}\lambda\dot{\alpha}\iota\acute{s}$ .—Emperius:  $\epsilon\acute{\chi}\epsilon\ \delta'\ \ddot{\alpha}\lambda\dot{\alpha}\ \mu\acute{e}n\ \ddot{\alpha}\lambda\dot{\alpha}',\ |\ \ddot{\alpha}\lambda\dot{\alpha}\ \delta'\ \acute{e}\pi'\ \ddot{\alpha}\lambda\dot{\alpha}\iota\acute{s}$ .—Wecklein:  $\epsilon\acute{\chi}\epsilon\ \delta'\ \ddot{\alpha}\lambda\dot{\alpha}\ \tau\acute{a}\ \tau\acute{o}\nu\delta',\ |\ \ddot{\alpha}\lambda\dot{\alpha}\ \delta'\ \acute{e}\kappa'\ \ddot{\alpha}\lambda\dot{\alpha}\iota\acute{s}$ . [So in ed. 1874: formerly  $\epsilon\acute{\chi}\epsilon\ \delta'\ \ddot{\alpha}\lambda\dot{\alpha}\ \tau\acute{a}\ \delta\acute{o}\nu\delta'$ , *Ars Sophi. em.* p. 12.]—Hense:  $\epsilon\acute{\chi}\epsilon\ \delta'\ \ddot{\alpha}\lambda\dot{\alpha}\ \tau\acute{a}\lambda\acute{a}\nu\tau\acute{a}\cdot\ |\ \ddot{\alpha}\lambda\dot{\alpha}\ \delta'\ \acute{e}\pi'\ \ddot{\alpha}\lambda\dot{\alpha}\iota\acute{s}$ .—Musgrave:  $\epsilon\acute{\chi}\epsilon\ \delta'\ \ddot{\alpha}\lambda\dot{\alpha}\ \tau\acute{a}\ \delta\acute{e}\nu\cdot\ |\ \ddot{\alpha}\lambda\dot{\alpha}\ \delta'\ \acute{e}\pi'\ \ddot{\alpha}\lambda\dot{\alpha}\iota\acute{s}$ .—G. Wolff:  $\epsilon\acute{\chi}\epsilon\ \delta'\ \ddot{\alpha}\lambda\dot{\alpha}\ \tau\acute{a}\ \Delta\acute{i}\oslash\cdot\ |\ \ddot{\alpha}\lambda\dot{\alpha}\ \delta'\ \acute{e}\pi'\ \ddot{\alpha}\lambda\dot{\alpha}\iota\acute{s}$ . (2) Those which change  $\ddot{\alpha}\lambda\dot{\alpha}$  into another part of  $\ddot{\alpha}\lambda\dot{\alpha}\oslash$ .—Seyffert:  $\epsilon\acute{\chi}\epsilon\ \delta'\ \ddot{\alpha}\lambda\dot{\alpha}\oslash\ \tau\acute{a}\ \mu\acute{e}n\cdot\ |\ \ddot{\alpha}\lambda\dot{\alpha}\ \delta'$  etc.—Semitelos:  $\epsilon\acute{\chi}\epsilon\ \delta'\ \ddot{\alpha}\lambda\dot{\alpha}\oslash\ \delta\acute{e}\oslash\cdot\ |\ \ddot{\alpha}\lambda\dot{\alpha}\ \delta'\ \acute{e}\pi'\ \ddot{\alpha}\lambda\dot{\alpha}\iota\acute{s}$ . (3) Those which change  $\ddot{\alpha}\lambda\dot{\alpha}$  into some other word or words.—Blaydes:  $\epsilon\acute{\chi}\epsilon\ \tau\acute{o}\nu\delta\ \ddot{\alpha}\lambda\dot{\alpha}\ \mu\acute{o}\nu\cdot\ |\ \ddot{\alpha}\lambda\dot{\alpha}\ \delta'\ \acute{e}\pi'\ \ddot{\alpha}\lambda\dot{\alpha}\iota\acute{s}$ .—Gleditsch:  $\epsilon\acute{\chi}\epsilon\ \tau\acute{o}\nu\delta\ \ddot{\alpha}\lambda\dot{\alpha}\ \mu\acute{o}\nu\cdot\ |\ \ddot{\alpha}\lambda\dot{\alpha}\ \delta'$  etc.—Kayser:  $\acute{\epsilon}\sigma\chi\epsilon\ \delta'\ "A\acute{\alpha}\delta\ \lambda\chi\acute{a}\nu\cdot\ |\ \ddot{\alpha}\lambda\dot{\alpha}\ \delta'$  etc. [Nearer to the letters than either of these would be  $\epsilon\acute{\chi}\epsilon\ \delta'\ \ddot{\alpha}\lambda\dot{\alpha}\ \nu\acute{u}\nu$ ,—the pause excusing the short  $\nu\acute{u}\nu$ , as it excuses  $\mu\acute{e}n$ .]

155 ff. The traditional text has :

- 155 ἀλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας
- 156 Κρέων ὁ Μενοκέως νεοχμός
- 157 νεαράσι θεῶν ἐπὶ συντυχίαις
- 158 χωρεῖ· τίνα δὴ μῆτιν ἔρεσσων
- 159 ὅτι σύγκλητον τήγνδε γερόντων
- 160 προύθετο λέσχην
- 161 κοινῷ κηρύγματι πέμψας;

Verse 156, now a tripody, must be either shortened to a monometer, or lengthened to a dimeter. Taking the first alternative, Dindorf omits *νεοχμός*, while Hartung omits *Μενοκέως*, reading *Κρέων ὁ νεοχμός νεαράσι θεῶν*. Bergk would omit *Κρέων ὁ Μενοκέως* and also *θεῶν*, reading (with *νεοχμόis* for *νεαράσι*) *νεοχμός νεοχμόis ἐπὶ συντυχίαις*. But it seems far more probable that the verse should be lengthened to a dimeter, by supplying one anapaest or its equivalent (see comment. on 155 ff.).

When this has been done, one difference still remains between this system of anapaests and that in vv. 141—147; viz., that the monometer, v. 160, answers to a dimeter, v. 146. Such a discrepancy seems to have been permissible. There is no ground for thinking that the correspondence between anapaestic systems was necessarily of the same precision as that between lyric strophes, while there is some evidence the other way. Thus the anapaestic system in 110—116 is, according to the most probable text, shorter by a monometer than that in 127—133. This small difference of detail was quite compatible with a general regularity of effect in such systems (cp. note on vv. 100—161, p. 27).

Many critics, however, have required a rigidly complete correspondence with 141—147. They have therefore supplied the metrical equivalent of three anapaests. The supplements are shown by brackets. (1) Erfurdt: [τῇσδ' ἄρτι] Κρέων ὁ Μενοκέως [παῖς | φανθεῖς] νεοχμός νεαράσι θεῶν.—(2) Hermann: [ὅς τῇσδε] Κρέων [παῖς] ὁ Μενοκέως | [νεοχμῶς] νεοχμός νεαράσι θεῶν.—(3) Boeckh: Κρέων ὁ Μενοκέως, [νέον εἰληχώς | ἀρχῆν,] νεοχμός νεαράσι θεῶν.—(4) Wolff: Κρέων ὁ Μενοκέως, νεοχμός [νεοχμῶς | ταγὸς ταχθεῖς,] νεαράσι θεῶν.—(5) Wecklein: Κρέων ὁ Μενοκέως [οἰκων ἔξω | ταγὸς] νεοχμός νεαράσι θεῶν.—Moriz Schmidt and Herm. Schütz take a like view, but leave a lacuna.

