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BIBLIOTHECA CLASSICA.

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EURIPIDES,

WITH AN ENGLISH COMMENTARY,

BY

F. A. PALEY.

VOL. II.

LONDON:

WHITTAKER AND CO. AVE MARIA LANE;

GEORGE BELL, FLEET STREET.

1858.

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E U R I P I D E S.

WITH AN ENGLISH COMMENTARY

BY

F. A. PALEY,

EDITOR OF AESCHYLUS, ETC.

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IN THREE VOLUMES.

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P R E F A C E.

Time necessary for carefully editing Euripides.—Explanatory more generally useful than diffuse learned notes.—A work done *quickly need not be done hastily*.—Want of practical English editions.—MSS. of Euripides.—Character of the plays contained in this volume.—Merit of Euripides as a poet.—Mistaken idea that his plays are easy.—His versatile genius.—Hermann's comparative sketch of the three tragic writers.—Choral odes of Euripides.—The decline of an art not always to be distinguished from its development.—Choral parts secondary to dialogue and narration.—Characteristics of the later plays.—Metrical licences.—Length of later plays.—Free use of rhetorical terms.—Repetition of words.—Later Atticisms.—The poet's fondness for disputations.—Exact numerical equality in the speeches of two disputants.—Examples from Aeschylus.—Examples from Euripides.—Passages with more intricate antithetical arrangement.—Interpolation of the Greek plays.—Probable causes of it suggested.—Controversial parts essential to Euripides' plays.—Narrations of messengers.—Epic element of tragedy.—Sophocles' monologues of heroes.—Why messengers are essential to Greek tragedy.—Plays treating of the Trojan affairs.—Adapted from the Cyclic poems.—Why never borrowed from Homer himself.—Pisistratus' edition of Homer.—Loss of the Cycclus.—Materials of Attic tragedy derived from other sources.—Classification of the subjects.—Extant plays of Euripides on the Trojan affairs chronologically arranged.—Story of Orestes why peculiarly popular.—The Electra of Euripides.

It is probable that while many will freely blame the haste, few will care to praise the industry, of an editor who brings out a second volume, containing a large portion of the works of a really difficult author, within a year after the publication of the first, and, indeed, without allowing himself even the briefest interval of rest. It will naturally be objected, that a work of this kind, which no one will pretend to call a light one, cannot

be done well, if it has also been done quickly. Sophocles truly said¹,

φιλεῖ γὰρ δικνεῖν πράγμα' ἀνὴρ πρόσσων μέγα,

and the words well enough represent the hesitation with which this edition was commenced; though such a feeling may perhaps appear to be scarcely consistent with the rather rapid progress that has already been made in it². To edit and annotate upon the whole of EURIPIDES carefully, thoughtfully, and with a strict view to practical utility, is certainly a formidable undertaking; and it is one that, under any circumstances, must require at least some years of nearly exclusive attention. The mere labour of consulting so many editions, and the constant intellectual effort of deciding between the conflicting opinions of critics and interpreters, is a very heavy task in itself. There is no doubt, that to do the fullest justice to such an author as Euripides, even after all that has already been done by others, the labour of half a life would not be too much. But where is the man now to be found who would consent to spend half a life on so thankless a task? Would the present age appreciate his labours, or in any way reward such heroic devotion to Greek literature? Posterity might indeed honour him; but the present age would more probably regard him, perhaps not altogether unjustly, as a martyr to a mere whim, and as wasting years that might have been far more profitably employed to the benefit of mankind. The fact is, when a demand arises, in consequence of any changes introduced into our scholastic systems, such a demand must be supplied without unreasonable delay. A work like the present must be done, not indeed *hastily*, (for that is altogether inexcusable,) but *quickly*, because it is wanted. Twenty years ago, it would have been looked upon as little short of insanity to predict, that Monk's, Elmsley's, Porson's, or Blomfield's commentaries would some day be found insufficient for

¹ Electra 320.

² It is perhaps fair to state here, that the Editor's sole and exclusive pains have been given to this work since its commencement in 1855, and that it has not been done at intervals snatched from any other occupation.

the use of general students. It was thought, and rightly thought, that the learning of these great scholars was not likely ever to be surpassed, and that little could remain to be done after their extensive and varied literary labours. Experience however has shown, that what are commonly called *learned* notes are not necessarily the most useful, nor in any sense the best for educational purposes. The primary object of notes on any given text is to *explain the meaning of the author*. Now it happens that this is just the last thing that the editors above mentioned thought of effecting, at least in the way of direct interpretation. They were rather in the habit of converting their notes into disquisitions on particular words, or critical and grammatical essays, or repertoires of conjectural emendations on other writings. Some notes are much better adapted to set forth the editor's fund of classical learning than the author's mind and aim. Accordingly as either of these ideas is uppermost in an editor's mind, so his notes will unavoidably receive this or that impress. The egotistic writer will show that he was ever thinking chiefly of his own cleverness, and the sincere admirer and cautious interpreter of his author will likewise show that on *him* before every thing else his real interest is centered. Generally, whatever distracts the reader's attention from the author to his commentator, i. e. whatever makes the subjectivity of the latter the more conspicuous, is to be regarded as ill-judged and misplaced. It may be added, that classical notes may be, and too often are, written with so little of poetical feeling, or of genial appreciation of the author's real position as a representative of times and opinions very different from our own, that both their dulness and their inadequate conception of ancient character displease rather than assist an inquiring reader, who would often gladly exchange a great deal of mere learning for a very small proportion of intelligent and honest explanation.

Although all the ancient classical writers do undoubtedly afford ample scope for deep thought and patient research, it is a mistake to suppose that an editor, who commences his work

with a fair knowledge, derived, as it can only be, from the long study of his author, must needs make twice as good a book by taking twice the time in its preparation. There are some considerable advantages in that energy which prompts us to write while the interest is freshly and keenly excited, and which expends itself upon a work while memories are recent and admiration is ardent; while the mind seems to be teeming and labouring with the author's conceptions, and his very words are constantly sounding in our ears. In truth, if a man really understands his author, he ought to be able to explain his writings clearly to others. If he does not, all the learning in the world will not conceal his ignorance on the main point.

It is not intended however, by these remarks, to justify any hurried or slovenly performance in classical literature. Such a proceeding is a fraud on the public and a just discredit to all who are concerned in committing it. Certainly the remembrance of those great scholars of past times, who wrote for posterity rather than for present praise, and with the consciousness and intention of doing so, should restrain a haste which might be called unseemly compared with their patient labours. All the great and standard editions of the classics were doubtless elaborated with infinite pains; and for this reason they have maintained, and will still maintain, their ground, if not for the critical revision of the texts, at least as the sources of abundant information and illustration to all succeeding scholars³. Of course, the actual labour of editing at the present day 'is less, in proportion to the learning and research of previous editors. But, with reference to Euripides in particular, it may be doubted if the text of this author is in so

³ The editions of Euripides by Barnes and Musgrave, though, of course, they were not exempt from serious metrical and grammatical errors at a time when the philological niceties of the language had not been fully investigated, are remarkable monuments of the learning which, as classical antiquaries, they could bring to bear upon the illustration of their author. If they owed much to their predecessors, they also contributed much from their own resources. Modern *scholarship*, based on the canons of Porson, Hermann, and others, has formed, as it were, the supplement to the somewhat ponderous and not always well-digested or pointedly-applied *learning* of the older editors.

satisfactory a state, and if his meaning is always so fully understood, as is commonly supposed. It is not perhaps to be expected that much further addition will be made to our present knowledge of Greek tragedy. The corruptions, interpolations, and various readings of the text are constant obstacles; and thus, although shrewdness and sagacity may recover something occasionally, it seldom happens that we can get much beyond guessing. Almost all that scholarship can do, in the most general sense of the word, the labours of preceding critics have already done. What *we* are now trying to effect, in a series of English editions, is the application of common sense and practical classical knowledge, because that seems now to be wanted rather than extensive and varied research. Little or nothing more is likely to be gleaned from the known MSS. and the ancient editions. They have been collated over and over again, and the results are set forth with the minutest accuracy in editions accessible to all who care more for the critical department than for the sense of the author. In respect of this last, which we have ventured to regard as really the most important part of an editor's duty, it is indeed surprising how very little aid is generally to be obtained even from the most approved editions. One is often left in doubt whether the editor was unconscious of a difficulty, or, perceiving it, purposely evaded it, or lastly, whether the feeling in his mind was, that if we can only recover the exact and genuine *words* of the writer, his *meaning* is a fair subject for speculation and dispute between those who care to investigate it minutely. The notes to this volume have been compiled with a full consciousness of this fact; and the explanations have been somewhat more fully given than in the preceding volume, because the plays herein commented upon are much less generally read by ordinary scholars, and the editions available for their use are much more scanty than those of many of the other plays. It was the intention of the editor, as announced in the former volume, to have prefixed to the present one some account of the MSS. of Euripides. But this has been, for several reasons, postponed to the third and con-

cluding volumè. A tolerably complete catalogue might indeed easily be compiled from the notes and prefaces of Matthiæ, W. Dindorf, Hermann, Elmsley, and many other editors of separate plays; but this would probably be altogether uninteresting and unprofitable to English readers in general. Some notice however of the MSS. preserved and accessible in the English libraries may hereafter be given, should an opportunity of inspecting them occur, which hitherto circumstances have prevented. It is needless to add, that a new collation of them, or even of any one of them, would have added immensely to the labour, but probably little or absolutely nothing to the critical recension of the present edition. Moreover, it was simply impossible to give anything like a complete account of the various readings, without an enormous addition to the bulk of the notes, which would have defeated the very end for which these volumes were compiled.

This volume contains six of the plays which, though not perhaps the most generally popular, have strong claims to be considered as equal to any in merit and general interest. Of these the *Ion* and the *Helena* have somewhat involved plots and difficult dialogues, and altogether are among the more abstruse of the poet's extant works; others, as the *Andromache* and the *Hecuba*, are comparatively easy, and are justly regarded as finished specimens of the poet's simpler style. It is greatly to be regretted that the *Electra* should be, by a sort of common consent, proscribed as almost unworthy of a student's close attention,—in other words, should be pointed to by some modern critics as a proof how badly Euripides could write, rather than as an illustration (which it more truly is) of his human sympathies, and his knowledge of the more minute traits of character in both the sexes. The present editor can aver with the utmost sincerity, that his admiration for Euripides only increases with a closer intimacy, and with a more full consideration of the charges so commonly and so unsparingly brought against him as a poet, a moralist, a citizen,

and a man⁴. It has been said, that every editor, as a matter of course, likes his own author the best. Doubtless the very fact of bestowing pains upon a particular writer, in tracing the bent of his mind and observing its development in his various characters, tends to make him a favourite in some degree. It is a friendship contracted with the mighty dead through the same medium, reciprocity of sentiment, which actuates us in our intercourse with the living. It is well that it is so, so long as partiality does not degenerate into an unreasoning admiration for what may be really faulty as well as for what is undoubtedly excellent. For, as living friends are the most trusty guardians and the most faithful representatives of each other's feelings and sentiments, so that commentator who can warmly enter into the mind and character of his author, is the most likely person to do justice to his writings. With regard to Euripides, it is hardly an exaggeration to say, that many are induced to read his plays with the principal object in view of establishing their inferiority to those of Aeschylus and Sophocles. With such motives, who is likely to do justice to this poet? At least, it would be more fair to suspend judgment on this point till we are certain that we can fully understand, not only Euripides himself, but the real laws and scope of the Attic Drama. It is not easy to fathom the depths of a great mind. Aeschylus and Sophocles are difficult at the first sight, and there is no mistaking the fact, that a great amount of study must be expended upon them. But there is a certain *apparent* facility in the style of Euripides, which is very deceptive; and the reader has already been warned⁵ against too great confidence in his powers of readily understanding this author. Because some parts, such as the long narratives of messengers,

⁴ It is amusing enough to observe with what timidity an editor here and there ventures to express an opinion, that Euripides is not so bad a poet after all! Thus Professor Scholefield, in his edition of the four Porsonian plays, says (Preface, p. vii), "Non sum ego ex illorum numero, qui nihil in eo pulchrum, nihil grande, nihil cothurno dignum inveniunt" (!) What are young students to think, when they read such statements?

⁵ Preface to vol. i. p. vii.

are generally intelligible to a tolerably advanced student, it is assumed that all the parts are much alike, and so the real force and meaning of the dialogue, and of the many argumentative and rhetorically involved speeches, are apt to be very imperfectly apprehended. It is not too much to say, that they are often construed without any regard to the logical coherence of one verse with another. Many are struck with the fine versification and the sounding words of the two elder tragic poets, who are unable to see that, in his peculiar way, Euripides challenges our admiration, and demands our most thoughtful attention too, for his deep insight into human nature. Euripides was an independent thinker and reasoner, unfettered by traditional opinions; and his remarks often contain truths at once striking and profound. In a word, he is the most *natural* of all the Greek poets, excepting Homer. Moreover, he is one of the most versatile; he can describe foibles the most varied and opposite with equal truthfulness and power. Parental affection, military valour, self-devoting patriotism, passionate love, sisterly gentleness, the pride of birth, the humble merit of the cottager, the absolute authority of the chieftain, the fidelity of the despised slave, the folly of youth and the sober wisdom of age,—all these and many more traits of human character are well delineated in his dramas. There is a passage in one of Hermann's writings⁶, at once so elegantly and so happily expressed, and so well setting forth the respective claims of the three great tragic poets, that we shall be pardoned for quoting it here at length:—"Stupent omnes Aeschylī vim et magnitudinem et grandiloquentiam, aliquando illam subtumidam; cujus Martius incessus animis legentium robur, violenti impetus metum et horrorem inspirant. Admiramur decoram gravitatem Sophoclis, suavi aequabilitate temperatam, quae neque exuberat aut effraenata ruit, neque remittit aut desiderari nervos patitur, sed ubique nitida est, elegans, polita.—Euripidis versatile et diversissimis argumentis aptum ingenium

⁶ Preface to *Hecuba*, p. xiv, ed. 1831.

memini ante multos annos Goethium in sermone quodam, quum ego Aeschylum et Sophoclem anteferrem, multa cum laude praedicare. Manebit merito haec laus Euripidi, etiam si non ejus sit solius propria. Certe, ut Sophocleae quas habemus fabulae inter se similiores sint, at in totidem Aeschyleis admirabilis est inventionis, morum, animi affectionum tum in verbis tum in canticis varietas et dissimilitudo. Euripidi, quamvis eximia praedito indole, tamen a natura neque Sophoclis illa moderata gravitas, neque Aeschyli insita erat divina vis atque elatio. Itaque in molliores sensus quam in vehementes animi motus proclivior, mores hominum, ut Aristotelis verbis utar, magis quales sunt, quam quales esse debent, imitando expressit; isque etiam orationis color est." He goes on to say, that the fondness of Euripides for dialectic subtleties unsuited him for composing the lyric parts of his dramas; but this is an opinion from which the present editor, for one, ventures to dissent. In judging of the choral odes of Euripides, we should remember, first, that this part of the Attic drama is at once the least like our own, and the least capable of being fully understood at the present day; secondly, that it is very difficult indeed, in criticising art, to distinguish that which is really *decline* from that which is *legitimate development*. We might instance the well-known case of Gothic architecture, in which some will insist that the perpendicular lines and the excessive ornamentation of surfaces prevalent during the fifteenth century are a debasement from the rich and shadowy profiles and recessed arcades of the thirteenth century. But here also there are different opinions. It is presumptuous to lay our finger upon one particular period of antiquity (and especially of a very remote antiquity), and to say, This is the standard of excellence, by which all that went before and all that followed after must be tested. That the dialogue in the Attic drama (and still more, as we shall have to notice below, the *descriptive* or epic element), gradually superseded the lyric, or, to speak quite plainly, that talking and narrating was found to be a more effective mimetic aid than dancing and singing,

seems clear from a comparison of the long Aeschylean *stasima* with the generally shorter odes of Euripides, especially as the wider scope of the subjects in the latter, so often alleged as a fault, may be regarded rather as an effort to separate the true action, conducted by the dialogue, from the merely accessory choral parts which mark the intervals of that action. It would not be difficult to show, that in this respect Euripides really followed the soundest principles of art.

The plays in the present volume (the *Bacchae* excepted) belong to a style and a class intermediate between the severer dramas of the earlier date (the *Medea*, *Hippolytus*, *Alcestis*, *Heracleidae*), and the latest developments of Euripides' Muse, as displayed in the florid laxity and bold metrical innovations which are so conspicuous in the *Phoenissae*, the *Iphigenia at Aulis*, the *Bacchae*, and particularly in the *Orestes*. As these two classes of plays have quite distinct characteristics, it may be well here to point out some of the principal differences to the reader who has not yet made himself master of the nineteen extant dramas of our author.

The earlier plays are marked by a regular and stately flow of iambic verse, not inferior to the style of either Aeschylus or Sophocles in a metrical point of view. But in his latest plays Euripides seems really to have tried how far metrical licence could be carried, so long as the verse retained the legitimate scansion of the tragic senarius. Here, undoubtedly, we recognize a real decadence in rhythmical laws, for our ears painfully feel the lameness of the looser sort of verse. In the earlier compositions there are very few instances of that inharmonious foot, the anapaest in the beginning of the verse; and even dactyls and tribrachs are rather sparingly employed. All these are very freely admitted in the later versification, and even the tribrach in the fifth foot was by no means unfrequent, as in *Iph. Taur.* 985,

ὡς τᾶμ' ἔλωλε πάντα καὶ τὰ Πελοπιδῶν,
οὐράνιον εἰ μὴ ληψόμεσθα θεῶν βρέτας.

There is the widest difference between the rhythm of these two kinds of verses,

ὦ δάματ' Ἀδμήτει, ἐν οἷς ἔτλην ἐγὼ
θῆσαν τράπεζαν αἰνέσαι θεός περ ὧν⁷,

and the halting irregular step of the following⁸,

ἀμφότερον, ἀπολειφθὲν γὰρ οὐδὲν θῆτερον.—
καὶ γὰρ πατήρ σε τὸδ' ἴσον ὑπὲρ ἀμφοῖν λέγεις.—
φιλοτιμία μὲν ἐνέχεται, δεινῶ κακῶ.—
εἰ τὰ καλὰ πᾶσι φανερά καὶ τὰ μὴ καλὰ,
τούτου τίς ἀνδρῶν ἐγένετ' ἀσυνετώτερος;—
καλεῖ σ' Ὀρέστης παῖς σὸς ἐπικούρου μολεῖν
τοῖς δεομένοισι. διὰ σέ γὰρ πάσχω τάλας
ἀδίκως, προδέδομαι δ' ὑπὸ κασιγνήτου σέθεν.

Of this latter sort, not only single verses are frequent in the later plays, but whole passages are composed in similar style, as if resolved feet were purposely preferred, for mere novelty's sake, to the more monotonous; but much more pleasing and impressive beat of the regular senarius. Take the following as rather striking examples.

- ΚΑ. τί δῆτ' ἂν εἴη; σὺ πάλιν αὖ λόγους ἐμοὺς
θαύμαζ'. ἐμοὶ γὰρ θαύματ' ἐστὶ τὰ παρὰ σοῦ.
ΑΧ. εἴκαζε· κοινὸν ἐστὶν εἰκάζειν τάδε·
ἔμφω γὰρ οὖν ψευδόμεθα τοῖς λόγοις ἴσως.—
ἀλλ' ἀμελίᾳ δὸς αὐτὰ καὶ φαύλως φέρε.
ΚΑ. χαῖρ'. οὐ γὰρ ὀρθοῖς ὕμμασιν σ' ἔτ' εἰσορῶ,
ψευδῆς γενομένη καὶ παθοῦσ' ἀνάξια⁹.

Again in the *Orestes*¹,

- ΟΡ. πῶς εἴπας; ἤκει φῶς ἐμοῖς καὶ σοῖς κακοῖς,
ἀνὴρ ὀμογενῆς καὶ χάριτας ἔχων πατρός;
ΗΛ. ἤκει· τὸ πιστὸν τὸδε λόγων ἐμῶν δέχου,
'Ἐλένην ἀγόμενος Τρωϊκῶν ἐκ τειχέων.
ΟΡ. εἰ μόνος ἐσώθη, μᾶλλον ἂν ζηλωτὸς ἦν
εἰ δ' ἄλοχον ἄγεται, κακὸν ἔχων ἤκει μέγα.
ΗΛ. ἐπίσημόν ἔτεκε Τυνδάρειος ἐς τὸν ψόγον
γένος θυγατέρων δυσκλέες τ' ἂν Ἑλλάδα.

The marked difference which had hitherto existed between the tragic and the comic iambic verse, though it was not wholly broken down, was nevertheless sensibly diminished by Euri-

⁷ *Alcest.* 1, 2.

⁸ *Phoen.* 747. *Iph. A.* 641. 527. *Orest.* 492—3. 1226—8.

⁹ *Iph. A.* 843—52.

¹ v. 243—50.

pides, who latterly wrote verses much more approaching to the Aristophanic than to the Aeschylean *senarius*². In his choral metres too Euripides latterly fell into some considerable laxity. His favourite metre, the glyconeian, a naturally soft and effeminate measure, was, if we may use the expression, so far trifled with, that not only were numerous varieties of it introduced, which were all so many innovations on the old rhythm (as employed by Sophocles, and more rarely by Aeschylus), but the antistrophic correspondence of syllable with syllable became less and less accurate, by the resolution of the feet, and even by one sort of glyconeian being made antithetical to another. The use too of iambic and trochaic short metres, which always form a large portion of the earlier choral verses, was gradually less and less adopted, or, at least, they were more and more disguised by the use of resolved syllables. One marked feature of the later as compared with the earlier plays is the excessive length to which the former were spun out. Thus the *Helena* and the *Orestes* have very nearly 1700, and the *Phoenissae* nearly 1800 verses³. A third characteristic of the later plays is the habit of repeating words in the choral parts,—a propensity which has been ridiculed by Aristophanes in the *Frogs*⁴. Instances are sufficiently numerous; the following may be cited as examples:—

περὶ δὲ γόνυ χέρας ἰκεσίους
 ἔβαλον ἔβαλον Ἑλένας ἄμφω.
 ἀνὰ δὲ δρομάδες ἔθορον ἔθορον
 ἀμφίπολοι φρύγες.—
 ΦΡ. Φρυγίοις ἔτυχον Φρυγίοισι νόμοις

² Both Aeschylus and Sophocles studiously avoid anapaests and dactyls in the beginning, and generally tribrachs in any part of the iambic verse. They both admit them as *licences*, rather than employ them, as Euripides did, quite indifferently.

³ It is worthy of remark, that the latest play of Sophocles, the *Oedipus at Colonus*, has nearly 1800 lines. The *Agamemnon* is the only play of Aeschylus that much exceeds 1000 verses.

⁴ See the note on Hel. 191. It might be added, as a mark of the earlier plays (if we except the *Rhesus*), that Euripides does not employ the trochaic metre nor the *deus ex machina*. He at first used trochaics in short and energetic narratives or speeches (*Troades*, *Herc. Furens*), afterwards in long dialogues (*Phoenissae*, *Orestes*, *Iphigenia at Aulis*, *Ion*). Yet the trochaic is really the older metre (Müller, *Hist. Gr. Lit.* p. 293).

παρὰ βόσπρυχον ἀβραν ἀβρᾶν
 Ἑλένας Ἑλένας εὐπᾶγι κύκλω
 πτερίνῳ πρὸ παρηίδος ἄστων⁵.

Similarly in the *Phoenissæ*⁶;

ἔφερες ἔφερες ἄχρα πατρίδι
 φόνια φόνιος ἐκ θεῶν
 ὃς τὰδ' ἦν ὁ πράξας.
 ἰάλεμοι δὲ ματέρων,
 ἰάλεμοι δὲ παρθένων.
 ἐστέναζον οἴκοις
 ἰήιον βοᾶν βοᾶν
 ἰήιον μέλος μέλος
 ἄλλος ἄλλ' ἐπωτότοξε
 διαδοχαῖς ἀνὰ πτόλιον.

And again in the same play⁷;

δάκρυα δάκρυα γοερὰ γοερὰ
 φανερὰ πᾶσι τιθεμένα,
 τέκεσι μαστὸν ἔφερον ἔφερον
 ἰκέτις ἰκέταν δρομένα.

Euripides, in his later plays especially, made use of some words not employed by the earlier tragic writers, nor apparently even by himself at first, but which approximate to the later Attic dialect. He wished, probably, to enlarge the tragic vocabulary which had been hitherto in use (and by that very use had become somewhat hackneyed), by the free admission of forms and words derived from the ordinary conversation of the people; and it is clear that, to treat naturally of men, a great artist must make them speak naturally. The same propensity is observable in some of the most popular poets of our own time. They do not scruple to sanction the use of new and even common-place words whenever they have occasion for them; and so in a sense it may be said of them that they

Communi ferunt carmen triviale moneta.

Thus, Euripides employs the rare active perfects τέθεικε and παρέϊκε⁸, the aorist προσηκάμην⁹, and very frequently the plural of first aorists in -αν, as παρέδωκαν, ἔθηκάν, ἀνήκάν, &c., from verbs in μι, the more legitimate Attic forms of which, in

⁵ Orest. 1414—20.

⁶ El. 7. Hel. 1059.

⁸ v. 1030 seqq.

⁹ El. 622.

⁷ v. 1567 seqq.

the older dialect, are *παρέδοσαν, ἔθεσαν, ἀνείσαν* &c. But a more serious deterioration in the diction of the later plays consists in the large number of *rhetorical* terms, that is, of words more suited to prose composition, to the speeches and arguments of orators and sophists, in a word, to the assembly of the people and the law-courts, than to the Attic stage. Such words are (to give a few specimens out of many), *ἐπίδειγμα, παραμυθείσθαι, ἐπιμελείσθαι, ἐπίπροσθεν, ἐνίστε, παράλογον, ἀξιόχρεως, λόγιος, λελογισμένος, ἐλογισάμην, δυσάρεστος, ἀμαθέστερος, ἀκόλαστος, ἀσυνετώτερος, καταδουλούσθαι, μεταβουλεύεσθαι, ὑπολείπεσθαι, ὁμόσε χωρεῖν, οὐδὲν ὑγιές, ἐπίτηδες, ἀφροσύνη, πλεονεξία, φιλοτιμία, ἀφασία, ἀμελία, &c.*, to which might be added several terms and phrases more befitting the familiar and bantering language of comedy. It is clear that a vocabulary of this kind is neither poetical in itself, nor adapted in the form of the words to tragic metre, especially the senarius. Such a vocabulary was, as it were, forced into the service, though at variance with the steady and majestic beat of the magnificent Aeschylean iambic. We cannot indeed conceive Aeschylus employing either such phraseology or such terms (to say nothing of such metre), as Euripides latterly allowed himself to indulge in. He was not only thinking of the Pnyx, but of its language too, in describing a man as

*ὀλιγάκις ἄστυ κἀγορᾶς χραίνων κύκλον,
αἰτουργὸς, ὅπερ καὶ μόνου σώζουσι γῆν,
ξυνετὸς δὲ χωρεῖν ὁμόσε τοῖς λόγοις θέλων,
ἀκέραιος, ἀνεπίληπτον ἡσκηκὸς βίον*¹.

It is by contrasting passages of this kind with the same number of verses taken almost at random from Aeschylus, that the difference between the early and the late tragedy is most strongly felt. Euripides had a habit of assimilating the speeches of his characters to the oratory of the bema and the pleadings of the law courts, because he was a poet of every-day life, and he took advantage of the people's fondness for these political exhibitions, to introduce a similar element into the composition of his

¹ Orest. 917.

tragedies². This, indeed, is too well known to require further discussion. But there is one interesting peculiarity connected with this practice, which, so far as we are aware, has never yet been sufficiently noticed, if it has been noticed at all.

When Euripides represents two persons arguing or pleading against each other, he appears in many instances *designedly* to assign to each speaker exactly the same number of verses. We say *designedly*, because it is not improbable that he had in view the favourite Greek maxim *ἴσα λέγειν, ἴσα ἀντακούειν*.

Let us however begin by seeking a precedent for this usage from Aeschylus. And it happens that more examples can be adduced from the extant tragedies than the paucity of them would have led us to suppose.

Of shorter speeches exactly answering to each other in length, the *Choephoroi* and the *Eumenides* offer several clear instances. Thus, the reply of Electra (*Cho.* 227) consists of *eleven* lines, corresponding numerically to that of her brother immediately preceding (one having been lost, as critics had detected independently of this fact). So again Electra speaks *nine* verses at v. 247, in answer to the nine of Orestes. In *Eumen.* 748—774, the whole passage is distinctly antistrophic to 775—800, each speech of Athena containing *thirteen* senarii, one (v. 768) having been rightly ejected by Hermann as a manifest and ungrammatical interpolation. A much more curious, because more extensive and systematic, correspondence in the length of several consecutive speeches in the *Seven against Thebes* has been pointed out by the present editor in the recent reprint of the text of Aeschylus³. In the *Choephoroi*, there is a similar agreement between the speech of Electra (twenty-nine lines) at v. 116 of the same play, and her second speech of exactly the same length at v. 175; so that here the question arises whether, after all, Hermann is right in dividing this latter speech at v. 193 by giving four of the verses to the chorus. Once more, in the *Agamemnon* the address of Aga-

² Compare the *λόγος ἐπιτάφιος*, Suppl. 857 seqq.

³ Praef ad ed. Cant. 1858, p. vi.

memnon to Clytemnestra (v. 887) answers exactly to her reply at v. 931, each *ρήσις* containing *seventeen* verses.

Now it may naturally enough be said, by those who have not looked into this question, that among so great a number of tragic *ρήσεις* it would be strange indeed if some few pairs could not be found, the number of verses in which did not more or less closely coincide. Allowing some weight to the objection, and allowing also that there are a great many more speeches, even those which are distinctly addresses and answers, but which do *not* numerically coincide, we nevertheless think that a case can be made out, and also that, if it can be established, it is one of the highest critical value, for reasons shortly to be stated. If we turn to Sophocles, we shall find little ground to suppose that he attended to this usage, if such it be. In the *Antigone* indeed⁴, Haemon replies (v. 683) in *forty-one* verses to the attack of Creon (v. 639) in *forty-two*; and it might be alleged, with no very faint degree of probability, that a line has been lost after v. 690, so that a now obscure passage may have originally stood thus:—

τὸ γὰρ σὸν ὄμμα δεινὸν ἀνδρὶ δημότῃ
[παρησιᾷ λέγοντι, καὶ κεχρημένῳ]
λόγοις τοιοῦτοις, οἷς σὺ μὴ τέρπει κλύων.

But there are at least *ten* instances in the remaining plays of Euripides, where an exact agreement in the number of verses between two disputants seems undeniable. And there are several others where the same agreement is more than probable, though apparent interpolations have rendered the matter uncertain. In shorter passages of from five to ten lines, the correspondence is even frequent.

⁴ Without attributing even the least weight to the fact that in the prologue of the *Antigone* Ismene replies in *seven* lines to her sister's address in *ten*, we think there is every reason to regard the three very difficult (not to say, in every sense bad) verses that succeed the first three, as a mere interpolation. No attempt to emend *οὐτ' ἔτης ἔτερ* in the second of these lines can be called successful; the repetition of *ὁποῖον οὐ* from v. 3, and *κακῶν* from v. 2, besides the unparalleled and all but ungrammatical accumulation of negatives, and lastly, the tame and pointless climax *οὐτ' ἀλγεινὸν οὐτ' αἰσχρὸν οὐτ' ἄτιμον*, seem evidences that Sophocles could never have penned such verses.—This is mentioned by the way, and as an independent opinion. Others perhaps may have anticipated this piece of criticism.

I. In the *Medea*, the speech of Jason in reply to the accusations of his wife (v. 465—575), has *fifty-four* to her *fifty-five* verses; but here v. 468 has long ago been ejected, as interpolated from v. 1324.

II. In the *Helena*, Menelaus and Helen in their address to Theonöe (v. 894—995), speak *forty-nine* verses apiece. One verse (v. 905) is here also clearly spurious,

ἑατέος δ' ὁ πλοῦτος ἕδικός τις ὄν.

III. In the *Electra*, Clytemnestra and her daughter speak each *forty* verses in mutual recrimination (v. 1011—1099).

IV. In the *Hecuba*, Polymestor and Hecuba both speak exactly *fifty-one* in accusation and defence (v. 1132—1237).

V. In the *Heracidae* (134—231), the herald Copreus and Iolaus argue the question of giving up the Suppliants in *forty-five* verses. This example is not less interesting from the interpolation of two verses (at v. 221) in Iolaus' speech, that had already occurred at v. 97—8, and of four others (220—5), partly unmetrical, partly patched up from another play, the rejection of which restores the exact balance of numbers with all but absolute certainty.

VI. In the *Phoenissae*, Polynices and Eteocles maintain their respective claims before their mother Jocasta, in *twenty-seven* verses apiece. Here also one spurious verse (476) requires to be omitted, on the ground that it destroys the grammatical construction of the passage.

VII. In the *Orestes* (1131—1176) Pylades and Orestes discourse in *twenty-two* verses.

VIII. In the *Phoenissae* again (865—1018) Teiresias speaks *thirty-one* and afterwards *thirty* verses, with the interval of a dialogue of *thirty-four*. Creon next has *fifteen* (half of thirty) verses, and then the ῥῆσις of Menoeceus concludes the scene with *thirty-four*. Now, in the first speech of Teiresias we should clearly omit v. 869. Barnes, who perceived the absurdity of the vulgate, proposed τέκνωσέ for τεκνώθη in the preceding line.

IX. In the *Mad Hercules*, (v. 1255—1393,) Theseus speaks *twenty-eight* verses, while the speech of Hercules both before

and after it has *fifty-six*, or exactly double that number, if we mark the loss of one after v. 1361. Who will say that this is mere accident? It is true again that Theseus in fact is made to speak *twenty-nine* in the old copies; but one line has been lost at the beginning, as W. Dindorf rightly perceived; and for the last two verses, it may be said that they are so obviously spurious, that the present editor had marked them so many years ago, before he had the least idea of a numerical law of this kind. Nevertheless, the discovery of such a law is surely an interesting confirmation of a suspicion entertained on wholly different grounds.

X. In the *Orestes* (491—604) Tyndareus speaks *fifty* lines, and Orestes *sixty-one* in reply. In this latter speech there are several verses very suspicious in their composition. W. Dindorf has already ejected 588—90; and the concluding five, together with v. 596, will hardly stand the test of a critical examination. It is very probable therefore that these were exactly equal. It is remarkable that Stobaeus (Flor. 69, 13) quotes v. 602—4, without citing the name of the play.

There are not a few other speeches of the like controversial character, as between Hector and Rhesus, Theseus and Hippolytus, Admetus and Pheres, Hecuba and Helen in the *Troades*, Peleus and Menelaus in the *Andromache*, where we might have looked for the same exact correspondence in the number of verses. But in all these instances, though the number is *nearly* equal in each pair of speeches, there is no ground for suspecting either interpolation or omission such as might, as in other cases, plausibly account for a slight inequality in each pair of speeches. These may fairly be regarded as instances where the law has been rather laxly carried out, and therefore they in fact confirm rather than invalidate the principle contended for. It will be said, that nothing is easier than to invent a theory, and then to force refractory passages to suit it. With a full consciousness of this, we venture to think there is some reality in the present theory: and the following considerations will be allowed still further to confirm it.

There are two passages at least which seem to present a more elaborate and complex antithetical arrangement. One of these occurs in the *Electra*⁵, and the observation of it has led to a rather important critical result, in the transposition of two verses which had hitherto occupied a wrong place. Another is in the *Orestes*⁶, where Orestes speaks *five*, then *three times five*, then *twice five* verses; and he is answered by Pylades in *fifteen*, after which, (with the interval of a monostich dialogue between them of *thirty one*⁷), Orestes and Pylades again speak in *twenty-two* lines each. Beyond this⁸, *Electra* and *Orestes* converse in *fourteen* alternate lines or couplets, and then *Electra* delivers a speech of *thirteen*, answered by *Orestes* in *fifteen* as before, and then (v. 1231—45) there is another dialogue of *fifteen* verses preceding a system of dochmiacs.—In all this a general, if not a particular and exact, coincidence is observable, which argues design and intention on the part of the poet, but which is very unlike mere accident. Now, the investigation of the rule, if such it be, is by no means without both utility and interest in a critical point of view. It affords a test of interpolations and omissions, we do not say, certain in itself, but at least of considerable value as confirmatory of suspicions reasonably conceived on independent grounds. There is no part of a critic's duty which requires more shrewdness than the detection of interpolated lines. That the Attic tragedies have been rather extensively tampered with in this respect, is the growing conviction of the present editor. Of course, it is to be expected that difference of opinion will exist on such delicate points of scholarship. W. Dindorf appears to be sometimes rash in condemning verses; while not a few others, which have been marked as spurious for the first time in this edition⁹, have

⁵ It has been pointed out in the note on v. 544. Two other passages of the like kind deserve consideration; *Iph. T.* 1284—1326, and *Cycl.* 179—346.

⁶ v. 1047 to 1176.

⁷ Or *twice fifteen*; where the exact number *thirty* was impossible, as will be seen by referring to the passage.

⁸ V. 1177—90; where again, the exact number *fifteen* was inadmissible.

⁹ It may here be mentioned, that the following passage (*Heracl.* 525—34) contains some verses of questionable genuineness:—

escaped his suspicion. There is a *prima facie* probability that the early Alexandrine critics, in their recensions of and comments on the Greek poets, occasionally took liberties with the existing texts. Euripides especially, who was a great favourite with the Greek Christians, seems to have been liable to these interpolations from several causes. In some cases the real or apparent coincidence of doctrine may have led to quotations from Christian poets; in others, the learning or caprice of grammarians may have led them to amplify some of the sentiments, or to compare passages from other plays; or the reproduction of the more popular dramas upon the stage at an early period may have induced actors and stage poets to enlarge some, to curtail or omit other passages. This latter indeed is one of the most probable causes of the alteration of the original writings; and we occasionally meet with a direct testimony to the fact¹. Doubtless, it is neither agreeable nor satisfactory to have our faith in the genuineness of the ancient writings shaken by these unwelcome surmises. They are mentioned only as probabilities; but we need not shut our eyes to them even as such, because whatever tends, in the study of the classics, to promote close observation and inductive reasoning, is so much in their favour, and deserves to be encouraged rather than repressed, even though absolute certainty is unattainable. That some con-

οὐκοῦν θανεῖν ἔμεινον ἢ τούτων τυχεῖν
 [ἀναξίαν· ἔλλη δὲ καὶ πρέπει τινα
 μᾶλλον τὰδ', ἥτις μὴ 'πίσημος ὡς ἐγώ.]
 ἤγειςθ' ὅπου δεῖ σώμα καταθεῖν τόδε,
 [καὶ στεμματοῦτε, καὶ καταρχεσθ', εἰ δοκεῖ·]
 νικᾶτε δ' ἐχθροῦς· ἦδε γὰρ ψυχὴ πάρα
 ἐκοῦσα κοῦκ ἄκουσα· κἀξαγγέλλομαι
 θνήσκειν ἀδελφῶν τῶνδε κάμαντῆς ὑπερ.
 [εὐρημα γάρτοι μὴ φιλοψυχοῦσ' ἐγὼ
 κάλλιστον ἤρρηκ', εὐκλεῶς λιπεῖν βίον.]

It is doubtful if *μη φιλοψυχοῦσα* can be defended by examples of such a use of *μη* in the old Attic dialect. On the other hand, writers like Lucian and Plutarch very commonly put *μη* for *οὐ*. The verb *στεμματοῦν* is not less suspicious, as *ἄπαξ λεγόμενον*.

¹ See, for instance, the Greek Argument to the *Rhesus*; the Scholiast on *Med.* 228.

siderable losses have been sustained by single lines or whole passages having dropped out, is more easily proved; and this evidently furnishes some analogy for believing that there are in a corresponding degree spurious interpolations. The practice of collecting *γνώμαι* from the tragic writers, and of arranging them under different heads (as in the Extracts of Stobaeus) led naturally to the observation of parallelisms, and so to the wrong appropriation of some verses, as we actually find to be sometimes the case in Stobaeus. It is manifest that this alone would account for even genuine lines and passages of an author being disarranged or foisted into the wrong plays².