292 λόφον δικαίως εἶχον, ὡς στέργειν ἔμ. The following are the passages in which Eustathius refers to this verse. On *Il. 10. 573*: παρὰ Σοφοκλεῖ τὸ ὑπὸ ζυγῷ νῶτον εὐλόφως φέρειν. On *Od. 5. 285*: τῷ Σοφοκλεῖ ἐν τῷ κάρα στίοντες οὐδὲ ὑπὸ ζυγῷ νῶτον εὐλόφως εἶχον. Cp. also on *Od. 10. 169* ὁ τραγικὸς Οἰδίπους (an oversight for Κρέων) φησὶ τῶν τινας πολιτῶν μηδ ἔθέλειν ὑπὸ ζυγῷ νῶτον εὐλόφως φέρειν. On *Il. 23. 508* νῶτος εὐλόφος παρὰ Σοφοκλεῖ. The very way in which these references are made suffices to show how preposterous it is to re-write the verse in accordance with them. G. Wolff has brought together a number of instances in which Eustathius has made similar slips. For example:—(1) *El. 66*, δεδορκότ' ἔχθροῦς ἄστρον ὡς λάμψειν ἔτι, cited on *Il. 2. 135* δεδορκῶς ἄστρον ὡς λάμψειν; (2) *O. T. 161* κυκλόεντ' ἀγορᾶς θρόνον εὐκλέα, cited on *Il. 24. 1*

Σοφοκλῆς που κυκλόεντα θῶκον ἀγορᾶς εὐκλεῖ: (3) *ib.* 1035 δεινόν γ' ὄνειδος cited on *Il.* 17. 105 καλόν γ' ὄνειδος: (4) *Ai.* 445 φωτὶ, cited on *Il.* 6. 367 ἀνδρὶ: (5) *ib.* 1219 ἄκραν, cited on *Il.* 6. 397 ἴερήν. Such instances, which could easily be multiplied, detract nothing from the merit of Eustathius in his proper field; they merely show that his incidental literary references were usually made from memory, and that his memory was not infallible. We cannot treat his quotations as if they possessed a critical value for the texts of authors to whom he casually alludes. So much is equally true of Aristotle.

**318** L here has τί δαὶ ρύθμιζεις. δαὶ, a colloquial form of δή, is not read in any other passage of Soph., but is supported by L in Aesch. *P. V.* 933 (where τί δ' ἀν should be read), and *Cho.* 900 (where Porson rightly gave ποῦ δή). As Ar. and Plato show, δαὶ was commonly used in short phrases expressing surprise, like τί δαί; πῶς δαί; τί δαὶ λέγεις; etc. In this verse δαὶ is clearly unsuitable, while on the other hand δέ constantly follows τί in such questions. The Triclinian gloss, διὰ τὸ μέτρον, suggests that δέ was changed to δαὶ by a corrector who did not know that δέ could be long before ρ̄. In Plat. *Gorg.* 474 C where τί δὲ δή αἰσχιον is right, some mss. have τί δαὶ δή: and in many other places δαὶ seems to have supplanted δέ or δή. (In Ar. *Ach.* 912, however, the metre permits δαὶ, which some edd. have changed to δέ.) Porson on Eur. *Med.* 1008 says, ‘assentior Brunckio δαὶ e tragicis eximenti’; but the case of Eur. is different from that of Aesch. or of Soph. Thus in *Ion* 275 (τί δαὶ τόδ;) it is quite possible that the colloquial style of the passage should have led Euripides to prefer δαὶ. Each passage in which the mss. ascribe δαὶ to him should be tested by our sense of the degree in which, there, he meant to reproduce the language of every-day life.

**340** Here, as in 509, I have preferred the spelling ιλλω to ειλλω, though without regarding it as certain. Cobet (*Var. Lect.* 361) pronounces confidently for ιλλω, though without convincing reasons. The fact is that the ms. evidence is small in amount and doubtful in quality; and there is no epigraphic evidence. In Eur. fr. 544, οὐρὰν δ' ὑπίλασ', the mss. of Athen. 701 B give ὑπήλασ' or ὑπήκας: those of Aelian *De Nat. An.* 12. 7 give ὑπήλασ' or ὑπίλασ'. Erotianus (gloss. Hippocr. p. 378) gives ὑπείλλει. See Nauck, *Fragm. Trag.* p. 420; and cp. Schweighäuser on Athen. I. c. (vol. 8, p. 366). In Plat. *Tim.* 40 B ειλλομένην and ιλλομένην are among the various readings of the mss. (others being these same forms aspirated, and ειλομένην, ειλουμένην, ειλουμένην): so, again, *ib.* 76 B, 86 E. In Arist. *De Cael.* 2. 13 the Berlin editors (p. 293 b 31) give ιλλεισθαι, as also *ib.* 14 (p. 296 b 26), noting ειλεισθαι as a *v. l.* in the first passage, and ειλεισθαι in the second. Here, the corruption in L, ἀποτρύεται ιλλομένων, arose from ΑΙΠΟΤΡΥΕΤΑΙΙΛΟΜΕΝΟΝ (ἀποτρύεται ιλλομένων), II having been substituted for the doubled iota, II. This passage, then, must be added to the testimony for ιλλω *versus* ειλλω. So, too, must ιπιλλονται (L) and ιπιλλουσι (A, with other mss.), in 509. In Ar. *Nub.* 762,

where most MSS. have εἰλλε, the Ravenna has ἵλλε. This last seems the most significant of all the facts which can be gathered from the MSS. That is, there is no testimony for εἰλλε which can fairly be set against this. There is no instance in which εἰλλε is supported by a manuscript excelling the other MSS. of the same author as much as the Ravenna excels the other MSS. of Aristophanes. I cannot, therefore, concur with Mr Rutherford (who does not notice *Ant.* 340 and 509, or Arist. *De Caelo* 2. 13) in thinking that ‘the evidence for the spelling εἰλλε is...much greater than that for ἵλλε’ (*New Phryn.*, p. 90). I should rather have thought that the MS. evidence, so far as it goes, is slightly in favour of ἵλλε. It is true that our MSS. sometimes wrongly changed ει to ι, as in ἔτισα for ἔτεισα: but, in regard to ἵλλε, we have to consider whether the doubling of λ might not have induced a weakening of the initial diphthong into ει.

350 f. λασιαύχενά θ' ἵππον ἔξεται ἀμφίλοφον ζυγόν L.—The emendations may be divided into two classes.

I. The following retain ἀμφίλοφον ζυγόν, either as acc. or nom.

(i) Brunck: ὑπάξεται for ἔξεται. This would be the simplest remedy. But the future tense is impossible. In this context, nothing but a present tense would be endurable. The gnomic aor. ὑπήγαγεν (Blaydes) must also, therefore, be rejected. It is, indeed, too far from the letters to be probable. (ii) Gustav Jacob: ὅπλίζεται ('Man fits the horse with a yoke'). This is now received by Bellermann, who formerly proposed ἔθιζεται (also with double acc.). He compares ἀμφιέννυμι τινά τι, etc. (iii) Dindorf: ἀέξεται, 'ut iugum equos ἀέξεθαι dicatur, qui iugo adhibito dociliores et sollertiae redduntur' (*i.e.*, the yoke 'improves' the horse!)—(iv) G. Wolff: ἔστας ἀγει ('having put the yoke on the horse, he leads him').—(v) Campbell: ὑφέλκεται.—(vi) Blaydes, in his text, ὄχμάζει ὑπ'.

II. In the following, ἀμφίλοφον ζυγόν is modified.—(i) Schöne and Franz, ὄχμάζεται ἀμφὶ λόφον ζυγῷ (so Wecklein), or ζυγῶν (so Donaldson). Receiving ὄχμάζεται, (ii) Schneidewin, ἀμφιλοφῶν ζυγόν, (iii) Kayser, ἀμφιλόφῳ ζυγῷ, (iv) Blaydes, *inter alia*, ἀμφιβαλῶν ζυγόν.—(v) Schütz, ἐφέζεται ἀμφὶ λόφον ζυγῶν.—(vi) Seyffert, ἀνάσσεται ἀμφιλόφῳ ζυγῷ.—(vii) Semitelos, κρατεῖ δὲ μηχανᾶς ἀγραύλους | θῆρας ὄρεστιβάτας, λασιαύχενά θ' | ἵππον, δὸν ἔξετέ ἀμφὶ λόφον ζυγοῖ. —(viii) Pallis, λασιαύχενόν θ' | ἵππον ζεῦξατ' ἐν ἀμφιλόφῳ ζυγῷ.

466 f. L gives ει τὸν ἔξ ἐμῆς | μητρὸς θανόντ' ἀθαπτον ηισχόμην νέκυν. The later MSS. have ηισχόμην (ησχόμην), ηνσχόμην, ησχόμην, ισχόμην, ηνεσχόμην, or ηνειχόμην. Leaving aside the mere corruptions, ηισχόμην and ησχόμην, we see that the other ms. readings represent two different kinds of endeavour to amend the passage. One was ισχόμην: along with which we might have expected to find έσχόμην: and, in fact, έσχόμην and ησχόμην were the readings known to Eustathius (p. 529. 20, on *Il.* 5. 120). The other assumed the aor., or imperf., of ἀνέχομαι, contracted or uncontracted.