So fond was Euripides of bringing two actors on the stage in controversy with each other, that this is with him a part of the drama not less essential to its completeness than is the long narrative of some messenger. Indeed, his plays, which are otherwise sufficiently diversified and distinct in style and treatment, must be allowed to have a remarkable sameness in both these respects. There is scarcely one of all his extant tragedies that does not comprise both of these features. There must be two characters to argue a question of right and wrong, and there must be a messenger to relate what has just occurred out of sight of the acting parties. That the audience were pleased with such rhetorical discussions we must of course conclude; and the fact that they were so has been already explained on the known fondness of the Athenians for the business of the law-courts. But it is curious to remark, that in his later plays Euripides somewhat relaxed and curtailed the controversial scenes, and compensated for it by giving either *double* narratives of messengers, almost equally long and graphic in their cha-

² Thus, for instance, in the *Florilegium* of Stobaeus, xlix, 4, two verses are quoted as from the *Electra* of Euripides, which do not occur there. In lxxix, 2, a distich is wrongly given as from the *Heraclidae*. In xcj, 23, eight lines are attributed to the *Hecuba* which nowhere occur in that play. In xciv, 5, a distich from the *Electra* (v. 943—4) is quoted as from the *Phoenissae*. In xviii, 41, three verses from the *Ion* (381—3) are assigned to the *Iphigenia*. And so in lxxv, 10, two verses in the *Orestes* (542—3) are cited as from Dicaeogenes. In fact, the dramatic writers were often quoted from memory; and hence it is that various readings occur, to which it is dangerous to attach any high degree of critical importance.

racter (as in the *Bacchae*, the *Iphigenia at Tauri*, the *Phoenissæ*,) or introducing, as in the *Helena* and the *Hecuba*, the personal narrative of the adventures or the sufferings of one of the characters. The *Rhesus*, though believed to be one of the earliest of his plays, affords a good instance of this; for we there have both the arrival of Rhesus described by a messenger, and also the account of the charioteer's injury related by himself. But here also we have the usual Euripidean controversy between Aeneas and Hector, and Rhesus and Hector. The *Troades* stands alone in the plays of this author in having no report of a messenger; but the herald Talthybius to a certain extent supplies the place. Sophocles has a messenger in all his plays but the *Philoctetes*: Aeschylus only in the *Persae*, the *Agamemnon*, and the *Seven against Thebes*. The inference seems inevitable, that descriptive narration was an element that was held more essential, and was more fully developed, in the later period of the Attic stage. There is nothing surprising in this. It was merely a reaction from the dithyrambic element of tragedy in favour of the epic. Euripides in every instance takes his messengers from the common people; a herdsman, an attendant, a captive slave, a sailor, a common soldier. This indeed is not unnatural, from the very notion of a messenger; yet Sophocles varies the character, for in the *Trachiniae* it is Hyllus who brings an account of his father, and in the *Ajax* the narrative of Tecmessa takes precedence, in point of importance, over the brief speech of the real messenger. Sophocles indeed shows a very marked preference to the display of personal heroism and endurance under suffering, as we see in his characters of Hercules, Ajax, Oedipus, Deianira, Antigone, Philoctetes,—where in each instance his or her monologue forms the longest or at least the most prominent part of the respective plays.

These considerations are not unimportant. They show one of the radical differences between the treatment of a play in the hands of these two great masters of the tragic art.

Sophocles, in fact, laboured to bring out the character (*ἦθος*) of his heroes rather by letting them speak for themselves, and

describe their own feelings under trying conjunctures. But Euripides, who makes his actors rather the slaves of circumstances than as rising superior to them, is fond of representing *events*, such as involved pathetic catastrophes. Now no event is so pathetic as the sudden outburst of an unexpected calamity affecting us in our nearest domestic relations. It is this very suddenness which almost demands a messenger as the medium of communication. It must be described in detail, in order that the spectators may be worked up to a pitch of excitement; and therefore it is most proper that an eye-witness or one who has taken a part in the affair should relate it to others. The events themselves are in all cases *narrated*, never *represented*. The ear, but not the eye, was the chosen vehicle of pathos to the Greeks; and this is one of the great distinctive characteristics of ancient and modern tragedy. Every one of the plays in this volume amply bear out this view, which is not here urged as any thing new³, but that the reader may more clearly comprehend what is the real essence of Greek tragedy. It is by the narrative of a servant that the chorus (identified with the cause of Creusa) learn the attempt of a mother to murder her son; that Theoclymenus is informed of the loss of the bride whom he had just got within his grasp; that Peleus is apprised of his grandson's barbarous murder; that Electra hears of Aegisthus' death; Cadmus, that his daughter has torn to pieces her own son; Hecuba, that her daughter has been sacrificed at the tomb of Achilles.

The *Persians* of Aeschylus, among its many excellencies, realizes the idea of a messenger under circumstances the most

³ See Müller, *Hist. Gr. Lit.* p. 307;—"It is never the outward act with which the interest of ancient tragedy is most intimately bound up. The action which forms the basis of every tragedy of those times is internal and spiritual; the reflections, resolutions, feelings, the mental or moral phenomena, which can be expressed in speech, are developed on the stage. For outward action, which is generally mute, or, at all events, cannot be adequately represented by words, the epic form, narration, is the only appropriate vehicle. Battles, single combats, murders, sacrifices, funerals, and the like, whatever in mythology is accomplished by strength of hand, passes behind the scenes; even when it might, without any considerable difficulty, be performed in front of them."

favourable for tragic effect. This, and the account of Orestes' death at the chariot race in the *Electra* of Sophocles, are the nearest in resemblance to the part which Euripides seems to have made the most prominent in each of his plays.

Of the extant dramas of Euripides, not less than half treat of the Trojan affairs. Of these only one (the *Rhesus*) is taken directly from the *Iliad*. The rest were adapted from the Cyclic poems, as were also very many of the plays, of which little more than the titles is known to us, of Aeschylus and Sophocles. This fact is certainly remarkable. The celebrity of these epics must have been very great in the fifth century before the Christian era. Founded mainly, but not exclusively, on the Homeric poems, they would seem to have enjoyed a popularity, through the recitations of the rhapsodists, little, if indeed at all, inferior to that of Homer himself. It appears⁴ that both the date and the authorship of the *Cyclus* were early forgotten, and that they were commonly regarded as of equal merit and equal antiquity with the *Iliad* and the *Odyssey*. Indeed, we venture to think that this is the view which the tragic poets themselves must have taken. They did not, as we now do, and as the later Greeks undoubtedly did, regard Homer himself as transcendently superior to so many minor imitators, but they regarded the Greek epos collectively as the great and sacred national repository of poetry and religion. Probably it was this very fact which induced Pisistratus to undertake (about B.C. 550) the task of collecting and arranging the genuine Homeric poems. He would hardly have done this, if those poems had not then been in danger of being no longer orally perpetuated in their true form. Another century would probably have found them undistinguishable from the amplifications and interpolations of the rhapsodists. Is it not highly probable also, that the total loss of the *Cyclus*,—a circumstance which may well seem surprising when we consider its great and wide celebrity,—must be accounted for on the ground that it never received any

⁴ Proclus, quoted by Müller, *Hist. Gr. Lit.* p. 64.

such formal recension, that no ἔκδοσις of it was ever sanctioned by state authority?

It is worthy of remark, that under Pisistratus tragedy itself took its rise, or at least, began to assume a definite and important shape. It is scarcely hazardous to conclude, that the sole material for it in its early development was embodied in the epos. No effort was made to devise any new themes; the epos was now first *acted*, where before it had been only *recited*. Now, there must be some reason why such a very large number of plays were taken from the Cyclus, and none at all, it might almost be said⁵, from the Iliad and the Odyssey. We think the reason was this: the Cyclus continued to be a more popular subject with the rhapsodists, and therefore more familiar to the people generally, when the separation of the Homeric poems from the rest of the epos had invested them with a peculiar sanctity and reserve, and caused them to be regarded as a literary possession and an inviolable deposit of national character and traditions⁶, rather than as a theme which would allow of arbitrary variations and additions under dramatic treatment. The subject which, next to the Trojan war, was most frequently treated of in Attic tragedy, the war of the Argives against Thebes, was also derived from the same fertile source; for the *Thebais* was one of the poems of the Cyclus. But there were evidently other subjects,—perhaps forming parts of the national epos, or perhaps preserved in ballads or local legends,—unconnected with either Troy or Thebes (except, perhaps, incidentally), which fell within the province of the tragic writers, and furnished them with appropriate themes for the highest display of their art.

It seems probable that *all* the Greek tragedies, so far as we know them by their titles or by the fragments preserved, may be classed under ten principal subjects⁷. Now, if two or three

⁵ The *Rhesus* and the *Cyclops* are the only exceptions that we know of.

⁶ The Aeneid of Virgil owes more to the epic Cyclus than to the Odyssey. Ovid, Propertius, Statius, and other Roman poets were largely indebted to the former source.

⁷ Of course, the rare exceptions of the historic dramas, such as the *Capture of*

hundred plays, and perhaps many more, could be composed from such limited materials, and if not only the very same subjects, but occasionally even the very same titles, were chosen by the rival dramatic writers, these facts conclusively show, that no tragic poet ever thought of *inventing a story*. Some real existing myth, scarcely, if at all, distinguished in the mind of the people from actual historic truth, was selected as a framework, upon which to hang the sentiments and the philosophy of the poet. The treatment might vary under different hands; but the subjects themselves were immutably the same, simply because they were *established* subjects. Assuming this view to be at least highly probable, we may enumerate the following as the current literature of Hellas in the fifth and sixth centuries before Christ⁸:—

- i. Legends of Troy.
- ii. Of Thebes.
- iii. Of Argos.
- iv. Of Corinth.
- v. Of Hercules.
- vi. Of Dionysus.
- vii. Of the early Attic kings.
- viii. Of the Argonauts.
- ix. Of Crete.
- x. Of Thrace.

Aeschylus, perhaps, took a somewhat wider range in the selection of themes. Still there are very few of the titles of his lost plays that may not easily be traced to some one or other of the above heads. Of his extant plays, the *Suppliants* manifestly falls under the third, the *Prometheus* under the fifth.

Miletus and *Phoenissae* of Phrynichus, and the *Persae* of Aeschylus, are not taken into account.

⁸ It would take a considerable space to illustrate, by quotations of the titles of plays, the theory here advanced. Suffice it to say, it has been founded on a careful consideration of those now known to us. Not a few of the plays presuppose a *Perseid*, or Adventures of Perseus. But this will fall under the head *Legends of Argos*.

Besides the nine extant tragedies of Euripides relating to the Trojan war and the events following it, we have fragments of at least seven others on the same subject; and these too were in all probability taken wholly from the Cyclic poems⁹. These were, the *Alexandrus*, the *Palamedes*, the *Protesilaus*, the *Scyriæ*, the *Telephus*, the *Philoctetes*, and the *Phoenix*; to which may be added the *Epeus*, though the name alone of this play is preserved. In the historical order, or chronological sequence of the events, the extant plays of Euripides on the Trojan war are to be arranged as follows:—

1. *Iphigenia at Aulis*. This belongs to the period of the expedition of the Argives from Greece. The subject seems to have been taken from the *Cypria* of Stasinus.

2. *Rhesus*. The war is now in progress. The events are those described in the tenth book of the *Iliad*. It is rather remarkable that this book was by some ancient authorities believed not to be really Homer's work¹, or at least, not a part of the original *Iliad*.

3. *Hecuba*. Troy has been taken, and the army are about to return to Argos, but are detained by the angry shade of Achilles, who demands the sacrifice of a Trojan captive. Polyxena is accordingly immolated on his tomb at Sigeum.

4. *The Trojan Captives*. This play relates to nearly the same period; but in v. 40 the death of Polyxena is spoken of as having already occurred. The distribution of the captives among the conquerors, the murder of Astyanax, and the final demolition of the city, are the subjects of this play, which was undoubtedly adapted from the *Little Iliad* of Lesches.

5. *Helena*. Menelaus returns home after eight years wandering on unknown seas. He recovers his wife Helen, who has

⁹ Not less than thirty of the lost plays of Sophocles, and about ten of Aeschylus appear to have been derived from the same source, while not one of them seems to have been borrowed from Homer himself.

¹ Müller, *Hist. Gr. Lit.* p. 53. Assuming this to be true, we should have the remarkable fact, that at least sixty known plays were derived from a kind of poetical appendix to Homer, not one from Homer himself (the Satyric *Cyclops* is hardly worthy of being taken into account).

been detained in Egypt, while a mere semblance or airy likeness of her was present at Troy. In this play the author was indebted to Stesichorus and to the *Nosti* of Agias.

6. *Electra*. It is not quite clear whether the poet himself regarded the action of this play as anterior or subsequent to that of the last². Orestes on returning to Argos discovers his sister living in seclusion, and nominally married to a countryman. Together they plot to slay both Aegisthus and Clytemnestra, who had murdered Agamemnon on his return from Troy eight years previously.

7. *Orestes*. Here the return of Menelaus is spoken of as past (v. 53), whereas in the *Helena* he has but just left Pharos for Nauplia. Orestes, pursued by the Furies, is seized with madness, and is condemned to die by the Argives, but escapes, and is directed by Apollo to fly to Athens, where he shall be tried by the court of the Areopagus. (Between this and the next play the *Eumenides* of Aeschylus intervenes, and fills a void left in the plays of Euripides.)

8. *Iphigenia at Tauri*. Orestes, driven from land to land by the Furies, has at length been acquitted by the Areopagus. He is however still pursued by those Furies who desired his condemnation (v. 970), till he comes to Tauri on the Euxine, where he recognises his sister Iphigenia in the priestess of the temple, and succeeds by stratagem in carrying away her, together with the sacred image of Artemis, back to Argos.

9. *Andromache*. The events of this play belong to a still later period than the return of the Greeks. Neoptolemus, the son of Achilles, who in the *Orestes* (v. 1655) was forewarned of his death at Delphi, is in the present play described as having married Hermione the daughter of Menelaus, after cohabiting

² It is evident from *Electr.* 1280, that the murder of Aegisthus followed close on the return of Menelaus. But in *Orest.* 472, the latter event is spoken of as having just occurred, though the murder of Clytemnestra and her paramour has been accomplished some time ago. Homer (*Od.* iii. 311) represents Menelaus as returning to Argos on the very same day that Orestes buried Aegisthus; and he says that this was eight years after Agamemnon's death. Consequently, as Menelaus wandered for eight years after the capture of Troy, Agamemnon must have returned at once. *Compare *El.* 1152.

with the captive Andromache. While absent at Delphi, he is beset by the Delphians, instigated by his enemy Orestes, and murdered on suspicion of being a thief having designs on the wealth of the Delphian temple.

10. The satyric *Cyclops* describes the adventure of Ulysses with Polyphemus, at some indefinite period of his long wanderings after the capture of Troy. The subject is from the ninth book of the *Odyssey*. The speech of Cassandra in the *Troades* (v. 424 seqq.) also enumerates the principal circumstances in the return of Ulysses, as described in the *Odyssey*.

It is evident that of all the subjects of Greek tragedy connected with Troy, the murder of Agamemnon and the revenge afterwards taken by Orestes, was by no means the least famous. Not less than seven of the extant plays of the three tragic authors treat of this single event, if, as we clearly should do, we include the *Iphigenia at Tauri* among the number. Though Homer had mentioned the event in the third, the fourth, and the eleventh books of the *Odyssey*, it is probable that the poem of Agias, known as the *Nosti*, or *Return of the Atridae*, contributed its share to the details as they were worked out in these plays. So strong a hold upon the minds of an intellectual people had the doctrine, whether derived from reason, or observation, or from that instinctive perception of God's eternal justice which seems to be implanted in man,—that crime must be overtaken by punishment, and that neither wealth, nor greatness, nor power, can long keep the demon Retribution away from the guilty hearth. Moreover, such a theme suited the natural disposition of the Greeks, who held revenge to be a most sacred duty. The point of the story,—that which gave its harrowing interest to a Greek audience,—was the strong conflict not only between natural feelings, but between principles. The legal and the illegal were at issue,—the virtue of avenging a father, with the crime of slaying a mother. Faith in the commands of a god came in to turn the scale; obedience to those commands, however incomprehensible to the reasonings of a dutiful son, is rewarded by the final triumph of his cause,

after long sufferings and occasional misgivings of conscience (*Electra*, v. 971—9).

Such a story suited the different genius of each of the three great tragic writers; and though the manner in which Euripides has treated it in the *Electra* has met with little approval from modern critics, who have generally included the *Orestes* in their condemnation, it may be doubted if, after all, the fault does not rather lie with them than with the poet. We know that custom and the authority of learned writers have great influence; but we know also that customs change; and perhaps the time may come when Euripides will once more occupy the tragic προεδρία from which neither Aristophanes nor the German critics will be able again to dethrone him.

Postscript. The *Helena* had been printed to about 750 verses before the notes of Mr. W. G. Clark on this play, published in the *Journal of Philology*, were received. Of course therefore they came too late to obtain that full consideration throughout which the Author's name entitles him to expect; for the whole of the copy was at the time in the printer's hands, and hence it happens that they are but casually referred to in the latter part.

Mr. Clark's reading of v. 122 seems to be better than any yet proposed;—

αὐτὸς γὰρ ὄσσοις εἶδον, εἰ καὶ νῦν σ' ὄρω.

In v. 297, an ingenious emendation communicated to Mr. Clark is καὶ τὸ βρῶμ' ἐστὶν πικρὸν, (for καὶ τὸ σῶμ',) where the mention of *food* certainly well suits the πλουσία τράπεζα. On the whole however, τὸ σῶν, the conjecture of Seidler, seems safer.

In v. 442, ἄνες χόλον (or χόλου) is a plausible suggestion for ἄνες λόγου. Mr. Clark compares τῆς ὀργῆς ἀνέντες in *Ran.* v. 700.

In v. 613 Mr. Clark is perhaps right in reading *πάλιν ἐς οὐρανὸν ἄπειμι*, for *πατέρ' ἐς οὐρανόν*.

In v. 1653, it is probable that, as Bothe and others suggest, a colon should be placed after *οὐκέτι*, and then the following verse will better stand thus;—

νῦν τοῖσιν αὐτοῖς δεῖ νιν ἐξεῦχθαι γάμοις,

where the old copies give *ἐν τοῖσιν αὐτοῖς κτλ.*

The present occasion may be taken for suggesting a better metrical arrangement than has yet been given in Hippol. 1268 seqq.

*σὺ τὰν θεῶν ἄκαμπτον φρένα καὶ βροτῶν ἔγεις, *ὦ Κύπρι.
 2. σὺν δ' ὁ ποικιλόπτερος ἀμφιβαλὼν
 ὠκυτάτῃ πτερῷ.
 ποτᾶται δὲ γᾶν εὐάχτητον ἄλμυρόν θ' ἐπὶ πόντον.
 θέλγει δ' Ἐρως, φ' μαινομένα κραδίῃ
 πτανὸς ἐφορμάσῃ χρυσοφαῆς, φύσιν
 ὄρεσκίων σκυλάκων
 πελαγίων θ' ὅσα τε γᾶ τρέφει,
 τὰν *θεὸς αἰθομέναυ δέρκεται,
 ἄνδρας τ' *ἐν δὲ πάντων βασιλῆδα τιμᾶν,
 ὦ Κύπρι, τῶνδε μόνυ κρατύνεις.

The verses thus arranged and occasionally corrected are, (1) dochmiac trimeter. (2) troch. dipod. + dactylic dimeter. (3) dochmius. (4) dochmiac trimeter (the *τε* being transposed from the preceding word, and *γᾶν* put for *γαῖαν*). (5) iambelegus. (6) dochmiac dimeter. (7) glyconeus cum anacrusi. (8) resolved cretic + dochmius. (9) dochmius + cretic. The common reading *Ἄλιος* is here unmetrical. (10) dochmiac dimeter hypercatalectic. Here the old reading is again quite unmetrical,

ἄνδρας τε συμπάντων δὲ βασιλῆδα τιμά ●

(11) Logaoedic. Here, as in the first verse, the *ὦ* seems to have dropped out before *Κύπρι*. But the two last verses may be arranged as one, in which case the superfluous syllable in *τιμᾶν* will combine to form a dactyl with *Κύπρι*.

CONTENTS OF VOL. II.

	PAGE
PREFACE	v
ION	1
HELENA	109
ANDROMACHE	221
ELECTRA	301
BACCHAE	389
HECUBA	481

INDEX I.—OF WORDS AND PROPER NAMES	563
INDEX II.—GRAMMATICAL, PHILOLOGICAL, &c.	576

ΕΓΓΡΗΜΑΤΟΣ ΙΩΝ.

Τ Π Ο Θ Ε Σ Ι Σ.

Κρέουσαν τὴν Ἐρεχθίδος Ἀπόλλων φθείρας ἔγκυον ἐποίησεν ἐν Ἀθήναις· ἡ δὲ τὸ γεννηθὲν ὑπὸ τὴν ἀκρόπολιν ἐξέθηκε, τὸν αὐτὸν τόπον καὶ τοῦ ἀδικήματος καὶ τῆς λοχείας μάρτυρα λαβούσα. τὸ μὲν οὖν βρέφος Ἐρμῆς ἀνελόμενος εἰς Δελφοὺς ἤνεγκεν· εὐρούσα δ' ἡ προφήτις ἀνέθρεψε τὴν Κρέουσαν· δὲ Ἡοῦθος ἔγημε· συμμαχήσας γὰρ Ἀθηναίοις τὴν βασιλείαν καὶ τὸν τῆς προειρημένης γάμον ἔλαβε δῶρον. τούτῳ μὲν οὖν ἄλλος παῖς οὐκ ἐγένετο· τὸν δ' ἐκτραφέντα ὑπὸ τῆς προφήτιδος οἱ Δελφοὶ νεωκόρον ἐποίησαν. ὁ δ' ἀγνοῶν ἐδούλευσε τῷ πατρί.

Ἡ σκηνὴ τοῦ δράματος ὑπόκειται ἐν Δελφοῖς.

I O N.

THOUGH the *Ion* may safely be pronounced one of the most perfect and beautiful of the Greek Tragedies, it does not appear to have been regarded with any particular favour by the ancient schoolmen. We have no scholia upon the text, and but few references to or quotations from the play in the grammatical Treatises and Lexicons of the early Christian ages. Yet very few of the extant dramas are more artistic in the plot, or more happy in the delineation of the passions. If to excite the combined emotions of *fear* and *pity* be the chief end of a Greek Tragedy, then the *Ion* must be judged eminently to fulfil these primary conditions. It may be added, that none of his plays so clearly show the fine mind of Euripides, or impress us with a more favourable idea of his virtuous and humane character. Not even is the date of the *Ion*, nor the trilogy to which it belonged, nor are the circumstances under which it was brought out, known to us. It can only be inferred, from the style of the versification, that it was intermediate between the earlier and severer compositions, and the licentious and florid elegancies of his latest plays. Accordingly W. Dindorf places it between Ol. 88 and Ol. 91, and Hermann¹ considers, from internal evidences, that it was written "nec post Olymp. lxxxix., nec multo prius." The general composition of the play may be described rather as pleasing than as powerful. It was designed to extol the pure blood of the Athenians, and to show that the Ionian stock from which they claimed descent was not, as represented in ordinary legends, that derived from the Hellenic stranger Xuthus, but had originated from Apollo himself. Creusa, who is represented as the principal character, is the daughter of the old autochthonic King Erechtheus. In early life she had been seduced by Apollo, and given birth at home to a son, whom from fear of her parents she exposed in a grotto under the Acropolis. Apollo however is not forgetful of his child. Hermes is desired by him to convey the infant to Delphi, and there to leave him before the

¹ *Praefatio*, p. xxxii.

temple, if perchance some Delphian maid may take pity on the founding and rear it as her own. In the course of years the boy Ion is appointed to an honourable service in the temple of his patron god. He knows not his origin; a stranger and an orphan, he lives an ascetic life, serving with pious zeal the god at whose altars he is maintained, and cheerfully conversing with the visitors to the renowned Delphic shrine.

Meanwhile Creusa, the mother, has married Xuthus, who, though a foreigner, has been deemed by the Athenians worthy the hand of an Erechtheid, as a return for the services he had rendered them in a war with the Euboeans. Though long married, they are childless, and have resolved on an expedition to Delphi to consult the god on the chance of their having a family.

It so happens on their arrival at that famed temple, that Creusa first meets with her own son Ion; and in a very touching and well devised dialogue, each is made acquainted with the anxieties of the other,—Ion finding that Creusa sighs for a son, Creusa that Ion,—he of the noble mien and obliging and courteous temper,—knows not who are his parents. All this is so artistically contrived, that the spectators are kept in a state of suspense how the *ἀγνώριος* is to be effected between two persons whom a mutual liking seems already to have mysteriously united. Creusa, ashamed of her frailty in early youth, pretends that she has come to Delphi on behalf of a friend who had been the victim of an amour with the god, and who wishes to hear of her child. This gives occasion to the poet to express, under the character of the artless and ingenuous Ion, some fine reflections on the injustice and immoralities of those beings whom men are taught to look up to for examples of every virtue.

Xuthus, the husband, now returns from the neighbouring oracle of Trophonius, where he has been told that the first person he meets on going forth shall be his son. This proves to be Ion, whose surprise at being greeted under the strange appellation of *My son*, is well and naturally depicted. His faith in oracles however is such, that he is easily convinced. Xuthus informs him of a scheme for introducing him to Athens as a stranger at first, in order to avoid the jealousy of Creusa, should she have reason to believe that the childlessness is on her part alone. And he then departs with the intention of making a thank-offering to the gods, and charges Ion to superintend the preparations for entertaining all the Delphians at a grand banquet in honour of the event.

The chorus, who are handmaids of Creusa, have heard the intentions of Xuthus, and are enjoined by him under penalty of death not to reveal them to their mistress. This warning however they disre-

gard ; Creusa is made acquainted with all that has occurred. Her jealousy is fomented by the wicked counsels of an old man, who had once been the attendant on Erechtheus. He represents to her that the adoption of Ion is a slight upon the house to which he has long been attached. A stranger will henceforth sit on the throne of the Erechtheids. She is moved by his arguments, not only as an injured wife, but as a daughter proud of her pure autochthony. They conspire to murder Ion. The old man is to put some drops of a subtle poison in his cup while he is preparing a libation after the banquet which is about to be given by Xuthus. The scheme is however frustrated by an accident, brought about by the interposition of Apollo. A flock of pigeons enters the banquetting room ; and one of them, which has tasted the poisoned wine that had, from a slight informality in the ceremony, been poured upon the ground, dies in convulsions. The old man is arrested on the spot by Ion himself, and confesses that he is the accomplice of Creusa. Both are immediately condemned by the Delphians to die. Ion, as the party to whom a sacrilegious wrong had been offered, and full of zeal for the cause of the god, comes forward as the resolute opponent of one whom he little supposes to be his own mother, but regards only as an impious invader of the sanctity of the Delphian precincts. He charges her face to face with her wickedness, and avows that she shall die, even though she has taken refuge at the altars.

But now the old prophetess, who many years ago had preserved the life of the infant foundling, and had secretly kept the crib in which he was laid, and in it the clothes and ornaments which he then wore, comes forward, and presents to him these tokens, in case he should obtain any clue to his mother either at Athens or elsewhere. Ion opens the box, which had remained intact for so many years, and exposes to the view of Creusa, who is present in the scene, the very ornaments which she had herself attached to the child at his birth. Thus the recognition is effected. Creusa publicly acknowledges that Phoebus was the father. Ion's doubts on this last point are quickly removed by the appearance of Athena, who is sent by Phoebus to confirm her story, and to order that Ion should be placed on the throne of Athens, her own city. From him shall descend the four Ionic tribes, *Teleontes*, *Hopletes*, *Ergades* or *Argades*, and *Aegicores* ; and these shall colonize the coast of Asia Minor and the intermediate Aegean isles, to be called *Ionia* from the name of Ion.

Xuthus does not take a prominent part in the play. He is introduced as the husband of Creusa according to the current Athenian legends ; but the assigning to him Ion as his son is a mere stratagem

to account for the youth's succeeding to the throne of Athens with his concurrence. The terms indeed on which Apollo presented Ion to him as a *gift* would have roused the suspicions of a more sagacious man :—

πεφυκέναι μὲν οὐχί, δωρεῖται δέ σε
αὐτοῦ γεῶτα· καὶ γὰρ ἂν φίλος φίλω
δοίῃ τὸν αὐτοῦ παῖδα δεσπότην δόμων,

is the account of the affair given to Ion by Creusa in explanation (v. 1534). But the plot is so contrived, that Xuthus is at once content to believe Ion to be his own child, and is anxious to conceal his own fruitfulness from the very wife who was really the parent. The very fact that Apollo gives him to Xuthus as a son, is, as Hermann observes, a recognition that such was really believed to be the human parentage, till the vanity of the Athenians led them to look for a divine origin of their race.

The scene throughout is laid at Delphi. There are three actors in the piece, as is clear from the scene where Creusa is present at the conversation between Ion and the prophetess, v. 1395, &c., and from the concluding dialogue between Ion, Creusa, and Athena.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΕΡΜΗΣ.

ΙΩΝ.

ΧΟΡΟΣ ΘΕΡΑΠΙΑΙΝΙΔΩΝ ΚΡΕΟΥΣΗΣ.

ΚΡΕΟΥΣΑ.

ΞΟΥΘΟΣ.

ΠΡΕΣΒΥΤΗΣ ἢ ΠΑΙΔΑΓΩΓΟΣ.

ΘΕΡΑΠΩΝ ΚΡΕΟΥΣΗΣ.

ΠΥΘΙΑ ἤτοι ΠΡΟΦΗΤΙΣ.

ΑΘΗΝΑ.

ΕΥΡΙΠΙΔΟΥ ΙΩΝ.

ΕΡΜΗΣ.

* Ἄτλας, ὃ χαλκίοισι νώτοις οὐρανὸν,
θεῶν παλαιὸν οἶκον, ἐκτρίβων, θεῶν

1—81. The Prologue. Perhaps no play better illustrates Euripides' way of explaining the whole plot at the outset, than the *Ion*. It is well known that the practice has been alleged as a fault against the poet,—perhaps from no better reason than that Aristophanes in the *Frogs* has made some jokes about it. But Euripides had the sense to know that the merit of a good play is to affect the audience not so much by surprise, as by the way in which the story is told, and the manner in which it is represented. He is not afraid of telling his hearers beforehand *what* is going to be acted, but on the contrary, he regards this as an important aid to the right understanding of the characters. The *drama* is essentially *action*; and it is just for this reason that we are never tired of seeing a good play well acted, even long after we have become familiar with every one of the incidents.

In the present play, Hermes announces that he has come to Delphi to witness the restoration of the foundling Ion to his true mother Creusa, and his reputed father Xuthus, the son of Aeolus, and her husband. To Delphi the god had formerly gone at the express request of his brother Apollo, who was the real father of Ion, in order that he might bring the new-born infant from a grotto under the Acropolis of Athens, where it was then exposed, to the Temple of the Pythian god, and so secure its preservation under the fostering care of his priestess. And in order that the

recognition of his mother at some future time (which time has now arrived) might be without difficulty brought to pass, he had conveyed the infant in its cradle with all the swathing bands and little ornaments attached to it by its parent at the time of the secret birth.

1. The metre of this verse, which directly violates the well-known canon of Porson (quoted on *Alcest.* 671), has given rise to several conjectures. Bothe, following him and Elmsley, transposes thus, Ἄτλας, ὃ νώτοις χαλκίοισιν οὐρανὸν κτλ., which is undeniably weaker than the common order. Hermann thinks that the line is purposely constructed so as to represent, in the recitation, the weight and the labour that is described. Dr. Badham supposes οὐρανὸν to be a gloss that has crept into the text in place of the original νώτοιςιν πόλον. He might have added that this is the very word used by Aeschylus in speaking of the very same person, *Prom.* 436, Ἄτλανθ', ὃς αἰὲν | ὑπέροχον σθένος κραταῖον | οὐράνιον τε πόλον | νώτοις ὑποστενάξει. We may be, perhaps, content with the vulgate, whatever may have been the poet's reason for departing from a law which he usually, but not invariably, observes. In *Oed. Col.* 664 there is an equally plain violation of the ordinary iambic rhythm, θαρσεῖν μὲν οὖν ἔγωγε κἄνευ τῆς ἐμῆς | γνώμης ἐπαινῶ, and it is needless to cite other instances, well known to scholars, and sufficiently numerous to show that Porson's so-called canon is only

μιᾶς ἔφυσε Μαῖαν, ἧ' μ' ἐγείνατο
 Ἐρμῆν μεγίστω Ζηνί, δαιμόνων λάτριν.
 ἦκω δὲ Δελφῶν τήνδε γῆν, ἔν' ὀμφαλὸν
 μέσον καθίζων Φοῖβος ὑμνωδεῖ βροτοῖς,
 τὰ τ' ὄντα καὶ μέλλοντα θεσπίζων αἰεῖ.
 ἔστιν γὰρ οὐκ ἄσημος Ἑλλήνων πόλις,
 τῆς χρυσολόγχου Παλλάδος κεκλημένη,
 οὗ παιδ' Ἐρεχθέως Φοῖβος ἔξευξεν γάμοις
 βία Κρέουσαν, ἔνθα προσβόρρους πέτρας
 Παλλάδος ὑπ' ὄχθῳ τῆς Ἀθηναίων χθονὸς

5

10

a generally observed arrangement, resulting from the fine ear for harmony which the Greeks undoubtedly possessed.—*ἐκτρίβων* is a highly poetical word for *ἀνέχων*. But it requires some explanation, as it may be understood in two ways. A person might be said *τρίβειν* or *ἐκτρίβειν* *ῶμους*, to gall or wear out his shoulders by a burden, and so by a sort of metonymy, *τρίβειν οὐρανὸν ῶμοις*, because the friction is exerted on one of two bodies as much as on the other. But *ἐκτρίβειν* may also bear the sense which Hermann assigns to it, of gradually performing a long and unremitting toil, *ἐκτρίβων ἔχθος οὐρανοῦ*,—wearing it out, that is, by persevering endeavours, though it is destined never to come to an end. He compares Oed. Col. 248, *ἔμωρον ἐκτρίβει βίον*, and in a similar sense we have *τρίβειν βίον* Heracl. 84.

3. ἧ' μ', for the unemphatic ἧ μ', is the reading of L. Dindorf, approved by Hermann and others. In the next verse Dr. Badham is clearly right in transposing the comma usually placed after *Ἐρμῆν*, by which the meaning was, 'messenger to Zeus the chief of all the gods.' The mention of the father adds weight to the passage, while that of the supremacy of Zeus is here quite needless. With *δαιμόνων λάτριν* compare *θεῶν ὑπηρέτου*, said of Hermes, Prom. 975.—*θεῶν μιᾶς*, Pleione. Apollodor. i. 3. 10. Ovid, Fast. v. 81,

"Duxerat Oceanus quondam Titanida
 Tethyn,
 Qui terram liquidis, qua patet, ambit
 aquis.
 Hinc sata Pleione cum caelifero Atlante
 Jungitur, ut fama est, Pleiadasque parit.

Quarum Maia suas forma superasse sorores

Traditur, et summo concubuisse Jovi.
 Haec enixa jugo cupressiferae Cyllenes
 Aetherium volucris qui pede carpit iter."

6. *ὑμνωδεῖ*. There is an allusion to the metrical form in which oracles were delivered. So *ἔχρησας ὑμνωδῖαν inf.* 681. *ἀνύμνησας δίκαν* El. 1190.

7. *τὰ ὄντα καὶ (τὰ) μέλλοντα* is an instance of a poetical licence similar to Ag. 315, *τῶν ἀλότων καὶ κρατησάντων*. Helen. 923, *τὰ τ' ὄντα καὶ μή*, and *ibid.* v. 14, where the same words as here occur. Androm. 405, *πρὸς τὰς παρούσας ἢ παρελθούσας τύχας*.

8. *ἔστιν γάρ*. ('And I am come to Delphi for this reason):—there is a city sacred to Pallas, where Creusa brought forth a child to Apollo, and from which I formerly brought it to this place,' &c.—*οὐκ ἄσημος*, i. e. *κλεινοτάτη*. The epithet *χρυσολόγχου* refers to the great bronze statue of Pallas *Πρόμαχος* on the Acropolis.

11. *ἔνθα κτλ.* In the *Paneum*, or grotto hollowed out in the base of the Acropolis at its n.w. angle, and dedicated in common to Apollo and Pan. The whole north side of the Acropolis probably obtained the name of *Μακρὰ* on account of its being much longer in that direction than at the two ends to the east and west. The cave of Pan still remains, and was explored by Dr. C. Wordsworth; see *Athens and Attica*, chap. xii.

12. *τῆς Ἀθ. χθονὸς* is added for the sake of clearness, and is to be construed with Π. *ὄχθῳ*, not, as Bothe contends, with *ἔνθα*.—*ἀνακτες*, the lords, that is, the inhabitants generally, of the Attic soil.

Μακρὰς καλοῦσι γῆς ἄνακτες Ἀθίδος.
 ἀγνώς δὲ πατρί, τῷ θεῷ γὰρ ἦν φίλον,
 γαστρὸς διήνεγκ' ὄγκον ὡς δ' ἦλθεν χρόνος, 15
 τεκοῦσ' ἐν οἴκοις παῖδ' ἀπήνεγκεν βρέφος
 ἐς ταυτὸν ἄντρον οὐπὲρ ἠνύασθη θεῷ
 Κρέουσα, κάκτίθησιν ὡς θανούμενον
 κοίλης ἐν ἀντίπηγος εὐτρόχῳ κύκλῳ,
 προγόνων νόμον σώζουσα τοῦ τε γηγενοῦς 20
 Ἐριχθονίου· κείνῳ γὰρ ἡ Διὸς κόρη
 φρουρῶ παραζεύξασα φύλακε σώματος
 δισσὴν δράκοντε, παρθένοις Ἀγραυλίσι

So Δελφῶν ἄνακτες inf. 1222. By ὄχθος the Acropolis of course is meant, as in Troad. 798, ὄχθοις ἱεροῖς ἢ ἑλαίας πρῶτον ἔδειξε κλάδον γλαυκᾶς Ἀθάνα.

17. ταυτὸν ἄντρον. See on v. 1400, and on v. 949.

19. ἀντίπηγ. The derivation from ἀντὶ and πηγνῆναι, implying something fixed in front of another, seems to indicate an original usage of which we know nothing, unless it meant 'fastened in front,' by a lock or other contrivance. Hesychius explains it to mean 'a chest,' or box; but the epithet πλεκτὸν shows that it was of wicker work, and εὐτρόχος indicates its round shape. Inf. v. 1391, ἰδοῦ περιπυγμὴν ἀντίπηγος εὐκύκλου Ὡς οὐ γηγῆρακ' ἐκ τινὸς θεηλάτου, Εὐρώς τ' ἄπεισι πλεγμάτων. We may conceive therefore that it was a sort of hamper.

22. φύλακε. So Porson by an obvious correction for φύλακας. The meaning is, that Creusa deposited the infant in the basket, after attaching to it (viz. round the neck, δέραια φέρειν, v. 1431) a golden ornament fashioned in the device of two snakes intertwined, such being the ancient custom of her family, which she did not neglect to observe even in a time of alarm and anxiety. Whether the snakes affixed by Hera to Erichthonius were real ones, or merely ornaments, called φρουρῶ in the sense of charms, is a question determined by the authority of Apollodorus (quoted on v. 270). See Ovid, Met. ii. 553,

"Pallas Erichthonium, prolem sine matre creatam,
 Clauserat Actaeo texta de vimine cista,
 Virginibusque tribus, gemino de Cecrope natis,

Hanc legem dederat, sua ne secreta viderent.

— at intus

Infantemque vident apporrectumque draconem."

Hence the use of the ἀντίπηγ as well as of the snakes was part of the ancestral custom observed by Creusa. Hence, too, when the basket is opened, and its contents are examined, in v. 1427, Creusa finds therein δράκοντε μαρμαίροντε παγχύρσφ γεννι. Similar ornaments have been discovered, as bracelets, at Pompeii. (See Lucian, Ἐρωτες, p. 442.) Cecrops himself, the representative of the indigenous inhabitants, was τὰ πρὸς ποδῶν δρακοντίδης, Ar. Vesp. 438; in fact he has been ingeniously identified with the τέττιξ (worn by the old Athenians in their hair, Thuc. i. 6), his daughters, according to the legend, viz. Agraulos, Pandrosus, and Herse, (Apollodorus, iii. 14, 2,) being merely epithets indicative of the field-piping and dew-drinking propensities of that insect. The curling up of the tail or body of this κέρκρωσ or κέρκωψ (κερκώπη), is expressed by the very derivation of the word from κερκός. And hence the statues of Cecrops were made with serpent-like folds in place of legs and feet. See Pausan. Attic. cap. xviii. § 2. Inf. 1163, κατ' εἰσόδου δὲ Κέκροπα θυγατέρων πέλας, Σπείραις συνειλίσσοντα.

23. παρθένοις Ἀγραυλίσι, the daughters of Cecrops. The name of the eldest is spelt both Ἀγραυλος and Ἀγλαυρος, but for the reason given above, the former appears the true orthography. The wife of Cecrops was also called Ἀγραυλος. Cf. v. 496.

δίδωσι σώζειν. ὅθεν Ἐρεχθείδαις ἐκεῖ
 νόμος τίς ἐστὶν ὄφεισιν ἐν χρυσηλάτοις 25
 τρέφειν τέκν'. ἀλλ' ἦν εἶχε παρθένος χλιδὴν
 τέκνω προσάψασ' ἔλιπεν, ὡς θανουμένω.
 καὶ μ' ὦν ἀδελφὸς Φοῖβος αἰτεῖται τάδε
 ὦ σύγγον', ἐλθὼν λαὸν εἰς ἀντόχθονα
 κλειῶν Ἀθηνῶν, οἴσθα γὰρ θεᾶς πόλις, 30
 λαβὼν βρέφος νεογνὸν ἐκ κοίλης πέτρας
 αὐτῷ σὺν ἄγγει σπαργάνοισί θ' οἷς ἔχει
 ἔνεγκε Δελφῶν τὰ μὰ πρὸς χρηστήρια,
 καὶ θεὸς πρὸς αὐταῖς εἰσόδοις δόμων ἐμῶν.
 τὰ δ' ἄλλ', ἐμὸς γὰρ ἐστίν, ὡς εἰδῆς, ὁ παῖς, 35
 ἡμῶν μελήσει. Λοξία δ' ἐγὼ χάριν
 πράσσων ἀδελφῷ πλεκτὸν ἐξάρας κύτος
 ἦνεγκα, καὶ τὸν παῖδα κρηπίδων ἐπι
 τίθημι ναοῦ τοῦδ', ἀναπτύξας κύτος
 ἐλικτὸν ἀντίπηγος, ὡς ὀρῶθ' ὁ παῖς. 40
 κυρεῖ δ' ἄμ' ἱππεύοντος ἡλίου κύκλω
 προφήτης εἰσβαίνουσα μαντεῖον θεοῦ.
 ὄψιν δὲ προσβαλοῦσα παιδὶ νηπίω
 ἐθαύμασ' εἴ τις Δελφίδων τλαίη κόρη
 λαθραῖον ὠδῖν' ἐς θεοῦ ρῦψαι δόμον, 45

24. ἐκεῖ. 'There at Athens,' (i. e. not here at Delphi,) as Homer uses ὅπ' Ἴλιον αὐτοῦ &c. The conjectures proposed Ἐρεχθείδαισι καὶ (Bothe), Ἐρ. ἀελ (Elmsley), Ἐρ. ἔτι (Barnes), do not seem to be any improvement.—ἐν ὄφεισιν, i. e. ὄφεις or ὄφειων εἰκόνας ἐξάπτοντας.

26. ἀλλά. But, as I was saying, &c., i. e. to return from this digression.—χλιδὴν, the piece of embroidered peplos described below, v. 1417 seqq. That it was the custom to affix some kind of κόσμος to those about to be consigned to the tomb, will appear from Alcest. 160. 618. Brodaeus is therefore wrong in explaining χλιδὴν by crepundia.

30. οἴσθα γὰρ. Added as a eulogy on Athens, οὐκ ἔσημος Ἑλλήνων πόλις, v. 8.

33. Δελφῶν. The correction of Reiske and Musgrave for ἀδελφῶν, and rightly approved by Herm. Dind. Bothe and

Matthiae. Hermann well says, "inutilis hic fratris, necessaria loci mentio est in pluribus quae Apollo habuit oraculis."

36. χάριν πράσσων, 'doing a favour,' as we say by a precisely similar idiom. Cf. inf. 895. Electr. 1133.

38. κρηπίδων. Properly, the raised platform or basement of squared stones on which Greek temples always stood. Here perhaps for βάθρων, the steps. The child was laid on one of the front steps, that the priestess might not fail to see it on first entering the shrine. And hence, apparently, the poet adds ὑπὲρ θυμέλας διορίσαι, v. 46, to cast it without and beyond the flight of steps; for θυμέλαι are strictly the steps of an altar.—διορίσαι. Helen. 394. 828.

40. ὀρῶθ' (ὀράοιτο) Scaliger for ὀρᾶθ' or ὀρᾶσθ'.

ὑπὲρ δὲ θυμέλας διορίσαι πρόθυμος ἦν·
 οἴκτω δ' ἀφῆκεν ὠμότητα, καὶ θεὸς
 συννεργὸς ἦν τῷ παιδί μὴ κπεσεῖν δόμων.
 τρέφει δὲ νιν λαβοῦσα τὸν σπείραντα δὲ
 οὐκ οἶδε Φοῖβον, οὐδὲ μητέρ' ἧς ἔφυ, 50
 ὁ παῖς τε τοὺς τεκόντας οὐκ ἐπίσταται.
 νέος μὲν οὖν ὦν ἀμφὶ βωμίους τροφὰς
 ἤλατ' ἀθύρων ὡς δ' ἀπηνδρώθη δέμας,
 Δελφοί σφ' ἔθεντο χρυσοφύλακα τοῦ θεοῦ
 ταμίαν τε πάντων πιστὸν, ἐν δ' ἀνακτόροις 55
 θεοῦ καταζῆ δεῦρ' αἰεὶ σεμνὸν βίον.
 Κρέουσα δ' ἡ τεκοῦσα τὸν νεανίαν
 ἔουθῶ γαμείται συμφορᾶς τοιᾶσδ' ὑπο
 ἦν ταῖς Ἀθήναις τοῖς τε Χαλκωδοντίδαις,
 οἱ γῆν ἔχουσ' Εὐβοίδα, πολέμιος κλύδων 60
 ὃν συμπονήσας καὶ ξυνεξελὼν δορὶ
 γάμων Κρεούσης ἀξίωμ' ἐδέξατο,
 οὐκ ἐγγενῆς ὦν, Αἰόλου δὲ τοῦ Διὸς
 γεγῶς Ἀχαιὸς χρόνια δὲ σπείρας λέχη,

49. τὸν σπείραντα. For οὐκ οἶδε Φοῖβον πατέρα ὄντα. Of course the sense is not, 'she knows not Phoebus who begot him,' but ὁ σπείρων is for πατήρ, as ἡ τεκοῦσα so often stands for μήτηρ, sometimes even with a genitive after it.—οἶδε, sc. ἡ προφήτις.

52. νέος κτλ. 'Whilst then he was yet young, he used to ramble in boyish sport round the altars that fed him; but when he had come to man's stature, the Delphians appointed him gold-keeper of the god,' &c. Some difficulty seems to have been felt about the first of these lines; which Dr. Badham renders, "he wandered round the food of the altars, coaxing (for some)." Hermann too seems to have missed the sense, in translating ἤλατο *exulabat*, and reading ἀμφιβωμίους, "quasi dicas ἤλατο ἔχων ἀμφιβωμίους τροφάς." In his Preface however (p. v.), he gives the right sense from Seidler. The truth is, τροφαὶ here stands, (by an Attic idiom illustrated on Med. 68, πεσσοὺς προσελθῶν,) for τόπος ὅπου ἐτρέφετο, and βώμιοι is added to specify the source and nature of his maintenance,

the offerings at the altars, or the victims sacrificed thereon. Cf. v. 323, βωμοὶ μ' ἔφερβον, οὐπίων τ' αἰεὶ ξένος.—ἀθύρων, 'playing,' 'sporting.' Frag. 272, τίς δ' οὐχὶ χαίρει νηπίοις ἀθύρμασιν; The picture is prettily drawn by Euripides, who tenderly loved little children.

59. Chalcodon was an ancient king of Euboea, said to have been slain by Amphitryo, and to have given his name to the inhabitants of that island. Cf. v. 294—7. Barnes, after Brodaeus, cites Il. ii. 541, Χαλκωδοντιάδης, μεγαθύμων ἀρχὸς Ἀβάντων, where Eustathius has this comment, ὅτι δὲ οὕτω ἐπίσημος ὁ Χαλκῶδων, ὡς ἀπ' αὐτοῦ καὶ Χαλκωδοντιάδης λέγεσθαι τοὺς Εὐβοεῖς, δηλοῖ Εὐριπίδης Ἰωνί, εἰπὼν, τοῖς Ἀθηναίοις τοῖς τε Χαλκωδοντιάδαις, οἱ γῆν ἔχουσιν Εὐβοίδα.

62. The meaning is, ἡξιώθη γάμων, he was deemed worthy of receiving a reward in the marriage with Creusa. For ἀξίωμα is the honour, dignity &c., as in Orest. 9.

64. Ἀχαιός. In the *Aeolius* (frag. 15,) the poet made Hellen the son of Zeus, and Acolus the son of Hellen. Among

ἄτεκνός ἐστι, καὶ Κρέουσι· ὦν οὐνεκα 65
 ἤκουσι πρὸς μαντεῖ Ἀπόλλωνος τάδε
 ἔρωτι παίδων. Λοξίας δὲ τὴν τύχην
 ἐς τοῦτ' ἐλαύνει, κοῦ λέληθεν, ὡς δοκεῖ.
 δώσει γὰρ εἰσελθόντι μαντεῖον τόδε
 Ξούθῳ τὸν αὐτοῦ παῖδα, καὶ πεφυκένας 70
 κείνου σφε φήσει, μητρὸς ὡς ἐλθὼν δόμους
 γνωσθῆ Κρεούση, καὶ γάμοι τε Λοξίου
 κρυπτοὶ γένωνται παῖσι τ' ἔχη τὰ πρόσφορα·
 Ἴωνα δ' αὐτὸν, κτίστορ' Ἀσιάδος χθονὸς,
 ὄνομα κεκληῆσθαι θήσεται καθ' Ἑλλάδα. 75
 ἀλλ' ἐς δαφνώδη γύαλα βήσομαι τάδε,
 τὸ κρανθὲν ὡς ἂν ἐκμάθῳ παιδὸς πέρι.
 ὀρῶ γὰρ ἐκβαίνοντα Λοξίου γόνον
 τόνδ', ὡς πρὸ ναοῦ λαμπρὰ θῆ πυλώματα
 δάφνης κλάδοισιν. ὄνομα δ', οὐ μέλλει τυχεῖν, 80
 Ἴων' ἐγὼ σφε πρώτος ὀνομάζω θεῶν.

ΙΩΝ.

ἄρματα μὲν τάδε λαμπρὰ τεθρίππων

the sons of Aeolus he makes no mention of Xuthus. As Hellen was king of Phthia in Thessaly, *Achaean* here means, as it often does, *Phthian*, and has nothing to do with the Achaea in the Peloponnese, as Bothe imagined. See Rhcs. 237. Heracl. 193.

68. ἐλαύνει. Apollo has merely postponed or held in abeyance the fortunes of his son Ion, and has not really forgotten him, as he seems to have done.

71. ὡς γνωσθῆ. If Ion had not been believed to be the son of Xuthus, the latter would not have taken him to Athens and introduced him to his house as his heir, inf. v. 655. The ἀναγνώρισις or recognition by Creusa in fact took place at Delphi; cf. v. 1395 seqq.

74. κτίστορα. He means that after Ion the colonies of Ionia in Asia Minor, or the twelve confederate Ionic cities in Caria and Lydia, were to take their name.

77. τὸ κρανθὲν, κτλ. That he may hear the oracle which is to be delivered to Xuthus and Creusa.—γύαλα, any hollow, valley, or recess, especially applied to the site of Delphi. Cf. Androm. 1093, χρυσοῦ γέμοντα γύαλα.

79. πυλώματα. *Vestibulum*, the space in front of the door, which it was the duty of Ion to keep clean and bright (it being paved, perhaps, with polished marble,) by a brush or besom of bay-twigs, inf. 113. 145. Bothe understands this of affixing twigs of bay to the front of the temple, as on a festive occasion (v. 91). In the former case, which is supported by v. 103, 115, 121, &c., Ion must be supposed to be approaching with the necessary implements; in the latter case, bearing green twigs in his hand. The epithet λαμπρὰ is equally suited to either interpretation. Hermann inclines to Wakefield's reading *προνάου*, 'of the pronaos' or *προνήιον*, Herod. i. 51. But cf. 129. A similar substantive *προβώμιον* occurs Heracl. 79.

81. σφε. This word was added by L. Dindorf. The MSS. have ἐγὼ πρώτος, but one or two give ἐγωγε. Scaliger supplied *νιν*, and one or the other can hardly fail to be right, unless we read μέλλεις and ἐγὼ σε κτλ., in which there is considerable probability.

82. Ion, a comely youth, now appears on the stage. He is habited as a servant,

ἥλιος ἤδη κάμπτει κατὰ γῆν,
 ἄστρα δὲ φεύγει πῦρ τόδ' ἀπ' αἰθέρος
 εἰς νύχθ' ἱερὰν,

85

Παρησιαίδες δ' ἄβατοι κορυφαῖ
 καταλαμπόμεναι τὴν ἡμερίαν
 ἀψίδα βροτοῖσι δέχονται.

σμίρνης δ' ἀνύδρου καπνὸς εἰς ὀρόφους
 Φοίβου πέτεται,

90

θάσσει δὲ γυνὴ τρίποδα ζάθεον

but not a humble one, of the august temple which is represented on the proscenium. He carries a bow and arrow, the usual accoutrement of Apollo (Alcest. 40), his patron-god. In a monody of remarkable beauty, and full of pure-minded and devout sentiments, he describes with enthusiasm the pleasure he takes in the service of the deity. It is morning; the peaks of Parnassus are just gilded with the first rays;—it is a sacred day, for already the priestess has taken her seat on the prophetic tripod, and the incense fills the shrine with its fragrance. The Delphic people are warned to use good words, and to perform the prescribed rite of ablution in the spring of Castaly. For himself, he will sprinkle the pavement and sweep it with the tender and fragrant shoots of the bay. See 1 birds are already flying from Parnassus towards the temple. He bids them go; for the temple and its offerings may not be defiled.—The metre at first consists of pure and very elegant anapaestics. It then passes into varieties of the glyconic, and afterwards into irregular or spondaic anapaests (v. 144—183).

83. The old reading was *λάμπει*, 'lights up.' So Hel. 1131, *δῶλιον ἄστέρα λάμπας*. Electr. 586, *κατέλαμπας*, *ἔδειξας ἐμφανῆ πόλει πυρσόν*. Compare Med. 1194, where the passive is used, as is *καταλαμπόμενος* inf. 87. Tro. 1070. Dr. Badham has edited *κάμπτει*, which is certainly ingenious and probable; 'Lo! here is the bright car of four yoked steeds, which now the sun is turning for their career over Earth; and the stars are retiring before this his blaze, from the ether into sacred night.' 'The objections to the vulgate are, first, that *καταλαμπόμεναι* occurs just below, and secondly, that *λάμπει λαμπρῶς* is very inharmonious; while *κάμπτει* is perfectly applicable to

the turn round the stadium of the sun's celestial career upon the earth, the other limb of the *δίαυλος* representing his hidden path by night.

84. The common reading is *πυρὶ τῷδ'*. The oldest MS. (the Palatine) has *πῦρ τόδ'*, whence Dr. Badham gives *ἄστρα δὲ φεύγει πῦρ τόδ' ἀπ' αἰθέρος κτλ.*, which is certainly an improvement to both sense and metre.

86. *ἄβατοι*. Not 'inaccessible' from any difficulty of climbing them, but 'untrodden' because sacred to Bacchus and Apollo. Cf. Bacch. 10, *αἰνῶ δὲ Κάδμων, ἄβατον ὅς πέδον τόδε τίθησι*.

87. *ἡμερίαν ἀψίδα, diurnum currum, μεθημερινήν*. The MSS. give *ἡμέραν*, emended by Canter. One has the gloss *τὴν πραεῖαν*, which Matthiae injudiciously admits with the addition of the useless particle *γε*. This gloss obviously refers to the corrupt reading *ἡμέραν*, as from *ἡμερος*.—*βροτοῖσι* is the dative used *acquiritively*, as grammarians call it; for the use of mortals, for their benefit and pleasure &c.—*ἄψις*, properly 'the wheel,' Hippol. 1233.

89. *ἀνύδρου*, the product of waterless deserts.—*πέτεται* Musgrave for *πέταται*. Hermann defends the vulgate, thinking *πέταμαι* connected rather with *πετάννυμι* than with *πέτομαι*. The root of the word, as shown on Med. 1, is *πεε* or *πεε*, and it is likely that *πέταμαι* was a form introduced by the grammarians, in their attempts to explain the irregular aorist *ἐπτάμην*. The idea of smoke or dust flying aloft on wings is defended by Tro. 1320. Aesch. Suppl. 761. "Tenendum est, diem, quo haec acta finguntur, ex maxime sanctis fuisse, caeremoniasque adeo hic enarrari non quotidianas, sed praecipui quiddam, quod talis diei solemnitas celebritasque exigebat." *Bothe*.

Δελφίς, αείδουσ' Ἐλλησι βοᾶς,
 ἄς ἂν Ἀπόλλων κελαδήσῃ.
 ἄλλ', ὦ Φοίβου Δελφοὶ θέραπες,
 τὰς Κασταλίας ἀργυροειδεῖς
 βαίνετε δίνας, καθαραῖς δὲ δρόσοις
 ἀφυδρανάμενοι στείχετε ναοὺς·
 στόμα τ' εὐφημον φρουρεῖτ' ἀγαθόν,
 φήμας τ' ἀγαθὰς τοῖς ἐθέλουσιν
 μαντεύεσθαι
 γλώσσης ἰδίας ἀποφαίνειν.
 ἡμεῖς δὲ, πόνους οὓς ἐκ παιδὸς
 μοχθοῦμεν αἰεὶ, πτόρθοισι δάφνης
 στέφесών θ' ἱεροῖς ἐσόδους Φοίβου
 καθαρὰς θήσομεν ὑγραῖς τε πέδον
 ῥανίσω νοτερόν, πτηνῶν τ' ἀγέλας,
 αἰ βλάπτουσιν

95

100

105

93. *κελαδήσῃ*. Properly, *κελαδεῖν* is 'to ring in one's ears,' and the idea is, that the priestess merely utters such sounds as Apollo may miraculously dictate. Compare *Eum.* 33, *μαντεύομαι γὰρ ὡς ἂν ἠγγῆται θεός*. On the particular days appointed for giving oracles, which occurred once only in every month, see the note on *Eum.* 31. *Inf.* 420, *βούλομαι δ' ἐν ἡμέρᾳ τῆδ', αἰσία γὰρ, θεοῦ καβεῖν μαντεύματα*.

94. *θέραπες*. All the Delphian people are probably meant. Some refer this to the *ἐξηγηταὶ* or *ἀποφήνται*, who made it their business and their profit to interpret the oracles to the applicants, *ὡς τοὺς ἀκούοντας ἄλλου δεομένους Πυθίου πρὸς τὴν ἐξήγησιν τῶν χρησμάτων*, *Lucian*, *Vol. ii. p. 674*, and who, by putting their own construction on the words of the god, as conveyed through the priestess, might be said to use *τὴν ἰδίαν γλῶσσαν* in contrast with the divine voice. Here nothing more seems to be meant, than a caution to use good words in the temple of the god of joy and brightness. The attendant ministers are desired to say nothing *δύσφημον* to the applicants for oracles on this day of peculiar sanctity; each is to keep guard over his own tongue, for it would have been thought unlucky to seek an oracular response just after one had

heard some *βλασφημία* from any of the attendants. See *inf.* 1139.

95. For *φρουρεῖτ'* *L. Dindorf* reads *φρουρεῖν*, sc. *ἀγαθὸν ἐστί*, and for *εὐφημον* *Dr. Badham* proposes *εὐφημεῖν*, both of which rest on the supposition that *ἀγαθὸν* is superfluous after *εὐφημον*. The latter regards both *εὐφημεῖν* and *ἀποφαίνειν* as governed by *φρουρεῖτ'*, as *Suppl.* 900, *ἐφρούρει μηδὲν ἐξαμαρτάνειν*. There is however little difficulty in taking *ἀποφαίνειν* for *ἀποφαίνετε*, by a slight change of construction; and it is quite consistent with Greek usage to combine several epithets without any connecting particle. *Rothe* and *Hermann* read *φρουρεῖτ' ἀγαθῶν*, the former omitting *φήμας ἀγαθὰς* as a gloss, the latter connecting *ἀγαθῶν φήμας*, *bona bonorum omina*.

105. *Dr. Badham* says that the metre of this verse and of v. 109, and the repetition of *θήσομεν*, indicate the patchwork of grammarians. "There is certainly no law which forbids a dactyl following an anapaest, though the sort of rhythm it produces appears to have been thought less pleasing. It would be easy in the latter passage to read *φυγάδας θήσω τῶς γὰρ ἀμήτωρ κτλ.* (for *θήσω* is better suited to *ἐμοῖς*, though *τῶς* is rather an Aeschylean word); but in this the preceding *ἡμεῖς* makes *θήσομεν* necessary.

σέμν' ἀναθήματα, τόξοισιν ἐμοῖς
φυγάδας θήσομεν ὡς γὰρ ἀμήτωρ
ἀπάτωρ τε γεγῶς τοὺς θρέψαντας 110
Φοίβου ναοὺς θεραπεύω.

ἄγ' ὦ νεηθαλὲς ὦ στρ.

καλλίστας προπόλευμα δάφνας,
ἀ τὰν Φοίβου θυμέλαιν
σαίρεις ὑπὸ ναοῖς 115

κῆπων ἐξ ἀθανάτων,
ἵνα δρόσοι τέγγουσ' ἱεραὶ
† τὰν ἀέναον παγὰν
ἐκπροϊεῖσαι 120

μυρσίνας ἱεράν φόβαν,

ἃ σαίρω θάπτεδον θεοῦ

παναμέριος ἄμ' ἀελίου πτέρυγι θοᾷ

λατρεύων τὸ κατ' ἡμαρ.

ὦ Παιὰν ὦ Παιὰν,

εὐαίων εὐαίων 125

112. Those who are fond of disparaging Euripides, and who see only a ludicrous or at least an unseemly image in the boy's address to his broom, should notice how a common-place idea can be rendered uncommon and even highly elegant by being invested with poetical language.—*καλλίστων*, the reading of Dobree for *καλλίστας*, is adopted by Dr. Badham; but it does not seem more than probable.—*προπόλευμα*, 'sacred ministry,' from *πρόπολος*, the attendant on a god.

118. The old reading, *τὰν ἀέναον παγὰν*, is corrupt, not only on account of the form of the epithet (a slight matter, corrected by Hermann), but because something is wanting, certainly to the metre, and probably also to the sense. Dr. Badham is perhaps right in supposing *τὰν* an insertion of the transcribers. Either for *ἵνα* we should read *ἄν*, sc. *ἦν δάφνην*, or some accusative should be supplied as the lost word, if Dr. Badham rightly suggests *μυρσίνας ὅ' ἱεράν φόβαν* in v. 120. And this is probable for two reasons:—it is not the usual custom of Euripides to separate the accusative from its verb by a parenthetical clause; and it is scarcely good sense to say, 'O bay tree,

from the garden of Phoebus, whose fountains bedew the myrtle which I use.' But he might well say, 'O bay tree &c., where fountains bedew thee, and the myrtle which I use.' Comparing Hipp. 124, *παγὰν προϊεῖσα κρημνῶν*, and observing that the addition of *ἐκ* to the participle here seems to require some genitive, we might with some probability read thus;

ἄν δρόσοι τέγγουσ' ἱεραὶ
κρημνῶν ἀέναον παγὰν
ἐκπροϊεῖσαι,
μυρσίνας ὅ' ἱεράν φόβαν, κτλ.

122. ἀελίου W. Dindorf for *ἡλίου*. He regards the *α* as short, making the verse a senarius of resolved feet, after Matthiae. The metre is rather doubtful; Hermann scans it as two glyconic verses, Bothe as an asynartete.—*τὸ κατ' ἡμαρ*, 'daily.' The meaning is, 'all day long and day by day.' The article is added as in the phrase *τὸ μεσημβρινόν*, 'at mid-day,' Theocr. i. 15. Compare Electr. 148, *γῶβους, οἷς ἀεὶ τὸ κατ' ἡμαρ διέπομαι*.

125. *εὐαίων εἴης*. This appears rather a singular wish addressed to a god, 'mayst thou be happy,' especially as *εὐαίων* is

εἴης, ὦ Λατοῦς παῖ.
 καλόν γε τὸν πόνον, ὦ ἀντ.
 Φοῖβε, σοὶ πρὸ δόμων λατρεύω,
 τιμῶν μαντεῖον ἔδραν 130
 κλεινὸς δ' ὁ πόνος μοι,
 θεοῖσιν δούλαν χέρ' ἔχειν,
 οὐ θνατοῖς, ἀλλ' ἀθανάτοις·
 εὐφάμοις δὲ πόνοις μοχθεῖν
 οὐκ ἀποκάμνω. 135
 Φοῖβός μοι γενέτωρ πατήρ·
 τὸν βόσκοντα γὰρ εὐλογῶ.
 τὸ δ' ὠφέλιμον ἔμοι πατέρος ὄνομα λέγω
 Φοῖβου τοῦ κατὰ ναόν.
 ὦ Παιᾶν ὦ Παιᾶν, 140
 εὐαίων εὐαίων·
 εἴης, ὦ Λατοῦς παῖ.
 ἀλλ' ἐκπαύσω γὰρ μόχθους
 δάφνας ὄλκοις·

peculiarly applied to the secure and tranquil life of the celestials, as Pers. 707, βίοντον εὐαίωνα, Πέρσαις ὡς θεός, διήγαγε. Bacch. 424, μισεῖ δ' (ὁ Διδόνσος) ᾧ μὴ ταῦτα μέλει, κατὰ φάος νύκτας τε φίλας εὐαίωνα διασῆν. Trach. 81, βίοντον εὐαίων' ἔχειν, said of the destiny of Hercules. Probably here it is a formula of praise and worship addressed to the patron god, who was specially the god of joy and happiness.

133. Hermann places the colon after οὐ θνατοῖς, and reads εὐφάμοισι. But δέ, which was before wanting, and was supplied by L. Dindorf on conjecture, has since been recovered from the Palatine MS. Porson would read εὐφήμευς πόνοισι, but the dative seems as legitimate as the cognate accusative. The sense is, 'At labours that are holy I am never weary of toiling.'

137. εὐλογῶ, scil. ὡς πατέρα, καίπερ οὐκ ἔντα.

138. τὸ δ' ὠφέλιμον κτλ. The old reading τὸν δ' ὠφ. was corrected by Musgrave. It was not so much the name, according to Hermann's view, as the god himself who was ὠφέλιμος. He considers the meaning to be, Φοῖβον—πατέρα λέγω, ὠφέλιμον ἔμοι ἔντα, but we need not press this, if we translate simply,

'And the name of *father* which is serviceable to me, that of Phoebus the god of this temple, I repeat.' It was the name or repute of Phoebus, as the oracular god, that brought visitors to his shrine, and, consequently, maintenance to his servant: and it was as necessary to Ion as to any one else, on other considerations, to be accounted γνήσιος. To construe, as Dr. Badham does, 'I call the usefulness of Phoebus to me by the name of father,' is totally to overlook the order of the words.

143. Here follows a system of those irregular spondaic anapaests, the principles of which have been pointed out on Tro. 99. See inf. 881 seqq. There appears to be nothing more exceptional in vv. 148—50, than is occasionally to be met with in such verses, where resolved feet are allowed a place. Thus, if ~ ~ ~ ~ be taken as isochronous with ~ ~ ~ ~, the four verses may be scanned as monometer hypercatalectic anapaestics. See Hec. 62. 76. 1072. Hermann and Dind. prefer to call ἄν—δῖναι dochmiac. The form ἀποχεύονται, i. e. ἀποχέρονται, is deserving of notice. The digamma appears also in χεῦσω and ἔχενα. Cf. Hes. Opp. 580, ἤχέτα τέττιξ δένδρον ἐφρομένους λιγυρῆν ἐπιχεύει' αἰοιδῆν.

χρυσέων δ' ἐκ τευχέων ρίψω
 γαίας παγὰν, 145
 ἂν ἀποχεύονται
 Κασταλίας δῖναι,
 νοτερόν ὕδωρ βάλλον,
 ὅσιος ἀπ' εὐνᾶς ὦν. 150
 εἴθ' οὕτως αἰεὶ Φοῖβω
 λατρεύων μὴ παυσάιμαν, ἧ
 παυσάιμαν ἀγαθᾷ μοίρᾳ.
 ἔα ἔα.
 φοιτῶσ' ἤδη λείπουσίν τε
 πτανοὶ Παρνασοῦ κοίτας· 155
 αὐδῶ μὴ χρίμπτειν θρυγκοῖς
 μηδ' ἐς χρυσήρεις οἴκους.
 μάρψω σ' αὖ τόξοις, ᾧ Ζηνὸς
 κῆρυξ, ὀρνίθων γαμφηλαῖς
 ἰσχὺν νικῶν. 160
 ὅδε πρὸς θυμέλας ἄλλος ἐρέσσει
 κύκνος· οὐκ ἄλλα
 φοινικοφαῆ πόδα κινήσεις ;
 οὐδέν σ' ἂ φόρμιγξ ἂ Φοῖβου
 σύμμολπος τόξων ῥύσαιτ' ἂν· 165
 πάραγε πτέρυγας·
 λίμνας ἐπίβα τᾶς Δηλιάδος·
 αἰμάξεις, εἰ μὴ πείσεις,
 τὰς καλλιφθόγγους ᾠδᾶς.

150. ὅσιος ἀπ' εὐνᾶς. "Alioqui lustratione ei opus fuisset ante faciendam rem sacram." *Bothe*.

151. αἰεὶ *Elmsley* for ἀρὰ or ἀρεί.—ἀγαθᾷ μοίρᾳ, εὐτυχῶς, a wish having reference to the great fortunes which really await him.

157. οἴκους. *Dr. Badham's* conjecture, τοίχους, on account of the better apposition to θρυγκοῖς, is elegant.

158. Ζηνὸς κῆρυξ, the eagle, which is supposed to be flying overhead.—αὖ, a second time, implying that his skill with the bow had been proved on a former occasion. *Bothe* absurdly gives μάρψω σ'

ἐν.—ὀρνίθων ἰσχὺν, i. e. the strongest birds that you attack.

161. ἄλλος κύκνος. Not 'another swan,' but 'another bird, and that a swan.' So *Aeschylus*, in describing, after the diminutive Tydeus (μικρὸς δέμας, *Il.* v. 801), the huge Capaneus, says γίγας ὄδ' ἄλλος, *Theb.* 419.

164. οὐδὲν κτλ. The sense is, 'the fact of your being musical in common with Phoebus, will not protect you from this bow, if you profane his shrine.'

166. φδᾶς. Poetically used for τῆν καλλιφθόγγων δέστην.

- ἔα ἔα. 170
 τίς ὄδ' ὀρυίθων καινὸς προσέβα ;
 μῶν ὑπὸ θριγκοὺς εὐναίας
 καρφηρὰς θήσων τέκνοις ;
 ψαλμοὶ σ' εἰρξουσιν τόξων.
 οὐ πείσει ; χωρῶν ἐν δίναϊς
 ταῖς Ἀλφειοῦ παιδούργει,
 ἢ νάπος Ἰσθμίων, 175
 ὡς ἀναθήματα μὴ βλάπτηται
 ναοὶ θ' οἱ Φοίβου.
 κτείνειν δ' ὑμᾶς αἰδοῦμαι
 τοὺς θεῶν ἀγγέλλοντας φάμας 180
 θνατοῖς· οἷς δ' ἔγκειμαι μόχθοις,
 Φοίβω δουλεύσω, κοῦ λήξω
 τοὺς βόσκοντας θεραπεύων.

ΧΟΡΟΣ.

ΧΟ. α'. οὐκ ἐν ταῖς ζαθέαις Ἀθά-

στρ. α'.

173. *καρφηρὰς*, properly an adjective, is explained by Hesychius, from this passage, *αἱ ἐκ τῶν ξηρῶν ξύλων γινόμεναι κοῖται*. But he erroneously writes it *καρφυλαί*, whence Musgrave proposed *καρφηλάς*, a substantive formed like *θηγλή*, *γαμφηλή*, &c. But Hermann observes that the order of the letters in Hesychius shows that he wrote *καρφυραί*. The word is formed from *κάρφος*, a bit of dry stick; and it is a question whether we should not read *καρφήρεις* rather than *καρφηρὰς*. See on v. 1128. Bacch. 107. In either case, *εὐναία* seems to have been used for *ἐννή*, like the plural *οὐραία* in v. 1154.—*ψαλμοὶ*, the *twang*, or sharp pulling of the string. Bacch. 784, *πέλτας θ' ὄσοι πάλλουσι, καὶ τόξων χερὶ ψάλλουσι νευράς*. Herc. F. 1064, *τοξήρει ψαλμῶ τοξέσας*.

177. *βλάπτηται*. The allusion is to the dirt of birds, to which, especially on the statues of the gods, the Greeks had a superstitious objection. See the note on ἐπ' ὀρόφων *μιαίνοντα*, Aesch. Suppl. 637.

178. The metre is the same as 148—50 and 908—9. W. Dindorf very needlessly marks the loss of one or more words.

179. *κτείνειν*. I warn you to depart, for I have a reluctance to slay the interpreters of the god's will to mankind. In all the actions and the language of Ion a ceremonial piety is observable; cf. v. 1191.

184. Ion has now retired into the temple to perform such duties as required his presence there. The chorus, advancing in front of the temple, amuse themselves by commenting on the sculptures and statues exhibited on the façade of the proscenium and hyposcenia. It was a common practice for strangers to do this: the party of Neoptolemus spent three days in sight-seeing at Delphi, Androm. 1086. The metre now passes to glyconic. According to Hermann, the first speech in each strophe and antistrophe is spoken by the Leader of the chorus, the rest being the remarks of the individual chorutæ (fourteen in number, exclusive of the Hegemon,) to her and to each other. We have already seen an instance of this division of an ode into fifteen distinct speeches, in Hippol. 1102 seqq. Dindorf divides *στρ. α'*, *ἀντ. α'*, and *στρ. β'*, between the hemichoria, while *ἀντ. β'*, (which, the student will carefully observe, is interpolated with anapaestic verses of

- ναις εὐκίονες ἦσαν αὐ- 185
 λαὶ θεῶν μόνον, οὐδ' ἀγνι-
 ἀτιδες θεραπείαι
 ἀλλὰ καὶ παρὰ Λοξία
 τῷ Δαίτουσ διδύμων προσώ-
 πων καλλιβλέφαρον φῶς.
 ΧΟ. β'. ἰδοὺ τάνδ' ἄθρησον, 190
 Δερναῖον ὕδραν ἐναίρει
 χρυσέαις ἄρπαις ὁ Διὸς παῖς·
 φίλα, πρόσιδ' ὄσσοις.
 ΧΟ. α'. ὀρώ. καὶ πέλας ἄλλος αὐ- 195
 τοῦ πανὸν πυρίφλεκτον αἵ-
 ρει τίς ; ἄρ' ὄς ἐμαῖσι μν-
 αντ. α'.

Ion's, not included in the antithetical arrangement,) is given by him* to the Chorus, meaning probably, distinct persons of the Chorus. The present editor has followed Hermann; in the old copies there is, as usual, much confusion and inaccuracy respecting the persons.

186. The chorus, consisting of Athenian handmaidens, the attendants on Creusa, remark that there were other temples beside those in their native city which contained fair sculptures.—ἀγνιάτιδες, the service of Apollo ἀγνιεύς. See Phoen. 631. Aesch. Agam. 1048. Hesychius, quoted by Hermann, ἀγνιάτιδες, αἱ πρὸ τῶν θυρῶν θεραπείαι. The present passage is so evidently referred to, that we may safely read ἀγνιάτιδες θεραπείαι αἱ πρὸ τῶν θυρῶν. The altar of this god was regularly placed on the stage near the central or main entrance of the proscenium.—ἀλλὰ Hermann for ἀλλά γε.

189 καλλιβλέφαρον. So Brodæus for καλλίφαρον. In long words, especially in compounds, a syllable was occasionally overlooked by the scribes, as in Aesch. Suppl. 3, the MSS. give λεπτομαθῶν for λεπτοψαμάθων, and *ibid.* v. 355, γεραφρονῶν for γεραροφρονῶν. Perhaps this in some measure supports the correction proposed *inf.* 390, ἐξερευνῶν for ἐἶν. A curious example occurs in Troad. 444, where ἐξακοντίω has been corrupted first into ἐξαντίω, then into ἐξανθίω. So perhaps *inf.* 1396, πολεμία has successively become πολία and πολλά. And in Electr. 181, Porson has successfully re-

stored χορεύω for χεῖω. The sun and the moon, symbols of Apollo and Latona, appear to be indicated. This is at least probable from the word φῶς. Hermann thinks statues are meant. A similar instance of a symbolical painting, the sun represented under the figure of a cock, occurs in Aesch. Suppl. 208. The commentators differ as to which is intended by the following description, painting or statuary. The argument of Musgrave in favour of the former is ingenious, that the golden sickle, the blazing torch, the fire-breathing chimaera, are subjects requiring colour for their full effect. Dindorf sees in v. 206 an allusion to the Gigantomachia embroidered on the peplos of Pallas. The question is by no means important; in either case a magnificent stage effect must have been produced. Musgrave further supposes, (and as Hermann thinks, with probability,) that the poet is describing the new portico which the Athenians had just before dedicated at Delphi. Pausan. x. 11, 5, ψικδόμησαν δὲ καὶ Ἀθηναῖοι στοὰν ἀπὸ χρημάτων, ἃ ἐν τῷ πολέμῳ σφίσιν ἐγένετο ἰπὸ τοῦ Πελοποννησίων, καὶ ἄλλοι Πελοποννησίοι ἦσαν τοῦ Ἑλληνικοῦ σύμμαχοι. ἀνάκειται δὲ καὶ πλοίων τὰ ἕκρα κοσμήματα καὶ ἀσπίδες χαλκαῖ.—τὸ ἐπίγραμμα ἐς Φορμίωνα τὸν Ἀσπύχου ἐστὶ ἐς τοῦ Φορμίονος τὰ ἔργα. The victory of Phormio over the Lacedaemonians at Rhium took place in Ol. 87. 4, and the date of this play is placed somewhere between Ol. 88 and Ol. 91.

- θεύεται παρὰ πῆλαις
 ἀσπιστὰς Ἴόλαος, ὃς
 κοινούς αἰρόμενος πόνους
 Δίῳ παιδὶ συναντλεῖ ; 200
- ΧΟ. γ'. καὶ μὰν τόνδ' ἄθρησον
 πτεροῦντος ἔφεδρον ἵππου
 τὰν πυρπνεύουσαν ἐναίρει
 τρισώματον ἀλκάν.
- ΧΟ. α'. παντὰ τοι βλέφαρον διώκω. στρ. β'. 205
 σκέψαι κλόνον ἐν τείχεσι
 λαίνοισι Γιγάντων.
- ΧΟ. δ'. ὦδε δερκόμεθ', ὦ φίλαι, * *
 ΧΟ. ε'. λεύσσεις οὖν ἐπ' Ἐγκελάδῳ
 γοργωπὸν πάλλουσαν ἴτυν ; 210
- ΧΟ. ς'. λεύσσω Παλλάδ' ἐμὰν θεόν.
 ΧΟ. ζ'. τί γάρ ; κεραυνὸν
 ἀμφίπυρον ὄβριμον ἐν Διὸς
 ἐκηβόλοισι χερσίν ;
- ΧΟ. η'. ὄρῳ, τὸν δάϊον Μίμαντα
 πυρὶ καταιθαλοῖ. 215

196. *μυθεύεται*. 'Is it not he, whose legend is related to me as I sit at my weaving?' i. e. described by another who superintends the working of the story in embroidered patterns. Cf. 506. Virg. Georg. iv. 334, 345.

201. *τόνδε*, Bellerophon, who rode on the winged Pegasus to slay the Chimaera.—*τρिसώματος*, made up of three forms, a lion in front, a snake behind, and a goat in the middle. An ancient Terra-cotta of this monster is engraved on the title-page of Sir Charles Fellows' Travels in Lycia. He remarks on it (p. 348), "The Lion is seen everywhere throughout the valley of the Xanthus: every bas-relief, tomb, seat or coin, shows the figure or limbs of this animal. Lions still live in its mountains, the goat is found at the top, while the serpent infests the base of the Cragus, illustrating the imaginary monster of its early fables." The epithet *πυρπνεύουσαν* is readily explained by referring it to a volcanic mountain, probably the *Yanañ Dah*, on the east coast of Lycia, where a

jet of inflammable gas is constantly burning. Cf. Electr. 474, *πύρπνοος ἔσπενυε δρόμῳ λείαυα χαλαῖς*.

206. *τείχεσι*. This word is corrupt. Hermann gives *τύκαισι*, (i. e. *τυκίσμασι*, Herc. 1096.) Musgrave *πυρκαῖσι*, from Hesych. *πυρκαί, στοαί, περιβολαί*. The latter has been admitted by Dr. Badham, and is highly plausible.

208. A word is lost at the end of this line. Dr. Badham supplies *γυναῖκες*. In v. 223 *πυθολίμεθ'* is a likely reading.

209—10. Neither of these verses appears exactly to suit the antistrophe. But the difference in fact consists merely in the change of place of the choriambus, a legitimate variation. As they now stand, each verse is *glyconeus polyschematistus*.