Hermann, who thought *ἰσχόμην* defensible ("non sernendum"), adopted *ἐσχόμην*. He took it, seemingly, in the sense of *ἡνεσχόμην*. This, as all would now admit, is impossible. Brunck adopted the portentous *ἥνεχόμην* from Pierson. Dindorf defends *ἥνσχόμην* as = *ἥνεσχόμην*: but see comment. Most of the other emendations assume either (1) *ἥνεσχόμην*, or (2) *ἀνεσχόμην*.

(1) Blaydes: *μητρὸς θανόντ' ἄθαπτον ὅντ' ἥνεσχόμην*.—Nauck: *παρ' οὐδέν' ἀλλ' ἄθαπτον εἰ τὸν ἔξ ἐμῆς | μητρὸς πατρὸς τε τὸν θανόντ' ἥνεσχόμην*.—Tournier: *παρ' οὐδέν' ἀλλος δ' ἦν ἄν, εἰ τὸν ἔξ ἐμῆς | μητρὸς πατρὸς τε μὴ ταφέντ' ἥνεσχόμην*.—Pallis, more boldly still, assumes the double compound: *εἰ τὸν ἔξ ἐμῆς | μητρὸς φανέντ' (ορ τραφέντ') ἄθαπτον ἔξηνεσχόμην*.

(2) G. Wolff: *εἰ τὸν ἔξ ἐμῆς | μητρὸς θ' ἐνός τ' ἄταφον ἀνεσχόμην νέκυν*.—Seyffert: *εἰ τὸν ἔξ ὄμῆς | μητρὸς θανόντ' ἄταφον ἀνεσχόμην νέκυν*.—Moriz Schmidt: *παρ' οὐδέν' ἀλλ' ἀλγιστ' ἄν, εἰ τὸν ἔξ ἐμῆς | ταφέντ' ἄθαπτον ὡδ' ἀνεσχόμην νέκυν (understanding χειρός with ἐμῆς)*.

Any reader who will consider these conjectures will find, I think, that they justify the remarks made in my note on this passage.

578 f. *ἐκ δὲ τοῦδε χρὴ | γυναῖκας εἶναι τάσδε*.—The following emendations have been proposed. (1) Dindorf: *εὐ δὲ τάσδε χρὴ | γυναῖκας ίλαι μηδ' ἀνειμένας κάν*. So Meineke, but with *εἰρξαι* instead of *ίλαι*. Herwerden (*Obs. cr. in fragm. Com.* p. 134) improves this to *εἴρξαι*. And Nauck accordingly gives *εὐ δὲ τάσδε χρὴ | γυναῖκας εἴρξαι μηδ' ἀνειμένας κάν*. He would prefer, however, to place *κάν* before *ἀνειμ.*, with Madvig (*Adv.* I. 216). (2) Bergk adopts the insertion of *κάν* and the omission of *τάσδε* in 579, but would refrain from further change: *ἐκ δὲ τοῦδε χρὴ | γυναῖκας εἶναι μηδ' κάν ἀνειμένας*. The change of subject for the infinitives would, however, be very harsh. (3) Seyffert: *εὐ δεῖται δὲ χρὴ | γυναῖκας εἶναι τάσδε μηδ' ἀνειμένας*. Engelmann substituted *ἐκδεῖται* for *εὐ δεῖται*. This is one of those conjectures which are taking at first sight, but which reflection condemns. *δεῖται* occurs only in the subst. *δεῖτή*, a faggot. Nor were the royal maidens to be put in bonds; they were merely to be detained in the house.

606 f. L has *οἱ παντογύρωσ | οὔτ' ἀκάματοι θεῶν*. These words answer metrically to 617 f. *-νόων ἐρώτων | εἰδότι δ' οὐδὲν ἔρπει*. The conjectures have followed one of two courses, according as *παντογύρωσ* is (1) retained, or replaced by a metrical equivalent: (2) replaced by *-·-*, while *οὔτ'* is brought back from v. 607.

(1) Hermann: *οἱ παντογύρωσ | οὔτε θεῶν ἀκμητοι*. [He afterwards preferred, *ἀκάματοι θεῶν οὐ*.] The Doric *ἀκματοι* should, however, be written. Schneidewin conjectured *οὔτ' ἐτέων ἀκματοι*.—Heath and Brunck had proposed a simple transposition (with *οὐδέ*), *οὐδὲ θεῶν ἀκάματοι*. But *ἀκματοι* is metrically better, and would most easily have arisen from *ἀκάματοι*. For the form, cp. *Hom. hymn. Aρ.* 520, *ἀκμητοι*

δὲ λόφον προσέβαν ποσίν. It is unnecessary, then, to write οὐτε θεῶν ἀκμῆτες, with Blaydes.—Dindorf: ὁ παντογήρως | οὐτ' ἄκοτοι θεῶν νιν.—Neue, whom Hartung follows: ὁ παντογήρως | ἀκάματοι τε θεῶν οὐ.—Nauck (omitting θεῶν): ὁ παντογήρως | οὐτ' ἀκάματες.

(2) Donaldson: ὁ παγκρατής οὐτ' | ἀκάματοι θέοντες. So Wolff, but with ὁ πανταγρεύς.—Wecklein desires a verb in the place of θεῶν: as ὁ πάντ' ἀγρῶν, οὐτ' | ἀκάματοι φθίνουσιν. He also thought of φθεροῦσιν. Mekler prefers σκεδῶσιν.

613 f. The MSS. give οὐδὲν ἔρπει | θνατῶν βιότῳ πάμπολις ἐκτὸς ἄτας. On πάμπολις the Schol. has, ὁ κατὰ πᾶσαν πόλιν ἔρπων νόμος, ὁ ἔστι, πάντες ἀνθρώποι. Triclinius took the sense to be: ‘the law never (οὐδέν as adv.) comes (= is never applicable to) the life of men, in any of their cities, without ἄτη’: i.e., when any mortal thinks to rival the sovereignty of Zeus, he incurs ἄτη. This interpretation, which tortures the language without fitting the context, requires no refutation. Boeckh reads ἔρπων. Receiving this, Prof. Campbell explains:—‘This principle (the sovereignty of Zeus) will last the coming time, and the time to come, as well as the time past, never swerving, as it moves onward, from calamity to the life of mortals in all their cities.’ Are we, then, to understand that the attitude of mortals towards the sovereignty of Zeus has been, and will be, *everywhere and always*, such as to bring down divine wrath? There are other difficulties; but this suffices.

Wecklein, adopting Heath's πάμπολύ γ' in his text, conjectures πλημμελές (*Ars Soph. em.* p. 47), which D'Ooge receives. It means, ‘nothing wrong,’ i.e., nothing out of harmony with the sovereignty of Zeus. But πάμπολύ γ' is far better in this general maxim, and is also far nearer to the letters.—Hartung, admitting Lange's παντελές, reads οὐδέν’ ἔρπειν | θνατῶν βιότον παντελὲς ἐκτὸς ἄτας, ‘that no mortal life performs its course to the end (παντελὲς adv.) without ἄτη.’—Schneidewin sought a similar sense by reading οὐδὲν ἔρπει | θνατῶν βιότον τὸν πολὺν ἐκτὸς ἄτας, i.e., ‘no mortal (οὐδέν = οὐδεὶς) goes through the greater part of life without ἄτη.’ Pallis: οὐδέν’ ἔρπειν | θνατῶν βιότου πρὸς τέλος ἐκτὸς ἄτας.—Bergk invented a form παμπάδες as = παμπῆδην (‘altogether’).