211. *ἐμὰν θεόν*. 'I see,' replies the other, 'the same goddess whom I worship at Athens.'—*θεὸν* is to be scanned as a monosyllable.

215. For the device (in embroidery) of Zeus slaying the Giants, see Hec. 470.

- ΧΟ. θ'. καὶ Βρόμιος ἄλλον
ἀπολέμοις κισσίνοισι βάκτροις
ἐναίρει Γᾶς τέκνων ὁ Βακχεύς.
- ΧΟ. α'. σέ τοι τὸν παρὰ ναὸν αὐδῶ, ἀντ. β'.
θέμις γυάλων ὑπερβή- 220
ναι λευκῶ ποδὶ γ'
- ΙΩ. οὐ θέμις, ᾧ ξέναι.
- ΧΟ. ι'. οὐδ' ἂν ἐκ σέθεν ἂν πυθοίμαν αὐδάν ;
- ΙΩ. τίνα δῆτα θέλεις ;
- ΧΟ. ια'. ἄρ' ὄντως μέσον ὄμφαλόν
γᾶς Φοίβου κατέχει δόμος ;
- ΙΩ. στέμμασί γ' ἐνδυντὸν, ἀμφὶ δὲ Γοργόνες.
- ΧΟ. ιβ'. οὕτω καὶ φάτις αὐδᾶ. 225
- ΙΩ. εἰ μὲν ἐθύσατε πέλανον πρὸ δόμων

218. τέκνων Hermann and Elmsley for τέκνον. By ἄλλον Γᾶς τέκνων Alcyoneus is said to be meant, one of the giants slain by Bacchus, for which Hermann quotes the authority of Nonnus, lib. xxv. 90. But why not Rhoetus? Of whom Horace writes, Od. ii. 19, 21, 'Tu cum parentis regna per ardua Cohors Gigantum scanderet impia, Rhoetum retorsisti leonis Unguibus, horribilique mala.' Bacchus had slain him by the ivied wand, and not with the pointed thyrsus. On the distinction between these, see Bacch. 704. For ὁ Βακχεύς, see *ibid.* 145.

219. Ion here re-appears from within the shrine. He is asked whether he will permit the strangers to pass beyond the inclosure. On his informing them that it is not lawful, they inquire into the truth of the rumour they have heard, that Delphi stands in the very centre of the earth. After ποδὶ some word is lost. Possibly the γ' is the first letter of it. Hermann supplies Βηλδν (βαλδν Dind.), but it is uncertain what is meant by γυάλων. One would almost fancy some kind of intervening τάρφος or μοαί was had in view. Perhaps it was a general term, properly meaning the valley, the site of the temple, and thence the temple itself, as it appears to do in Androm. 1093, χρυσοῦ γέμοντα γάλα, θησαυροῦς βροτῶν. —λευκῶ ποδὶ, which some understand of the naked foot, is rather, perhaps, an epitheton ornans. Cf. Cycl. 72.

224. ἐνδυντὸν for —ds Musgrave. It was not the temple, but the altar known as the ὄμφαλός (Eum. 40) that was so adorned. Hermann quotes Strabo, lib. ix. p. 420, δείκνυται δὲ καὶ ὄμφαλός ἐν τῷ ναῷ τετανωμένος, καὶ ἐπ' αὐτῷ αἱ δύο εἰκόνας τοῦ μύθου. These latter he thinks our poet calls Gorgons; but the geographer seems rather to speak of the two eagles whom Zeus sent from the two ends of the earth, and which were fabled to have met at Delphi. Hence μεσόμφαλόν θ' ἴδρυμα, Λοξίου πέδον, Aesch. Cho. 1025. We may perhaps understand those ancient sculptures which Aeschylus calls Γοργεῖοι τύποι, Eum. 49, on which see Müller's *Dissertation*, p. 188.

226. ἐθύσατε πέλανον. On the rare licence of an anapaest following a dactyl, see Tro. 177. So in Hec. 99, πέμψατε, δαίμονες, ἱκετεύω. It is however questionable whether the singular ought not to be restored in this passage, which would then be read thus, (see above, v. 105, 109,)

εἰ μὲν ἐθύσας πέλανον πρὸ δόμων
καὶ τι πυθέσθαι χρήσεις Φοίβου,
πάρῃθ' ἐς θυμέλας. ἐπὶ δ' ἀσφάκτοις
μήλοισι δόμων μὴ πάρῃθ' ἐς μυχόν.

There are two conditions upon which Ion is willing, notwithstanding his former prohibition, to admit the women; they must offer a salt cake, or lesser-sacrifice, as an earnest of their devotion, and they must have the intention of obtaining an

καὶ τι πυθέσθαι χρῆζετε Φοίβου,
 πάριτ' ἐς θυμέλας· ἐπὶ δ' ἀσφάκτοις
 μήλοισι δόμων μὴ πάριτ' ἐς μυχόν.

ΧΟ. ἰγ'. ἔχ μαθοῦσα·

230

θεοῦ δὲ νόμον οὐ παραβαίνομεν
 ἃ δ' ἐκτὸς, ὄμμα τέρψει.

ΙΩ. πάντα θεᾶσθ', ὃ τι καὶ θέμις, ὄμμασι.

ΧΟ. ἰδ'. μεθεῖσαν δεσπότηι θεοῦ με
 γύαλα τὰδ' εἰσιδεῖν.

ΙΩ. δμωαὶ δὲ τίνων κλήζεσθε δόμων ;

ΧΟ. ἰε'. Παλλάδος ἔνοικα

235

τρόφιμα μέλαθρα τῶν ἐμῶν τυράννων.
 παρούσας δ' ἀμφὶ τᾶσδ' ἐρωτᾶς.

ΙΩ. γενναιότης σοι, καὶ τρόπων τεκμήριον

oracular response. But to be admitted into the actual adytum, *δόμων μυχόν*, could not be allowed without the sacrifice of living victims. To the latter indeed it appears doubtful if women were ever admitted, as Musgrave shows from Plutarch, *Op. Mor.* p. 685. Dr. Badham contends that both *θυμέλαι* and *μυχός* must mean the actual *χρηστήρια*, because the poet would not otherwise have added *καὶ τι πυθέσθαι* &c. The explanation given above makes this clear, and some distinction between *πέλανος* and *μήλα* seems evidently intended.—*ἐπὶ ἀσφάκτοις μήλοισι* is literally, 'with sheep unslaughtered.' So *Antig.* 556, *ἀλλ' οὐκ ἐπ' ἀρρήτοις γε τοῖς ἐμοῖς λόγοις*, 'at all events not with my words unsaid.'

231. *θεοῦ* is again a monosyllable, as in v. 211.—*οὐ παραβαίνομεν*, we are not for transgressing, we are content to stay here.

233. *μεθεῖσαν*, have let me go, have given me the liberty &c. This verse is antispastic, and the next, a dochmiac. Hermann transposes the two last words, and makes *με θεοῦ γύαλα τὰδ' εἰσιδεῖν* one verse, in which he is followed by W. Dindorf, *θεοῦ* being one syllable.

235. To the question, 'Of what house are ye the handmaids?' the reply is, 'The temple dwelt in by Pallas is the home of my masters,' i. e. of Creusa and Xuthus. As Ion himself was *nurtured* in and by the temple of Apollo, so the Chorus represent their masters as the

servants of the goddess at Athens. Dr. Badham can make nothing of the passage, without reading *Παλλάδος σνόικα κτλ.*, 'the house in which my masters were bred and born is in the neighbourhood of the Temple of Pallas.' But this alteration is against the metre, which is iambic, the next being apparently antispastic, and identical with v. 214, *ὄρω τὸν δάϊον Μίμαντα*, except that the first long syllable is resolved into two short. The common reading perhaps requires to be corrected by the omission of *τῶν* before *ἐμῶν*. Hermann and Dindorf give *ἀπολέμοισι* after Musgrave, in v. 217.

237. *παρούσας*, i. e. *παρούσης*. 'But you are asking about one who is present here before you,' viz. Creusa, whom they call *δέσποινα* in v. 567. She has been seen approaching, and is now at hand to receive the greeting of Ion.

238. *γενναιότητος τῶν τρόπων* is Boissonade's conjecture, admitted by Dr. Badham. But the change is surely needless, and indeed the use of the article with *τρόπων*, when it is omitted with the former noun, is not very common. The sense is the same as *γενναία τις εἶ*, and with *τρόπων* it is self-evident that *γενναίων* or some such word must be mentally supplied. 'You are well born,' he says, 'and your demeanour is a proof of it.' We are in the habit of saying a person *looks* like a lady or gentleman, judging merely by that nameless something which is implied in *σχῆμα*.

τὸ σχῆμ' ἔχεις τόδ', ἦτις εἶ ποτ', ὦ γυναῖ.
 γνοίη δ' ἂν ὡς τὰ πολλά γ' ἀνθρώπου πέρι
 τὸ σχῆμ' ἰδὼν τις εἶ πέφυκεν εὐγενής. 240
 ἔα:

ἀλλ' ἐξέπληξάς μ' ὄμμα συγκλήσασα σὸν
 δακρύοις θ' ὑγράνας' εὐγενῆ παρηίδα,
 ὡς εἶδες ἀγνὰ Λοξίου χρηστήρια.
 τί ποτε μερίμνης ἐς τόδ' ἦλθες, ὦ γυναῖ ;
 οὐ πάντες ἄλλοι γύαλα λεύσσοιτες θεοῦ 245
 χαίρουσιν, ἐνταῦθ' ὄμμα σὸν δακρυρροεῖ.

ΚΡΕΟΤΣΑ.

ὦ ξένε, τὸ μὲν σὸν οὐκ ἀπαιδευτῶς ἔχει
 ἐς θαύματ' ἔλθειν δακρύων ἐμῶν πέρι
 ἐγὼ δ' ἰδοῦσα τοῦσδ' Ἀπόλλωνος δόμους
 μνήμην παλαιὰν ἀνεμετρησάμην τινα, 250
 οἴκοι δὲ τὸν νοῦν ἔσχον ἐνθάδ' οὐσά που.
 ὦ πλήμονες γυναῖκες· ὦ τολμήματα
 θεῶν. τί δῆτα ; ποῖ δίκην ἀνοίσομεν,

246. χαίρουσι. Here is a clear allusion to that superstition of the Greeks which made them dislike to combine in any way, even in narration, the joyful with the sorrowful. And the doctrine is a key to the right understanding of many passages. Thus *inf.* 1017, *κακῶ γὰρ ἐσθλὸν οὐ συμμίγνυται*. Aesch. Ag. 619, *εβφημον ἡμαρ οὐ πρέπει κακαγγέλῳ γλώσση μιλᾶναι χωρὶς ἢ τιμῆ θεῶν*. Compare Phoen. 1215—17. *Inf.* 639, *ὕπνρητων χαίρουσιν, οὐ γοωμένοις*. Suppl. 269, *μη δακρυρροεῖ, σεμναῖσι Διοῦς ἐσχάραις παρημένη*. See the note *ibid.* v. 38, and on Hippol. 792. Especially did they think it wrong to appear before Phoebus, the god of joy and brightness, with a sorrowful face. Hence Ag. 1041, *τί ταῦτ' ἀνωτόνυξας ἀμφὶ Λοξίου; Οὐ γὰρ τοιοῦτος ὥστε θρηνητοῦ τυχεῖν*.

• 247. οὐκ ἀπαιδευτῶς ἔχει. It is very polite in you, it shows your good breeding, to express surprise at, and to inquire the cause of, my tears.—*ἐγὼ δὲ κτλ.*, 'The fact is, that I,' &c.

251. ἔσχον. This, though only a conjecture of H. Stephens, appears the true reading. The MSS. give *ἐχομεν* or *ἐσχο-*

μεν. The plural is retained by Hermann and Dindorf, and it might indeed be defended, construed with a participle in the singular, as *inf.* 1251, *διακόμεσθα—κρατηθεῖσα*. But the aorist seems required by the sense: 'I had my thoughts at home, though bodily present here.' Dobbree and Hermann give *περ* for *που*. Mr. Burges, on Troad. 662, proposes *ἐκεῖ* for *οἴκοι*, by which a good antithesis is gained with *ἐνθάδε*.

253. ποῖ; ἐς τίνα; 'to whom shall we refer the attribute of *Just*, or in whose hands is justice placed, if the gods our superiors are themselves unjust to us?' So Bacch. 29, *ἐς Ζῆν' ἀναφέρειν τὴν ἄμαρτιαν λέχους*. The old reading *ἀνήσομεν* was corrected by Musgrave, and *ὀλοίμεθα* by Matthiae. The former is however retained by Bothe, in the sense 'to whom shall we commit the exercise of justice?' But *οἱ* and *ἠ* are very often confused, e. g. *inf.* v. 1351, 1396. The sentiment is quite in accordance with the feeling elsewhere shown by Euripides about the charges of immorality which the common legends brought against the gods. See Androm. 1161, *inf.* 436 seqq.

- εἰ τῶν κρατούντων ἀδικίαις ὀλοῦμεθα ;
- ΙΩ. τί χρῆμα δ' ἀνερεύνητα δυσθυμεί, γύναι ; 255
- ΚΡ. οὐδὲν, μεθῆκα τόξα· τὰπὶ τῷδε δὲ
ἐγὼ τε σιγῶ καὶ σὺ μὴ φρόντιζ' ἔτι.
- ΙΩ. τίς δ' εἶ ; πόθεν γῆς ἦλθες ; ἐκ ποίου πατρὸς
πέφυκας ; ὄνομα τί σε καλεῖν ἡμᾶς χρεῶν ;
- ΚΡ. Κρέουσα μὲν μοι τοῦνομ', ἐκ δ' Ἐρεχθέως 260
πέφυκα, πατρὶς γῆ δ' Ἀθηναίων πόλις.
- ΙΩ. ᾧ κλεινὸν οἰκοῦσ' ἄστν, γενναίων τ' ἄπο
τραφέϊσα πατέρων, ὡς σε θαυμάζω, γύναι.
- ΚΡ. τοσαῦτα κεῦτυχοῦμεν, ᾧ ξέν', οὐ πέρα.
- ΙΩ. πρὸς θεῶν ἀληθῶς, ὡς μεμύθευται βροτοῖς, 265
- ΚΡ. τί χρῆμ' ἐρωτᾶς, ᾧ ξέν', ἐκμάθειν θέλω.
- ΙΩ. ἐκ γῆς πατρός σου πρόγονος ἔβλασται πατήρ ;
- ΚΡ. Ἐριχθόνιός γε· τὸ δὲ γένος μ' οὐκ ὠφελεῖ.
- ΙΩ. ἦ καὶ σφ' Ἀθάνα γῆθεν ἔξανείλετο ;
- ΚΡ. ἐς παρθένους· γε χεῖρας, οὐ τεκοῦσά νιν. 270

255. ἀνερεύνητα. 'About matters not to be inquired into by me.' He says this, because she had given no direct reply to his question at v. 244, τί ποτε μερίμνης ἐς τὸδ' ἦλθες, ᾧ γύναι; The accusative is used after *δυσθυμείσθαι* (Med. 91), according to the usual syntax of verbs expressing mental emotion, as *χαίρειν*, *δυσχεραίνειν* τι &c.

256. Hermann construes *οὐδὲν μεθῆκα τόξα temere haec dicta jeci*, and he compares *ξίφος μεθίναί ἐς τινα*, Orest. 1133. But how can *οὐδὲν* stand for *εἰκῆ* or *μάτην*? The old way, of putting a stop at *οὐδὲν*, seems much better: 'Tis nothing; I relax (or drop) my bow;' i. e. I say not a word further. So *οὐδὲν* is used in v. 288. For *τοξέειν* = *λέγειν* cf. Hec. 603, καὶ ταῦτα μὲν δὴ νοῦς ἐτόξευσεν μάτην. Eum. 646, ἡμῶν μὲν ἦδη πᾶν τετόξευται βέλος. Androm. 365, καὶ σου τὸ σῶφρον ἐξέτόξευσεν φρονός, 'has expended its arrows,' 'has said all it could say.'

258. ποίου πατρὸς. Dr. Badham and G. Dindorf adopt this correction of L. Dindorf and Bothe for *ποίας πάτρας*. To the three questions as to *country*, *parents*, and *name*, Creusa replies in inverted order, *name*, *parents*, and *country*. This is a strong argument that *πατρὸς* is right. But Hermann says, "sine libris

non praeferam in poeta patriae commemorandae studioso."

266. θέλω. Dr. Badham reads *θέλων*, i. e. τί χρῆμα ἐκμάθειν θέλεις ἐρωτῶν; He calls θέλω 'a languid addition;' but such additions are in fact common in a *στιχομυθία*, where the filling up a single verse was sometimes a matter of some little difficulty. Creusa shows her willingness to listen at v. 276.

267: πρόγονος. The pedigree was, Erichthonius, Pandion, Erechtheus, Creusa.

270. ἐς π. χεῖρας. 'Into her own virgin hands, not being his mother.' He was born from Hephaestus in consequence of attempted violence to Pallas; but the poet means, that though a son was born, and even acknowledged in a manner by the goddess, she still retained her virginity. Apollodor. iii. 14, 6, *φευγούσης δὲ αὐτῆς, καὶ τῆς γονῆς εἰς γῆν πεσοῦσης, Ἐριχθόνιος γίνεταί. Τοῦτον Ἀθηνᾶ κρύφα τῶν ἄλλων θεῶν ἔτρεφεν, ἀθάνατον θέλουσα ποιῆσαι καὶ καταθεῖσα αὐτὸν εἰς κίστην, Πανδρόσῳ τῇ Κέκροπος παρακατέθετο, ἀπειποῦσα τὴν κίστην ἀνοίγειν. Αἱ δὲ ἀδελφαὶ τῆς Πανδρόσου ἀνοίγουσιν ὑπὸ περιεργίας, καὶ θεῶνται τῷ βρέφει παρεσπειραμένον* (cf. παραξέζασα, above, v. 22), *δράκοντα· καὶ ὡς μὲν ἐνοι*

- ΙΩ. δίδωσι δ', ὥσπερ ἐν γραφῇ νομίζεται ;
 ΚΡ. Κέκροπος γε σώζειν παισὶν οὐχ ὀρώμενον.
 ΙΩ. ἤκουσα λῦσαι παρθένους τεύχος θεᾶς.
 ΚΡ. τοιγὰρ θανούσαι σκόπελον ἤμαξαν πέτρας.
 ΙΩ. εἶεν·
 τί δαὶ τόδ' ; ἀρ' ἀληθὲς ἡ μάτην λόγος ; 275
 ΚΡ. τί χρῆμ' ἐρωτᾷς ; καὶ γὰρ οὐ κάμνω σχολῇ.
 ΙΩ. πατὴρ Ἐρεχθεὺς σὰς ἔθυσσε συγγόνους ;
 ΚΡ. ἔτλη πρὸ γαίας σφάγια παρθένους κτανεῖν.
 ΙΩ. σὺ δ' ἐξεσώθης πῶς κασιγνήτων μόνη ;
 ΚΡ. βρέφος νεογνὸν μητρὸς ἦν ἐν ἀγκάλαις. 280
 ΙΩ. πατέρα δ' ἀληθῶς χάσμα σὸν κρύπτει χθονός ;
 ΚΡ. πληγαὶ τριαίνης ποντίου σφ' ἀπώλεσαν.
 ΙΩ. Μακραὶ δὲ χῶρός ἐστ' ἐκεῖ κεκλημένος ;
 ΚΡ. τί δ' ἱστορεῖς τόδ' ; ὡς μ' ἀνέμνησάς τινος.
 ΙΩ. τιμᾷ σφε Πύθιοι ἀστραπαὶ τε Πύθιοι ; 285

λέγουσιν, ὑπ' αὐτοῦ διεφθάρησαν τοῦ δράκοντος, ὡς δὲ ἐνιοι, δι' ὀργὴν Ἀθηνᾶς ἐμμανεῖς γενόμεναι, κατὰ τῆς ἀκροπόλεως αὐτὰς ἔρριψαν.

271. ἐν γραφῇ, as is commonly represented in paintings. The point of the question is, whether the infant was really adorned with golden snakes round its neck; cf. v. 22. The conversation, the student will observe, is ingeniously framed so as to remind Creusa of the exact circumstances of Ion's birth. Cf. 1428-9.

276. οὐ κάμνω σχολῇ, 'I am not pressed for time'; 'I am not badly off in respect of leisure.' Cf. Prom. 835, σχολῇ δὲ πλείων ἢ θέλω πᾶρεστί μοι.

280. ἦν. For this form of the first person see Troad. 474. Hipp. 1012. The legend is thus related by Apollodorus, iii. 15, 4, καὶ πολέμου ἐνστάτος πρὸς Ἀθηναίους τοῖς Ἐλευσινίοις, — Ἐρεχθεὶ ὑπὲρ Ἀθηναίων νίκης χρωμένῳ ἐχρησεν ὁ θεὸς κατορθώσῃ τὸν πόλεμον, ἐὰν μίαν τῶν θυγατέρων σφάξῃ. Καὶ σφάζαντος αὐτοῦ τὴν νεωτάτην, καὶ αἱ λοιπαὶ ἐναντὰς κατέσφαξαν ἐπεποιήητο γὰρ, ὡς ἔφασάν τινες, συνωμοσίαν ἀλλήλαις συναπολέσθαι. Γενομένης δὲ μετὰ σφαγῆν τῆς μάχης, Ἐρεχθεὺς μὲν ἀνείλεν Εὐμολπον. Ποσειδῶνος δὲ καὶ τῶν Ἐρεχθέα καὶ τὴν οἰκίαν αὐτοῦ καταλίσαντος, Κέκροψ ὁ πρεσβύτατος τῶν Ἐρεχθέως παίδων ἐβασίλευσεν.

This is the subject of that splendid ῥῆσις of Praxithea, the mother of the maid, preserved by the Orator Lycurgus (Eur. frag. 353, Dind.). Of the vengeance taken by Poseidon against Erechtheus, two visible marks were shown in the Acropolis; the impression of a trident, alluded to in Aesch. Suppl. 214, and the spring or tank of brackish water known by the name of θάλασσα.

285. Πύθιος. The reading is rather doubtful, but not certainly corrupt, because examples of a similar synzesis are not wanting, e. g. αἰφνίδιος μόρος Prom. 698, μυριόνταρχον Pers. 975, and perhaps inf. 602, τῶν δ' αὖ λογίων τε. See Hipp. 821. Electr. 314. Hermann gives Πυθῶ τ', suggesting also Πυθεὺς, for which he quotes Stephanus of Byzantium in v. Πυθῶ. Matthiae thinks the true reading is Φοῖβος. The explanation of the passage can hardly be given in fewer words than Hermann's note: "Mos erat ex oraculi praecepto Athenis, teste Strabone ix. p. 404, ut Pythiastae tribus trium mensium diebus et noctibus ab ara Jovis Fulguratoris, quae erat inter Pythium et Olympicum, ad locum qui Harma dicebatur prospectantes fulgura observarent: quod si fulgurasset, mittebatur Delphos pompa." Apollodor. i. 9, 26, Ἀπόλλων δὲ στὰς ἐπὶ τὰς Μελαγντίους δεῖρας, τοξεύ-

- ΚΡ. τιμᾶ. τί τιμᾶ ; μήποτ' ὄφελόν σφ' ἰδεῖν.
 ΙΩ. τί δέ ; στυγείς σὺ τοῦ θεοῦ τὰ φίλτατα ;
 ΚΡ. οὐδέν· ξύνοιδ' ἀντροισιν αἰσχύνῃν τινά.
 ΙΩ. πόσις δὲ τίς σ' ἔγῃμ' Ἀθηναίων, γύναι ;
 ΚΡ. οὐκ ἄστος, ἀλλ' ἐπακτὸς ἐξ ἄλλης χθονός. 290
 ΙΩ. τίς ; εὐγενῆ νῦν δεῖ πεφυκέναι τινά.
 ΚΡ. Εὐθός, πεφυκῶς Αἰόλου Διὸς τ' ἄπο.
 ΙΩ. καὶ πῶς ξένος σ' ὦν ἔσχευ οὔσαν ἔγγενῆ ;
 ΚΡ. Εὐβοί' Ἀθήναις ἔστι τις γείτων πόλις·
 ΙΩ. ὄροις ὑγροῖσιν, ὡς λέγουσ', ὠρισμένη. 295
 ΚΡ. ταύτην ἔπερσε Κεκροπίδαις κοινῶ δορί.
 ΙΩ. ἐπίκουρος ἔλθων, κᾶτα σὸν γαμειῖ λέχος ;
 ΚΡ. φερνάς γε πολέμου καὶ δορὸς λαβῶν γέρας.
 ΙΩ. σὺν ἀνδρὶ δ' ἦκεις ἢ μόνη χρηστήρια ;
 ΚΡ. σὺν ἀνδρὶ. σηκοὺς δ' ἐνστρέφει Τροφωνίου 300
 ΙΩ. πότερα θεατῆς, ἢ χάριν μαντευμάτων ;
 ΚΡ. κείνου τε Φοίβου θ' ἐν θέλων μαθεῖν ἔπος.

σας τῷ βέλει εἰς τὴν θάλασσαν κατήστραψεν.—ἰδρυσάμενοι δὲ βωμῶν Ἀπόλλωνος Αἰγλήτου, καὶ θυσιάσαντες ἐπ' εὐωχίαν ἐτράπησαν [οἱ Ἀργοναῦται]. To this attribute of Apollo, which manifestly arose from the flashing of the rays of sun-light, Musgrave ingeniously refers the epithet '*fulgente decorus arcu*,' Hor. Carm. Saec. 61, and perhaps also it will serve to explain that grand passage on the battle of Actium, Aen. viii. 704,

“Actius haec cernens arcum intendebat
 Apollo
 Desuper: omnis eo terrore Aegyptus
 et Indi,
 Omnis Arabs, omnes vertebant terga
 Sabaei.”

They saw a strange and sudden light in the sky, and fled. Suidas says, Πύθιον ἱερὸν Ἀπόλλωνος Ἀθήνησι. Now we have only to suppose this temple was situated near the rocks called Μακραί, and that it was dedicated to Apollo the god of lightning, and the meaning of the verse is perfectly clear.

286. τιμᾶ. 'He does honour the place (i. e. by his presence there). Honour it, indeed! I would I had never seen him (there).' The reading in the text is Hermann's; the old copies giving τιμᾶ τιμᾶ.

Hermann however places the interrogation after the first τιμᾶ. Bothe reads τιμᾶ γ' ἔτιμ', G. Burges on Troad. 122, τιμᾶ γ' ἀτίμως, Schaefer ἔτιμα τιμᾶ, Matthiae, from an anonymous conjecture (and one of the best), τιμᾶ; τί μὴν; 'Honour it? Of course he does.' But Hermann's emendation most satisfactorily accounts for the corruption of the MSS., while the sense is thus most easily restored. So Alcest. 807, τί ᾤσιν; οὐ κάποισθα τὰν δόμοις κακῆ. Iph. A. 460, τὴν δ' αὖ τάλαιναν παρθένον, τί παρθένον; Phoen. 1725, ἰὼ ἰὼ, δεῖνὰ δεῖν' ἐγὼ τλάς. AN. τί τλάς; τί τλάς; Dr. Badham suggests τιμᾶ σφε, τιμᾶ. μήποτ' ὄφελόν σφ' ἰδεῖν. We might compare the accidental omission of σφε in v. 81.

287. τί δέ; 'What! do you hate what the god regards as very dear?' The reader will notice the emphatic σὺ.

288. ξύνοιδ' is the elegant correction of Tyrwhitt for οὐδέν, ξέν'. οἶδ' &c.

295. ὄροις. Aesch. Suppl. 254, συντέμνει δ' ὄρος ὑγρᾶς θαλάσσης. For the account of Creusa's marriage see v. 59.

302. κείνου τε κτλ. 'Wishing to obtain both from Trophonius and from Phoebus one common declaration,' i. e. to confirm the response of the one by the independent oracle of the other.

- ΙΩ. καρπού δ' ὑπερ γῆς ἤκετ', ἣ παίδων πέρι ;
 ΚΡ. ἄπαιδές ἐσμεν, χρόνι ἔχοντ' εὐνήματα.
 ΙΩ. οὐδ' ἔτεκες οὐδὲν πώποτ', ἀλλ' ἄτεκνος εἶ ; 305
 ΚΡ. ὁ Φοῖβος οἶδε τὴν ἐμὴν ἀπαιδίαν.
 ΙΩ. ὦ τλήμων, ὡς τ' ἄλλ' εὐτυχοῦσ' οὐκ εὐτυχεῖς.
 ΚΡ. σὺ δ' εἶ τίς ; ὡς σου τὴν τεκοῦσαν ὠλβισα.
 ΙΩ. τοῦ θεοῦ καλοῦμαι δούλος εἰμί τ', ὦ γύναι.
 ΚΡ. ἀνάθημα πόλεως, ἣ τινος πραθεῖς ὑπο ; 310
 ΙΩ. οὐκ οἶδα, πλὴν ἓν, Δοξίου κεκλήμεθα.
 ΚΡ. ἡμεῖς σ' ἄρ' αὖθις, ὦ ξέν', ἀντοικτείρομεν.
 ΙΩ. ὡς μὴ εἰδόθ' ἦτις μ' ἔτεκεν ἐξ ὄτου τ' ἔφυν.
 ΚΡ. ναοῖσι δ' οἰκεῖς τοισίδ', ἣ κατὰ στέγας ;
 ΙΩ. ἅπαν θεοῦ μοι δῶμ', ἔν' ἂν λάβη μ' ὕπνος. 315
 ΚΡ. παῖς δ' ὦν ἀφίκου ναὸν, ἣ νεανίας ;
 ΙΩ. βρέφος λέγουσιν οἱ δοκοῦντες εἰδέναι.
 ΚΡ. καὶ τίς γάλακτί σ' ἐξέθρεψε Δελφίδων ;
 ΙΩ. οὐπώποτ' ἔγνων μαστόν. ἣ δ' ἔθρεψέ με
 ΚΡ. τίς, ὦ ταλαίπωρ' ; ὡς νοσοῦσ' ἠῦρον νόσους. 320
 ΙΩ. Φοῖβου προφήτης, μητέρ' ὡς νομίζομεν.
 ΚΡ. ἐς δ' ἄνδρ' ἀφίκου τίνα τροφὴν κεκτημένος ;
 ΙΩ. βωμοί μ' ἔφερβον οὐπιῶν τ' ἀεὶ ξένος.
 ΚΡ. τάλαιν' ἄρ' ἣ τεκοῦσά σ', ἦτις ἦν ποτε.
 ΙΩ. ἀδίκημά του γυναικὸς ἐγενόμην ἴσως. 325
 ΚΡ. ἔχεις δὲ βίοτον ; εὖ γὰρ ἤσκησαι πέπλοις.
 ΙΩ. τοῖς τοῦ θεοῦ κοσμούμεθ', ᾧ δουλεύομεν.

305. οὐδὲν πώποτε. Ion means, to her husband Xuthus ; but *she* refers it to the time before her marriage, and ambiguously replies, 'Phoebus knows whether I am childless or not.'

307. οὐκ εὐτυχεῖς. This means *ἄπαις* εἶ. See *Androm.* 420.

308. ὠλβισα, μακαρίζω, θανμάζω, εὐδαιμονίζω.

314. κατὰ στέγας, in a house, κατ' οἶκον. Seidler (ap. Herm. Praef. p. ix.) interprets in *habilaculis ad templum pertinentibus*. In the next verse we may either repeat δῶμα, with *Matthiae*, or supply δέδοται or ἀνεῖται μοι. 'The whole temple of the god is my home, wherever sleep may overtake me.'

321. Φοῖβου προφήτης. Dr. Badham thinks it is impossible to construe *μητέρ' ὡς νομίζομεν* unless we read *προφήτην*. But it is very easy to supply *ταύτην*, as Hermann proposes, or to suppose the poet intended to say *τὴν δὲ θρέψασάν με μητέρα νομίζω*, but on account of the interposed *τίς* was induced to write the nominative *προφήτης* in reply ; after giving which he resumes the former construction.

324. τάλαιν' ἄρ' κτλ. The reading of Dobree for *τάλαινά σ' ἣ τεκοῦσ', ἦτις ποτ' ἦν ἄρα*.

325. ἀδίκημα, the fruit of an *ἀδικία* or wrong done to the mother.

- ΚΡ. οὐδ' ἦξας εἰς ἔρευναν ἔξευρέϊν γονάς ;
 ΙΩ. ἔχω γὰρ οὐδέν, ὦ γύναι, τεκμήριον.
 ΚΡ. φεῦ.
 πέπονθέ τις σῆ μητρὶ ταῦτ' ἄλλη γυνή. 330
 ΙΩ. τίς ; εἰ πόνου μοι ξυλλάβοι, χαίρομεν ἄν.
 ΚΡ. ἦς οὐνεκ' ἦλθον δεῦρο πρὶν πόσιν μολεῖν.
 ΙΩ. ποῖόν τι χρῆζουσ' ; ὡς ὑπουργήσω, γύναι.
 ΚΡ. μάντευμα κρυπτὸν δεομένη Φοίβου μαθεῖν.
 ΙΩ. λέγοις ἄν' ἡμεῖς τᾶλλα προξενήσομεν. 335
 ΚΡ. ἄκουε δὴ τὸν μῦθον. ἀλλ' αἰδούμεθα.
 ΙΩ. οὐ τᾶρα πράξεις οὐδέν' ἀργὸς ἢ θεός.
 ΚΡ. Φοίβῳ μιγῆναί φησί τις φίλων ἐμῶν.
 ΙΩ. Φοίβῳ γυνὴ γεγῶσα ; μὴ λέγ', ὦ ξένη.
 ΚΡ. καὶ παιδά γ' ἔτεκε τῷ θεῷ λάθρα πατρός. 340
 ΙΩ. οὐκ ἔστιν ἀνδρὸς ἀδικίαν αἰσχύνεται.
 ΚΡ. οὐ φησιν αὐτῆ· καὶ πέπονθεν ἄθλια.
 ΙΩ. τί χρῆμα δράσασ', εἰ θεῷ συνεζύγη ;
 ΚΡ. τὸν παιδ' ὃν ἔτεκεν ἐξέθηκε δωμάτων.
 ΙΩ. ὃ δ' ἐκτεθεὶς παῖς ποῦ ἴστω ; εἰσορᾷ φάος ; 345
 ΚΡ. οὐκ οἶδεν οὐδεὶς. ταῦτα καὶ μαντεύομαι.
 ΙΩ. εἰ δ' οὐκέτ' ἔστι, τίμη τροπῶ διεφθάρη ;
 ΚΡ. θῆράς σφε τὸν δύστηνον ἐλπίζει κτανεῖν.
 ΙΩ. ποίῳ τόδ' ἔγνω χρωμένη τεκμηρίῳ ;
 ΚΡ. ἐλθοῦσ' ἴν' αὐτὸν ἐξέθηκ' οὐχ ἠδρ' ἔτι. 350

331. εἰ πόνου μοι ξυλλάβοι, 'if she would undertake (a part) of the labour with me, I should be glad.' The old reading *τίς ; εἶπον εἰ* &c. was corrected by Hermann and before him by a pupil of Seidler's, as he tells us in his note. There cannot be a doubt but that they are right.—Of course, Creusa is speaking of her own case under pretence of being concerned for a friend of her's, φίλων *τις*, v. 338.

335. προξενήσομεν. See on Helen. 146.

337. ἢ θεός. The goddess αἰδώς is *αεργος*, because shame prevents those who entertain that feeling from acting.

341. ἀνδρός. There is no direct antithesis with *θεός*, (for that would have re-

quired ἀνθρώπου,) but the meaning is, that the parentage of the child is referred to Phoebus, because the mother is ashamed to avow her seduction by a man. So Bacch. 28, Σεμέλην δὲ νυμφευθεῖσαν ἐκ θνητοῦ τινος Ἐς Ζῆν' ἀναφέρειν τὴν ἁμαρτίαν λέχους.

342. οὐ φησιν Herm. and Dobree for *ὄ φησιν*. Bothe explains *ὄ φησιν* thus, 'What she says she has suffered, she has really suffered,'—her woes are not merely λόγοι, but ἔργα δεινά. Of course he edits ἄθλια, not ἄθλια, but the latter is necessary on account of the following verse.

343. The sense is, 'If she really married a god, which was a glorious fortune in itself, what did she do to make her wretched?'

- ΙΩ. ἦν δὲ σταλαγμὸς ἐν στίβῳ τις αἵματος ;
 ΚΡ. οὐ φησι καίτοι πόλλ' ἐπεστράφη πέδον.
 ΙΩ. χρόνος δὲ τίς τῷ παιδί διαπεπραγμένῳ ;
 ΚΡ. σοὶ ταυτὸν ἦβης, εἶπερ ἦν, εἶχ' ἂν μέτρον.
 ΙΩ. οὐκουν ἔτ' ἄλλον ὕστερον τίκει γόνον ; 355
 ΚΡ. ἀδικεῖ νιν ὁ θεός· οὐ τεκοῦσα δ' ἀθλία.
 ΙΩ. τί δ', εἰ λάθρα νιν Φοῖβος ἐκτρέφει λαβῶν ;
 ΚΡ. τὰ κοινὰ χαίρων οὐ δίκαια δρᾷ μόνος.
 ΙΩ. οἴμοι· προσφδὸς ἢ τύχη τῶμῳ πάθει.
 ΚΡ. καὶ σ', ὦ ξέν', οἶμαι μητέρ' ἀθλίαν ποθεῖν. 360
 ΙΩ. καὶ μή γ' ἐπ' οἰκτόν μ' ἔξαγ' οὐδ' λελήσμεθα.
 ΚΡ. σιγῶ· πέραυε δ' ὦν σ' ἀνιστορῶ πέρι.
 ΙΩ. οἶσθ' οὖν ὁ κάμνει τοῦ λόγου μάλιστά σοι ;

354. εἶχ' ἂν. This is one of the very few passages where the elision of the ε of the third person before ἂν seems to have been admitted. It appears to have been regarded by the Tragic writers in the same light as the elision of ι in the dative, viz. as a thing to be avoided if possible. Hermann thinks the verse undoubtedly corrupt, and he would read ἔχων, agreeing with χρόνος. Even εἶχεν without ἂν might be defended; see on Hec. 1113, Tro. 398, Πάρις δ' ἔγημε τὴν Διὸς, γήμας δὲ μὴ Σιγώμενον τὸ κῆδος εἶχεν ἐν δόμοις. Or we might correct, as Elmsley suggests, σοὶ ταυτ' ἂν ἦβης, εἶπερ ἦν, εἶχεν μέτρα. The conditional way of putting it seems to have been preferred, because Creusa implies, in her despair, ἀλλ' οὐκ ἔστι. Otherwise she might have said, εἶπερ ἔστ', ἔχει μέτρον.

355. The transposition of this and the next verse, and the reading οὐ τεκοῦσα for ἢ τεκοῦσα, is due to Hermann. Creusa having hinted that the child is probably dead, Ion asks, if the mother has not another child, as a consolation for her loss? And Creusa, speaking as before of herself, replies, 'The god wronged her, (i. e. seduced her, but did not continue his visits to her,) and in not having any other son, she is unhappy.' So Creusa had said in v. 304, ἀπαιδὲς ἔσμεν; χρῶνι' ἔχουτ' ἐννήματα. The common order of the lines, as Dindorf gives them, might mean, 'The god wrongs him, and the mother too is to be pitied.'—'At least, she had no other son after that,' i. e. which makes her the more to be pitied.

358. Dr. Badham remarks with truth that the sense of this verse has been grievously mistaken by those commentators who have attempted to explain it. He himself translates it thus: "He who does open wrong with impunity, does not do justice in secret." Even this is not exactly the poet's meaning. He opposes μόνος, individually, to κοινός, in a public capacity; and the full sentence would be, τὰ κοινὰ δίκαια χαίρων δρῶν, μόνος οὐδρᾷ δίκαια, scil. οὐκ ἐκτρέφων τὸν αὐτοῦ παιδα. 'Though he rejoices in doing justice publicly, (viz. by his oracles, cf. v. 366,) he does it not in his private actions.' For Apollo was reputed not only for his veracity but also for his justice, as ὁ τῶν δικαίων πᾶσιν ἀνθρώποις κρῖτης, Androm. 1162. Thus Orestes addresses him in Eum. 85, ἀναξ' Ἀπολλων, οἶσθα μὲν τὸ μὴ ἀδικεῖν. Hence the peculiar force of ἀδικεῖ νιν ὁ θεός just above.

361. Dobree's proposed reading οὐδ' ἄλεησμεθα, 'which we had forgotten,' seems rather fanciful; but it is approved by Dindorf and Dr. Badham.

362. πέραυε. Perform for me (as πρόξενος, v. 335,) what I am asking about; assist me in procuring an oracle respecting my childlessness. To which Ion replies, 'Are you aware of the weak point in your application? The god will never reveal in the oracle secrets against himself.'—'He must do so,' rejoins Creusa, 'if he prefers public utility to private interest.'

- ΚΡ. τί δ' οὐκ ἐκείνη τῇ ταλαιπώρῳ νοσεῖ ;
 ΙΩ. πῶς ὁ θεὸς ὁ λαθεῖν βούλεται μαντεύσεται ; 365
 ΚΡ. εἴπερ καθίζει τρίποδα κοινὸν Ἑλλάδος.
 ΙΩ. αἰσχύνεται τὸ πρᾶγμα· μὴ ἔξελεγχέ νυ.
 ΚΡ. ἀλγύνεται δέ γ' ἡ παθοῦσα τῇ τύχῃ.
 ΙΩ. οὐκ ἔστιν ὅστις σοι προφητεύσει τάδε.
 ἐν τοῖς γὰρ αὐτοῦ δώμασιν κακὸς φανεῖς 370
 Φοῖβος δικαίως τὸν θεμιστεύοντά σοι
 δράσειεν ἄν τι πῆμ'· ἀπαλλάσσου, γύναι·
 τῷ γὰρ θεῷ τᾶναντί' οὐ μαντευτέον.
 ἔς γὰρ τοσοῦτον ἀμαθίας ἔλθοιμεν ἄν,
 εἰ τοὺς θεοὺς ἄκοντας ἐκποιήσομεν 375
 φράζειν ἂ μὴ θέλουσιν ἢ προβωμίους
 σφαγαῖσι μῆλων ἢ δι' οἰωνῶν πτεροῖς.
 ἂν γὰρ βία σπεύδωμεν ἀκόντων θεῶν,
 οὐκ ὄντα κεκτῆμεσθα τὰγάθ', ὦ γύναι
 ἂ δ' ἂν διδῶσ' ἐκόντες, ὠφελούμεθα. 380
- ΧΟ. πολλαί γε πολλοῖς εἰσι συμφοραὶ βροτῶν,
 μορφαὶ δὲ διαφέρουσιν. ἐν δ' ἂν εὐτυχὲς
 μόλις ποτ' ἐξεύροι τις ἀνθρώπων βίῳ.
 ΚΡ. ὦ Φοῖβε, κάκει κἀνθάδ' οὐ δίκαιος εἶ

367. ἐξέλεγε, 'do not question him.' The same inharmonious collision of *αἰσχύνομαι* and *ἀλγύνομαι* occurs in Heracl. 541—2. The force of the *γε* is, 'Aye, and if he will persist in silence through shame, she will persist in her inquiry through grief.'

369—371. *θεμιστεύειν* and *προφητεύειν* are here used (as is clear from v. 413) of the priest or minister who acts as the medium between the applicant and the oracular god. Such an inquiry, Ion objects, could not be sustained by any minister of the temple; he would fear to be struck dead on the spot, and justly so. Properly, *θεμιστεύειν* is said of the god himself. Photius, *θεμιστεύειν, χρησμοφδεῖν*. Λυσίας: γέγονε δὲ τὸ ὄνομα ἀπὸ τοῦ Θέμιν ἐσχηκέναι ποτὲ τὸ μαντεῖον πρὸ τοῦ Ἀπόλλωνος (Eum. 2).—*ἀπαλλάσσου*, desist, give up the idea.

374. *ἔς τοσοῦτον ἀμαθίας*, sc. ὥστε *πεῖθειν αὐτοὺς τὰ σφισιν αὐτοῖς ἐναντία*

μαντεύεσθαι.—*ἐκποιήσομεν, ἀναγκάσομεν*. See the note on Hel. 752.

377. *δι' οἰωνῶν πτεροῖς* is, 'by omens obtained through birds.' So Oed. Col. 97, *οὐκ ἔσθ' ὅπως οὐ πιστὸν ἐξ ἡμῶν πτερῶν εἰσῆγαγ'* ἐς τὸ δ' ἕλκος. For the omission of the article (*τοῖς δι' οἰωνῶν*) compare Hippol. 952, *δι' ἀψύχου βορᾶς σίτοις*, inf. 508, *θεόθεν τέκνα θνατοῖς*, and the note on Med. 1260. There is no reason why Dr. Badham should call these words untranslatable. Bothe's version, *aut avibus per auguria*, should have been *aut auguriis per aves*.

379. *οὐκ ὄντα* is here the predicate, 'unreal,' 'unsubstantial.' See on Rhes. 163. This is the emendation of Wakefield and Matthiae for *ἄκοντα*, but the next verse rather suggests *ἀνόνητα*.

382. *ἐν εὐτυχῆς*, one unvarying course of prosperity. Dr. Badham says, "one single piece of unmixed good fortune."

- ἐς τὴν ἀποῦσαν, ἧς πάρεισιν οἱ λόγοι. 385
 σύ τ' οὐκ ἔσωσας τὸν σὸν, ὃν σῶσαι σ' ἐχρῆν,
 οὐθ' ἱστορούση μητρὶ μάντις ὧν ἐρείς,
 ὡς, εἰ μὲν οὐκέτ' ἔστιν, ὀγκωθῆ τάφω,
 εἰ δ' ἔστιν, ἔλθη μητρὸς εἰς ὄψιν ποτέ.
 ἀλλ' *ἐξερευνᾶν χρὴ τάδ', εἰ πρὸς τοῦ θεοῦ 390
 κωλυόμεσθα μὴ μαθεῖν ἃ βούλομαι.
 ἀλλ', ὦ ξέν', εἰσορῶ γὰρ εὐγενῆ πόσιν
 Ξοῦθον πέλας δὴ τόνδε τὰς Τροφωνίου
 λιπόντα θαλάμας, τοὺς λελεγμένους λόγους 395
 σίγα πρὸς ἄνδρα, μὴ τιν' αἰσχύνῃν λάβω
 διακονοῦσα κρυπτὰ, καὶ προβῆ λόγος
 οὐχ ἥπερ ἡμεῖς αὐτὸν ἐξειλίσσομεν.
 τὰ γὰρ γυναικῶν δυσχερῆ πρὸς ἄρσενας,
 κὰν ταῖς κακαῖσιν ἀγαθαὶ μεμιγμέναι 400
 μισοῦμεθ'. οὕτω δυστυχεῖς πεφύκαμεν.

ΞΟΤΘΟΣ.

πρῶτον μὲν ὁ θεὸς τῶν ἐμῶν προσφθεγμάτων
 λαβὼν ἀπαρχὰς χαιρέτω, σύ τ', ὦ γύναι.
 μῶν χρόνιος ἐλθὼν σ' ἐξέπληξ' ὀρρωδία ;

385. ἧς πάρεισιν κτλ. Creusa continues to speak equivocally of herself, as if she were merely conveying the request of some friend. By καὶ ἐκεῖ καὶ ἐνθάδε she means, both on the occasion of her seduction and now in refusing an oracle. The words τὴν ἀποῦσαν are intended to mislead. Applied to herself, they have no intelligible relation either to past or to present circumstances. She might have said, εἰς τὴν λόγῳ μὲν ἀποῦσαν ἔργῳ δὲ παρούσαν. But she speaks of herself as the messenger or mouth-piece of her absent friend, τῆς ἀπούσης.

386. σύ τ' for σύ γ' was corrected by L. Dindorf and Dobree. The latter would prefer ὅς γ', and so perhaps should we, if only Euripides had written it. Hermann δς οὐτ' ἔσωσας.

390. The old reading ἀλλ' ἔαν χρὴ τάδ' is not easily restored by conjecture. Wakefield's ἀλλ' οὐδ' ἔαν γε, approved by Hermann and Dindorf, seems mere patchwork. Dr. Badham is perhaps right in thinking ἔαν is a gloss, and that the poet wrote

something like ἀλλ' αἰνέσαι με χρὴ τάδ'. Barnes gives ἀλλ' ὡς ἔαν χρὴ ταῦτά γ'. The general sense would seem to indicate that Euripides wrote, but the transcribers contrived to clip and curtail, ἀλλ' ἐ[ξερευν]ᾶν χρὴ τάδ', 'well, I must look into this matter for myself, if the god will not help me.' See the note on v. 189, and compare v. 328, οὐδ' ἦξας εἰς ἔρευναν ἐξευρεῖν γονάς ;

396. προβῆ, προχωρῆ, lest the matter should take a different turn from the way in which we are now unravelling it ; that is, lest it should appear that some intrigues are being plotted by me. Others explain προβῆ, 'should go forth,' 'should be promulgated,' viz. the report that some man, and not the god, as she hopes in the end to show, was her seducer. This sense of προβῆναι however appears doubtful.—τὰ γὰρ κτλ., 'for the position of women is difficult in its relation to males,' i. e. is apt to be jealously regarded.

401. On πρῶτον μὲν—τε, see Med. 125.

- ΚΡ. οὐδέν γ' ἀφίκου δ' ἐς μέριμναν. ἀλλά μοι
λέξον τί θέσπισμ' ἐκ Τροφωνίου φέρεις, 405
παίδων ὅπως νῶν σπέρμα συγκραθήσεται.
- ΞΟ. οὐκ ἤξιωσε τοῦ θεοῦ προλαμβάνειν
μαντεύμαθ'. ἐν δ' οὖν εἶπεν, οὐκ ἄπαιδά με
πρὸς οἶκον ἤξειν οὐδὲ σ' ἐκ χρηστηρίων.
- ΚΡ. ὦ πότνια Φοίβου μῆτερ, εἰ γὰρ αἰσίως 410
ἔλθοιμεν, ἃ τε νῶν συμβόλαια πρόσθεν ἦν
ἐς παῖδα τὸν σὸν, μεταπέσοι βελτίονα.
- ΞΟ. ἔσται τάδ'. ἀλλὰ τίς προφητεύει θεοῦ ;
- ΙΩ. ἡμεῖς τά γ' ἔξω, τῶν ἔσω δ' ἄλλοις μέλει,
οἷ πλησίον θάσσουσι τρίποδος, ὦ ξένε, 415
Δελφῶν ἀριστῆς, οὗς ἐκλήρωσεν πάλος.

404. οὐδέν γε. Compare v. 256, and Iph. Taur. 564, οὐδεὶς γε. The meaning of ἀφίκου δ' ἐς μέριμναν has been overlooked, though Hippol. 792 is a good comment on the words. It was thought ill-omined to receive any one who had just returned from an oracle, with an anxious look or any expression of grief. Creusa means therefore to say, 'I am sorry that I cannot welcome you as joyfully as I ought, for you have come at a time of grief and distress.'

406. συγκραθήσεται Wakefield for συγκαθήσεται. The physical doctrine is alluded to, that childlessness was caused by some such defect as is implied by the context; ὅταν μὴ ἐξ ἀμφόιν ὡς δεῖ συναρμοσθῆ, &c. Aristot. H. A. x. 6. 15.

407. προλαμβάνειν. As an inferior power, and only a δαίμων, he did not think fit to anticipate the oracle of Phoebus. Perhaps this sort of excuse was often made to those who, like Xuthus, (v. 302,) had resolved on trying whether they could get the same response from two distinct shrines. Such a supposition however is on the assumption that oracular powers were invariably impostures, which is a point on which conflicting opinions have ever existed.

408. ἐν δ' οὖν Herm. and Dind., for ἐν γούν. The latter would mean 'one thing, at all events,' which is much the same sense as δ' οὖν, but that the latter supplies the adversative particle. See on Rhcs. 336.

411. νῶν. Creusa secretly means the compacts or relations between herself and

Apollo; Photius, συμβόλαια, τὰ συναλλάγματα. But Xuthus is to take ῥῶν for himself and his wife, in which sense συμβόλαια are the sacrifices (literally, the votive offerings, bargains or agreements,) which they two had formerly made to Apollo for children. No explanation can be better than Hermann's, *Quod nobis prius cum filio tuo commercii intercessit, melius cadat*. Ita Xutho videbitur orare, ut quae nunc sacra facturi sint, magis propitia mente accipiat Apollo, quam quae ei antehac fuerint oblata: ipsa autem optat, ut quae sibi olim infelix fuit cum Apolline consuetudo, quippe cuius praemium orbitatem habet, ea ut in melius convertatur, ereptumque sibi filium inveniat."—μεταπέσοι is a metaphor from dice. So μεταπίπτοντος δαίμονος in Alcest. 912.

413. προφητεύει. Cf. v. 364. It is a mistake to suppose that the word *prophet* properly implies the power of predicting: *προφήτης* was one who was the mouth-piece of another, and spoke in his place, as Apollo was the *προφήτης* of Ζεύς, and Glaucus of Nereus, Orest. 364.

416. ἀριστῆς. Herm. has ἀριστοῖς, but the old reading appears to be ἀριστεῖς. The office of *προφήτης* seems to have been to communicate between the applicant and the god. The δ' ἔξω *προφήτης* is mentioned in v. 335; but it was confided to a few of the best-born Delphians (hence called Φοίβου θέραπες in v. 94,) to attend at the adytum and receive the answer of the god.

ΞΟ. καλῶς· ἔχω δὴ πάνθ' ὅσων ἐχρήζομεν.
 στείχοιμ' ἂν εἴσω· καὶ γὰρ, ὡς ἐγὼ κλύω,
 χρηστήριον πέπτωκε τοῖς ἐπήλυσι
 κοινὸν πρὸ ναοῦ· βούλομαι δ' ἐν ἡμέρα 420
 τῆδ', αἰσία γὰρ, θεοῦ λαβεῖν μαντεύματα.
 σὺ δ' ἀμφὶ βωμοὺς, ᾧ γύναι, δαφνηφόρους
 λαβοῦσα κλῶνας εὐτέκνους εὔχου θεοῖς
 χρησμούς μ' ἐνεγκεῖν ἐξ Ἀπόλλωνος δόμων.

ΚΡ. ἔσται τάδ' ἔσται. Λοξίας δ' εἰάν θέλη 425
 νῦν ἀλλὰ τὰς πρὶν ἀναλαβεῖν ἁμαρτίας,
 ἅπας μὲν οὐ γένοιτ' ἂν εἰς ἡμᾶς φίλος,
 ὅσον δὲ χρήζει, θεὸς γάρ ἐστι, δέξομαι.

ΙΩ. τί ποτε λόγοισιν ἢ ξένη πρὸς τὸν θεὸν 430
 κρυπτοῖσιν αἰεὶ λοιδοροῦσ' αἰνίσσεται
 ἦτοι φιλοῦσά γ' ἦς ὕπερ μαντεύεται,
 ἦ καὶ τι σιγῶσ' ὧν σιωπᾶσθαι χρεῶν ;
 ἀτὰρ θυγατρὸς τῆς Ἐρεχθέως τί μοι
 μέλει ; προσήκει γ' οὐδέν. ἀλλὰ χρυσείαις

419. *πέπτωκε*. Hermann's explanation is probably right, that this means 'a public victim (viz. one in behalf of all the θεῶν present on the occasion) has been slain in front of the temple.' In this sense we have *πεσεῖν χρηστήρια θεοῖσι πολλοῖς* πολλά in Aesch. Suppl. 445. It appears from Plutarch, (*De Oraculi Defectu* p. 435, B., quoted by Hermann) that an oracle was not delivered unless certain favourable omens had been derived from the death of the victim. This having now been done, the day is called *αἰσία*, one suitable for obtaining an answer. Older commentators explain, *per sortem cecidit advenis oraculum*.

422. Here also a curious custom appears to be described. The altars being decorated with the sacred bay of Apollo on these holidays, the friends of the admitted applicants seem to have sat down by the said altars, and taken in their hands twigs to be used in the manner of suppliant boughs, as described in Suppl. 32. Heracl. 124.

426. *ἀναλαβεῖν*, to retract, to make amends for. Both Xuthus and Creusa here leave the stage. The former enters the temple, at v. 424, the other the house (by the side door) at v. 428, whence she re-

appears at v. 725 to inquire what response has been given. Left alone on the stage, Ion ponders on the mysterious words and obscure hints of the stranger lady, and doubts if she be not really interested for herself rather than for her friend. He concludes his soliloquy with some very fine reflections on the bad example set by the gods to mankind, if the tales about their amours are true.

431. Musgrave first gave γ' ἦς for γῆς. This is a better correction than τῆς, the article for the relative, because ἦτοι—γε is a proper combination, as in Rhés. 817.

433. τῆς Ἐρεχθέως. He had learnt this at v. 260.—*προσήκει γ' οὐδέν* Reiske and Herm. for *προσῆκει γ' οὐδέν*. Justin Martyr, who quotes this ῥῆσις from 433 to the end, has *προσῆκει μ' οὐδέν*. Of other conjectures, that of Wakefield, *προσῆκον οὐδέν*, 'there being no relationship,' (the accusative absolute, like ἦκον in Alcest. 291.) seems better than Elmsley's and Matthiae's *προσῆκοντ' οὐδέν*, which W. Dindorf has edited. So probably in Suppl. 471, we should read *μηδ' ἀναρρῆσθαι νεκροῦς βία, προσῆκον οὐδέν Ἀργείων πόλει, for ἀναρρῆσθαι—προσῆκοντ'*. Translate, 'Truly, she is no relation of mine.'

πρόχοισιν ἑλθὼν εἰς ἀπορραντήρια
 δρόσον καθήσω. νουθετητέος δέ μοι
 Φοῖβος, τί πάσχει παρθένους βία γαμῶν
 προδίδωσι παῖδας ἐκτεκνούμενος λάθρα
 θνήσκοντας ἀμελεῖ. μὴ σύ γ' ἄλλ' ἐπεὶ κρατεῖς,
 ἀρετὰς δίωκε. καὶ γὰρ ὅστις ἂν βροτῶν
 440
 κακὸς πεφύκη, ζημιούσιν οἱ θεοί.
 πῶς οὖν δίκαιον τοὺς νόμους ὑμᾶς βροτοῖς
 γράψαντας αὐτοὺς ἀνομίαν ὀφλισκάνειν ;
 εἰ δ', οὐ γὰρ ἔσται, τῷ λόγῳ δὲ χρῆσομαι,
 δίκας βιαίων δώσετ' ἀνθρώποις γάμων,
 445
 σὺ καὶ Ποσειδῶν Ζεὺς θ' ὃς οὐρανοῦ κρατεῖ,
 ναοὺς τίνοντες ἀδικίας κενώσετε.
 τὰς ἡδονὰς γὰρ τῆς προμηθίας πάρος
 σπεύδοντες ἀδικεῖτ'. οὐκέτ' ἀνθρώπους κακοὺς
 λέγειν δίκαιον, εἰ τὰ τῶν θεῶν κακὰ
 450
 μιμούμεθ', ἀλλὰ τοὺς διδάσκοντας τάδε.

ΧΟ. σὲ τὰν ὠδίνων λοχιᾶν

στρ.

435. *πρόχοισιν* for *προχόοισιν*, like Ἄλκᾶθου for *-δου* in Heracl. 278. Antig. 430, *εὐκροτήτου χαλκῆας πρόχου*. Translate, 'But I must go, and with my golden pitcher put water into the vessels for sprinkling; and I must say a friendly word to Phoebus, to ask what he means by his conduct; here he is marrying girls against their will, and then deserting them; having children secretly born to him, and leaving them to die by his neglect. Act not thus, O Apollo; but, since thou art a god, pursue the paths of Virtue!'

437. *τί πάσχων* Canter and Dind. for *τί πάσχει*. The former is the common Attic idiom, as *τί πάσχων ταῦτα ποιεῖς*; 'What is coming over you now, that you are acting thus?'—*οὐκ οἶδ' ὅτι μαθὼν ταῦτα ποιεῖς*, 'I know not *who* taught you to do this,' &c. However, the alteration here is quite unjustifiable, especially as Justin Martyr has *τί παρέχει*.

439. *ἐπεὶ κρατεῖς*. Since you are *εἰς τῶν κρατούντων*, one of the supreme gods, who were often called *οἱ κρατοῦντες* and *οἱ κρείσσοτες*.

443. *ἀνομίαν*, 'a charge of lawlessness.' Both Justin Martyr and Clement of Alexandria quote *ἀδικίας ὀφλισκάνειν*,

—perhaps from *ἀδικίας* below.

447. *ναοὺς κτλ.* You will empty your temples of their wealth in paying fines for your acts of injustice.

448. *πέρα*, the correction of Prof. Conington for *πάρος*, has been admitted by Dr. Badham. It is confirmed by the reading of Justin, *πέρας*. The sense will then be, 'pursuing your pleasures beyond the bounds of caution,' not 'in preference to caution,' or discretion. But the true meaning appears to be, that the care of the gods for the welfare of man is made secondary to their own pleasures. This passage is in every way a remarkable one; the theology of it is discussed in the preface to Vol. i. p. xxvi.

452 seq. An invocation to Pallas to leave Athens and fly to Delphi in company with her virgin sister Artemis, in order that they may intercede with their brother Apollo in favour of the ancient royal house of Erechtheus. To possess children in one's family is a permanent source of happiness; they supply a hope of succession, a support in trouble, a delight in prosperity, a protection in time of war. Moderate wealth and the blessing of children is all that one need desire.—

μαντεύμασι κῦρσαι.	
ὑπερβαλλούσας γὰρ ἔχει	ἀντ.
θνατοῖς εὐδαιμονίας	
ἀκίνητρον ἀφορμᾶν,	
τέκνων οἷς ἂν καρποτρόφοι	475
λάμπωσιν ἐν θαλάμοις	
πατρίοισι νεάνιδες ἦβαι,	
διαδέκτορα πλοῦτον	
ὡς ἔξοντες ἐκ πατέρων	
έτέροις ἐπὶ τέκνοις	480
ἀλκὰ τε γὰρ ἐν κακοῖς,	
σύν τ' εὐτυχίαις φίλον,	
δορί τε γὰρ πατρίᾳ φέρει	
σωτήριον ἀλκᾶν.	
ἐμοὶ μὲν πλοῦτον τε πάρος	485
βασιλικῶν θαλάμων τ' εἶεν	
τροφαὶ κήδειοι κεδνῶν τέκνων.	
τὸν ἄπαιδα δ' ἀποστνυῶ	
βίον, ᾧ τε δοκεῖ, ψέγω	
μετὰ δὲ κτεῶνων μετρίων βιοτᾶς	490

474. ἀφορμῆ, a source, fund, or supply of happiness. It is called ἀκίνητος from being, as it were, stored up in reserve, whereas a man is said κινεῖν χρήματα who constantly draws on his banker's account.

475. The old reading καρποτρόφοι is retained by Hermann and Bothe. Dindorf gives κουροτρόφοι with Musgrave, Dr. Badham καρποτρόφοις. Hermann remarks, apparently with truth, that καρπός is never used of children,—though indeed we find ἄλλης γυναικὸς παῖδας ἐκκαρπούμενος inf. v. 815, and Δίοισι καρποῖς in v. 922. There is no difficulty in κουροτρόφοι (accented thus) as an epithet to ἦβαι, the sense being ἦβαι κούρων προφέντων. But perhaps καρποφόροι, 'bringing their reward,' is the simplest and most probable reading.

479. ὡς ἔξοντες, 'with the prospect of inheriting from their fathers a wealth that shall have owners in succession, with other children after them,' i. e. which will be handed down from generation to generation. The masculine participle refers to

παῖδες implied in ἦβαι. The γ' which followed ἔξοντες was omitted by Hermann, and Dindorf says it is not found in the Palatine MS.—έτέροις ἐπὶ τέκνοις, with other children yet in reserve. Wealth itself is here called διαδέκτωρ, i. e. διαδεξιόμενος ἄλλου δεσπότης, whereas usually it is the δεσπότης who is said διαδέχεσθαι πλοῦτον. Barnes paraphrases thus, τὸν ἐκ διαδοχῆς προ(προς?)γινόμενον. But δέκτωρ is active in Aesch. Dum. 195; and it is not uncommon to personify Wealth, as in Agam. 1303 seqq.

487. κήδειοι τροφαί, 'the careful nurture.' The doctrine here laid down is opposed to the sentiment expressed in other places by the poet, that an unmarried life is that most free from care. See Med. 1091. Alcest. 882. There is a very beautiful passage in the Danae (frag. 327) in which the blessing of offspring to the childless is described. See also Androm. 419.

490. ἔχεσθαι βιοτᾶς is to adhere to it, not to resign it in favour of any other estate.

εὔπαιδος ἐχοίμαν.

ὦ Πανὸς θακήματα καὶ

παραυλίζουσα πέτρα

μυχώδεσι Μακραῖς,

ἵνα χοροὺς στείβουσι ποδοῖν

495

Ἄγραύλου κόραι τρίγονοι

στάδια χλοερά πρὸ Παλλάδος

ναῶν, συρίγγων

ὑπ' αἰόλας ἰαχᾶς

ὑμνων, ὅταν αἰθλίους

500

συρίζης, ὦ Πάν,

τοῖσι σοῖς ἐν ἄντροις,

ἵνα τεκοῦσά τις παρθένος, ὦ μελέα,

493. *πέτρα*. For this grotto of Pan and the shrine of Agrauros or Aglauros, in the Acropolis, see Wordsworth's *Athens and Attica*, chap. xii. (p. 85—88). "At the distance of sixty yards to the east of the cave of Pan, there is an excavation at the base of the rock of the acropolis, which is here very abrupt: and forty yards further to the east there is another grotto near the summit of the rock, and immediately under the wall of the citadel. One of these two is certainly the cave of Agrauros.—The expression *μυχώδεσι μακρᾶι* (*hollowed sleep*) applied by Euripides to the cave of Agrauros, denoting both a secret cavity and a steep ascent, together with his indication of its proximity to the cave of Pan, corresponds to this (the former) cave better than to any other." The learned writer appears however to be wrong in referring *μακρᾶις* here to the subterranean way which exists between the grotto and the acropolis above. The meaning merely is 'close to the *Μακρᾶι* (or northern cliff of the acropolis) full of *μυχᾶι*, or artificial caves,' at least three of which existed, for so many still remain. It will be observed that the Panium and the grotto of Agrauros are here spoken of as quite distinct. See on v. 1400.—*μυχώδεσι* for *μυχᾶι δαῖσι* is Tyrwhitt's good, though sufficiently obvious emendation. Matthiae gives *μυχᾶταισι Μακρᾶις*.

495. *χοροὺς στείβουσι*. 'Tread the ring,' *χορὸς* bearing its primary and Homeric sense of 'dancing-place.' Hence

ἐδρῶχοροι ἀγυῖαι are 'streets wide enough to dance in.' The analogy with *χῶρος* and *ἐδρῶχωρος* is manifest. Hermann refers the reader to Herod. vi. 105. viii. 53, and Pausan. i. 28, 2 and 4, for an account of the sacred caverns or rather subterranean chapels here described. He adds, "Has puellas credebant cum Pane, noctu opinor, choreas ducere, nympharum eas instar habentes."—*Ἄγραύλου κόραι*, see on v. 23.

497. *στάδια χλοερά*. In apposition to *χοροῦς*. As if these maidens ascended by night from their cave, and danced on the olive-planted terraces before the Erechtheum and the Parthenon. What follows may be rendered, 'to the varied sound of hymns (sung to) the pipe.' Pan is conceived as seated beneath in his cave, and playing music to the dancers above. The faery scene is described with all the romantic imagination of a Greek poet. We see that Euripides could sometimes forget his sophistry, and throw himself into the regions of the supernatural.

503—8. The metres have passed from glyconic to rhythms introductory of the trochaics which follow. Both dochmiac and trochaic verses express excitement and the hurry of passion; hence vv. 503, 505, 508, are of the former metre. V. 504 is rather irregular, and has an antispastic rather than a baccheo-molossic beat. Dindorf compares it with v. 467. As for 506 and 507, it is best to scan them as irregular anapaestics, in which, as usual, the pause of regular systems is neglected.

βρέφος Φοίβῳ πτανοῖς ἐξώριζεν θοΐναν
 θηρσί τε φοινίαν δάϊτα, πικρῶν γάμων 505
 ὕβριω. οὐτ' ἐπὶ κερκίσιν οὔτε λόγους
 φάτιν ἄϊον εὐτυχίας μετέχειν
 θεόθεν τέκνα θνατοῖς.

ΙΩ. πρόσπολοι γυναικες, αἱ τῶνδ' ἀμφὶ κρηπίδας δό-
 μων 510

θυοδόκων φρούρημ' ἔχουσαι δεσπότην φυλάσσετε,
 ἐκλέλοιπ' ἤδη τὸν ἱρὸν τρίποδα καὶ χρηστήριον
 Ἐοῦθος, ἣ μίμνει κατ' οἶκον ἱστορῶν ἀπαϊδιαν ;

ΧΘ. ἐν δόμοις ἔστ', ὦ ξέν'. οὐπω δῶμ' ὑπερβαίνει τόδε.
 ὡς δ' ἐπ' ἐξόδοισιν ὄντος τῶνδ' ἀκούομεν πυλῶν
 δοῦπον, ἐξιόντα τ' ἤδη δεσπότην ὄραν πάρα. 516

ΞΘ. ὦ τέκνον, χαῖρ'. ἣ γὰρ ἀρχὴ τοῦ λόγου πρέπουσά
 μοι.

ΙΩ. χαίρομεν· σὺ δ' εὖ φρόνει γε, καὶ δὴ ὄντ' εὖ πράξο-
 μέν.

505. πικρῶν γάμων ὕβριω, the fruit of a forced union full of sorrow to herself. The child itself is called ὕβρις, like ἀδίκημα in v. 325.

506. ἐπὶ κερκίσιν ἄϊον, I have never learnt while seated at the web, nor yet in stories. Cf. v. 196. The heroes and demigods were often represented in embroidery as performing some stupendous labour, like Atlas, Hercules, Theseus, &c.—θεόθεν τέκνα, τὰ ἐκ θεῶν γεννηθέντα. See on v. 377.

510. Ion, now deeply interested in the fortunes of Creusa, wishes to see Xuthus, and inquires of the chorus (the servants of Creusa) whether or not he has left the temple. While yet speaking, he is surprised by Xuthus, who with hurried step and joyous countenance rushes into his embrace. The god has declared that the first person he shall have met on leaving the shrine will be his (Xuthus') son. Full of faith in the veracity of his patron god, the young man easily allows himself to be persuaded that he has found his father. A few questions as to the circumstances of his birth tend to remove all difficulties; he has nothing now left, but to sigh for the discovery of his mother (v. 564).

Ibid. κρηπίδας, the altars, properly, the steps. See Hel. 547.—ἔχουσαι for ἔχοντα

is the correction of H. Stephens, who, as usual, pretended MSS. authority for it. It is necessary to the sense, since the next lines show that Xuthus was not waiting ἀμφὶ βωμοῦς, but had retired into the interior.

517. Dr. Badham reads ἥδε γ' ἀρχή, which he says the sense imperatively requires. This may be doubted; but even if we grant that the demonstrative is wanted, there are not a few passages where the article has a meaning nearest to our 'this,' or 'those,' or 'that' &c. And so Bothe observes, "ἣ pro αὐτῆ," though perhaps he wrongly took it for the Homeric use of the article.

518. εὖ φρόνει. A question arises, whether this rare meaning, 'rejoice,' εὐφραίνου, should not be distinguished from the other, which we have below, v. 520, 'to be in one's right senses,' by being written εὐφρόνει, on the analogy of εὖ σέβειν and εὖσεβείν. And in fact the early editions of Hervagius and Brubach, as Hermann noticed, so print the word. The meaning, at all events, would be determined by the context, were no other example to be found; ἐγὼ χαίρω, καὶ σὺ χαίρε, καὶ ἄμφω εὖ πράξομεν. But in Aesch. Cho. 761, ἀλλ' ἣ φρονεῖς εὖ τοῖσι νῦν ἠγγελέμενοις; 'Can it be that you are at heart glad at the death of Orestes,

- ΞΟ. δὸς χερὸς φίλημά μοι σῆς σώματός τ' ἀμφιπτυχάς.
 ΙΩ. εὖ φρονεῖς μὲν, ἢ σ' ἔμηνε θεοῦ τις, ὦ ξένε, βλάβη ;
 ΞΟ. σωφρονῶ, τὰ φίλταθ' εὐρῶν εἰ φιλεῖν ἐφίεμαι. 521
 ΙΩ. παῦε, μὴ ψαύσας τὰ τοῦ θεοῦ στέμματα ῥήξης χερί.
 ΞΟ. ἄψομαι κοῦ ῥυσιάζω, τὰμὰ δ' εὐρίσκω φίλα.
 ΙΩ. οὐκ ἀπαλλάξει, πρὶν εἴσω τόξα πνευμόνων λαβεῖν ;
 ΞΟ. ὡς τί δὴ φεύγεις με, σαντοῦ γνωρίσας τὰ φίλτατα ;
 ΙΩ. οὐ φιλῶ φρενοῦν ἀμούσους καὶ μεμηνότας ξένους.
 ΞΟ. κτεῖνε καὶ πίμπρη· πατρὸς γὰρ, ἦν κτάνης, ἔσει
 φονεύς. 527
 ΙΩ. ποῦ δέ μοι πατήρ σύ ; ταῦτ' οὖν οὐ γέλως κλύειν
 ἐμοί ;
 ΞΟ. οὐ· τρέχων ὁ μῦθος ἄν σοι τὰμὰ σημήνειεν ἄν.
 ΙΩ. καὶ τί μοι λέξεις ; 530
 ΞΟ. πατήρ σός εἰμι καὶ σὺ παῖς ἐμός.
 ΙΩ. τίς λέγει τὰδ' ; ΞΟ. ὅς σ' ἔθρεψεν ὄντα Δοξίας ἐμόν.

when you ought rather to mourn?' and also in Agam. 262, εἶ γὰρ φρονοῦντος ἄμμα σοῦ κατηγορεῖ, which is the answer to χαρὰ μ' ὑφέρπει, δάκρυον ἐκκαλουμένη, --in both these passages εὖ φρονεῖν is certainly a synonym of εὐφραίνεσθαι. In the former, the Schol. explains it by χαίρεις.

520. εὖ φρονεῖς μὲν; 'Are you sure you are in your senses?' The μὲν interrogatively used implies a faint degree of doubt, because, in fact, the particle asserts, while the question again invalidates the position; 'You are in your senses, of course; are you not?' See Med. 1129. Alcest. 147.

521. σωφρονῶ. 'I am in my senses,' i. e. there is nothing in my conduct to prove I am not, 'if having found one who is dearest to me I am desirous to show my affection for him.' Hermann and Dindorf adopt the reading of Jacobs, οὐ φρονῶ, with a question at the end of the verse. This is probable, but it is certainly not necessary. See Helen. 97. So of the Mad Hercules, ἀμπνοῶς τ' οὐ σωφρονίζεις, Herc. 869, and of the inspired Cassandra Hecuba says, οὐδὲ σαί τύχαι, τέκνον, σεσωφρονήκασ', Tro. 350. The adjective commonly used was not σῶφρων, but ἔμφρων, inf. v. 553, Iph. Taur. 315. There is another reading φυγεῖν, which

has resulted from understanding the verse interrogatively; 'Am I wise if I wish to shun my own son?'

523. ἄψομαι κτλ. 'I shall lay hands on you, and (in doing so) I am not forcibly seizing what is not my own, but only recovering my dearest rights.' The meaning of this verb ῥυσιάζειν has been fully explained on Aesch. Suppl. 406. It is commonly combined with ἄπτεσθαι or ἐφάπτεσθαι, as in that passage, and *ib.* 708. Oed. Col. 858. The proper meaning is 'to distraint.' Inf. 1406, ῥυσιάζομαι λόγῳ. Aesch. Suppl. 417, μηδ' ἴδης μ' ἐξ ἔδρῶν πολυθέων ῥυσιασθεῖσαν.

524. τόξα, here for οἰστόν. He was armed with a bow, v. 108, 165, not only to keep away the birds, but because Apollo himself was the god of the bow, and his servant thought to do him honour by assuming the same attire.

525. γνωρίσας. Improperly used for εὐρῶν, ἐντυχῶν. Hermann reads γνωρίσον, because Ion "repperit quidem patrem, sed non agnovit."—For ὡς τί δὴ see Herc. F. 1407.

526. ποῦ κτλ. The real meaning is, 'You are not my father.' See on Heracl. 369. "Cum indignatione negat," as Elmsley rightly explains this usage.

530. On καὶ τί, expressing incredulity, see Hel. 583.

- ΙΩ. μαρτυρεῖς σαντῶ.
 ΞΟ. τὰ τοῦ θεοῦ γ' ἐκμαθὼν χρηστήρια.
 ΙΩ. ἐσφάλῃς αἰνιγμ' ἀκούσας.
 ΞΟ. οὐκ ἄρ' ὄρθ' ἀκούομεν.
 ΙΩ. ὁ δὲ λόγος τίς ἐστὶ Φοῖβου ;
 ΞΟ. τὸν συναντήσαντά μοι
 ΙΩ. τίνα συνάντησιν ; ΞΟ. δόμων τῶνδ' ἐξιόντι τοῦ θεοῦ
 ΙΩ. συμφορᾶς τίνος κυρήσαι ; ΞΟ. παῖδ' ἐμὸν πεφυκέναι.
 ΙΩ. σὸν γεγῶτ', ἣ δῶρον ἄλλων ; 537
 ΞΟ. δῶρον, ὄντα δ' ἐξ ἐμοῦ.
 ΙΩ. πρῶτα δῆτ' ἐμοὶ ξυνάπτεις πόδα σόν ;
 ΞΟ. οὐκ ἄλλω, τέκνον.
 ΙΩ. ἣ τύχη πόθεν ποθ' ἦκει ; ΞΟ. δύο μίαν θαυμάζομεν.
 ΙΩ. ἔα· τίνος δέ σοι πέφυκα μητρός ; 540
 ΞΟ. οὐκ ἔχω φράσαι.
 ΙΩ. οὐδὲ Φοῖβος εἶπε ;
 ΞΟ. τερφθεὶς τοῦτο, κείν' οὐκ ἠρόμην.
 ΙΩ. γῆς ἄρ' ἐκπέφυκα μητρός. ΞΟ. οὐ πέδον τίκτει τέκνα.
 ΙΩ. πῶς ἂν οὖν εἶην σός ;
 ΞΟ. οὐκ οἶδ', ἀναφέρω δ' ἐς τὸν θεόν.
 ΙΩ. φέρε λόγων ἀψώμεθ' ἄλλων.
 ΞΟ. ταῦτ' ἄμεινον, ὦ τέκνον.
 ΙΩ. ἦλθες ἐς νόθον τι λέκτρον ; ΞΟ. μωρία γε τοῦ νέου.

537. ἄλλων. So Dobree for ἄλλως, which Matthiae explains *nil nisi donum*. Musgrave had corrected *ὄντα σ' ἐξ ἐμοῦ* to *ὄντα δ'*. The answer is, *δῶρον μὲν, οὐκ ἐξ ἄλλων δέ, ἀλλ' ἐξ ἐμοῦ πεφυκέντα*. For Apollo had told him this for the reasons assigned v. 70. The words are a sort of quibble, for *δῶρον* implies, what was really the case, that a son was given to a childless man merely in the way of a foster-child; but Xuthus, instead of selecting one of the two alternatives suggested by Ion, combines them both, according to the response he had received. He believed Ion to be truly his son, but he regarded him as a *δῶρον*, because he was the property of Apollo, as being a minister of his temple.

542. γῆς ἄρ'. Dr. Badham thinks it

the height of absurdity to make Ion say this as if he believed it; and he puts a question at *μητρός*. Generally the words of Ion in this dialogue are questions, and those of Xuthus only replies; for which reason the question commonly placed at the end of v. 533 has been omitted. There is however no other difficulty here than the slight irony, which indeed is obvious enough. 'I suppose then I am a son of earth;' and Xuthus, in an equally playful way, denies that there is any reality in a traditional and proverbial phrase. (The origin of it may be found in the Homeric and Hesiodic expression for autochthony, *ἐπὶ δρυὸς καὶ πέτρης*. See Müller's *History of Greek Literature*, p. 82, note.)

545. μωρία γε τοῦ νέου, διὰ τὴν τῆς νεῆ-

- ΙΩ. πρὶν κόρην λαβεῖν Ἐρεχθέως ; 546
 ΞΟ. οὐ γὰρ ὕστερόν γε πω.
 ΙΩ. ἄρα δῆτ' ἐκεῖ μ' ἔφυσας ;
 ΞΟ. τῷ χρόνῳ γε συντρέχει.
 ΙΩ. κᾶτα πῶς ἀφικόμεσθα δεῦρο ; ΞΟ. ταῦτ' ἀμηχανῶ.
 ΙΩ. διὰ μακρᾶς ἐλθὼν κελεύθου ;
 ΞΟ. τοῦτο καμ' ἀπαιολᾶ.
 ΙΩ. Πυθίαν δ' ἦλθες πέτραν πρὶν ; 550
 ΞΟ. ἐς φανάς γε Βακχίου.
 ΙΩ. προξένων δ' ἔν του κατέσχεις ;
 ΞΟ. ὅς με Δελφίσιω κόραις
 ΙΩ. ἐθιάσευσ', ἧ πῶς τάδ' αὐδάς ;
 ΞΟ. Μαινάσιω γε Βακχίου.
 ΙΩ. ἔμφρον', ἧ κάτοινον ὄντα ; ΞΟ. Βακχίου πρὸς ἡδο-
 ναίς.
 ΙΩ. τοῦτ' ἐκεῖν' ἔν' ἐσπάρημεν.
 ΞΟ. ὁ πότμος ἐξηῦρεν, τέκνον.
 ΙΩ. πῶς δ' ἀφικόμεσθα ναούς ; ΞΟ. ἐκβολον κόρης ἴσως.
 ΙΩ. ἐκπεφεύγαμεν τὸ δοῦλον. 556

τητος ἀκράτειαν. See Hippol. 966. Tro. 988. Helen. 1018.