619 προσάνση. The following are the principal pieces of evidence for an αὐω = αἴρω. (1) Alcman fr. 94 τὰν Μῶναν καταύσεις. Eustathius explains this by ἀφανίσεις: cp. Ar. *Nub.* 972 τὰς Μούσας ἀφανίζων. (2) Hesychius: καταῦσαι· καταυλῆσαι [κατατλῆσαι Lobeck], καταδῦσαι. (3) Pollux 6. 88 ἐξ αὐσται, τὸ ἐξελεῖν. (4) *Etym. M.* p. 346. 58 gives ἐξαυστῆρ as ‘a flesh-hook,’ for taking meat out of the pot (= κρέαγρα). Lobeck (on *Ai.* 805, p. 296 f., 3rd ed.) would add the v. l. προσαργ [and προσαίρη] here, regarding them as glosses on the true sense of προσάνση. But it is surely far more probable that προσάργ and προσαίρη were merely conjectures, (generated, probably, by a corruption,) which sought to give a clear and simple word, suited to the context. And, on the other hand, two things are certain,—viz., that προσάνω could mean to

'burn against,' and that such a sense is specially fitting here. It may be granted that there was an αὐω = αἴρω, but there is no proof that an Attic writer would have used αὐω, or any compound of it, in that sense. And there is one piece of evidence the other way. Pollux (see above) quotes ἐξαῦσαι as = 'to take out,' from αὐω = αἴρω: yet it is known that an Attic writer used ἐξαῦσαι as = 'to roast,' from αὐω 'to kindle': Plat. com. Εօρταί fr. 9 τὸ δὲ ὄπτησαι ἐξαῦσαι (*ap.* Eustath. p. 1547. 48, on *Od.* 5. 490, αὐοι).

622 The Greek verses given in the note, ὅταν δ' ὁ δαιμων, κ.τ.λ., were probably the original of 'Quem Iuppiter vult perdere, dementat prius.' They are cited, with this Latin verse added in brackets, by James Duport (Regius Professor of Greek at Cambridge, 1639—1654) in his *Gnomologia Homerica* (Cambridge, 1660), p. 282. He is illustrating *Od.* 23. 11, μάργην σε θεοὶ θέσαν. Joshua Barnes, in the 'Index prior' to his Euripides (Camb., 1694), has, 'Deus quos vult perdere, dementat prius, incerta v. 436.' On that verse itself, p. 515, another version is given, viz., 'At quando numen miserias paret viro, Mens laesa primum.' And in the margin he cites 'Franciados nostrae' v. 3, 'certe ille deorum | Arbiter ultricem cum vult extendere dextram | Dementat prius.' It was suggested to me that the line 'Quem Iuppiter' etc. had first appeared in Canter's Euripides. I have looked through both the editions, but without finding it. His duodecimo ed. (Antwerp, 1571) has an appendix of 16 pages, 'Euripidis sententiae aliquot insigniores breviter collectae et Latinis versibus redditiae': but 'Quem Iuppiter' is not among them. His folio ed. (of 1614) does not seem to contain it either. Publius Syrus 610 has 'stultum facit fortuna quem volt perdere'. This shows that part of the line, at least, was familiar *circ.* 50 B.C. The use of *dementat* as = *dementem facit* proves, of course, a post-classical origin.

648 The older MSS. have τὰς φρένας ὑφ' ἡδονῆς. Triclinius wrote φρένας γ̄—rightly, I think (see comment.). Critics have proposed various other remedies, which may be classified thus. (1) Changes confined to ὑφ'. Hermann, πρὸς ἡδονῆς: Blaydes, δι' ἡδονήν: Hertel, σύ γ̄ ἡδονῆς (Meineke, σύ γ̄ ἡδονῇ): Seyffert, χυθ' ἡδονῆς (*i.e.* χυτά, adv., as = 'at random,' *temere*). (2) Larger changes.—Kayser, φιληδίᾳ for ὑφ' ἡδονῆς.—Stürenburg, κακόφρονος (*do.*).—Wecklein, τῶν φρενῶν ὑφ' ἡδονῆς | ...ἐκπέτησ. —Semitelos, μή ννι ποτῶ [ποτάομαι—'be fluttered'], παῖ, τὰς φρένας, μήδ' [*imo* μηδ'] ἡδονᾶς, | κ.τ.λ.—Pappageorgius, removing the note of interrogation after γέλων in 647, writes γέλων | ὑφ' ἡδονῆς· μή ννι ποτ', ω παῖ, τὰς φρένας, against metre.

718 L gives ἀλλ' εἰκε θυμῷ καὶ μετάστασιν δίδου. For θυμῷ, several of the later MS. have θυμοῦ. Porson was content to propose ἀλλ' εἰκε θυμόν, comparing O. C. 1178 τάδ' εἰκαθεῖν, etc. Hermann conjectured, ἀλλ' εἰκε, θυμῷ καὶ μετάστασιν διδούς, 'sed cede, irae etiam intermissionem faciens.' (He does not say how he understood καὶ, which he renders by

the equally ambiguous *etiam.*) Afterwards, while adhering to this text and punctuation, he preferred to retain δίδον with Gaisford; ‘quae est per asyndeton instantius precantis oratio.’—Dindorf: ἀλλ’ εἴκε, καὶ θυμῷ μετάστασιν δίδον. (So Pallis, but with θυμοῦ.)

The bolder treatments of the verse have usually been directed against θυμῷ or θυμοῦ. Schneidewin: ἀλλ’ εἴκε δῆ μοι, οὐ ἀλλ’ εἴκε θ’ τημῶν. —Martin: ἀλλ’ εἴκε μύθῳ. (So Nauck.)—Meineke: ἀλλ’ εἴκε δήμῳ. (He afterwards acquiesced in εἴκε θυμῷ as = ‘yield in thy mind,’ but then desired καὶ μετάστασιν τίθουν as = μετάστηθο.)—Mekler: ἀλλ’ εἴκε καὶ σοῦ.

**782** ἐν κτήμασι πίπτεις. These words have provoked a curious variety of interpretation and of conjecture. Besides the version defended in my note, the following have been proposed. (1) ‘Love attacks rich men.’ (Hermann: ‘Non videtur mihi dubitari posse quin κτήματα pro opulentis ac potentibus dixerit.’) ‘Love attacks cattle’: κτήμασι = κτήνεσι (Brunck). (3) ‘Love falls on his slaves,’ i.e. falls on men, so as to enslave them,—κτήμασι being proleptic. This was Schneidewin’s view, who compared Lucian *Dial. Deor.* 6. 3 where Hera describes Zeus as ὅλως κτῆμα καὶ παιδιὰ τοῦ Ἔρωτος. But surely it is one thing for Hera to say that Zeus is ‘the very chattel and play-thing of Love,’ and quite another thing to suppose that Sophocles here meant to say, ‘Love falls upon his chattels.’ κτῆμα, in this sense, suits humorous prose, but not elevated poetry.

The conjectures have been numerous. (1) Keeping the rest, instead of κτήμασι Dindorf proposes λήμασι (1860 Oxon. 3rd ed.), or ἐν τῷ ἀνδράσι (1863 Leipsic 4th ed.): Blaydes, σώμασι (or νεάνισι as a trisyll.): Hartung, στήθεσι: Meineke, δώμασι: Musgrave, σχήμασι (*titulos dignitatesque invadis*). Seyffert, βλέμμασι. (2) Some would change the verb, with or without changing κτήμασι. Blaydes: εἰν ὄμμασι παῖςεις (or -ν ἔζεις). He also mentions an old conject. εἰν ὄμμασιν ἵπτη (‘harmest through the eyes?’).—Pallis: ἐν δέργυμασιν ἔζεις.—Semitelos: ἐν κτήμασι τίκτει (‘art born amid wealth’).

**797 f.** τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς | θεσμῶν. If πάρεδρος is sound here, the first two syllables are equivalent to the first long syllable of a dactyl. The following examples are furnished by Pindar. In each case I give the antistrophic verse along with the verse in which the example occurs. The example itself is printed in thicker type.

(1) *Ol.* 10 (11).

1st epode v. 17  
καὶ χάλκ|eos Ἀρ|ης τράπε δὲ | Κύκν|εια μάχ|α καὶ ὑπέρβο|ον Λ ||  
2nd ep. v. 40.  
οὐ πολλ|ὸν ἴδε | πατρ|ίδα πολ|ὴν | κτέανον ἵπ|ὸ στερε|φ πυρ|ὶ Λ ||

(2) *Pyth.* 11.