547. ἐκεῖ, viz. ἐν νόθῳ λέκτρῳ, at Athens, or perhaps in Phthiotis, v. 64.

549. ἐλθὼν. Used after ἀφικόμεσθα as inf. 1251. Ion here suggests a difficulty as to his having been born from an Athenian or Euboean mother, and accordingly asks if he may not have been the fruit of some former amour at Delphi.—The old reading ἀπαιολεῖ is retained by Hermann. Dindorf follows Musgrave in restoring the only form known to us from the grammarians. Hesych. ἀπαιολᾶν, παραλογί-ζεσθαί. See Hel. 1056.

550. φανάς, the orgies, mystic rites, τελετάς. Rhes. 943, μυστηρίων τε τῶν ἀπορρήτων φανάς ἔδειξεν Ὀρφεύς. Hermann accents the word φάνας. Photius, φανάς, τὰς ἐκλάμψεις.

551. ἐν του W. Dind. for ἐν τῷ, and so Dr. Badham. ἐν τῷ L. Dind. Herm.—κατασχεῖν or καταλύειν ἐν τινός is the usual phrase for 'to lodge in a person's house.' The former verb is a metaphor from putting a ship ashore. Cf. Heracl. 83, πέραθεν ἀλίφ πλάτᾳ κατέχετε ;

552. ἐθιάσευσε, 'introduced you to the company of' &c. See on Hel. 541. Bacch. 75. 378.—In what follows γε for τε is Musgrave's, who also corrected the corrupt ἐθιάσε σ'. Similarly in Bacch. 377, one MS. has θιεῦσειν for θιασεύειν.

554. τοῦτ' ἐκεῖν' ἔν' κτλ. 'That was the very occasion whereon I was begotten.' The clever emendation of Elmsley for τοῦτ' ἐκεῖ νῦν. Cf. Med. 98, τὸδ' ἐκεῖνο, φίλοι παῖδες· μάτηρ κινεῖ κραδίαν. Hel. 622, τοῦτ' ἔστ' ἐκεῖνο. Dr. Badham says, 'ἵνα could in no case be a relative to ἐκεῖνο.' But in saying it he does not give the Greek language due credit for the pliancy it possesses. No doubt ἵνα means 'where,' and ἐκεῖνο includes place, time, and the general circumstances of the birth. In retaining ὁ πότμος σ' ἐξεῦρεν (which violates the metre, and which was corrected by Hermann and before him by Heath), Dr. Badham gives his readers an evidence that he has dealt hastily with the passage.

555. ἐκβολον, an outcast. This substantive occurs Hel. 422.

556. τὸ δοῦλον, 'Then I am not the

- ΞΟ. πατέρα νυν δέχου, τέκνον.
 ΙΩ. τῷ θεῷ γοῦν οὐκ ἀπιστεῖν εἰκός.
 ΞΟ. εὖ φρονεῖς ἄρα.
 ΙΩ. καὶ τί βουλόμεσθ' ἄλλο
 ΞΟ. νῦν ὄρα's ἂ χρὴ σ' ὄραν.
 ΙΩ. ἧ Διὸς παιδὸς γενέσθαι παῖς ;
 ΞΟ. ὃ σοί γε γίγνεται.
 ΙΩ. ἧ θίγω δῆθ' οἷ μ' ἔφυσαν ; 560
 ΞΟ. πιθόμενός γε τῷ θεῷ.
 ΙΩ. χαῖρέ μοι, πάτερ,
 ΞΟ. φίλον γε φθέγμ' ἔδεξάμην τόδε.
 ΙΩ. ἡμέρα θ' ἧ νῦν παροῦσα.
 ΞΟ. μακάριόν γ' ἔθηκέ με.
 ΙΩ. ὦ φίλη μητέρα, πότ' ἄρα καὶ σὸν ὄψομαι δέμας ;
 νῦν ποθῶ σε μᾶλλον ἧ πρὶν, ἥτις εἶ ποτ', εἰσιδεῖν.
 ἀλλ' ἴσως τέθνηκας, ἡμεῖς δ' οὐδὲν ἂν δυναίμεθα.
 ΧΟ. κοινὰ μὲν ἡμῖν δωμάτων εὐπραξίαι 566
 ὁμως δὲ καὶ δέσποιναν ἐς τέκν' εὐτυχεῖν
 ἐβουλόμην ἂν τοὺς τ' Ἐρεχθέως δόμους.
 ΞΟ. ὦ τέκνον, ἐς μὲν σὴν ἀνεύρεσιν θεὸς
 ὀρθῶς ἔκρανε, καὶ συνῆψ' ἐμοί τε σέ, 570
 σύ τ' αὖ τὰ φίλταθ' ἠῦρες, οὐκ εἰδὼς πάρος.
 ὃ δ' ἦξας ὀρθῶς, τοῦτο καμ' ἔχει πόθος,

supposititious child of some female slave.' Cf. *Alcest.* 638, *δουλίου δ' ἀφ' αἵματος Μαστῶ γυναικὸς σῆς ὑπεβλήθη λαθρα.*

559. *Διὸς παιδὸς παῖς.* Ion knew that Xuthus was a descendant of Zeus, sup. v. 292. But the words are so framed, as Barnes well observes, that they may also signify, what was in fact the case, that the youth was the son of Apollo, who was *παῖς Διὸς*.—*δ* for *ἧ* Scaliger.

563. *πότ' ἄρα*, for *ἄρα ποτε*. *Rhes.* 360, *ἄρα ποτ' αὖθις ἂ παλαιὰ Τροία τοὺς προπύλας παναμερέσει θιάσους*; *Bacch.* 862, *ἄρ' ἐν παννυχίοις χοροῖς θήσω ποτὲ λευκὸν πόδ' ἀναβακχεύουσα*. It is not here to be regarded as a transposition (for the enclitic *ποτε* would then stand first,) but as a mixture of two questions, 'Shall I ever see it?' and 'When shall I see it?' Compare *τίς ἄρα*, *Iph. T.* 472.

565. *οὐδὲν δύνασθαι* is used absolutely

for 'to be helpless,' viz. to be unable to find the looked-for object by any efforts that might be employed.

566. *κοινὰ ἡμῖν*. Whether on the part of Xuthus, or on that of Creusa, the royal family of Athens has met with good fortune, it is alike shared in by us. Still, if we had a choice, we should have preferred that our mistress, who is of the direct line of Erechtheus, had found a son, rather than Xuthus, who is an alien.

570. Dr. Badham finds difficulty in *ὀρθῶς*, which merely means that the god has given a true oracle as the result has shown, viz. in saying that the first person Xuthus met would be his son. We have *μαντεύματα κραίνει* in v. 464. *Suppl.* 139, *τί δ' εἶπ' Ἀπόλλων, παρθένους κραιῶν γάμον*;

572. *δ ἦξας*. With regard to the point

ὅπως σύ τ', ὦ παῖ, μητέρ' εὐρήσεις σέθεν,
 ἐγὼ θ' ὁποίας μοι γυναικὸς ἐξέφυς.

χρόνῳ δὲ δόντες ταῦτ' ἴσως εὐροίμεν ἄν. 575

ἀλλ' ἐκλιπὼν θεοῦ δάπεδ' ἀλητείαν τε σὴν

ἔς τὰς Ἀθήνας στείχε κοινόφρων πατρί,

οὐ σ' ὄλβιον μὲν σκῆπτρον ἀναμένει πατρὸς,

πολὺς δὲ πλοῦτος· οὐδὲ θάτερον νοσῶν

δυοῖν κεκλήσει δυσγενῆς πένης θ' ἄμα, 580

ἀλλ' εὐγενῆς τε καὶ πολυκτῆμων βίου.

σιγᾶς ; τί πρὸς γῆν ὄμμα σὸν βαλὼν ἔχεις ;

ἔς φροντίδας δ' ἀπήλθες, ἐκ δὲ χαρμονῆς

πάλιν μεταστὰς δεῖμα προσβάλλεις πατρί.

ΙΩ. οὐ ταυτὸν εἶδος φαίνεται τῶν πραγμάτων 585

which you rightly mooted, or, in pursuit of which you started, δ μετῆλθες, ἐφ' ἃ ὤρησας. Cf. v. 328, οὐδ' ἦξας εἰς κρευναν ἐξευρεῖν γονάς ;—κῆμ' ἔχει φόβος is for κἀγὼ φοβοῦμαι, and therefore takes an accusative. Pflugk on Heracl. 739 compares τοῦτο γὰρ φόβος, and Bacch. 1289, λέγ', ὡς τὸ μέλλον καρδία πῆδημ' ἔχει.

574. μοι. The dative is used as in v. 4.

576. ἀλητείαν σὴν. The Greek idea of ἀλήτης was rather an absentee from home, than one who actually wandered about. Hence the word applies well enough to Ion. Matthiae well quotes Hel. 934, τὴν ἐνθάδ' ἐκλιποῦσ' ἀλητείαν πικράν.

577. ἔς τὰς Ἀθήνας. The article is occasionally added, as inf. 1021, Heracl. 69, ὦ τὰς Ἀθήνας δαῖρὸν οἰκοῦντες χρόνον.

579. θάτερον δυοῖν. Though badly off in respect of one of two things, viz. not knowing your mother. But for the next line, where Xuthus says he shall be called both well-born and wealthy, τὸ ἕτερον might have meant πένια, 'though poor, you shall not be called also base-born.' Poverty however was not one of the evils of which Ion had complained. Cf v. 326, εἶ γὰρ ἤσκησαι πέπλοισ.

583. φροντίδας τ' Dindorf, who, with other editors, place the interrogation at the end of v. 584.

585. The speech of Ion is full of political import,—in fact it is an encomium on the constitution of Athens. The first part of it is evidently directed against the

ambition of meddling μέτοικοι, who would intrude themselves into office in a state naturally jealous of foreign influences. See on Suppl. 892.—He begins by remarking that men view things differently from a distance and from close at hand. At first sight he was overjoyed at finding his father ; but there are difficulties which he foresees will present an obstacle to his removal to Athens. That people are proud of their indigenous descent. The man who is at once an alien and born out of wedlock will meet with nothing but taunts. Thus, if powerless, he will remain in obscurity ; if he attains to office in the state, he will be envied by those of inferior ability. The good and wise, but retiring citizens, will condemn and deride his ambition; the influential statesmen will oppose him in all his public measures. Again, in a domestic point of view, nothing but unhappiness will accrue from his introduction to Creusa's family: Before, she shared the reproach of childlessness with her lord ; now she will have to bear it alone. The wife will be jealous, and the husband will have to choose his side between a wife and a son. Who can calculate on the schemes that a jealous woman may plot against the life of her husband ! Besides, he feels pity for the hopeless barrenness she will then have to bewail in her latter years. Against these evils he will not weigh the charms of overpraised sovereignty. It is fair in aspect, but full of troubles within. Who can be really happy who lives in constant fear ? He had rather dwell in security as a pri-

πρόσωθεν ὄντων ἐγγύθεν θ' ὄρωμένων.
 ἐγὼ δὲ τὴν μὲν συμφορὰν ἀσπάζομαι,
 πατέρα σ' ἀνευρών. ὦν δὲ γιγνώσκω περί
 ἄκουσον. εἶναι φάσι τὰς αὐτόχθονας
 κλεινὰς Ἀθήνας οὐκ ἐπέισακτον γένος, 590
 ἵν' εἰσπεσοῦμαι δύο νόσω κεκτημένος,
 πατρός τ' ἐπακτοῦ καὶ τὸς ὦν νοθαγενής.
 καὶ τοῦτ' ἔχων τοῦνειδος, ἀσθενής μὲν ὦν,
 * * * μηδὲν κοῦδένων κεκλήσομαι
 ἦν δ' ἔς τὸ πρῶτον πόλεος ὀρμηθεὶς ζυγὸν 595
 • ζιτῶ τις εἶναι, τῶν μὲν ἀδυνάτων ὑπο
 μισησόμεσθα. λυπρὰ γὰρ τὰ κρείσσονα·
 ὅσοι δὲ χρηστοὶ δυνάμενοί τ' εἶναι σοφοὶ

vate citizen, than as a tyrant who fears the good, and is compelled to attach to himself the bad. Wealth has no counterbalance for these anxieties; a sufficiency without cares is a happier lot. In his present position he enjoyed many blessings. He had leisure, and he commanded the respect of all. The service of the gods and the conversation of men, the absence of sorrowful faces, the continual succession of strangers, and lastly, the disposition to be just, are delights which he prizes above the splendid misery of a proffered throne.

588. γιγνώσκω, 'what I am thinking about, what I am entertaining an opinion upon.—τὰς αὐτόχθονας, i. e. καλουμένας, as Hermann maintains, in order to avoid a tautology, 'they say that the indigenous Athenians are not an imported race.' This however is merely another way of saying, 'They tell us that the Athenians are indigenous, and not an imported race.'

594. The old reading was μηδὲν καὶ οὐδὲν ὦν κεκλήσομαι. Hermann and Dr. Badham rightly object to ὦν, the one because it is repeated after ἀσθενής μὲν ὦν, the other because καλεῖσθαι ὦν is not the usual idiom. Dindorf gives Scaliger's correction as improved by Valckenaer, ὁ (Scaliger τὸ) μηδὲν ὦν καὶ οὐδένων κεκλήσομαι. Hermann reads as given in the text, with the marks of a *lacuna*. So also Dr. Badham, who supplies αὐτὸς τὸ μηδὲν κτλ., which gives a good antithesis between Ion's own personal worthlessness and that of his parents. One might also

conjecture ἀσθενής μὲν ὦν ἀνὴρ, τὸ μηδὲν κοῦδένων κεκλήσομαι.

595. ζυγόν. A metaphor from the first bench of rowers in a trireme. The second rowers were indeed called ζυγῖται, but the epithet πρῶτον here distinguishes the principal seat. See the note on Agam. 1595, σὺ ταῦτα φανεῖς νερέτρα προσήμενος κόπη, κρατούντων τῶν ἐπὶ ζυγῷ δουρός; and Phoen. 74, ἐπέε δ' ἐπὶ ζυγοῖς καθέζετ' ἀρχῆς.

596. ἀδυνάτων, those who have attained no influence in the state. See on Bacch. 270. Such persons will envy him, because superiority in a rival is ever odious. Cf. Med. 301, τῶν δ' αὖ δοκούντων εἰδέναι τι ποικίλον κρείσσων νομισθεὶς λυπρὸς ἐν πόλει φανεῖ.

598. δυνάμενοι εἶναι σοφοί. Those who could, if they pleased, attain the reputation of clever statesmen, but who, being naturally ἀπράγμονες and ἡσυχαιοί, ridicule others who are more energetic, as being foolish to take so much trouble in a city which is sure to disparage them. Dr. Donaldson (*New Cratylus*, p. 406.) considers that the poet is here describing the καλοὶ ἀγαθοί, and that the expression in the text implies that facility of acquiring knowledge and accomplishments, by the attainment of which the nobles became καλοί.—ψόγου for φόβου is the correction of Musgrave. It seems required by the context; yet Hermann and Dindorf retain the vulgate. Stephens's ψόφου, for which he pretended the authority of MSS., is inapplicable, for ψόφος is not used like θόρυβος, for popular clamour.

σιγῶσι κοῦ σπεύδουσιν ἐς τὰ πράγματα,
γέλωτ' ἐν αὐτοῖς μωρίαν τε λήψομαι 600

οὐχ ἤσυχάζων ἐν πόλει ψόγου πλέα.
τῶν δ' αὖ λογίων τέ χρωμένων τε τῇ πόλει
εἰς ἀξίωμα βᾶς, πλέον φρουρήσομαι
ψήφοισιν. οὕτω γὰρ τάδ', ὦ πάτερ, φιλεῖ
οἱ τὰς πόλεις ἔχουσι καξιώματα, 605

τοῖς ἀνθαμίλλοις εἰσὶ πολεμιώτατοι.
ἐλθὼν δ' ἐς οἶκον ἀλλότριον ἔπηλυσ ὦν,
γυναῖκά θ' ὡς ἄτεκνον, ἣ κοινουμένη
τὰς συμφοράς σοι πρόσθεν, ἀπολαχοῦσα νῦν
αὐτῇ καθ' αὐτὴν τὴν τύχην οἴσει πικρῶς, 610

πῶς δ' οὐχ ὑπ' αὐτῆς εἰκότως μισήσομαι,
ὄταν παραστῶ σοὶ μὲν ἐγγύθεν ποδῶς,
ἣ δ' οὔστ' ἄτεκνος τὰ σὰ φίλ' εἰσορᾷ πικρῶς,
κατ' ἣ προδοὺς σύ μ' ἐς δάμαρτα σὴν βλέπης,
ἣ τὰμὰ τιμῶν δῶμα συγχέας ἔχης ; 615
ὄσας σφαγὰς δὴ φαρμάκων τε θανασίμων

602. *λογίων τε*. Most editors have regarded these words as corrupt; see however on v. 285. Virgil and the other Roman poets must have been familiar with this pronunciation, because they make *fluviolum, ariete*, &c. long in the first syllable to adapt them to hexameter verse. Matthiae doubts the meaning which is here required, viz. 'men of repute,' as not used except by historic writers; and he reads τῶν δ' ἐν λόγῳ τε, which Hermann and Dindorf adopt. Dr. Badham thinks it possible that *λογίων* was a gloss on *σοφῶν* used in a rather uncommon sense for 'eloquent.' Heath proposed τῶν δ' αὖτε λογίων. None of these conjectures carry much weight with them. The present editor is inclined to think the reading given above is the genuine one. The αὖ contrasts the ἀδύνατοι with the λόγοι, and shows that the sense is 'clever,' 'well educated in the arts of statesmen,' including, of course, eloquence. Translate; 'But if on the other hand I shall have aspired to the dignity of those who are called able men, and who manage the affairs of the state, I shall be more guardedly kept in check by their votes (i. e. at the ἀρχαιρεσίαι, or annual election to office, unless, as Schae-

fer and Hermann think, there is an allusion to ostracism,) for such, my father, is wont to be the case in cities; those who hold in their hands the governments and the dignities of office, are ever most hostile to their opponents.'

605. Stobaeus, who quotes this and the next verse, xlv. 4, has οἱ τὰς πόλεις ἔχουτες ἀξιώμα τε, which Dindorf adopts. Dr. Badham, in reading ἀξιώματος and construing it with ἀνθαμίλλοις, has not sufficiently attended to the order of the words. Hermann thus sums up the general sense from v. 595; "Si re publica gerenda aliquid laudis consequi studebo, apud vulgus in odium incurram; a sapientibus, qui privatae vitae tranquillitatem praeferunt, ridebor; a potentibus in civitate, quo plus auctoritatis adeptus ero, eo majore petar invidia."

609. ἀπολαχοῦσα, having a separate lot, viz. bearing all the discredit of childlessness in her own person.

611. πῶς δ'. The δέ, omitted by Dindorf after Canter, is defended by Herm. and Matth., as marking the apodosis, *quomodo, inquam*, &c.

616. ὄσας, 'how many!' See on Helen. 461. The τε was added by Tyrwhitt. The conjecture mentioned by Dr. Bad-

γυναικες η̄ρον ανδράσιw διαφθοράs.
 άλλωs τε τήw σήw ᾱλοχου οικτείρω, πάτερ,
 ἄπαιδα γηράσκουσαν· οὐ γὰρ ἀξία
 πατέρων ἀπ' ἐσθλῶν οὖs' ἀπαιδία νοσεῖν. 620
 τυραννίδος δὲ τῆs μάττην αἰνουμένηs.
 τὸ μὲν πρόσωπον ἦδύ, τὰν δόμοισι δὲ
 λυπηρά· τίs γὰρ μακάριος, τίs εὐτυχήs,
 ὅστιs δεδοικῶs καὶ παραβλέπων βίαν
 αἰῶνα τείνει; δημότῆs δ' ἂν εὐτυχήs 625
 ζῆν ἂν θέλομι μᾶλλον ἢ τύραννος ὦν,
 ᾧ τοὺs ποιηροὺs ἠ̄δονῆ φίλους ἔχειν,
 ἐσθλοὺs δὲ μισεῖ καθθανεῖν φοβούμενος.
 εἴποιs ἂν ὡs ὁ χρυσὸs ἐκνικᾶ τάδε,
 πλουτεῖν τε τερπνόν· οὐ φιλω̄ ψόγους κλύειν 630
 ἐν χερσὶ σῶζων ὄλβον οὐδ' ἔχειν πόνουs.
 εἶγ δ' ἐμοὶ μὲν μέτρια μῆ λυπουμένῳ.

ham, *θυμοφθῶρων*, is wrong in point of sense, for *θυμοφθῶρα φάρμακα* are drugs which cause stupor, and destroy the intellect rather than the life. Besides, some particle is necessary to connect *σφαγὰς* with *διαφθοράs*, because *σφαγή* refers to death by the sword, while *διαφθείρειw φαρμάκοισι* is elsewhere used, e. g. in Hipp. 389. Compare *inj.* 844—5. Dindorf has a fancy that these two verses are interpolated. The connexion however is quite obvious; 'many a wife before now has poisoned her husband; beware of provoking Creusa to a similar deed.' Cf. *Frag. Cress.* 467, *γαμείτε, νῦν γαμείτε, κῆτα θνήσκετε ἢ φαρμάκοισιν ἐκ γυναικῶs ἢ δόλοισι.* *Med.* 384, *κράτιστα τὴν εὐθεΐαν, ἣ̄ πεφύκαμεν σοφὰ μάλιστα, φαρμάκοισι αὐτοὺs ἐλείν.*

618. *άλλωs τε.* Cf. *Suppl.* 417.

620. *ἀπαιδία* Hermann and others for —*av.* It is one thing to say *νόσον νοσεῖν*, another to say *ἀπαιδίαw νοσεῖν*, which is not a cognate accusative.

621. Stobaeus, who quotes this and the following lines to v. 628, has *τῆs μάττην θυλλουμένηs*, Vol. ii. p. 284, ed. Teubner (xlviii. 2).

624. *παραβλέπων βίαν*, 'looking aside for violence,' watching lest an attack should be made on him on the right or the left. Stobaeus has *περιβλέπων*, and both he and the MSS. of Euripides give

βίον, which was corrected by Stephens. The compound with *παρὰ* presents a much more forcible picture. The tyrant walks along with head erect and stately mien, unwilling to show the least fear of his subjects. But if you mark his eye, you will see it is nervously cast on each side of him in quick succession; for every doubtful face suggests a concealed dagger.

625. *δημότῆs δ' εὐτυχήs.* Hippol.^o 1016,

ἐγὼ δ' ἀγῶνας μὲν κρατεῖν Ἑλληνικοὺs πρῶτος θέλομι' ἂν· ἐν πόλει δὲ δεύτερος σὺν τοῖs ἀρίστοισι εὐτυχεῖν ἀεὶ φίλοισι. πράσσειν γὰρ εὐ πάρεστι, κίνδυνὸs τ' ἀπὼν κρείσσω δίδωσι τῆs τυραννίδος χάριw.

The *δὲ* is omitted by Dindorf, after Stobaeus. But the connexion of sentences by some particle or other is a matter in which a little observation will show that the tragic writers were extremely careful.

630. *ψόγους* Brodaeus for *ψόφους*. *

632. *ἐμοὶ μὲν* Herm. with ed. Brubach., the others having *ἐμοί.* Some antithesis is implied, as *ἄλλοισι δὲ ἄλλᾶ ἀρέσκει.* Aesch. Ag. 896, *ἐν ποικίλοισι δὲ θνητῶν ὄντα κάλλεσιν βαίνειν, ἐμοὶ μὲν οὐδαμῶs ἄνευ φθόνου.* See on Androm. 147. Dind. gives *ἐμοίγε* after Lenting. With *μέτρια* understood *χρήματα*, implied in *ὄλβον* preceding.

ἀ δ' ἐνθάδ' εἶχον ἀγάθ' ἄκουσόν μου, πάτερ
τὴν φιλιτάτην μὲν πρῶτον ἀνθρώποις σχολὴν
ὄχλον τε μέτριον οὐδέ μ' ἐξέπληξ' ὁδοῦ 635
πουνηρὸς οὐδεὶς· κείνο δ' οὐκ ἀνασχετόν,
εἵκειν ὁδοῦ χαλῶντα τοῖς κακίοσιν.

θεῶν δ' ἐν εὐχαῖς ἢ λόγοισιν ἢ βροτῶν,
ὑπηρετῶν χαίρουσιν, οὐ γοωμένοις.
καὶ τοὺς μὲν ἐξέπεμπον, οἱ δ' ἦκον ξένοι, 640
ὥσθ' ἡδὺς ἀεὶ καινὸς ὦν καινοῖσιν ἦν.

ὁ δ' εὐκτόν ἀνθρώποισι, κὰν ἄκουσιν ἦ,
δίκαιον εἶναί μ' ὁ νόμος ἢ φύσις θ' ἅμα
παρεῖχε τῷ θεῷ. ταῦτα συννοούμενος 645
κρείσσω νομίζω τὰνθάδ' ἢ τὰκεῖ, πάτερ.
ἔα δ' ἔμαυτῷ ζῆν· ἴση γὰρ ἢ χάρις,

634. ἀνθρώποις Dobree for ἀνθρώπων. Dr. Badham says ἀνθρώπων would be a gentler change, which is true, though that is not always the point which a critic attends to. If ἀνθρώπων were a mere slip of the pen, we should certainly say ἀνθρώπων was right. But if a mistaken construction, viz. making the genitive depend either on σχολὴν or on φιλιτάτην, was the cause of the error, we must then decide what Euripides was most likely to have written. Compare Hippol. 383, εἰσι δ' ἡδοναὶ πολλὰι βίου, μακρὰι τε λίσχαι καὶ σχολή, τερπνὴν κακῆν.

635. ὄχλον μέτριον, 'the common people well-disposed and respectful to me.' What follows shows that this is the meaning, rather than 'little annoyance.'

637. χαλῶντα, like our vulgar phrase, 'giving elbow room.'—εἵκειν ὁδοῦ is the regular construction, as εἵκειν προθύρου Od. xviii. 10, εἵκε θυμοῦ Antig. 718, and sometimes παραχωρεῖν ὁδοῦ. On the equal rights of slaves and free-men in the matter of ὄβρις, see Hec. 291.

638. ἢ λόγοισιν ἢ. So Musgrave for ἢ γόοισιν ἢ κτλ. He confirms the correction, with his usual learning, from a passage of Heliodorus (ii. 27, p. 108), who evidently had these verses in view, and who paraphrases ἢ φιλοσοφοῦσι δι-ελεγόμενι. Barnes gives a conjecture of Hugo Grotius, θεῶν δ' ἐν εὐχαῖς ἦγον αἰῶν' ἢ βροτῶν. For the phrase ἐν λόγοις εἶναι compare Hippol. 452, αὐτοὶ δ' εἰσὶν ἐν μούσαις ἀεὶ. As for the form of the

first person in ἢ (contracted from the Homeric ἔα), although Euripides elsewhere uses ἦν from the necessity of the metre, (see Hippol. 1012,) which is, according to strict analogy, the third person (compare ᾗδῃ with ᾗδειν) there seems no reason to assume that he would have preferred ἦν to ἦ in a passage where the metre allows of either. Cf. Troad. 474, ἦ μὲν τύραννος κείς τύρανν' ἐγνημάμην. Hermann however gives ἦν as the more Attic form. On the allusion in χαίρουσιν οὐ γοωμένοις see above, v. 246.

642. κὰν ἄκουσιν ἢ. The doctrine of involuntary or compulsory virtue, as the result of education and of philosophy, where men are by nature averse from that which they yet feel to be desirable, is treated of in three passages at least of the tragic writers, Hippol. 79, Bacch. 315, and Aesch. Eum. 520, ἐκῶν δ' ἀνάγκας ἔτερ δίκαιος ὦν οὐκ ἀνολβος ἔσται. Here Ion says that both natural disposition and also the law, viz. the fear of punishment and disgrace, made him serve the god uprightly. Or he may mean by νόμος the law imposed by Apollo, who was himself the god of justice; cf. 442.

646. ζῆν. Dindorf gives ζῆν μ'. Hermann ἔα δέ μ' αὐτῷ ζῆν. The wish may seem rather selfish; but the character of Ion, as a devotee of Phoebus, and one who holds his own aggrandisement to be undesirable for the reasons he has alleged, makes his choice by no means an unnatural one, as Dr. Badham objects. He could

- μεγάλοισι χαίρειν σμικρά θ' ἠδέως ἔχειν.
 ΧΟ. καλῶς ἔλεξας, εἵπερ οὖς ἐγὼ φιλῶ
 ἐν τοῖσι σοῖσιω εὐτυχήσουσιν λόγοις.
 ΞΟ. παῦσαι λόγων τῶνδ', εὐτυχεῖν δ' ἐπίστασο· 650
 θέλω γὰρ οὐπὲρ σ' ἠῦρον ἄρξασθαι, τέκνον,
 κοινῆς τραπέζης δαῖτα πρὸς κοινὴν πεσῶν,
 θῦσαί θ' ἄ σου πρὶν γενέθλι' οὐκ ἐθύσαμεν.
 καὶ νῦν μὲν ὡς δὴ ξένον ἄγων σ' ἐφέστιον
 δεῖπνοισι τέρψω· τῆς δ' Ἀθηναίων χθονὸς 655
 ἄξω θεατὴν δῆθεν, ὡς οὐκ ὄντ' ἐμόν.
 καὶ γὰρ γυναῖκα τὴν ἐμὴν οὐ βούλομαι
 λυπεῖν ἄτεκνον οὔσαν αὐτὸς εὐτυχῶν.
 χρόνῳ δὲ καιρὸν λαμβάνων προσάξομαι
 δάμαρτ' ἐὰν σε σκῆπτρα τὰμ' ἔχειν χθονός. 660
 Ἴωνα δ' ὀνομάζω σε, τῇ τύχῃ πρέπον,
 ὀθούνεκ' ἀδύτων ἐξιόντι μοι θεοῦ
 ἶχνος συνῆψας πρῶτος. ἀλλὰ τῶν φίλων
 πλήρωμ' ἀθροίσας βουθύτῳ σὺν ἠδονῇ

not be suddenly inspired with an ardent affection for a parent whom he had but just seen; he wished to spare the feelings of Creusa, and he was contented and happy in his present position. The chorus do not dissent from his choice, provided Creusa (for to her they allude in the words οὖς ἐγὼ φιλῶ) is satisfied with his decision.

647. σμικρὰ κτλ. It is not the greatness of things that constitutes superior happiness. Whether in humble or in high life, so long as a man is equally pleased with his lot, the one is as gratifying as the other. Of course, χαίρειν is a stronger word than ἠδέως ἔχειν, i.e. στέργειν, ἀγαπᾶν. But placid and secure contentment is put on a level with the exultation attending great fortunes.

650. εὐτυχεῖν. This appears to refer to εὐτυχήσουσιν, and therefore to be said of Creusa. 'Be assured that she is fortunate,' and therefore express no anxiety about her. Barnes gives *felix esse discere*; and in this sense we might compare Aesch. Suppl. 894, ξένος μὲν εἶναι πρῶτον οὐκ ἐπίστασαι. Rather, however, we should have thus expected εὐτυχῶν, be assured of your own happiness in having found

a father. But the next γὰρ refers to παῦσαι, 'cease, I say, for I wish to make a commencement' (i.e. to enter on my new fortune with an appropriate acknowledgment) 'on the very spot where I have found you, my son, by joining in the common banquet of a common table.' Hermann thinks ἄρξασθαι cannot mean 'auspiciū facere,' and proposes εὐξασθαι. Bothe construes ἄρξασθαι πεσῶν, *incipere epulari*. But in fact the following θῦσαι τε is exegetical of ἄρξασθαι. In πεσῶν there is an allusion perhaps to the reclining attitude of banqueters. We have no idiom exactly like it, unless it be the vulgar phrase 'to fall to.' Cf. v. 673.

653. By θύειν γενέθλια he means the thank-offering which was usually made on the feast of the ἀμφιδρόμια, or eighth day after the birth of a child, when a banquet, among other ceremonies, was given to the friends. Lucian, Ὀνειρος, p. 715, θυγατρὸς τῆμερον ἐστὶ γενέθλια καὶ παρεκάλεσα τῶν φίλων μάλα πολλούς. As Xuthus had not kept this festival before in honour of his supposed son, he thought it better to do so now than to omit it altogether. Inf. 1130, θύσας δὲ γενέταις θεοῖσιν ἦν μακρὸν χρόνον μένω.

- πρόσπειτε, μέλλων Δελφίδ' ἐκλιπεῖν πόλιν.
 ὑμῶν δὲ σιγᾶν, δμῶιδες, λέγω τάδε,
 ἢ θάνατον εἰπούσαισι πρὸς δάμαρτ' ἐμήν.
 ΙΩ. στείχοιμ' ἄν' ἐν δὲ τῆς τύχης ἄπεστί μου
 εἰ μὴ γὰρ ἦτις μ' ἔτεκεν εὐρήσω, πάτερ,
 ἀβίωτον ἡμῶν εἰ δ' ἐπεύξασθαι χρεῶν,
 ἐκ τῶν Ἀθηνῶν μ' ἢ τεκοῦσ' εἴη γυνή,
 ὡς μοι γένηται μητρόθεν παρρησία.
 καθαρὰν γὰρ ἦν τις ἐς πόλιν πέσῃ ξένος,
 κἂν τοῖς λόγοισιν ἀστὸς ᾗ, τό γε στόμα
 δοῦλον πέπαται κούκ ἔχει παρρησίαν. 675
 ΧΟ. ὀρῶ δάκρυα *δάκρυα καὶ πενθίμους 675
 στρ.

665. πρόσπειτε. Bid them farewell, say χαιρε &c. The same word is used of Alcestis' parting address, Alc. 195, and of the attendants accompanying the corpse, *ib.* v. 610. For τῶν Hermann proposes σῶν φίλων, but the article conveys the same sense.

667. εἰπούσαισι, 'if you tell it' &c. Thus the chorus (though unsuccessfully, v. 760,) is enlisted in the cause of deceit; for Creusa is not to know that Ion is more than a stranger introduced by her husband. Müller's remark (*Hist. of Grecian Literature*, p. 364,) on the use to which Euripides turns the chorus in many of his plays, is a good one; "The chorus fulfils its proper office when it comes forward to mediate between, to advise, and to tranquillize opposing parties.—Euripides likes to make his chorus the confidant and accomplice of the person whom he represents as under the influence of passion: the chorus receives his wicked proposals, and even lets itself be bound by an oath not to betray them, so that, however much it may wish to hinder the bad consequences resulting from them, it is no longer capable of doing so."

674. λόγοισιν. Dr. Badham gives νόμοισιν after Prof. Conington. The correction is rather plausible, but it fails to carry with it conviction of its truth. It is easier to assert than to prove that "the article would be inadmissible" with λόγοισιν. The poet appears to vary the more common expression, λόγῳ μὲν ἀστὸς ἐστί, ἐργῳ δὲ δοῦλος. Compare *Frag. Erechth.* 353, v. 11,

ὅστις δ' ἀπ' ἄλλης πόλεος οἰκίζει πόλιν,
 ἀρμυρὰς πονηρὰς ὥσπερ ἐν ξύλῳ παγελίς,
 λόγῳ πολίτης ἐστί, τοῖς δ' ἐργοῖσιν οὐ.

No one would here assert that τοῖς ἐργοῖσιν differs materially from ἐργῳ. The meaning of τοῖς λόγοισιν &c. is, 'Though he should be a citizen in words,' viz. in the words which men say respecting him. That Euripides was no friend to the admixture of ξένοι and μέτοικοι in the administration of the state, has been elsewhere observed.

676. The chorus predicts the distress of Creusa on discovering her own childlessness, and that her husband has a son. They have doubts about the oracle delivered respecting the youth, whether it be not a deceitful one; and they hesitate whether or not they shall declare the whole matter to Creusa. They imprecate destruction on the head of him who has deceived their mistress, and beg the gods not to accept his sacrifices.

Ibid. There are serious corruptions, which have much perplexed the critics, in the common reading of the first two lines, ὀρῶ δάκρυα μὲν, καὶ πενθίμους ἄλλας γε στεναγμῶν εἰσβολάς. Except Musgrave's στεναγματῶν, which is at once obvious, none of the corrections proposed are satisfactory. Hermann first saw that μὲν should be omitted, and his view has been confirmed by the excellent Palatine MS. Then all agree that ἄλλας γε is the result of some attempted patchwork. Dr. Badham's ἐσομένας will, indeed, suit the old reading of the antistrophe, τάδε τορῶς

[ἄλλας γέ] στεναγμάτων εἰσβολὰς,
 ὅταν ἐμὰ τύραννος εὐπαιδίαν
 πόσιν ἔχοντ' ἴδη,
 αὐτῇ δ' ἄπαις ἦ καὶ λελειμμένη τέκνων. 680
 τίν', ὦ παῖ πρόμαντι Λατοῦς, ἔχρησας ὑμνωδίαν ;
 πόθεν ὁ παῖς ὄδ' ἀμφὶ ναοὺς σέθεν
 τρόφimos ἐξέβα, γυναικῶν τίνος ;
 οὐ γάρ με σαίνει θέσφατα, 685
 μή τιν' ἔχη δόλον.
 δειμαίνω συμφορὰν
 ἐφ' ὃ ποτε βάσεται.
 ἄτοπος ἄτοπα γὰρ παραδίδωσί μοι, 690
 †τωδί ποτ' εὐφήμα.
 ἔχει δόλον τύχαν θ' ὁ παῖς
 ἄλλων τραφεῖς ἐξ αἰμάτων.

ἐς οὖς γεγωνήσομεν, and will make a good dochmiac verse; but where is the probability of such an alteration? The present editor has ventured to repeat δάκρυα, (cf. 776. 791,) and in the antistrophe to inclose ἐς οὖς as a gloss on τρωάς. Thus the first verse is a double dochmiac, the second an iambic dipodia with a cretic.

684. ἐξέβα, ἐκπέφηνε, εὐρέθη. The incredulity of the chorus rests on the circumstance, that the father of the child alone has been declared; but a suspicious mystery respecting the mother yet remains to be solved.

685. σαίνει. See Rhes. 55. 'The oracles delivered about him do not please me, lest they should have some trick.' The μή, it is scarcely necessary to remark, depends on the implied sense of δέδοικα. See on Hec. 344.

689. This verse may be scanned as a dochmiac, and in the antistrophe (706) πέλανον ἐπὶ may be regarded as isochronous with βάσεται. Nevertheless, either ἐφ' ὅτι ποτὲ βάσεται or ἐφ' ὃ ποτε προβάσεται is likely to be right. Alcest. 785, τὸ τῆς τύχης γὰρ ἀφανὲς οἷ προβήσεται.

691. The words here are corrupt, and the loss of the antistrophic verse deprives us of the surest guide in restoring this. The MSS. vary in τὸ δῆποτε, τὸ δὲ ποτ', τὸ δὲ ποτ'. Seidler ingeniously elicited δεσπό-

του from δε ποτ ευ, and Dr. Badham improves on this by editing ἃ δεσπότου φάμα, which is much more probable than Hermann's τὰδ' ὀπότ' εὐφήμα. 'The story of my master by its strangeness (ἄτοπος οὖσα) gives me strange surmises.' Bothe is perhaps right in supposing the verse to be an interpolation: for clumsy attempts were occasionally made to accommodate passages to the mutilated and corrupt antistrophic clause.

692. δόλον τύχαν τε. Either with Matthiae we must take this for δόλιον τύχην, or with Hermann make τύχαν refer to what follows, for τύχην τοῦ τραφῆναι, or τύχην ἀλλογενῆ, as he paraphrases it. Tyrwhitt proposed δόμον for δόλον, i. e. domum et fortunam Brechtliidarum, and Bothe approves this. But ἔχει δόλον seems here purposely repeated from v. 686. The chorus think Ion has been affiliated on Xuthus by fraud, and that the boy, born in fact from some other race, is a child of luck or chance, in happening to be thus allotted to Xuthus.— τίς οὐ κτλ., quisnam in his non conveniet nobiscum? Hermann. Cf. Aesch. Suppl. 239, μόνον τὸδ' Ἑλλάς χθῶν ξυνοίσεται στόχῳ.—Every one, says the chorus, will agree that there is some mystery, some deception, in this young man's alleged origin.

τίς οὐ τάδε ξυνοίσεται ;
 φίλαι, πότερ' ἐμᾶ δεσποῖνα τάδε ἀντ. 695
 τορῶς [ἐς οὓς] γεγωνήσομεν
 πρόσιν, ἐν ᾧ τὰ πάντ' ἔχουσ' ἐλπίδων
 μέτοχος ἦν τλάμων ;
 νῦν δ' ἡ μὲν ἔρρει συμφοραῦς, ὁ δ' εὐτυχεῖ,
 πολτιὸν εἰσπεσοῦσα γῆρας, πόσις δ' ἀτίετος φίλων.
 μέλεος, ὃς θυραῖος ἐλθὼν δόμους 701
 μέγαυ ἐς ὄλβον οὐκ ἔσωσεν τύχας.
 ὄλοιτ' ὄλουθ' ὁ πότνιαυ
 ἕξαπαφῶν ἐμάν
 καὶ θεοῖσιν μὴ τύχοι 705
 καλλίφλογα πέλανον ἐπὶ
 πυρὶ καθαγνίσας· τὸ δ' ἐμὸν εἴσεται
 * * * 710
 * * τυραννίδος φίλα.
 ἦδη πέλας δεῖπνων κυρεῖ

696. The words ἐς οὓς, as observed on v. 676, are likely to have been a gloss, for the strophic verse bears evident marks of interpolation in order to make up for the lengthening of this. The word τορῶς, in its Aeschylean sense of a clear, piercing, or penetrating sound, is sufficient to convey the idea, especially when combined with γεγωνεῖν, 'to speak audibly' (Bl. 809). The syntax τάδε γεγωνεῖν πόσιν, 'to tell this about her husband,' viz. his not being ἄπαις, is the same as the common κακὸν λέγειν τινα &c.—τὰ πάντα κτλ., cf. Med. 226, ἐν ᾧ γὰρ ἦν μοι πάντα, γηγνώσεις καλῶς, κάμιστος ἀνδρῶν ἑβέηχ' οὐρὸς πόσις.

699. εὐτυχεῖ, is not childless. See inf. 772—5. Androm. 418. Hec. 989.

700. εἰσπεσοῦσα. Hermann translates *quam consenuerit*, and calls attention to a rare use of the aorist. In v. 619 Creusa was described as ἄπαιδα γηράσκουσαν. By γῆρας, applied to a woman, the Greeks only meant the age when she ceased to bear children, which was doubtless much earlier in life than in our climate. So Helen speaks of her daughter Hermione as 'growing hoary in virginity,' *πολιὰ παρθενεῖσεται*, Hec. 283, though Helen herself is represented as not only yet beautiful (v. 263), but as eagerly sought

in marriage by Theoclymenus. Similarly Electra is spoken of as growing old, though she was afterwards married to Pylades.—*ἀτίετος φίλων, contemptor uxoris, term.*

702. οὐκ ἔσωσεν τύχας, has not acted consistently with his fortune, i.e. has proved base, though he received the honour of a foreign alliance as a reward for virtue or valour, v. 62. Compare Hec. 613, τὸ μόρσιμον σώσασα. Dr. Badham thinks we have no choice but to read φρένας.

705—7. μὴ τύχοι καθαγνίσας is, 'may he not obtain his wishes (or the favour of the gods, θεῶν μὴ τύχοι,) when he offers on the fire a well-burning cake,' viz. a cake which sends forth a clear and bright flame.

711. In the early edd. *τυραννίδος* is repented, but it is found only once in the Palatine and Florence MSS. It is difficult to supply the lacuna by conjecture. Hermann thinks it may have stood thus, τὸ δ' ἐμὸν εἴσεται τὰς χθονὸς ἀρχαίας (or τὰς ἀπ' Ἐρεχθίδος) ὅσον τυραννίδος φίλα, 'he shall find out my attachment to the ancient dynasty of the Erechtheids.'

712. πέλας for πελάσας Seidler, ἦδη for ἡ δὴ Reiske.

παῖς καὶ πατήρ νέος νέων.

ἰὼ δειράδες Παρνασοῦ πέτρας

ἐπωδ.

ἔχουσαι σκόπελον οὐράνιον θ' ἔδραν,

715

ἴνα Βάκχιος ἀμφιπύρους ἀνέχων πεύκας

λαίψηρὰ πηδᾶ νυκτιπόλους ἄμα σὺν Βάκχαις.

μή τί ποτ' εἰς ἐμὴν πόλιν ἴκοιθ' ὁ παῖς,

νέαν δ' ἀμέραν ἀπολιπὼν θάνοι.

720

στενομένα γὰρ ἂν πόλις ἔχοι σκῆψιν
ξενικὸν εἰσβολάν.

ἄλις δ' ἄλις ὁ πάρος ἀρχαγὸς ὦν

'Ερεχθεὺς ἀναξ.

ΚΡ. ὦ πρέσβυ παιδαγῶγ' Ἐρεχθέως πατρὸς

725

τοῦμού ποτ' ὄντος, ἡνίκ' ἦν ἔτ' ἐν φάει,

714. Dr. Badham's correction of *ἰὼ* for *ἴνα* is deserving of much praise. There is hardly a doubt of its truth. The continuation of the antistrophe, in respect of syntax, into the epodus, is a rare and objectionable licence (see *Rhes.* 351, *Hipp.* 131), and the custom of Euripides to apostrophize the scenery is here quite borne out by the spirit and tenour of the whole passage. The unmetrical *ἴνα* seems to have been erroneously written for *ἰὼ* in consequence of the *ἴνα* in the next verse but one.—*πέτρας σκόπελον* is here to be joined, as in v. 274, *τοιγὰρ θανοῦσαι σκόπελον ἤμαξαν πέτρας*.

719. *μή τί ποτε*. So Aesch. *Suppl.* 386, *μή τί ποτ' οὐν γενοίμαν ὑποχείριος κράτεσιν ἀρσένων*.

721. *στενομένα*. Dr. Badham follows Matthiae in taking this in the Homeric sense of *στενόμενος*, 'embarrassed,' and explains it very well, 'when a city is inconsiderable in point of strength or numbers, it may have a pretext for admitting foreign intruders.' He thinks however that something has been lost, in which the verb (participle?) of admitting was added. If some infinitive is wanting, e.g. *ξενικὸν εἰσβολάν ἀπωθεῖν* (or *ἐλαύνειν*) βίη, not only would the double dochmiac be completed, but a sense would be gained well suited to the context, 'For the city, being disappointed in the result, might find a plea for forcibly ejecting the stranger who has been thrust upon it.' Bothe's version is on the whole the best, *nam gemens advenarum* (Xuthi atque

Ionis irruptionem causam (gemendi) *habuerit civitas*. Hermann reads *πενόμενα, si indigeret urbs, haberet praetextum, quo peregrinum admitteret*. Aeschylus twice uses the deponent *στένομαι*, *Theb.* 866 and *Pers.* 62, and perhaps here it is sufficient to understand 'when in a time of grief.'

723. *ἄλις δ'* Hermann for *ἄλιος*. Scaliger *ἄλις ἄλις*, which will make up a dochmiac if we insert δ'. The sense appears to be complete, 'we are content with our ancient king Erechtheus, without your new-comers.' Dindorf gives the improbable and un-Attic form *ἄλιος*, on the authority of the *Etymol. M.* p. 63, 18, and an obscure grammarian who says that Hipponax used it. The *as* of the corrupt *ἄλιος* seems to be the first and last letter of the second *ἄλις*.

725. Creusa advances alone upon the stage, and calls her aged attendant to come from the orchestra, by the stairs leading up to the *λογείον*, in order that he may hear, in company with herself, the response that has been given. The old man appears to invite her to descend from the stage and assist him up the steps (v. 738). At all events, she reaches out her hand to help him. These steps represented the ascent in front of, or perhaps on all the sides of (*περιφερῆ*, v. 743) the temple. The same arrangement is observable in the *Electra*, where the old man ascends the *πρόσβασις ὀρθία* (v. 484) to the cottage of the husbandman.—*πατρὸς κτλ.*, i.e. *τοῦ ὄντος ποτ' ἐμοῦ πατρός*.

ἔπαιρε σαντὸν πρὸς θεοῦ χρηστήρια,
ὡς μοι συνησθήης, εἴ τι Λοξίας ἀναξ
θέσπισμα παίδων ἐς γονὰς ἐφθέγγατο·
σὺν τοῖς φίλοις γὰρ ἦδὺ μὲν πράσσειν καλῶς, 730
ὃ μὴ γένοιτο δ', εἴ τι τυγχάνοι κακόν,
εἰς ὄμματ' εὖνου φωτὸς ἐμβλέψαι γλυκύ.
ἐγὼ δέ σ', ὥσπερ καὶ σὺ πατέρ' ἐμόν ποτε,
δέσπων' ὅμως οὖσ' ἀντικηδεύω πατρός.

ΠΑΙΔΑΓΩΓΟΣ.

ὦ θύγατερ, ἄξι' ἀξίων γεννητόρων 735
ἦθη φυλάσσεις κοῦ καταισχύνας' ἔχεις
τοὺς σοὺς παλαιοὺς ἐκγόνους αὐτόχθονας.
ἔλχ' ἔλκε πρὸς μέλαθρα καὶ κόμιζέ με.
αἰπεινά τοι μαντεῖα· τοῦ γήρωσ δέ μοι
συνεκπονοῦσα κῶλον ἰατρὸς γενοῦ. 740
ΚΡ. ἔπου νυν' ἴχνος δ' ἐκφύλασσ' ὅπου τίθησ.
ΠΑ. ἰδοῦ.
τὸ τοῦ ποδὸς μὲν βραδὺ, τὸ τοῦ δὲ νοῦ ταχύ.
ΚΡ. βάκτρῳ δ' ἐρείδου περιφερῆ στίβον χθονός.

734. ἀντικηδεύω. Hermann reads ἀν-
τὶ κηδεύω. In Suppl. 361, τοῖς τεκοῦσι
γὰρ δόστηνος δόστις μὴ ἀντιδουλεύει τέκ-
νων, the genitive depends on δόστις, 'woe
to the son who does not stand in the place
of a slave to his parents.' We observe
here that kindly feeling towards slaves
which in many other passages shows the
naturally humane disposition of the poet.

735. Eumen. 413, πῶς δ' οὐ; σέβουσαί
γ' ἀξίαν κἀπ' ἀξίων. Eur. Suppl. 813,
σφαγέντα τ' οὐκ ἄξι' οὐδ' ὄπ' ἀξίων.

737. τοῦ σοῦ—ἐκ γένους is the emen-
dation of Bothe, approved by Hermann,
Dindorf, and Dr. Badham, for τοὺς σοὺς—
ἐκγόνους. The latter word should rather
have been προγόνους. Hermann has edited
ἐκγόνους, 'you do not disgrace your ances-
tors by their descendants.' But neither
is οἱ σοὶ παλαιοὶ αὐτόχθονες a correct ex-
pression, nor is the order of the words
adapted to the above sense. Barnes con-
siders the sense to be τοὺς πάλαι ἐξ αὐτῆς
τῆς χθονὸς γεγεννημένους, viz. Erichtho-
nius. Cf. v. 267. It is possible that
this is what the poet meant, though the
expression is rather a harsh one. He

should rather have written τοὺς γῆς πα-
λαιοὺς ἐκγόνους αὐτόχθονας. Seidler
(Herm. Praef. p. xiv,) has advocated the
same view; but Hermann calls it "durum
et nimis insolens."

739. τοι Valckenaer for δέ μοι. Her-
mann gives μοι. If τοι is right (and it is
preferred by Dindorf,) one might suspect
that δέ μοι had accidentally been copied
twice in the verse. Perhaps αἰπεινά
γὰρ κτλ.

741. ἐκφύλασσε seems to mean ἐκλεγε
φυλάσσω. Compare with this dialogue
that between Iolaus and the attendant in
Heracl. 709 seqq.

743. περιφερῆ στίβον. See on v. 725.
Seidler's explanation, "solum quod circa
te est," is unsatisfactory, though Her-
mann so far approves it as to modify it
slightly to *explora solum scipione circa
te*. Some contrivance for representing
these pathways up a declivity probably
existed. Such a device appears in Suppl.
989. The accusative is that of *motio*
over a place (Iliad. 598). More fully,
βάκτρῳ ἐρείδου (cf. Tro. 150. Hec. 66),
στίβον πορευόμενος. There is no need of

- ΠΑ. καὶ τοῦτο τυφλὸν, ὅταν ἐγὼ βλέπω βραχύ.
 ΚΡ., ὀρθῶς ἔλεξας· ἀλλὰ μὴ παρῆς κόπῳ. 745
 ΠΑ. οὐκ οὖν ἐκὼν γε, τοῦ δ' ἀπόντος οὐ κρατῶ.
 ΚΡ. γυναιῖκες, ἰσθῶν τῶν ἐμῶν καὶ κερκίδος
 δούλευμα πιστὸν, τίνα τύχην λαβὼν πόσις
 βέβηκε παίδων ὧν περ οὐνεχ' ἤκομεν
 σημήνατ'· εἰ γὰρ ἀγαθὰ μοι μηνύσετε, 750
 οὐκ εἰς ἀπίστους δεσπότης βαλεῖς χαράν.
 ΧΟ. ἰὼ δαῖμον.
 ΠΑ. τὸ φροῖμιον μὲν τῶν λόγων οὐκ εὐτυχές.
 ΧΟ. ἰὼ τλάμων.
 ΠΑ. ἀλλ' ἦ τι θεσφάτοισι δεσποτῶν νοσῶ ; 755
 ΧΟ. εἶεν τί δρῶμεν θάνατος ὧν κεῖται πέρι ;
 ΚΡ. τίς ἦδε μούσα, χῶ φόβος τίνων πέρι ;

Dr. Badham's conjecture, *περιφερῆ στείβων χθόνα*. The real difficulty is rather in the epithet *περιφερῆ* than in the grammatical construction.

744. καὶ τοῦτο. Even a stick is a blind guide when one has no eyes to see where to set it. Cf. *σκήπτρῳ προδεικνύς* Oed. Tyr. 456.

Ibid. The ἐγὼ in this verse is emphatic, as in fact it nearly always is. The sense is, καὶ τοῦτο τὸ βάκτρον τυφλὸν ἐστίν, ὅταν ἐγὼ τυφλὸς ᾶ, 'the stick will have no eyes, when my own fail,' i. e. it is guidance rather than support that I require.

745. μὴ παρῆς. The old reading was μὴ παρεσκέπω. Herm. gives μὴ ἄρεσκέπω (i. e. ἀπάρεσκε), Tyrwhitt μὴ πάρεσκόπω, which, according to the usual idiom, should be μὴ παρῆς, viz. σεαυτόν. Cf. Bacch. 634, κόπου δ' ὑπὸ—παρεῖται.—τοῦ ἀπόντος, i. e. σθένους. So Reiske for ἄκουτος.

747. Creusa and the old attendant now stand on the stage. The chorus seem to have assumed some new position while the old man was clambering up the stairs; for they are now addressed as if they had returned either from Xuthus or from within the temple. They had been forbidden on pain of death (v. 667) to tell Creusa the real declaration of the oracle. It will be observed that Xuthus had left the stage with that injunction, to prepare for the banquet, (cf. 804; 1125,) and he does not again appear in the play. Hence Creusa here says βέβηκε. Both the cho-

rus and the old man are devoted to Creusa, and to the house of Erechtheus. They consequently regard Xuthus with little favour, and by no means approve of his scheme for introducing a foreigner as successor to the throne. The chorus therefore are ready to give the forbidden information, and the old man is not only willing but forward to plot against the life of the youth. In all this we see the usual Athenian dislike of ξένοι. The attempted murder of Ion, and the assent of Creusa to it, would probably strike the spectators with the less horror, as they would regard with leniency any scheme to preserve untainted their cherished autochthony.

748. τίνα τύχην παίδων, what luck concerning children.

751. ἀπίστους. As you are πιστοὶ to us (v. 748), so we will keep our word of honour with you, and reward you punctually and faithfully for your good tidings. But βάλλειν χαρὰν εἰς τίνα is an unusual phrase; Elmsley proposed χάριν, which would be like θέσθαι χάριν, 'to store up a favour.'

752. Hermann points out the fact, that the dialogue commencing at this verse, as far as v. 800, is antistrophic, mostly in short systems of from two to four verses. Thus ἰὼ δαῖμον with the following senarius corresponds to ἰὼ τλάμων &c., then the single verses of the chorus and Creusa to the next pair, the three following of the chorus forming an *epodus*.

- ΧΟ. εἶπωμεν ἢ σιγῶμεν ἢ τί δράσομεν ;
 ΚΡ. εἶφ' ὡς ἔχεις γε συμφορὰν τιν' εἰς ἐμέ.
 ΧΟ. εἰρήσεται τοι, κεί θανείν μέλλω διπλή. 760
 οὐκ ἔστι σοι, δέσποινα, ἐπ' ἀγκάλαις λαβεῖν
 τέκνον, οὐδὲ μαστῶ σῶ προσαρμόσαι ποτέ.
 ΚΡ. ὦμοι θάνοιμι.
 ΠΑ. θύγατερ. ΚΡ. ὦ τάλαινα ἐγὼ συμφορᾶς.
 ἔλαβον, ἔπαθον ἄχος ἄβιον, ὦ φίλαι.
 ΠΑ. διοιχόμεσθα, 765
 τέκνον. ΚΡ. αἰαὶ αἰαὶ, διανταῖος ἔτυ-
 πεν ὀδύνα με πνευμόνων τῶνδ' ἔσω.
 ΠΑ. μήπω στενάξῃς, ΚΡ. ἀλλὰ πάρεισι γόοι.
 ΠΑ. πρὶν ἂν μάθωμεν, ΚΡ. ἀγγελίαν τίνα μοι ; 770
 ΠΑ. εἰ ταῦτ' ἀπράστων δεσπότης τῆς συμφορᾶς
 κρινωνός ἐστιν, ἢ μόνη σὺ δυστυχεῖς.
 ΧΟ. κείνῳ μὲν, ὦ γεραιέ, παῖδα Λοξίας
 ἔδωκεν, ἰδίᾳ δ' εὐτυχεῖ ταύτης δίχα. 775
 ΚΡ. τόδ' ἐπὶ τῷδε κακὸν ἄκρον ἔλακες *ἔλακες ἄχος ἐμοὶ
 στένειν.
 ΠΑ. πότερα δὲ φῦναι δεῖ γυναικὸς ἔκ τινος
 τὸν παῖδ' ὃν εἶπας, ἢ γεγῶτ' ἐθέσπισεν ;
 ΧΟ. ἦδη πεφυκὸτ' ἐκτελῆ νεανίαν 780
 δίδωσιν αὐτῷ Λοξίας· παρῆν δ' ἐγώ.
 ΚΡ. πῶς φῆς ; ἄφατον ἄφατον ἀναύδητον λόγον ἐμοὶ
 θροεῖς.

758. On the future indicative following the deliberative aorist subjunctive, see on Aesch. Cho. 80, πῶς εὐφρον' εἶπω, πῶς κατεύρομαι πατρί ;

759. ἔχεις, κεύθεις, ἐπίστασαι.

762. ποτέ for τᾶδε is Wakefield's correction.

764. ἄβιον Herm. for βίον, quoting Bekker's Anecdota p. 323, ὁ μέντοι Εὐριπίδης ἐπὶ τοῦ δυσβίου ἐχρήσατο τῇ λέξει.

767. The active form ἔτυπεν is doubtful, for the reason given on Helen. 448. We have however the passive τυπέσθαι in Androm. 1150, Prom. 369, Agam. 131.—ἔσω, see Helen. 356. This couple of verses, with that preceding, are dochmiacs, as Dr. Badham perceived, the pen-

themimeris ὦμοι θάνοιμι corresponding to διοιχόμεσθα. The two next verses are iambelegi, as in Androm. 766—8.

771. ταῦτα Canter for ταῦτα. Again δυστυχεῖν and εὐτυχεῖν signify the having no family, and the contrary.

776. ἔλακες was repeated by Seidler on account of the metre.

780. ἐκτελῆ, grown up. In this sense ἐντελής (if the reading be right) is used by Aeschylus, Cho. 242, of the young eagle.

783. This dochmiac verse is deficient in the usual caesura, being divided thus, πῶς φῆς ; ἄφατον ἄ|φατον ἀναύδητον | λόγον ἐμοὶ θροεῖς. But perhaps ὡς should be inserted before λόγον, so that πῶς φῆς ; ἄφατον ἄφατον would form a doch-

- ΠΑ. κάμοιγε. πῶς δ' ὁ χρησμός ἐκπεραίνεται 785
σαφέστερόν μοι φράζε, χῶστις ἔσθ' ὁ παῖς.
- ΧΟ. ὄτω ξυναντήσειεν ἐκ θεοῦ συθεῖς
πρώτῳ πόσις σὸς, παιδ' ἔδωκ' αὐτῷ θεός.
- ΚΡ. ὄτοτοτοῖ, τὸ δ' ἐμὸν
ἄτεκνον ἄτεκνον ἔλαβεν *ἔλαβεν ἄρά βίοτον, ἐν
ἐρημία δ' 790
ὀρφανούς δόμους οἰκήσω.
- ΠΑ. τίς οὖν ἐχρήσθη; τῷ συνῆψ' ἴχνος ποδὸς
πόσις ταλαίνης; πῶς δὲ ποῦ νιν εἰσιδῶν;
- ΧΟ. οἴσθ', ὦ φίλη δέσποινα, τὸν νεανίαν
ὃς τόνδ' ἔσαιρε ναόν; οὗτός ἐσθ' ὁ παῖς. 795
- ΚΡ. ἀν' ὑγρὸν ἀμπταίην
αἰθέρα πόρσω γαίας Ἑλλανίας, ἀστέρας ἑσπέρους,
οἶον οἶον ἄλγος ἔπαθον, φίλαι.
- ΠΑ. ὄνομα δὲ ποῖον αὐτὸν ὀνομάζει πατήρ 800
οἴσθ', ἢ σιωπῇ τοῦτ' ἀκύρωτον μένει;
- ΧΟ. Ἰὼν, ἐπέπερ πρώτος ἦντησεν πατρί.
- ΠΑ. μητρὸς δὲ ποίας ἐστίν;
- ΧΟ. οὐκ ἔχω φράσαι.
φροῦδος δ', ἔν' εἰδῆς πάντα τὰπ' ἐμοῦ, γέρον,
παιδὸς προθύσων ξένια καὶ γενέθλια 805
σκηναὶς ἐς ἱρὰς τῆσδε λαθραίως πόσις,
κωμῇ ξυνάψων δαῖτα παιδὶ τῷ νέῳ.
- ΠΑ. δέσποινα, προδεδόμεσθα, σὺν γάρ σοι νοσῶ,
τοῦ σοῦ πρὸς ἀνδρὸς, καὶ μεμηχανημένως
ὑβριζόμεσθα, δωμάτων τ' Ἐρεχθέως 810

mius of resolved spondees. A similar verse however occurs *inf.* 790. Hermann here reads ἄφατον, ἄφατόν τιν', with Seidler.

790. ἔλαβεν was repeated by Hermann. The sense is, ἐγὼ ἔλαβον ἄρα ἄτεκνον βίοτον. After οἰκήσω it is probable that πατρὸς has been dropped. In the antistrophic v. 799, φίλαι has been recovered from the Palatine MS. Hermann had conjectured τλάμων to supply the lacuna.

797. ἑσπέρους Seidler for ἑσπέριους. Cf. Prom. 356, ὃς πρὸς ἑσπέρους τόπους ἔστηκε.

802. ἐπέπερ κτλ. Cf. v. 831.

805. παιδὸς προθύσων ξένια. In Suppl. 28, τυγχάνω δ' ὑπὲρ χθονὸς ἀρότου προθύου, the genitive undoubtedly depends on the preposition. Here the sense seems rather to be, 'to offer in the first place a thanksgiving for having found a son in a stranger (ξένια παιδὸς), and a birth-day sacrifice.'

809. μεμηχανημένως, 'designedly.' Compare σεσωφρονισμένως Aesch. Suppl. 704. λελογισμένως Iph. A. 1021.

ἐκβαλλόμεσθα. καὶ σὸν οὐ στρυγῶν πόσιω
λέγω, σέ μέντοι μᾶλλον ἢ κείνον φιλῶν,
ὅστις σε γήμας ξένος ἐπεισελθὼν πόλιω
καὶ δῶμα, καὶ σὴν παραλαβὼν παγκληρίαν,
ἄλλης γυναικὸς παιῖδας ἐκκαρπούμενος 815
λάθρα πέφηνεν· ὡς λάθρα δ', ἐγὼ φράσω,
ἐπεὶ σ' ἄτεκνον ἦσθαι, οὐκ ἔστεργέ σοι
ὁμοίος εἶναι τῆς τύχης τ' ἴσον φέρειν,
λαβὼν δὲ δοῦλα λέκτρα νυμφεύσας λάθρα
τὸν παιῖδ' ἔφυσεν, ἐξενωμένον δέ τω 820
Δελφῶν δίδωσιω ἐκτρέφειν· ὁ δ' ἐν θεοῦ
δόμοισιω ἄφετος, ὡς λάθοι, παιδεύεται.
νεανίαν δ' ὡς ἦσθαι ἐκτεθραμμένον,
ἐλθεῖν σ' ἐπεισε δεῦρ' ἀπαιδίας χάριν.
κᾶθ' ὁ θεὸς οὐκ ἐψεύσαθ', ὅδε δ' ἐψεύσατο 825
πάλαι τρέφων τὸν παιῖδα, κᾶπλεκεν πλοκάς
τοιιάσδ'· ἀλοὺς μὲν ἀνέφερ' ἐς τὸν δαίμονα,

815. ἐκκαρπούμενος. Poetically for ἐκτεκνούμενος, v. 438. See the note on v. 475.

820. ἐξενωμένον, sent out of the country, as the young Orestes was sent to Strophius, and Polydorus to the Thracian Polymestor. So Trach. 65, πατρός οὕτω δαρὸν ἐξενωμένον.

822. ἄφετος, free and unconfined. *Sup.* v. 52, ἀμφὶ βωμῶν τροφὰς ἡλιῶν ἀθύρων. Consecrated animals were allowed to wander freely over their pasture grounds, as Io was sent from home ἔφετον ἀλῆσθαι, Prom. 684. Hence in Iph. T. 469, the chains are removed from the Greek strangers who are about to be sacrificed, ὡς ὄντες ἱεροὶ μηκέτ' ὄσι δέσμοιοι.

825. κᾶθ'. 'So then it was not the god who spoke falsely, but this husband of yours who deceived you.' Apollo had used the words δῶρον and δίδοναι (v. 537, 775, 788,) thus leaving it ambiguous whether the boy was the son of Xuthus or his own son. In the former case, which the old man conceives to be the true one, Apollo did not speak falsely in saying δίδωμί σοι τὸν παιῖδα, 'I surrender to you your own.' We should rather perhaps have expected ὄσθ'. Hermann gives καὶ σ' ὁ θεὸς κτλ.

827. ἀνέφερε, referrebat, he had made up his mind to lay the blame on the god,

who had chosen to say Ion was his son. For this sense of ἀναφέρειν see Bacch. 29. Or. 76. Electr. 1296. In the next verse Musgrave proposed λαθῶν, while Matthiae, after Canter, gives ἐλῶν, *sin causam vicis-sel*, as the natural antithesis to ἀλοὺς. The argument of the old man, in a few words, is this:—Xuthus secretly begot a son from a slave, when he found Creusa was childless, and had him educated at Delphi, in order that, if the affair came to the knowledge of his wife, he might declare the youth was given to him by Apollo; but otherwise, when the chance of detection had diminished by the lapse of time, he might invest him, as an adopted son, with the sovereignty of Athens. Dr. Badham gives up the passage in despair; but he proposes καινοῖ in the next verse, in place of supplying ἐστὶ with πεπλασμένον. Hermann says, "Dici vix potest, quantum hic versus negotii viris doctis creaverit." Seidler's reading τὸν φθόνον gives a good sense, 'wishing to repel from himself the odium,' i. e. of appointing a stranger as his successor, by asserting that it was Apollo's will. So ἐξαμύνασθαι θεὰς, 'to ward off the Furies,' Orest. 269. Possibly the poet may mean, 'having returned to Athens, and wishing to take advantage of the time.' Thus ἐλθῶν is for ἀνελθῶν, as in Hel. 846.

ἐλθὼν δὲ καὶ τὸν χρόνον ἀμύνεσθαι θέλων,
 τυραννίδ' αὐτῷ περιβαλεῖν ἔμελλε γῆς.
 καινὸν δὲ τοῦνομ' ἀνὰ χρόνον πεπλασμένον, 830
 Ἴων, ἰόντι δῆθεν ὅτι συνήντητο.

ΧΟ. οἷμοι, κακούργους ἄνδρας ὡς αἰεὶ στυγῶ,
 οἱ συντιθέντες τὰδικ' εἶτα μηχαναῖς
 κοσμοῦσι. φαῦλον χρηστὸν ἂν λαβεῖν φίλου
 θέλοιμι μᾶλλον ἢ κακὸν σοφώτερον. 835

ΠΑ. καὶ τῶνδ' ἀπάντων ἔσχατον πείσει κακὸν,
 ἀμήτορ', ἀναριθμητοῦ, ἐκ δούλης τινὸς
 γυναικὸς, ἐς σὸν δῶμα δεσπότην ἄγειν.
 ἀπλοῦν ἂν ἦν γὰρ τὸ κακὸν, εἰ παρ' εὐγενοῦς
 μητρὸς, πιθῶν σε, σὴν λέγων ἀπαιδίαν, 840
 εἰσώκισ' οἴκους· εἰ δὲ σοὶ τόδ' ἦν πικρὸν,
 τῶν Αἰόλου νιν χρῆν ὀρεχθῆναι γάμων.
 ἐκ τῶνδε δεῖ σε δὴ γυναικεῖόν τι δρᾶν

929. Bothe's explanation is, ἐλθὼν δὲ Δελφῶν, καὶ ἐμελλε κτλ., "profectus Delphos, non recipere modo voluit filium, sed etiam regnum ei comparare," and he understands τὸν χρόνον κτλ. thus, 'wishing to make up for the time he (Ion) had spent in retirement, by giving him the sovereignty.'

830. ἀνὰ χρόνον. This seems to mean, 'according to the circumstances of the time,' i.e. the name was an after-thought, suggested by the occurrence. Hermann suspects ἀνὰ λόγον to be the right reading. Translate, 'But as for the name, that was newly devised in the course of time, Ion, because forsooth he met him going forth.' Hermann takes ὄνομα as the accusative after περιβαλεῖν, and gives Ἴων in the next verse.

832—5. These lines were first assigned to the chorus by Hermann.—μηχαναῖς Steph. for -ας.

836 κτλ. 'Besides, you will have to suffer that which is the crowning evil of all these,—his bringing into your house, as its future lord, one who is of no descent by his mother, a mere cypher, and the son of some slave.' Here ἄγειν is for τὸ ἄγειν ἐκείνον, i.e. ὅτι ἐκείνος εἰσάξει. Why Hermann should condemn this, and read ἄγει, in which he is followed by Dindorf, is by no means clear. The infinitive is often used without the article, in an exe-

getical sense. There is a good example of this in Suppl. 792, νῦν δ' ὄρω σαφέστατον κακὸν, τέκνων φιλάτων στερεῖσθαι, where Hermann and others needlessly give στερεῖσθαι. Compare also Alcest. 879. sup. v. 636.—ἀναριθμητος, one who is held in no count, not worthy of being regarded as an individual. But οὐκ ἀριθμὸς, 'no mere cypher,' Heracl. 997. Tro. 476. See this more fully explained on Hel. 1679.

839. εὐγενοῦς. It would have been bad enough to have introduced the son of a well-born lady; but it is a double evil to have brought the son of a slave. It would have been bad, even had he obtained your consent, on the plea of your childlessness; but now he has insulted you by not deigning so much as to inform you of his intention.

841. εἰ δὲ σοὶ κτλ. 'But if even this was painful to you (as it was sure to have been,) why then he ought not to have aspired to the hand of one descended from Erechtheus, but to have sought a wife among his own clan, the family of Aeolus' (sup. v. 63). "Magna cum acerbitate dictum." Herm.

843. ἐκ τῶνδε, in consequence of all this. For the same phrase see Electr. 31. Aesch. Ag. 850. 1194. 1581.—γυναικεῖόν τι. Med. 384, κράτιστα τὴν εὐθείαν, ἧ πεφύκαμεν Σοφὰ μάλιστα, φαρμάκοις αὐτοῦς ἐλείψω.

ἡ γὰρ ξίφος λαβοῦσαν ἡ δόλω τινὶ
 ἡ φαρμάκοισι σὸν κατακτεῖναι πόσω 845
 καὶ παῖδα, πρὶν σοὶ θάνατον ἐκ κείνων μολεῖν
 εἰ γὰρ σὺ φείσει τοῦδ', ἀπαλλάξει βίον·
 δυοῖν γὰρ ἐχθροῖν εἰς ἓν ἐλθόντων στέγος,
 ἡ θάτερον δεῖ δυστυχεῖν ἡ θάτερον.

ἐγὼ μὲν οὖν σοὶ καὶ συνεκπονεῖν θέλω, 850
 καὶ συμφονεύειν παῖδ' ἐπεισελθὼν δόμοις
 οὐ δαῖθ' ὀπλίξει, καὶ τροφεία δεσπότηαι
 ἀποδοὺς θανεῖν τε ζῶν τε φέγγος εἰσορᾶν.

ἔν γάρ τι τοῖς δούλοισιν αἰσχύνην φέρει, 855
 τοῦνομα· τὰ δ' ἄλλα πάντα τῶν ἐλευθέρων
 οὐδεὶς κακίων δούλος, ὅστις ἐσθλὸς ἦ.

ΧΟ. κάγω, φίλη δέσποια, συμφορὰν θέλω
 κοινουμένη τήνδ' ἡ θανεῖν ἡ ζῆν καλῶς.

ΚΡ. ὦ ψυχὰ, πῶς σιγάσω ;

847. εἰ γὰρ σὺ φείσει τοῦδ' is Dr. Badham's clever emendation for εἰ γὰρ γ' ὑφήσεις, τοῦδ' &c. Hermann gives δεῖ σ'· εἰ δ' ὑφήσεις, &c., and W. Dindorf, who in his last edition adopted this, in his notes condemns the whole verse. Without doubt, κατακτεῖναι may depend on the preceding δεῖ (843); but there is one point, which, if it were not capable of a plausible explanation, would have been fatal to Dr. Badham's reading. It has been stated on Rhcs. 17, that the nominative of the personal pronoun is not used unless where emphasis is intended. The only exception to this rule appears to be found in a few phrases which were metrically convenient, as in σάφ' οἶδ' ἐγώ. Here, the σὺ was inadmissible, except that the sense may, by a sort of hyperbaton, be explained thus; εἰ γὰρ ὅδε μὴ θανείται, σὺ αὐτὴ θανεί. The improper use of σὺ is a strong evidence against the genuineness of v. 1396 inf.

848. δυοῖν ἐχθροῖν. 'When two hostile things come together under one roof, either the one or the other is sure to come off badly.' The proverb is stated generally of things, though the application of it is to persons; viz. of two enemies in the same house, one is sure to kill the other. Dr. Badham condemns these two verses; but his reasons are not cogent.

850. ἐγώ. The reading of the two Florence MSS., ἀγὼ (i.e. ἀγὼ, & ἐγώ,) is to be rejected on account of μὲν οὖν, for which Hermann supposes there may have been a reading πρόβρων, 'in all which matters I am ready to assist you.'

852. τροφεία ἀποδοῦς. See Suppl. 364. Aesch. Theb. 472, where other examples are given of ἀποδοῖναι τροφεία, 'to pay back the price of one's nurture.' The sense is, 'so long as I repay my mistress, I am willing to die, if it should be needful, or to live and look at the light' (i. e. without being ashamed, καλῶς v. 858).

855. τῶν ἐλευθέρων. See Preface to Vol. i. p. xiii, and for ὅστις ἦ, Med. 516. The sense is, modo sit bonus, which is obviously different from ὅστις ἂν ἦ. So in Oed. Col. 395, γέροντα δ' ὀρθοῖν φλαῦρον, ὅς νεὸς πέσῃ, the true meaning is, 'if he shall have fallen in his youth.' The uncertainty of the event is not in the indefiniteness of the person, (as in ὅστις ἂν &c.) but in the circumstances attaching to his case.

859. Creusa, in a very beautiful monody, whereof the former part (862 to 880) is a regular system, the latter composed of irregular anapaests, (see on v. 144,) deliberates first on the question, whether she should any longer hesitate, for the sake of a husband whom she believes unfaithful, to remove from herself

- πῶς δὲ σκοτίας ἀναφήνω
 εὐνάς, αἰδοῦς δ' ἀπολειφθῶ ; 860
 τί γὰρ ἐμπόδιον κώλυμ' ἔτι μοι ;
 πρὸς τίν' ἀγῶνας τιθέμεσθ' ἀρετῆς ;
 οὐ πόσις ἡμῶν προδότης γέγονεν ;
 στέρομαι δ' οἴκων, στέρομαι παίδων, 865
 φροῦδαι δ' ἐλπίδες, ἄς διαθέσθαι
 χηρῆζουσα καλῶς οὐκ ἐδυνήθην,
 σιγῶσα γάμους,
 σιγῶσα τόκους πολυκλαύτους.
 ἀλλ' οὐ τὸ Διὸς πολύαστρον ἔδος 870
 καὶ τὴν ἐπ' ἐμοῖς σκοπέλοισι θεῶν
 λίμνης τ' ἐνύδρου Τριτωνιάδος
 πότνιαν ἀκτᾶν,
 οὐκέτι κρύψω λέχος, ὡς στέρνων
 ἀπονησαμένη ῥάων ἔσομαι. 875
 στάζουσι κόραι δακρύοισιν ἐμαί,

the reproach of childlessness by avowing her amour with Apollo; and then, having decided that she will relieve her mind by revealing the long-cherished secret, she relates the circumstances of her seduction by the god. Few choral passages in Euripides are more remarkable at once for poetry and for pathos than that which here follows. Dr. Badham remarks, "Nothing could be more effective than this complaint of Creusa, in which the sense of grievous and heartless wrong triumphs over her shame, and moves her publicly to upbraid the god before his own temple with the recital of his perfidy. Nothing also could be better timed, as making the transition from a scene of suspicion and indignation to the plottings of revenge."

859—61. These opening verses belong to the irregular system after v. 880. On σκόπιος in the sense of νόθος see *Alcest.* 990.

862. '(And yet, why should I not?) For what hindrance is yet left to prevent me? With whom do we now engage in contests of virtue?' That is, there is now no one left to whom I should care to represent myself more virtuous than other women, or, whom I should strive to outstrip in virtue.—ἀγῶνας is Musgrave's reading for ἀγῶνα. Dr. Badham supposes the transcribers introduced the

latter to agree with *τινα*, but he also thinks ἀγῶνα may have been a gloss on ἐμιλλαν. W. Dindorf and Hermann approve L. Dindorf's reading πρὸς τιν' ἀγῶν' ἂν θείμεσθ' ἀρετῆς. The elision ἀγῶν' ἂν does not quite please the ear. For ἀγῶν πρὸς τινα see *Orest.* 411. Dr. Badham adopts οὐ, Dobree's conjecture for οὐ, in the next verse.

866. By διαθέσθαι ἐλπιδας she means, ἄς εἶχον ἐλπιδας τὰ πράγματα εὖ διαθέσθαι. 'Gone are the hopes which I had entertained that I should arrange matters well by keeping the secret of my marriage, but now I have been unable to do this.'

870. ἀλλ' οὐ κατλ. The ellipse of καὶ (which is added in the Florence MSS.) is justified by *Rhes.* 825, οὐ τὰς Σιομεντιάδας πηγὰς, which is required by the metre for οὐ μὰ τὰς Σ. π. So also *Theocr.* iv. 17, οὐ δᾶν, 'no, by earth!' *Ibid.* iv. 29, οὐ τῆνα γ', οὐ Νύμφας, and v. 44, οὐ μὰν, οὐ τὸν Πάνα τὸν ἄκτιον.—ἐδυνήθην *Blomley* for ἐδυνάσθην.

875. ἀπονησαμένη, 'having removed the load from my breast.' Hesych. ἀποσωρεύουσα. Homer has *μηῆσαι* (*μηῆω*), and *μησαι* from *νέω* occurs *Ar. Lysist.* 269, and *Herc. F.* 243. Barnes has ἀποσεισαμένη, MSS. ἀπονησαμένη.—ὡς here means 'since.'