1st strophe v. 4 ματρὶ | πὰρ Μελί|αν χρυσ|έων | ἐς ἄδυτ|ον τριπόδ|ῶν Λ ||  
1st antistr. v. 9 ὄφρᾳ | Θέμιν ιερ|άν Πυθ|ῶν|ά τε καὶ | ορθοδίκ|αν

(3) *Nem. 7.*

4th str., v. 70      Εό[ξενίδα πάτρ|αθε | Σώ|γενες ἀπ|ομνύω Λ ||  
 4th antistr., v. 78. κολλ|ὰ χρυσὸν | ἐν τε | λευκ|ὸν ἐλέφ|ανθ' ἄμφ | Λ ||

[Here, ξενίδα πάτρ=ἄχρυσον. This is a very rare instance of ί in the subst., though χρύσος is frequent.]

(4) *Isthm. 3.*

4th str., v. 57 θεοπεσι|ων ἐπέ|ων λοιπ|οῖς ἀθ|ύρειν ||  
 4th ant., v. 63 ἔρνει | Τελεσιάδ|α. τόλμη|α γάρ | εἰκὼς ||

In the third and fourth of these examples, it will be observed that the resolution of the long syllable into υ υ has the special excuse of a proper name.

836—838 L gives the verses thus :

- 836 καίτοι φθιμένα [with ω over α] μέγ' ἀκοῦσαι  
 837 τοῖς ισοθέους ἔγκληρα λαχεῖν  
 838 ζῶσαν καὶ ἐπειτα θανοῦσαν.

The following opinions on this passage claim notice. (1) Hermann, omitting v. 838, transposed the two other verses thus :—

καίτοι φθιμένῳ τοῖς ισοθέους  
 ἔγκληρα λαχεῖν μέγ' ἀκοῦσαι.

Thus the pivot of his criticism was the belief that μέγ' ἀκοῦσαι, being sound, should close a paroemiac. So Dindorf, too, formerly gave the passage (3rd ed. Oxon., 1860). [In his 6th Leipsic ed. (cur. Mekler, 1885) it is, καίτοι φθιμένῳ τοῖσι θεοῖσιν | σύγκληρα λαχεῖν μέγ' ἀκοῦσαι.] Bergk also rejects 838. (2) G. Wolff refers to the schol. on 834: καρτερεῖν σε χρή, ως καὶ ή Νιόβη ἐκαρτέρησεν, καίτοι θειοτέρουν γένους τυγχάνοντα. Ταντάλουν γάρ ἦν τοῦ Διός.—Παραμυθούμενος αὐτήν, θεὸν φησὶ τὴν Νιόβην. Hence Wolff inferred that the Schol. read a verse, now lost, in which Antigone was exhorted to be patient (*καρτερεῖν*). He suggested σὲ δὲ καὶ τλῆναι πρέπον ως κείνην, to come immediately before ζῶσαν καὶ ἐπειτα θανοῦσαν. He also changed the full stop after θυητογενεῖς to a comma, and καίτοι το καὶ τῷ. The obvious reply to Wolff's theory is that the Schol.'s paraphrase, καρτερεῖν σε χρή, etc., refers to what the Chorus suggests,—not, necessarily, to what it says,—‘Niobe was a goddess, and you are a mortal’ (and mortals expect suffering: therefore, if she was patient, you well may be so).

(3) Wecklein, too, assumes the loss of a verse. In 836 f. he reads

καίτοι φθιμένῳ μέγα τάκοῦσαι  
 τοῖσι θεοῖσιν σύγκληρα λαχεῖν,

and indicates a lacuna between these verses and ζῶσαν καὶ ἐπειτα θανοῦσαν. His grounds are not G. Wolff's, but merely (a) the unsatisfactory sense, (b) the fact that at vv. 817 ff. we have six, and not five anapaests. [On this point, see Appendix on 155 ff.] Nauck's view is similar.

(4) Bellermann is disposed to agree with those who, like Hermann, Dindorf, and Bergk, reject 838. He remarks: 'Besonders auffallend ist ζώσαν, da im *Leben* Antigones und Niobes keinerlei Ähnlichkeit gefunden werden kann.' This objection I venture to think that I have answered; see n. on 834—838, p. 153.

(5) Semitelos gives:—

καὶ τῷ φθιμένῳ θαῦμά γ' ἀκοῦσαι  
τοῦσι θεοῖσιν σ' ἔγκληρα λαχεῖν  
ζῶσαν καὶ ἐπειτα θαυμόσιν,

i.e., 'Many among the dead will marvel to hear that in *life* thou didst win the same lot as a goddess (Niobe), and afterwards (after thy death) the same lot as the dead.' Are the dead to marvel, then, at the appearance among them of one who had seemed to be lifted out of the ranks of ordinary mortals?

904—920 This famous passage affords one of the most interesting exercises for criticism which can be found in ancient literature. Is it indeed the work of Sophocles? Or was it interpolated, after his death, by his son Iophon? The anonymous Life of Sophocles records a statement by the biographer Satyrus<sup>1</sup> (*c.* 200 B.C.) that the poet died in the act of reading the *Antigone* aloud. It has been suggested that he may then have been employed in revising the play, with a view to reproducing it; and that Iophon, in completing the task, may have brought in these verses. Another possibility is that they were due to the actors, whose innovations Lycurgus sought to check as early as *c.* 330 B.C. At any rate these verses were recognised in the text of Sophocles at the time when Aristotle composed his *Rhetori*,—i.e., not later than *c.* 338 B.C.

The first impression which the passage tends to produce is well described in the simple and direct words of Goethe, as reported by Eckermann. 'In the course of the piece, the heroine has given the most admirable reasons for her conduct, and has shown the noble courage of a stainless soul; but now, at the end, she puts forward a motive which is quite unworthy of her, ('ganz schlecht,') and which almost borders on the comic.' And then Goethe expresses the hope that scholars will prove the passage to be spurious.

Among those who think it genuine, few, perhaps, would say that it is good. A large majority would allow that, at the best, it requires some apology. The question comes to this:—Can the faults of the passage, as they appear to a modern taste, be excused by a peculiarity in ancient modes of thought? Or are they such as to make it inconceivable that any great poet, ancient or modern, should have embodied the passage in a work of art?

At v. 458 Antigone said that she had buried her brother, in defiance of Creon's edict, because she deemed that no mortal 'could override the unwritten and unfailing statutes of heaven.' 'Not through dread of

<sup>1</sup> See *O. C.* p. xli.

any human pride could I answer to the gods for breaking these.' 'The justice that dwells with the gods below' (451) requires that rites should be paid to the dead by the living; and, among the living, that duty falls first upon the kinsfolk. This is a perfectly intelligible principle; and everything else that Antigone says or does is in harmony with it. But here she startles us by saying that she would *not* have braved Creon, and obeyed the gods, if it had been merely a husband or a child that had been lying unburied. Yet her religious duty would have been as clear—on her own principle—in those cases as in this. Would she have been prepared, then, to suffer that punishment beyond the grave which she formerly professed to fear (459)? Or does she now suppose that the gods would pardon a breach of the religious duty in any case except that of a brother? Whichever she means, her feet slip from the rock on which they were set; she suddenly gives up that which, throughout the drama, has been the immovable basis of her action,—the universal and unqualified validity of the divine law.

But this is not all. After saying that she would not have thus buried husband or child, she adds this explanation. 'The husband lost, another might have been found, and child from another, to replace the first-born; but, father and mother hidden with Hades, no brother's life could ever bloom for me again.' She has not buried even her brother, then, simply because he was her brother; but because he was her last brother, and there could not now be any more. The inference is that, if Polyneices had not been a relative unique in his own kind, she might have thought twice. This astonishing view is at once explained by the origin of the verses which contain it (909—912). They are a tolerably close metrical version—and a very poor one, too—of the reason given by the wife of Intaphernes for saving her brother rather than her husband or one of her children. (Her. 3. 119: see comment. on 909 ff.)

Now, the 'primitive sophism' employed by the wife of Intaphernes, and the tendency to exalt the fraternal tie, are things which we may certainly recognise as characteristic of that age. And it is true that Aeschylus has some quaint subtleties of a similar kind: as when Apollo defends Orestes on the ground that a man's mother is not, properly speaking, his parent (*Eum.* 658); and when Athene votes for Orestes because she herself had had no mother at all (736).

But all that is beside the question here. We have to ask ourselves:—In adopting the argument used by the wife of Intaphernes, could a great poet have overlooked the absurdities involved in transferring it from the living to the dead? Moriz Seyffert suggests an excuse, to this effect:—'She means that, if she had not buried him, she would not have had his love when (in the course of nature) she joined him in the world below.' But such a motive would have been independent of the fact that no other brother could be born to her. And another brother—also dear to her—was already in the world of the dead (cp. 899 n.). The plain fact is that the composer who adapted the words from Herodotus was thinking only of the rhetorical opportunity, and was heedless of everything else. Remark particularly verse 908, which prefaces the four

verses paraphrased from the historian:—*τίνος νόμου δὴ ταῦτα πρὸς χάριν λέγω*; There is a certain tone of clumsy triumph in that, strongly suggestive of the interpolator who bespeaks attention for his coming point. The singularities of diction in vv. 909—912 have been noticed in the commentary.

The considerations which have been stated above render it incredible to me that Sophocles should have composed vv. 905—912: with which v. 913 on the one side, and v. 904 on the other, closely cohere. A. Jacob,—who, in 1821, first brought arguments against the genuineness of the passage,—was content to reject vv. 905—913. And Schneidewin, sharing his view, proposed *μέντοι* (or *μόνῳ*, to precede *Κρέοντι*) for *νόμῳ* in v. 914. The sequence would then be,

904 καίτοι σ' ἐγὼ τίμησα τοῖς φρονοῦσιν εὐ.  
914 Κρέοντι μέντοι ταῦτ' ἔδοξ' ἀμαρτάνειν, κ.τ.λ.

But v. 904 has thoroughly the air of a preface to a specific self-justification. If it was followed merely by the statement, ‘Yet Creon thought me wrong,’ both v. 904 and v. 914 would be very weak. Again, it is evident that v. 913 could not directly follow v. 903, since the *νόμος* mentioned in 914 would not then have been stated. Now observe, on the other hand, how fitly v. 921 would follow 903:—

τὸ σὸν  
903 δέμας περιστέλλουσα τοιάδ' ἄργυραι,  
921 ποίαν παρεξελθοῦσα δαιμόνων δίκην;

Verse 921 is in every way worthy of Sophocles; nor does any just suspicion rest on 922—928. I agree, then, with those who define the interpolation as consisting of vv. 904—920.

In conclusion, it will be proper to state the principal arguments (not already noticed) which have been used to defend the authenticity of the passage.

(1) Bellermann’s defence (in the Wolff-Bellerm. ed., pp. 83 f.) is, perhaps, the most ingenious. He argues, in effect:—She does not give up her original motive,—the religious duty. But she feels that this duty has degrees, answering to degrees of relationship. No one could be held bound to *give his life* in order to bury a stranger; and so, from the zero point, the scale of obligation rises, till it becomes strongest in the case of a brother. Here, then, as everywhere, her sole motive is the divine command. She merely says:—‘I can imagine breaking that command in any case—yes, in a husband’s or in a child’s—sooner than in the case of this brother.’ This is psychologically natural. The duty which occupies us at a given moment is apt to seem the most imperative; and the mind seizes on every thought that can enforce it. It does not follow that, if the supposed cases had been real, Antigone would then have acted as she now imagines. She knew the feelings of a sister; she had never known those of wife or mother.

To this I should reply:—The sliding-scale-theory of the religious duty here involves a fallacy, from the Greek point of view. Greeks

distinguished between the obligation in respect to *θυράῖς* and in respect to *οἰκέτοις*. A husband and child are on the same side of that line as a brother. [In Her. 3. 119 *οἰκήτοις* is the term which comprehends all three relationships.] It is true that, if the dead had been a mere stranger, she could not have been deemed *ἐναγύς* (cp. 255 f. n.) for declining to bury him at the cost of her own life. But her duty towards husband or child would have been the same in kind as her duty towards her brother. Besides, Bellermann's subtlety invests the crude and blunt sophistry of the text with an imaginative charm which is not its own. If the psychological phase which he supposes in the heroine had been expressed by the poet, such an expression must have preserved the essential harmony between her recent and her present attitude of mind.

Thudichum<sup>1</sup> also holds that Antigone is still loyal to her former principle. But now—so near to death, and condemned by all—she wishes to declare, in the most impressive manner, how overwhelming was the sense of religious duty which she obeyed. It was not through insolence that she defied the State. She would have deferred to it in almost any imaginable case—but here she could not.—This is in general accord with Bellermann's view, but differs from it in giving the passage a more external character;—one of self-defence rather than of self-communing; and that is no gain, either in dignity or in pathos.

(2) Boeckh and Seyffert, in their editions of the play, take a bolder line. They agree in thinking that Antigone has abandoned the lofty ground on which she had formerly justified her action.

Boeckh concedes that this passage 'destroys the grandeur of her conduct.' She has now attained to a perception that she did wrong in breaking Creon's law. And, at the moment when that noble illusion fails her, 'the poet permits her to catch at such support as sophistry can lend to despair.'

Seyffert's conception is more refined; it is, in fact, related to Boeckh's much as the harmonising theory of Bellermann is related to that of Thudichum. She had acted, says Seyffert, from an elevated sense of religious duty. She finds herself condemned by all. The enthusiasm of her religious faith has been chilled; she is helpless and hopeless; her troubled thoughts fall back on the one thing of which she still feels sure,—the deep human affection which bound her to her brother.

Now, of Seyffert's view we may say, first, what has been said of Bellermann's,—that it is an idealising paraphrase of a crude text. But there is a further and yet graver objection,—one which applies alike to Seyffert and to Boeckh. After this disputed passage, and at the very moment when she is being led away to death, she says:—'If these things are pleasing to the gods, when I have suffered my doom, I shall come to know my sin; but if the sin is with my judges, I

<sup>1</sup> *Jahresbericht d. Gymn. z. Büdingen.* Schulj. 1857—8, pp. 33 ff., quoted by Semitelos, p. 600.

could wish them no fuller measure of evil than they, on their part, mete wrongfully to me.' (925 ff.) Here the poet identifies his heroine, in one of her latest utterances, with the principle on which the catastrophe turns. Creon is punished by the gods; and his punishment is the token that they approve of Antigone's conduct. In the very last words which she speaks she describes herself as *τὴν εὐσεβίαν σεβτασσα*. (943.) Thus, in two different places—both of them subsequent to the suspected passage—she stands forth distinctly as the representative of the great law which had inspired her act. Is it probable—would it be endurable—that at a slightly earlier moment,—in vv. 905—912,—she should speak in the tone of one to whom that divine law had proved a mockery and a delusion,—who had come to feel that thence, at least, no adequate vindication of her conduct could be derived,—and who was now looking around her for such excuse, or such solace, as could be found on a lower range of thought and feeling?

No; if this passage is to be defended at all, it must be defended from such a point of view as that taken by Bellermann, not from that of Seyffert or of Boeckh. Goethe's wish can never be fulfilled. No one will ever convince every one that this passage is spurious. But every student of the *Antigone* is bound to reflect earnestly on this vital problem of the text,—the answer to which must so profoundly affect our conception of the great drama as a whole.

966 f. Wieseler's conjecture, *παρὰ δὲ κναεάν σπιλάδων* (for *πελαγέων*) διδύμας ἀλός, published in 1857 (*Ind. Lectt. Götting.* p. 10), has been received by some editors. Bergk proposed *Κναεάν σπιλάδας*, to avoid *παρά* with the genitive, which is, indeed, an insuperable objection to *σπιλάδων*: but then, with the change of case, the probability of the emendation is still further diminished.

Other readings are:—Wecklein, *παρὰ δὲ κναέων (sic) σπιλάδων διδύμας πέτρας* (for ἀλός). | Meineke, *παρὰ δὲ κναέων τεναγέων διδύμας ἀλός*, comparing Scymnus Perieget. 724 εἰτ' αἰγιαλός τις Σαλμυδησσὸς λεγόμενος | ἐφ' ἑπτακόσια στάδια τεναγώδης ἄγαν.—Hartung alters more boldly:—*παρὰ δὲ Κναέων (sic) διδύμαις ἀλὸς | ἀκταῖς Βοσπορίαις Θρηκῶν Ἀρης | Σαλμυδήσιος ἀγχιπτόλεμος.*

1034 f. The MSS. give κοῦδὲ μαντικῆς | ἀπρακτος ὑμῖν εἴμι τῶν δ' ὑπαλ γένους.

(1) For *ἀπρακτος*, H. Stephanus conjectures *ἀπρατος*: Nauck, *ἄγευστος*; Pallis, *ἀπρωτος* or *ἀπληκτος*.

(2) The words *τῶν δ' ὑπαλ γένους* have given rise to many conjectures, which, as I cannot but think, are unnecessary. Brunck is content with *τῶν* for *τῶνδ'*, and Blaydes with *τῶν γένους ὑπο*. But others have sought to obtain the sense, 'and by my kinsmen': thus Hermann, *τῶν δ' ὑπ' ἔγγεινῶν*; Dindorf (omitting *εἴμι*) *τῶν δὲ συγγενῶν ὑπο*: Schneidewin, *τῶν δ' ὑπ' ἐν γένει*: Nauck, *τοῖσι δὲ ἐν γένει*. Donaldson, again, proposes *τῶν ὑπ' ἀργύρου*. Seyffert, *γόνους* (for *γένους*), to be taken with *ἔξημπόλημαι*: i.e., 'by whom I have long since been relieved of my son' ('who

have long since alienated my son's loyalty from me'!).—Wolff strangely proposed *μῶν* for *τῶν δ.*—Moriz Schmidt supposes that either two or four verses for the Chorus have been lost after 1032. Then *πρέσβυ* in 1033 would be said by Creon to the Chorus, not to Teiresias. He also thinks that one verse of Creon's has dropped out after 1034.

**1080—1083** Boeckh denies that there is any reference, direct or indirect, to the war of the Epigoni. He takes the verses as merely stating a general axiom: 'All cities, becoming hateful [*ἐχθραί*, to the gods], are convulsed by calamity,'—when dogs, etc., defile their altars with carrion. This, surely, robs the seer's words of all force and point. Schneidewin, agreeing with Boeckh, takes *ἐχθραί* as 'hateful to the Erinyes' (1075). Semitelos, favouring the same view, amends thus: *ἐχθραί* [the subst., for *ἐχθραί*, adj.] *δὲ πᾶσαι συνταράσσουσιν πόλεις*, i.e., 'intestine factions.'—Kvíčala would place verses 1080—1083 immediately after v. 1022, when *ἐχθραί*, as 'hateful to the gods,' would be interpreted by the neighbouring θεοῖ in 1020.

Erfurdt, with whom Hermann agrees, supposes a reference to the war of the Epigoni. My commentary has shown how far, and in what sense, I think that view correct. Wex finds an allusion to the war made by Athens on Thebes, in order to enforce burial of the Argives. But then, as Herm. says, Athens must have been specially indicated.

In 1081 Seyffert writes *τὸ πράγματ* for *σταράγματ*, with *καθήγουσαν*, understanding, 'Hostile to thee, all the cities will be [Bergk's *συνταράξονται*] in tumult, whose *affairs* have been polluted by birds,' etc., that carry pollution *ἐστιοῦχον ἐσ πόλον* (for *πόλων*), 'to the region near the altars.' His idea was that the affairs of the cities would be impeded by unfavourable auspices.—Nauck also conjectures *ἐστιοῦχον ἐσ πόλον*, but refers it to the birds:—'the sky that contains their homes,'—the *πόλος* that is their *πόλις* (Ar. *Av.* 179).—Other emendations of *πόλιν* are the following. Dobree (*Adv.* 2. 31), *στοδόν*: Blaydes, *δόμον*, *πέδον*, *πυράν*, or *φλόγα*: Wieseler, *πάλην* as = *τέφραν*, *στοδόν*.—Schneidewin would write *ἐσ φλογοῦχον ἐστίαν* (or *όμφαλόν*): Semitelos, *ἀστεις ἐσ ὄμφαλόν*, comparing Pind. fr. 45. 3.

**1165 f.** *τὰς γὰρ ήδονάς | ὅταν προδώσιν ἄνδρες.*—The conjectures are of two classes, according as they retain *τὰς γὰρ ηδονάς*, or require *καὶ γὰρ ηδονάι*. (1) Blaydes proposes *τὰς γὰρ ηδονάς | ὅταν προδῷ τις, ἄνδρ' ἔτ'*. Mekler, *τὰς γὰρ ηδονάς | ὅταν προδῷ σῶμ' ἄνδρος*. Both these use the verb in the same sense as if we retained *προδώσιν* *ἄνδρες*. The only object, then, is to avoid the plur. *ἄνδρες* before *τούτον*: but the plur. is quite admissible.—Herm. Schütz suggests *τὰς γὰρ ηδονάς | ὅταν προώσιν ἄνδρες*. The act., though much rarer in this sense than the midd., is defensible: cp. Thuc. 8. 32 *τὰς ναῦς...προΐσειν*. But the open *ow* is unexampled in tragic dialogue, though we find open *oe* (as in *αὐτοέντης*, *προεῖπας*). I had thought of *παρώσιν* ('remit,' then, 'give up,' *O. C.* 1229 n.), but now believe *προώσιν* to be sound.—(2) Wecklein *ὅταν γὰρ ηδονάι | βίον προδώσιν ἄνδρος*.—Semitelos: *καὶ γὰρ ηδονάι | βίου ποδρώσιν*

ἀνδρός ('when a man's pleasures take flight').—Hartung (omitting 1167): καὶ γὰρ ἥδοναι | οὐς δὲ προδῶσιν, ἄνδρας οὐ τίθημ' ἔγω.—Seyffert's reading has been noticed in the commentary.

**1207** In the history of the word *παστάς* two points, at least, are clear. (1) Writers of the 5th and 4th centuries B.C. used the word to denote a portico, or a corridor, supported by pillars. In Her. 2. 148 *παστάδες* are pillared corridors dividing, and connecting, the groups of chambers in the Labyrinth near Lake Moeris. In Her. 2. 169 *παστάς* is a structure like a gallery, or cloister, built on to one side of an open court (*αὐλή*) in a temple. Doors opened from the *παστάς* into a sepulchral chamber. In Xen. *Mem.* 3. 8. 9 *παστάδες* are the open porticoes, or verandahs, of dwelling-houses, which receive the winter sunshine. (2) The word *παστάς* was especially associated with the *θάλαμος* or bedroom of a married couple. In Eur. *Or.* 1371 a Phrygian slave escapes from Helen's apartments in the house of Menelaus by climbing *παστάδων* ὑπὲρ τέρεμνα, i.e. over the roof-beams above the colonnade or peristyle (*παστάδες*) of the women's court. Theocritus (24. 46) uses *παστάς* as = *θάλαμος*,—the bed-room of Amphitryon and Alcmenè: ἀμφιλαφῆς δ' ὅρα *παστάς* (the wide chamber) ἐνεπλήσθη πάλιν ὄφρης. So *παστός* in Lucian *Dial. Mort.* 23. 3: *νεανίαν, οἷος ἦν ἐκ τοῦ παστοῦ* (as he came forth from the bridal chamber).

Then the word is often joined with *θάλαμος* in epitaphs on young brides or maidens: *Anthol. P.* append. 248 οὐπω νυμφείον θαλάμουν καὶ *παστάδος* ὥρης | γενομένην: *ib.* 9. 245 δυσμούρων θαλάμων ἐπὶ *παστάσιν* οὐχ Ὑμέναιος | ἀλλ' Ἀιδης ἔστη πικρογάμοι Πετάλης (by Antiphanes, 1st cent. B.C.). So *παστός*, Kaibel *Ehrig.* 468 ἐκ δέ με *παστῶν* νύμφην καῖχ (sic) θαλάμων ἥρπαν' ἄφνως Ἀιδᾶς.

The three last passages suggest that *παστάς* was a part of the *θάλαμος*, which could stand poetically for the whole. But what part? We might suppose, an external portico. Against this, however, is the fact that the *παστός* is once, at least, placed definitely *within* the *θάλαμος*, as though it were a synonym for the marriage-bed: *Anthol. P.* 7. 711 χρύσεων *παστός* ἔστω θαλάμων. Possibly it was some arrangement of pillars specially associated with the interior of the *θάλαμος*,—whether in a recess containing the bed, or otherwise.

Here, I believe that the poet used *παστάς* simply for *θάλαμος*, without reference to any columnar character of the rocky tomb.—The word is probably compressed from *παραστάς* (pilaster, *anita*): thus *παραστάδες* can mean, 'a vestibule' (Eur. *Ph.* 415), as *παστάς* also can (*Anth.* 6. 172).

**1279 f.** τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις  
ἔοικας ἥκειν καὶ τάχ' ὄψεσθαι κακά.

The following conjectures illustrate the difficulties which some critics have felt here. (1) Musgrave proposed, τὰ μὲν πρὸ χειρῶν,  
τὰ δ' ἔφορῶν, τὰ γ' ἐν δόμοις | ᔹοικας ἥκων κύντατ' ὄψεσθαι κακά. He understood: '(having) one sorrow in thy hands (viz., Haemon's corpse),

and giving charge concerning another [viz., concerning Antigone's body, which Creon had consigned to the guards], thou art likely, on arrival, to see most cruel woes in thy house.' He compared Eur. *Suppl.* 807 τὰ κύντατ' ἄλγη κακῶν (the idea of 'cruel,' or 'ruthless,' coming from that of 'shameless,' as in ἀναιδῆς, *improbus*).—(2) Brunck: φέρεις for φέρων, and ήκων for ηκειν, so that καὶ τάχ = 'full soon.'—(3) Semitelos adopts Brunck's changes and makes some others,—thus: τὰ μὲν πρὸ χειρῶν τάδε φέρεις, ἀ δ' ἐν δόμοις | ἔλακας, ήκων καὶ τάχ εἰσόψει κακά. [He does not explain ἔλακας, but perh. intended it to mean, 'hast permitted to happen.'].—(4) Hartung: φέρειν for φέρων. He understands: 'thou seemest to bear some woes in thy hands, and to have come (in order) full soon (καὶ τάχ) to see the woes in the house.'—(5) Blaydes adopts φέρειν, and also changes ήκειν καὶ into εἰσήκων.—(6) Wieseler (*Lectionenkatal.*, Götting. 1875)—6) proposes ἔοικόθ' ήκεις for ἔοικας ηκειν: meaning by ἔοικότα woes that have naturally resulted from Creon's acts.—(7) Wex rejects v. 1280, ἔοικας ηκειν καὶ τάχ ὄψεσθαι κακά. He supposes that the Messenger's speech was interrupted, after the word δόμοις (1279), by Creon's hurried question, τί δ' ἔστιν etc. The forged verse was designed to complete the unfinished sentence.—It is obvious that the easiest mode of smoothing the construction would be simply to transpose vv. 1279 f. Then τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις would be a case of parataxis (like that in 1112), = ὥσπερ τὰ πρὸ χειρῶν, οὗτω καὶ τὰ ἐν δόμοις. But neither this nor any other change is necessary.

1301 With regard to the traditional reading, ηδ' ὁξύθηκτος ηδε βωμία πέριξ, it is generally admitted that the first of the two epithets will not bear the figurative sense, 'with keen resolve.' Hence the conjectures have followed one of three courses.

(1) To read ὁξύθηκτῳ instead of ὁξύθηκτος, and introduce a subst. in the dat., meaning 'knife' or 'sword.' The readings of Arndt and Blaydes have been noticed in the commentary. Gleditsch, with much less probability, suggests η δ' ὁξύθηκτῳ φασγάνῳ περιπτυχής.

(2) To retain ὁξύθηκτος, making the knife the subject of the sentence. Thus Hermann: ηδ' ὁξύθηκτος οἰδε βωμία πτέρυξ: 'yonder keenly-whetted altar-knife knows (how she perished)':—the Messenger points to the knife, lying near the body. For πτέρυξ, 'blade,' cp. Plut. *Alex.* 16 ὥστε τῶν πρωτῶν ψαῦσαι τριχῶν τὴν πτέρουγα τῆς κοπίδος.—Hermann further supposes that, after v. 1301, something has been lost. He infers this from the scholium,—ώς ιερέων περὶ τὸν βωμὸν ἐσφάγη, παρὰ τὸν βωμὸν προπετής,—because it has the appearance of an attempt to explain a defective text.—Donaldson, adopting πτέρυξ, places the lacuna after βλέφαρα,—not, as Hermann does, after 1301. He also differs from Hermann in supposing that the Scholiast read something now lost. Hence, with the scholium for guide, he conjectures:—η δ' ὁξύθηκτος ηδε βωμία πτέρυξ | λύει κελανὰ βλέφαρα [προσπίπτει δ' ἐκεὶ | σφάγιον ὅπως βωμοῖσι,] κωκύσασα μέν, etc.

(3) To substitute ὁξύπληκτος for ὁξύθηκτος.—Thus Seyffert: *ἴδιος*, ὁξύπληκτος ἥδε φοινίαν ἀπρίξ | λύει etc.: ‘lo, this woman, sharply smitten with a deadly blow (*φοιν.*, sc. πληγήν), from a tightly-clutched weapon (*ἀπρίξ*),’ etc.—Wecklein (*Ars Soph.* em. p. 74): *ἥδιος ὁξύπληκτος βῆμα βάμυιν πέριξ* (‘at the altar steps’).—Hartung: ή δ' ὁξύπληκτος βαμία περιπτυχής, ‘crouching at the altar’ (‘um den Hausesheerd geschmiegt’), —to represent the Schol.’s προπετήσ.—Pallis: *ἥδιος ὁξύπληκτος ἡμιν οἰκεία χερύ*.

1342 f. The traditional reading is ὅπα πρὸς πότερον [*πρότερον L*] *ἴδω, πὰ καὶ θῶ· πάντα γάρ | λέχρια τάδ* [or *τάτ*] ἐν χεροῖν.

Verse 1342 is a dochmiac dimeter. But we cannot assume that the dochmias answered, syllable by syllable, to those in the strophic verse, 1320. Here, as often in dochmias, conjecture is rendered more uncertain by the fact that a dochmiac dimeter admitted of so many different forms. [A clear and accurate synopsis of all the forms in use is given by Schmidt, *Rhythmic and Metric*, p. 77.] It will simplify a study of the various treatments applied to this passage, if we note that they represent three different ideas, viz.:—

(1) *πάντα γάρ* is to be kept, but without ejecting anything else from v. 1342. Therefore the strophic v., 1320, must be enlarged. Brunck and Boeckh take this view. So, in 1320, Brunck doubles *πρόσπολοι*, while Boeckh there writes (provisionally), *προσπολοῦντες ἀγετέ μ' ὁ τι τάχος, ἀγετέ μ' ἐκποδών*. This view is metrically unsound, since it breaks the series of dochmiac dimeters.

(2) *πάντα γάρ* is to be kept, but something else is to be omitted, in order that v. 1342 may be a dochmiac dimeter.—Seidler first proposed to omit *ὅπα*, which seems to me the right course. The strong argument for it is that, while the omission of *ὅπα* makes the metre right, we can also show how *ὅπα* first came in: it had been a gloss on *πὰ* (see comment.). Bellermann is of the same opinion.—Others, keeping *ὅπα*, preserve *πάντα γάρ* by some different expedient. Thus Wunder: *ὅπα πρὸς πότερον* *ἴδω· πάντα γάρ*.—Kayser: *ὅπα πρὸς πότερα κλιθῶ· πάντα γάρ*.—Bergk: *ὅπα πρότερον* *ἴδω καὶ θῶ· πάντα γάρ*.—Blaydes: *πρὸς πότερον πρότερον* *ἴδω· πάντα γάρ*.—Hermann: *πὰ θῶ, ὅπα πρότερον* *ἴδω. πάντα γάρ*.—Gleditsch: *ὅπα πρόστροπος κλιθῶ· πάντα γάρ*.

(3) *πάντα γάρ* is to be omitted. This was first recommended by Nauck. Wecklein writes, *ὅπα πρὸς πότερον* *ἴδω, πὰ κλιθῶ* and brackets *πάντα γάρ*.—Pallis: *ὅποι πρώτον* *ἴδω, ὅπα καὶ κλιθῶ*.—G. H. Müller: *ὅπα προσπέσω* *ἴδω, πὰ κλιθῶ*;—Semitelos: *ὅπα πρὸς πότερον* *ἴδω καὶ κλιθῶ· | λέχρια πάντα γάρ τάδ· ἐπὶ κρατί μοι* etc.,—omitting *ἐν χεροῖν*, and assuming that *πάντα γάρ* had been wrongly transposed.



## 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.'

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