ψυχὰ δ' ἀλγεῖ, κακοβουλευθεῖσ'
 ἔκ τ' ἀνθρώπων ἔκ τ' ἀθανάτων,
 οὓς ἀποδείξω

λέκτρων προδότας ἀχαρίστους.

880

ὦ τὰς ἐπταφθόγου μέλπων
 κιθάρας ἐνοπᾶν, ἅτ' ἀγραύλοισ

ἰκέρασιν ἐν ἀψύχοις ἀχεί
 μουσᾶν ὕμνους εὐαχήτους,
 σοὶ μομφὰν, ὦ Λατοῦς παῖ,
 πρὸς τάνδ' ἀγᾶν αὐδάσω.

885

ἦλθές μοι χρυσῶ χαίταν
 μαρμαίρων, εὐτ' ἐς κόλπους
 κρόκεα πέταλα φάρεσιν ἔδρεπον
 ἀνθίζοντα χρυσαυγῇ

890

877. κακοβουλευθεῖσ'. Hermann, after Barnes, proposes κακοβουληθεῖσ', on the ground that the verb representing κακόβουλος εἰμι is κακοβουλέω, not -εῖω. But Hermann at the same time doubts whether the poet did not purposely avoid the form in -εῖω, on the ground that κακόβουλος rather means 'foolish.' He also suggests, with Barnes, and Dindorf approves, κακὰ βουλευθεῖσ', in which case the participle must stand for ἐπιβουλευθεῖσα. The question is a difficult one, because Euripides used great licence in compounding verbs. The following are all exceptional in their formation: πυραῖθειν Rhes. 41, δυσνηήσκειν *ib.* 791, ἐξαμηχανεῖν Heracl. 495, ἐπιβωμοστατεῖν *ib.* 44, σταδιοδραμοῦμαι Herc. F. 863. Dr. Donaldson gives the following as the law of compound verbs (*New Cratylus*, p. 520); "All compound nouns, whether made up of prepositions, or of nouns, or of ἀ-, δυσ-, or εὐ-, and verbal roots, are actually melted down into individual words incapable of division (tmesis), and it is from these compound nouns that the verbs in question are formed; therefore they are derivative verbs, and the length of the word would generally induce a necessity for the shortest kind of derivation which is in εῖω."

881—911. This part of the monody Hermann divides into στρ. α' (881—890), ἀντ. α' (891—901), στρ. β' (902—906), and ἀντ. β' (907—911), the conclusion being the ἐπιφῶδος. Although there are appearances of antithetical arrangement,

this is hardly more than would inevitably occur from the monotonous beat of spondaic catalectic dimeter anapaestics; and it requires some credulity to believe that the verses 894—5 were intentionally exempted from antistrophic correspondence in order to express Creusa's mental excitement.

883. Though metrically $\cup \cup \cup \cup$ might answer to — — in this irregular system, as *inf.* 889, Troad. 124, 136, and in many other places, yet it is doubtful if the α in κέρασιν is ever legitimately short. See Bacch. 921. Hence there is a suspicion of some corruption.—ἐν means 'on' the lorn, which (it appears from Cic. De Nat. D. ii. 59, quoted by Musgrave,) was used as a sounding-board to the heptachord lute.

886. πρὸς τάνδ' ἀγᾶν. This is said, not only because the Greeks were fond of disburdening their griefs to the early morning light, (as Electr. 59, γόους τ' ἀφελὲν αἰθέρ' ἐς μέγαν πατρι,) but because the sun was Apollo himself, who was thus directly impeached.

888. ἐς κόλπους φάρεσιν, into the lap for my dress to hold (or, for decorating my dress). So Proserpina and her companions gather the flowers from the meads of Enna, in the beautiful description of Ovid, Fast. iv. 436, 'haec gremium, laxos degravat illa sinus.'

890. Dr. Badham not without reason suspects the old reading ἀνθίζειν χρυσαυταυγῇ to be corrupt; for χρυσαυταυγῆς,

λευκοῖς δ' ἐμφύς καρποῖς χειρῶν
εἰς ἄντρου κοίτας κραυγὰν
ὦ μάτερ *μάτερ μ' αὐδῶσαν
θεὸς ὀμμευέτας ἄγες ἀναιδεία
Κύπριδι χάριν πράσσω.

895

τίκτω δ' ἅ δύστανός σοι
κούρον, τὸν φρίκα ματρὸς
εἰς εὐνὰν βάλλω τὰν σὰν,
ἵνα μ' ἐν λέχεσιν μελέαν μελέοις
ἐξεύξω τὰν δύστανον

900

οἴμοι μοι καὶ νῦν ἔρρει
πτανοῖς ἀρπασθεῖς θοῖνα
παῖς μοι σὸς τλάμων, σὺ δὲ κιθάρα
κλάζεις παιᾶνας μέλπων.

905

ᾠή, τὸν Λατοῦς αὐδῶ,
ὅς γ' ὀμφὰν κληροῖς,
πρὸς χρυσεούς θάκουσ

'golden when held against the light,' is a strange compound, and ἀνθίζειν is difficult to construe. Probably the simple verb means 'to blossom,' as distinct from ἀνθεῖν, 'to flourish,' a more general word. Bothe interprets, *ut me (floribus) ornarent*; and in Soph. *El.* 43, ἠρησμένον shows at least the existence of an active and transitive ἀνθίζειν. We may compare καρπίσειν, 'to make fruit.' The compounds ἐπανθίζειν and ἀπανθίζειν are found in an active sense, Aesch. *Ag.* 1434 and 1640. Here we venture to read ἀνθίζοντα χρυσαυγῆ. We have χρύσαυγῆς κρόκος in Oed. Col. 685. The οντα written in the margin as a correction of ἀνθίζειν was by some mistake added after the first syllable of χρυσαυγῆ.

* 891. ἐμφύς Reiske and others for ἐμφύσας. It is obviously the Homeric ἐν δ' ἄρα οἱ φῦ χειρὶ &c. Cf. Oed. Col. 1113, ἐρείσας, ὦ παῖ, πλευρὸν ἀμφιδέξιον, ἐμφύντε τῷ φέσαντι. Theocritus xiii. 47, τὰ δ' ἐν χειρὶ πᾶσαι ἔφυσαν.

893. μάτερ was doubled by Hermann. —ἀναιδεία, ἀναιδῶς, without regard to my feelings of virgin modesty. —χάριν πράσσω, v. 36. These two verses are dochmiac.

898. φρίκα ματρὸς, through fear of my

mother. See γ. 16.—εὐνὰν τὰν σὰν, the grotto which was the scene of my seduction.

900. μ' ἐν λέχεσιν for με λέχεσι Heath. The verse is thus a regular anapaestic, whereas by the old reading it was difficult to reduce it either to a dochmiac or to any form of resolved anapaestics. Hermann, followed by Dindorf, gives μέλεα μέλεος. There is no difficulty in τὰν δύστανον after μελέαν. The sense is, 'me, I repeat, the unhappy one.' The meaning would almost justify a comma after ἐξεύξω.

904. This verse is anapaestic, with the final spondee resolved. The καὶ is rightly omitted before σὸς by Matth. Herm. and Dind. If καὶ were right, it must have παῖς ἐμὸς καὶ σὸς. Cf. 916. But the dative without καὶ is to be compared with Δῖος πόρτις βόδς Aesch. *Suppl.* 308, ὁ Στρυμόνιος πῶλος αἰδοῦ Rhes. 387.—σὺ δὲ κτλ., but you meanwhile play on the lyre songs of joy, as if nothing had happened to distress you. After κιθάρα in one of the Florence MSS. is the note of something lost (χέλιαι). The sense however is complete as the text stands.

908. There is certainly irony in the γα, which is omitted in the Palatine MS. 'To

καὶ γαίας μεσσήρεις ἔδρας,
εἰς οὓς αὐδὰν καρύξω·
ἰῶ,

910

κακὸς εὐνάτωρ,

ὃς τῷ μὲν ἐμῷ νυμφεύτῃ

χάριν οὐ προλαβὼν

παῖδ' εἰς οἴκους οἰκίζεις·

915

ὁ δ' ἐμὸς γενέτας καὶ σός γ' ἀμαθῆς

οἰωνοῖς ἔρρει συλαθεῖς,

σπάργανα ματέρος ἐξαλλάξας.

μισεῖ σ' ἅ Δᾶλος καὶ δάφνας

ἔρνεα φοίνικα παρ' ἀβροκόμαν,

920

ἔνθα λοχεύματα σέμν' ἐλοχεύσατο

Λατῶ Δίοισί σε καρποῖς.

you who, forsooth, profess to give oracles to all who consult you, in the order assigned them by lot, to you, I say, I will utter my complaint in your ear, at your very shrine.' For the metre see v. 178. The following crimination, *κακὸς εὐνάτωρ* &c., she regards as too reproachful to be publicly made, and therefore she adds *εἰς οὓς*. By *κληροῦν ὁμᾶν* she means *διδόναι ὁμᾶν τοῖς κληρουμένοις*. So Aesch. *Eum.* 32, *ἴτων πάλῳ λαχόντες, ὡς νομίζεται*. Cf. 416, *Δελφῶν ἀριστῆς, οὓς ἐκλήρωσεν πάλος*. Dr. Badham rather carelessly renders it, 'who possessest the oracle.' For *κληροῦν* is properly 'to assign some thing or person by lot;' the middle is 'to have it assigned to yourself,' *κληρώσασθαι*, or 'to endeavour to obtain it,' i. e. 'to draw lots for it,' *κληροδοῦσθαι*. So Theb. 55, *κληρουμένους ἔλεγον*, 'I left them drawing lots.' Tro. 29, *δασπότης κληρουμένων*.—*πρὸς θάκουσ, scil. κηρύξω*.

912. Probably this should be a dimeter verse, *ἰῶ ἰῶ, κακὸς εὐνάτωρ*.

913: *νυμφεύτῃ, πόσει*, viz. Xuthus. 'Base seducer that thou art,' she exclaims, 'who, without having received any favour from him, (which thou mightest repay,) art settling a son in the house of my husband!'

916. *γενέτας*. Hesych. *ἐκγονος*. So in Oed. Tyr. 470, *ὁ Διὸς γενέτας* for Apollo.—*ἀμαθῆς*, for *ἀγνώς*. The same pensive sense is found in *δυσμαθῆς*, 're-

cognised with difficulty,' Med. 1196. Or it may mean, as Bothe thinks, 'unconscious of its woes.'—*συλαθεῖς, ἀρπασθεῖς, ἐλκυσθεῖς*. After this word the old copies add *οἰκεῖα*, which Hermann, Dindorf, and Dr. Badham agree in rejecting as spurious. It is opposed to the metre rather than to the sense; and this objection might also be removed by reading *τᾶς οἰκεῖας | σπάργανα ματέρος ἐξαλλάξας*, 'having exchanged (for others) the swathing bands of his own mother.' For Creusa had exposed the child wrapped in her shawl, *ἡμεῖς ἐν ὄρφνῃ σπαργανώσαντες πέπλοις*, inf. 955.

920. *φοίνικα* is the obvious correction of Brodaeus for *φοῖνια*. The connexion of the date-palm and the bay tree with the birth of Apollo is frequently mentioned by the poets. Compare Eph. T. 1100, *Hec.* 458.—*λοχεύματα*, in apposition to *σε*, as Hippolytus is *ἀγνοῦ Πιθθέως παιδεύματα*, Hipp. 11, or rather, a cognate accusative, 'delivered herself of thee by a supernatural delivery.' Matthiae thinks Artemis as well as Apollo is meant, but this is a needless supposition.—*Δίοισι καρποῖς*, for *Διὸς ἐκκαρπομένην*, as Hermann explains, comparing v. 815. See on v. 475. The dative appears the same as in v. 4, but it may also be regarded as that of the mode, as if *ἐπὶ Διὸς*, or *τῇ Διὸς συνουσίᾳ*. Dr. Badham translates, 'Where Latona being made fruitful by Jove bare thee, a divine offspring.'

- ΧΟ. οἴμοι, μέγας θησαυρὸς ὡς ἀνοίγνυται
κακῶν, ἐφ' οἷσι πᾶς ἂν ἐκβάλαι δάκρυ.
- ΠΑ. ὦ θύγατερ, οὔτοι σὸν βλέπων ἐμπίμπλαμαι 925
πρόσωπον, ἔξω δ' ἐγενόμην γνώμης ἐμῆς.
κακῶν γὰρ ἄρτι κῦμ' ὑπέξαντλῶν φρενὶ,
πρῦμνηθεν αἶρει μ' ἄλλο σῶν λόγων ὑπο,
οὓς ἐκβαλοῦσα τῶν παρεστώτων κακῶν
μετῆλθες ἄλλων πημάτων κακὰς ὁδοῦς. 930
τί φῆς ; τίνα λόγον Δοξίου-κατηγορεῖς ;
ποῖον τεκεῖν φῆς παῖδα ; ποῦ θεῖναι πόλεως
θηρσὶν φίλον τύμβευμ' ; ἀνελλθέ μοι πάλιν.
- ΚΡ. αἰσχύνομαι μὲν σ', ὦ γέρον, λέξω δ' ὅμως.
- ΠΑ. ὡς συστενάξειν γ' οἶδα γενναίως φίλοις. 935
- ΚΡ. ἄκουε τοίνυν οἶσθα Κεκροπίας πέτρας
πρόσβορρον ἄντρον, ἅς Μακρὰς κυκλήσκομεν ;

923. μέγας θ. ὡς for ὡς μέγας θ. κτλ., 'how great a treasure-house of evils is being opened, at which any one might shed a tear!' Hermann's ἕδε γ' for ὡς is a groundless suspicion.

925. ἐμπίμπλαμαι Barnes for ἐμπίπλ. Compare Hipp. 664, μισῶν οὐποτ' ἐμπλησθήσομαι γυναικας.

927. κακῶν κύμα, see Suppl. 824. The construction in the next verse is changed from αἶρωμαι ὑπὸ ἄλλου κύματος to ἄλλο κύμα αἶρει με. 'I was just now getting rid of a wave of troubles in my mind, and now another wave at the stern (i. e. which was yet behind) heaves me up in consequence of your words, which you had no sooner uttered concerning the grievances immediately before you, than you pursued an evil course of other woes.' Few passages have been more strangely misinterpreted than this, and solely from a misapprehension of a common idiom, λόγοι τινός, 'talk about a person or subject.' The old man says, that he knows not what to think about the matter now; for his mistress, having touched on her present troubles, (οὐ πόσις ἡμῶν προδότης γέγονεν &c., v. 864.) has gone on to describe a totally new and still more perplexing matter, her amour with Apollo. He calls this 'pursuing a bad path,'—unless Musgrave's plausible reading καινὰς ὁδοὺς be right,—because it was one which involved a god in a serious accusation, and her language

respecting that god was any thing but σεμνὸν, εὐφημον, εὐσεβές. Compare Hipp. 858, τέκνων ἐπιστολάς, 'injunctions about her children.' Ajac. 998, ὀξεῖα σοῦ βᾶξίς, 'a quickly-spread report about you.' Oed. Col. 355, μαντεῖα—δ τοῦδ' ἐχρήσθη σώματος. Eur. El. 228, ἦκω φέρων σοι σοῦ κασιγνήτου λόγους. *Ibid.* 347, Ὁρέστου κήρυκες λόγων, 'bringing tidings about Orestes.' The usage is the same in πένθος τινός, 'mourning for a person' &c.

931. τίνα λόγον. Dr. Badham proposes τίνα δόλον. And δόλος and λόχος are confused in Rhes. 16. 92. But in either case the verse is very inharmonious. It is likely that λόγον is a gloss on ἀνδάν, used in the sense of δνειδος, as in v. 911.

932. ποῖον κτλ. 'What do you mean, in saying that you gave birth to a son?' Cf. v. 896—903.

934. αἰσχύνομαί σε, 'I feel abashed before you.' But Dobree is perhaps right in omitting the σ'.

937. This verse has been condemned by some critics, rather as interfering with the order of the στιχομυθία than as containing any fault in itself, though Dr. Badham thinks he finds arguments on the latter score which are "conclusive against its genuineness." The sense is, 'Do you know the grotto on the north side of the Acropolis, (in that part of the cliff) which we call *The Long rocks*?'

- ΠΑ. οἶδ', ἔνθα Πανὸς ἄδυντα καὶ βωμοὶ πέλας.
 ΚΡ. ἔνταυθ' ἀγῶνα δεῖνδον ἠγωνίσμεθα.
 ΠΑ. τίν' ; ὡς ἀπαντᾷ δάκρυά μοι τοῖς σοῖς λόγοις. 940
 ΚΡ. Φοίβῳ ξυνῆψ' ἄκουσα δύστηνον γάμον.
 ΠΑ. ὦ θύγατερ, ἄρ' ἦν ταῦθ' ἃ γ' ἠσθόμην ἐγώ ;
 ΚΡ. οὐκ οἶδ'. ἀληθῆ δ' εἰ λέγεις φαίημεν ἄν.
 ΠΑ. νόσον κρυφαίαν ἠνίκ' ἔστενες λάθρα ;
 ΚΡ. τότε ἦν ἃ νῦν σοι φανερὰ σημαίνω κακά. 945
 ΠΑ. κῶτ' ἐξέκλεψας πῶς Ἀπόλλωνος γάμους ;
 ΚΡ. ἔτεκον ἀνάσχου ταῦτ' ἐμοῦ κλύων, γέρον.
 ΠΑ. ποῦ τίς λοχεύει σ' ; ἢ μόνη μοχθεῖς τάδε ;
 ΚΡ. μόνη κατ' ἄντρον οὐπερ ἐζεύχθην γάμοις.
 ΠΑ. ὁ παῖς δὲ ποῦ ἔστιν ; ἵνα δὴ μηκέτ' ἦς ἄπαις. 950
 ΚΡ. τέθνηκεν, ὦ γεραῖε, θηρσὶν ἐκτεθείς.
 ΠΑ. τέθνηκ' ; Ἀπόλλων δ' ὁ κακὸς οὐδὲν ἤρκεσεν ;
 ΚΡ. οὐκ ἤρκεσ', Αἰδοῦ δ' ἐν δόμοις παιδεύεται.
 ΠΑ. τίς γάρ νιν ἐξέθηκεν ; οὐ γὰρ δὴ σύ γε.
 ΚΡ. ἡμεῖς, ἐν ὄρφνῃ σπαργανώσαντες πέπλοις. 955
 ΠΑ. οὐδὲ ξυνῆδει σοὶ τις ἐκθεσιν τέκνου ;
 ΚΡ. αἱ ξυμφοραὶ γε καὶ τὸ λαυθάνειν μόνον.

Cf. v. 13. 293. 1400, which latter verse, in the phrase *Μακρὰς πετηρεφεῖς*, contains a reply to Dr. Badham's objection, that the *ἄντρον* and the *Μακρὰ* are distinct. That they were so in truth cannot for a moment be questioned; the former is but a part of the latter; yet there is no reason why a particular cave should not have been called after the whole rock in which it was situated. However, the *ἔς* agreeing with *Μακρὰς*, rather than *ἦν πέτραν*, is quite consistent with the genius of the language. If v. 937 be really spurious, *πέτρας* will be the genitive by *aposiopesis*.

942. *ἃ γ' ἠσθόμην*. He had heard some vague story, veiled under the term *νόσος κρυφαία*, from other sources besides her own recent confession, at which he certainly was present; cf. v. 931; or he remembers her indisposition *ἐν οἴκοις*, v. 16. He wishes to know, whether the two accounts relate to one and the same event; and the affirmative answer is given in the next verse. Dr. Badham's *ἃ κ' ἠσθόμην* is not satisfactory. He should have adduced actual examples of a crisis

so unusual.

947. *ἀνάσχου*. At the word *ἔτεκον* the old man must be supposed to have visibly started.—*ποῦ τίς κτλ.*, see Hel. 873, 1543, *πῶς ἐκ τίνος νεὸς ποτε*;

949. *μόνη κατ' ἄντρον*. This does not seem to agree with the account in v. 16, *τεκοῦσ' ἐν οἴκοις παῖδ' ἀπήνεγκεν βρέφος Ἐς ταυτὸν ἄντρον οὐπερ ἠνᾶσθη θεῶ*.

950. *ἵνα σὺ κτλ.* The meaning is either, 'The boy must be found, in order that,' &c., or, ('which I ask, not from idle curiosity, but) with a view to your being no longer reproached with childlessness,' i. e. any more than Xuthus.

952. *Ἀπόλλων ὁ κακὸς*, that naughty Apollo, i. e. *ὁ μᾶτην δίκαιος καλούμενος*.

953. As *ὄρφανεύεσθαι* and *παρθελεύεσθαι* are 'to pass an orphan life,' &c., Alc. 535, Hel. 283, so *παιδεύεσθαι* here has the rather unusual sense of 'is spending the time of his boyhood,' viz. what would have been so on earth.

957. Dr. Badham translates, 'Calamity and concealment were my only witnesses.' This omits both the article and the γε.

- ΠΑ. καὶ πῶς ἐν ἄντρῳ παῖδα σὸν λιπεῖν ἔτλης ;
 ΚΡ. πῶς δ' ; οἰκτρὰ πολλὰ στόματος ἐκβαλοῦσ' ἔπη.
 ΠΑ. φεῦ
 τλήμων σὺ τόλμης, ὃ δὲ θεὸς μᾶλλον σέθεν. 960
 ΚΡ. εἰ παῖδά γ' εἶδες χεῖρας ἐκτείνοντά μοι.
 ΠΑ. μαστὸν διώκοντ' ἢ πρὸς ἀγκάλαις πεσεῖν ;
 ΚΡ. ἐνταῦθ' ἴν' οὐκ ὦν ἄδικ' ἔπασχεν ἐξ ἔμου.
 ΠΑ. σοὶ δ' ἐς τί δόξης ἦλθεν ἐκβαλεῖν τέκνον ;
 ΚΡ. ὡς τὸν θεὸν σώσοντα τόν γ' αὐτοῦ γόνου. 965
 ΠΑ. οἴμοι, δόμων σῶν ὄλβος ὡς χειμάζεται.
 ΚΡ. τί κρᾶτα κρύψας, ᾧ γέρον, δακρυρροεῖς ;
 ΠΑ. σὲ καὶ πατέρα σὸν δυστυχοῦντας εἰσορῶν. .
 ΚΡ. τὰ θνητὰ τοιαῦτ' οὐδὲν ἐν ταυτῷ μένει.
 ΠΑ. μὴ νυν ἔτ' οἰκτων, θύγατερ, ἀντεχώμεθα. 970
 ΚΡ. τί γάρ με χρῆ δρᾶν ; ἀπορία τὸ δυστυχεῖν.
 ΠΑ. τὸν πρῶτον ἀδικήσαντά σ' ἀποτίνου θεόν.
 ΚΡ. καὶ πῶς τὰ κρείσσω θνητὸς οὖσ' ὑπερδράμω ;
 ΠΑ. πῖμπρη τὰ σεμνὰ Λοξίου χρηστήρια.
 ΚΡ. δέδοικα· καὶ νῦν πημάτων ἄδην ἔχω. 975
 ΠΑ. τὰ δυνατὰ νυν τόλμησον, ἄνδρα σὸν κτανεῖν.

'Was no one an accomplice with you in the exposure of your child?'—'Yes; my woes, and the secrecy of the place; and these alone.'

959. πῶς δ' ; 'How indeed?' The well known πῶς taken up by ἄπως in Aristophanes, is the counterpart of this rather uncommon tragic expression. Hermann says the δὲ represents the fuller question, σὺ δὲ λέγεις, πῶς; Compare Aesch. Cho. 753, XO. πῶς σὺν κελεύει μιν μολεῖν ἐσταλμένον; TP. ἢ πῶς;

963. ἐνταῦθα, πρὸς στέρωφ, scil. πεσεῖν. 'To lie there, where not being he was wronged by me,' who deprived him of the mother's breast. Hermann objects, (though without making allowance for a poetical passage, or for the poet's constant effort after *pathos*,) that the question of the old man which elicited this reply, is altogether absurd (*terque quaterque ineptum*). For newly born infants do not seek for the breast. On the contrary, it is sometimes difficult to make them take it. But it is very pardonable in a poet not to be curiously accurate in such matters.

964. ἐς τί δόξης ἦλθέ σοι for σὺ δὲ πῶς ἐς δόξαν ἦλθες. Hermann gives σοὶ δ' ἐς τί δόξ' εἰσῆλθεν. With the following ὡς supply ἐξέβαλον ὡς νομίζουσα &c. See Rhes. 145. The old reading σώζοντα was corrected by several critics.

968. If πατέρα σὸν is right, the allusion is to δόμων σῶν ὄλβος, for the woes of the daughter might be said to make the father unhappy even in Hades. Dr. Badham rather confidently proposes πάτραν σὴν, but, as a question of probabilities, we should much prefer σὲ καὶ πόσιν σόν. Thus δυστυχοῦντας would mean ἄπαιδας (v. 772). It is rare to find a senarius, the second foot of which is a tribrach of one word. See Bacch. 18.

972. τὸν πρῶτον ἀδικήσαντα for τὸν ἀδικίας ὑπάρχοντα. According to the Greek idea of wrong, the question *who began it* was all in all.

973. ὑπερδράμω. This refers to the difficulty of escaping punishment if she should offend the god; and καὶ πῶς as usual implies that an objection is made.

ΚΡ. αἰδούμεθ' εὐνὰς τὰς τόθ' ἠνίκ' ἔσθλὸς ἦν.

ΠΑ. σὺ δ' ἀλλὰ παῖδα τὸν ἐπὶ σοὶ πεφηνότα.

ΚΡ. πῶς ; εἰ γὰρ εἶη δυνατόν. ὡς θέλοίμι γ' ἄν.

ΠΑ. ξιφηφόρους σοὺς ὀπλίσασ' ὀπάονας.

980

ΚΡ. στείχοιμ' ἄν' ἀλλὰ ποῦ γενήσεται τόδε ;

ΠΑ. ἱραῖσιw ἐν σκηναῖσιw, οὐ̄ θοινᾶ φίλους.

ΚΡ. ἐπίσημον ὁ φόνος, καὶ τὸ δοῦλλον ἀσθενές.

ΠΑ. οἴμοι, κακίζει. φέρε, σὺ νυν βούλευέ τι.

ΚΡ. καὶ μὴν ἔχω γε δόλια καὶ δραστήρια.

985

ΠΑ. ἀμφοῖw ἄν εἶην τοῖwδ' ὑπηρέτης ἐγώ.

ΚΡ. ἄκουε τοῖwνw οἶσθα γηγενῆ μάχην ;

ΠΑ. οἶδ', ἦν Φλέγγρα Γίγαντες ἔστησαν θεοῖς.

ΚΡ. ἐνταῦθα Γοργόν' ἔτεκε Γῆ, δεινὸν τέρας.

ΠΑ. ἦ παισὶν αὐτῆς σύμμαχον, θεῶw πόνον ;

990

978. σὺ δ' ἀλλὰ Herm. for νῦν δ' ἀλλὰ. 'Do you *then* slay the youth who has appeared as a usurper over you,' i.e. over your house.

982. θοινᾶ φίλους. Though ἐστιᾶν τινα (Alc. 765) is used, and this phrase is like our's, 'to feast one's friends,' the active θοινᾶν is rare. The middle is a favourite word with Euripides, for ἐσθλῆινw.

984. κακίζει, 'you are turning coward.' After just now saying, ὡς θέλοίμι γ' ἄν, (v. 979,) the very first plan proposed you reject on the ground that it is too daring. Accordingly, he gives up his own plan, and adds, 'come then, propose something yourself.' Dr. Badham is here wrong in every particular. The οἴμοι conveys regret that what appears to him the best scheme must be given up through her faint-heartedness. So far from its being "quite ridiculous in the old man to charge Creusa with cowardice," it is obviously most natural; for her answer was a cowardly one,—'We are not strong enough: Murder is sure to be found out,' &c. As for the emphatic σὺ, it is equally plain that the antithesis is, 'if you reject *my* advice, let me hear *yours*.' There is nothing in v. 1022 to justify Dr. Badham's alteration of the text, τοῦμὸν κακίζεισ. The old man says καὶ σὺ γὰρ τοῦμὸν ψέγεις because Creusa had here objected to the plan τοῦ ὀπλίζειw ὀπάονας. Hermann puts an interrogation at κακίζει, which is certainly no improvement.

986. ἀμφοῖw τοῖwδε, viz. τοῦ τε δόλου καὶ τοῦ δρᾶν. But there is a double sense in δραστήρια, which means 'effective,' 1185.

990. θεῶw πόνον, i.e. θεοῖς ἀνταγωνιστήw, θεοῖς πόνους ποιοῦσαν. Hermann gets into needless intricacies by following the Aldine in placing no stop at σύμμαχον, as if it were συμμαχῆσουσαν θεῶw μάχην. Euripides makes a statement contrary to all the legends we possess, in representing the Gorgons born in the Phlegraean fields (Φλεγραιᾶν πλάκα, Aesch. Eum. 285), i.e. the volcanic district of Campania, on the occasion of the Gigantomachia. Hermann observes, "Haec quoque quaestio, ut plures quae deinceps sequuntur, indoctae multitudinis causa ab Euripide inventa est." The passage which follows may be regarded as a *locus classicus* on the aegis of Pallas. The fringed goat-skin represented on her statues as wrapped round the chest, and clasped or brooched in the centre with a Gorgon's head, is here regarded as the skin of the monster itself. The Gorgons were δρακοντόμαλλοι, Aesch. Prom. 818. But Euripides supposes the snaky ὄβραξ, worn by the Gorgon in the conflict, to have been attached to the skin of the dead monster, by way of a fringe or border to the aegis. The story arose from an ancient method of cutting the edges of a hide into slits, and twisting and knotting each in rude imitation of a serpent.

- ΚΡ. ναί· καί νῦν ἔκτειν' ἡ Διὸς Παλλὰς θεά.
 ΠΑ. ποῖόν τι μορφῆς σχῆμ' ἔχουσαν ἀγρίας ;
 ΚΡ. θώρακ' ἐχίδνης περιβόλοις ὠπλισμένον.
 ΠΑ. ἄρ' οὗτός ἐσθ' ὁ μῦθος ὃν κλύω πάλαι ;
 ΚΡ. ταύτης Ἀθάμαν δέρος ἐπὶ στέρνοισι ἔχειν. 995
 ΠΑ. ἦν αἰγίδ' ὀνομάζουσι, Παλλάδος στολήν ;
 ΚΡ. τόδ' ἔσχεν ὄνομα θεῶν ὅτ' ἦλθεν ἐς δόρυ.
 ΠΑ. τί δῆτα, θύγατερ, τοῦτο σοῖς ἐχθροῖσι βλάβος ;
 ΚΡ. Ἐριχθόνιον οἶσθ', ἦ οὐ ; τί δ' οὐ μέλλεις, γέρον ;
 ΠΑ. ὃν πρῶτον ὑμῶν πρόγονον ἐξανῆκε γῆ ; 1000
 ΚΡ. τούτῳ δίδωσι Παλλὰς ὄντι νεογόνῳ
 ΠΑ. τί χρῆμα ; μέλλον γάρ τι προσφέρεις ἔπος.
 ΚΡ. δισσοὺς σταλαγμοὺς αἵματος Γοργοῦσι ἄπο.
 ΠΑ. ἰσχὺν ἔχει δ' ἂν τίνα πρὸς ἀνθρώπου φύσιν ;
 ΚΡ. τὸν μὲν θανάσιμον, τὸν δ' ἀκεσφόρον νόσων. 1005
 ΠΑ. ἐν τῷ καθάψασ' ἀμφὶ παιδὶ σώματος ;
 ΚΡ. χρυσοῖσι δεσμοῖσι· ὁ δὲ δίδωσ' ἐμῷ πατρί.
 ΠΑ. κείνου δὲ κατθανόντος ἐς σ' ἀφίκετο ;
 ΚΡ. ναί· κατὰ καρπῷ γ' αὐτ' ἐγὼ χερὸς φέρω.
 ΠΑ. πῶς οὖν κέκρανται δίπτυχον δῶρον θεᾶς ; 1010

997. He probably means, that the aegis now first obtained its name from αἰσσειν, not from αἰξ.—ἦλθεν, scil. Παλλὰς.

999. ἦ οὐ is Dr. Badham's correction ; 'Do you know Erichthonius, or not? But of course you do.' The old reading was ἦ τί δ' οὐ μέλλεις, for which Hermann gives ἦ τί γ' οὐ μέλλεις (γ' being written above δ' in two MSS.) and W. Dindorf ventures on such a verse as no man of taste would willingly attribute to Euripides, Ἐριχθόνιον οἶσθας, τί δ' οὐ μέλλεις, γέρον ;

1002. μέλλον τι ἔπος. 'A reluctant saying,' Dr. Badham. *Cunctanter eloqueris*, Matthiae and Hermann. And so Barnes, μόγις λαλεῖς καὶ βραδέως προσφέρεις εἰς τὸ μέσον. If we suppose a short pause at νεογόνῳ, this will doubtless be the meaning. But the sense might also be, 'I expect to hear something,' or, 'there is something in what you are going to say ;'—μέλλον, *expectatione plenum*.

1004. ἔχοντας Herm. and Dobree for ἔχουσι' ἂν or ἔχει θ' ἂν. A more pro-

bable reading is ἰσχὺν ἔχει δ' ἂν τίνα κτλ., like τλήμων ἂν εἴης Hel. 91. The nominative would then be τὸ αἶμα, and in the next verse the construction is continued from δίδωσι, unless τὴν μὲν—τὴν δὲ be read.

1006. ἐν τῷ κτλ. 'By what means (or, in what inclosure,) attaching it to the boy from his body?' Bothe is quite wrong in explaining it ἀμφὶ σώματος παιδί. The genitive is used exactly as if he had said ἐθάψασα. Cf. Bacch. 24, νεβρίδ' ἐθάψα χρυσοῖς. By δεσμοῖσι a bracelet appears to be meant, whence ἀντὰ in v. 1009, rather than αὐτὸ, agreeing with δῶρον implied. The ἐγὼ in this verse is slightly emphatic ; 'I myself, and none other, now wear it on my wrist ;' and so is the σὲ just above.

1010. πῶς κέκρανται, how is it carried into effect, i. e. what is to be done with these two drops to make them produce the results described? There is not very much meaning in Dr. Badham's version, 'How is the double gift ordained?' In v. 1012, it is clear that χρῆσθαι depends

- ΚΡ. κοίλης μὲν ὅστις φλεβὸς ἀπέσταξεν φόνου
 ΠΑ. τί τῷδε χρῆσθαι ; δύνασιν ἐκφέρει τίνα ;
 ΚΡ. νόσους ἀπείργει καὶ τροφὰς ἔχει βίου.
 ΠΑ. ὁ δεύτερος δ' ἀριθμὸς ὃν λέγεις τί δρᾷ ;
 ΚΡ. κτείνει, δρακόντων ἰὸς ὧν τῶν Γοργόνος. 1015
 ΠΑ. εἰς ἔν δὲ κραθέντ' αὐτὸν ἢ χωρὶς φορεῖς ;
 ΚΡ. χωρὶς· κακῶ γὰρ ἐσθλὸν οὐ συμμίγνυται.
 ΠΑ. ὦ φιλτάτη παῖ, πάντ' ἔχεις ὅσων σε δεῖ.
 ΚΡ. τούτῳ θανεῖται παῖς· σὺ δ' ὁ κτείνων ἔσει.
 ΠΑ. ποῦ καὶ τί δράσας ; σὸν λέγειν, τολμᾶν δ' ἐμόν. 1020
 ΚΡ. ἐν ταῖς Ἀθήναις, δῶμ' ὅταν τοῦμόν μόλη.
 ΠΑ. οὐκ εὖ τόδ' εἶπας· καὶ σὺ γὰρ τοῦμόν ψέγεις.
 ΚΡ. πῶς ; ἄρ' ὑπείδου τοῦθ' ὃ καμ' εἰσέρχεται ;
 ΠΑ. σὺ παῖδα δόξεις διολέσαι, κεῖ μὴ κτενεῖς.
 ΚΡ. ὀρθῶς· φθονεῖν γάρ φασι μητρυῖα τέκνοις. 1025
 ΠΑ. αὐτοῦ νυν αὐτὸν κτεῖν', ἢ ἀρνήση φόνους.
 ΚΡ. προλάξυμαι γοῦν τῷ χρόνῳ τῆς ἡδονῆς.
 ΠΑ. καὶ σὸν γε λήσεις πόσω ἂ σε σπεύδει λαθεῖν.

on *κέκρανται*, so that the full sense would be *πῶς* or *τί ἂν πράσσοντες κρανομεν* δ. δ. *θεᾶς*; Hermann rightly says, "Latine dicas, *quomodo constitutum est*. Nam habet in mente *χρῆσθαι αὐτῷ*." There is no authority for *δῶρον* beyond the conjecture of Stephens. The old copies give *θέρος* or *δέρος*. Perhaps, *δίπτυχον μέρος*, the two-fold choice or alternative.

1011. *ὅστις* κτλ. 'That which dropped from the gore of the hollow vein' (i.e. the jugular, when the head was cut off, though others understand the *Vena cava* on the right side of the chest). See v. 1053, *Γοργοῦς λαιμοτόμων ἀπὸ σταλαγμῶν*. Canter proposed *φόνος*, which Dr. Badham pronounces undoubtedly right. There is more difficulty in *ὅστις*, sc. *σταλαγμῶς*, in the unusual sense, 'of the two, that which' &c. But Hermann's conjecture has little to commend it, *καίλης μὲν δὲ πρὸς φλεβὸς ἀπέσταξεν φόνου*. If the vulgate text be right, this is one of the very few passages where *ὅστις* is a synonym of *ὅς*.

1015. *τῶν Γοργόνος* is Dobree's restoration. The old reading *τῶν Γοργόνων* is a curious instance of the *assimilation* of cases. In the next verse Musgrave

records the emendation of Snape for *κραθέν ταῦτὸν ἰχώρ' εἰσφορεῖς*.

1017. οὐ *συμμίγνυται*, i.e. *διχοστατεῖ*, like the oil and vinegar in Agam. 314. They will not blend, or keep company together, for the one would destroy or neutralise the other. But besides the physical notion, there is an allusion to the doctrine that good things and bad things, joy and grief, &c., are to be kept separate, *χωρὶς ἢ τιμῆ θεῶν*, Agam. 620. See above, v. 246.

1021. *ταῖς Ἀθήναις*. For the article see v. 577.

1022. *ψέγεις*, disparage, think lightly of. He means the schemes proposed to her in v. 974 and 978.

1027. *τῆς ἡδονῆς*, scil. *μέρος* τι. 'If I have not already slain him, at least I have a foretaste of the pleasure by the time,' that is, I can put out of my thoughts the time that must elapse before the act, and realize it as already done. For the genitive compare Hel. 700.

1028. *λήσεις*. 'Your husband will never know that you are acquainted with those very circumstances which he wishes you not to know,' viz. that Ion is his son. "Eo tutius Ioni parabis interitum, quod

- ΚΡ. οἶσθ' οὖν ὁ δρᾶσον; χειρὸς ἐξ ἐμῆς λαβὼν
 χρύσωμ' Ἀθάνας τόδε, παλαιὸν ὄργανον, 1030
 ἔλθων ἵν' ἡμῶν βουθυτεὶ λάθρα πόσις,
 δείπνων ὅταν λήγῃσι καὶ σπονδὰς θεοῖς
 μέλλωσι λείβειν, ἐν πέπλοις ἔχων τόδε,
 κάθες βαλὼν ἐς πῶμα τῷ νεανία.
 [ἰδία δὲ, μὴ τι πᾶσι, χωρίσας ποτὸν] 1035
 τῷ τῶν ἐμῶν μέλλοντι δεσπόζειν δόμων.
 κᾶνπερ διέληθαι λαιμὸν, οὔποθ' ἴξεται
 κλεινὰς Ἀθήνας, καθανὼν δ' αὐτοῦ μενεῖ.
- ΠΑ. σὺ μὲν νυν εἴσω προξένων μέθες πόδα·
 ἡμεῖς δ' ἐφ' ᾧ τετάγμεθ' ἐκπονήσομεν. 1040
 ἄγ, ᾧ γεραιὲ πούς, νεανίας γενοῦ.
 ἔργοισι, κεῖ μὴ τῷ χρόνῳ πάρεστί σοι.
 ἐχθρὸν δ' ἐπ' ἄνδρα στεῖχε δεσποτῶν μέτα,
 καὶ συμφόνευε καὶ συνεξαίρει δόμων.
 τὴν δ' εὐσέβειαν εὐτυχοῦσι μὲν καλὸν ● 1045
 τιμᾶν, ὅταν δὲ πολεμίους δρᾶσαι κακῶς
 θέλη τις, οὐδεὶς ἐμποδῶν κεῖται νόμος.

nullam tibi ejus perendi caussam fuisse putabit." *Hermann*.

1030. χρύσωμα τόδε, the bracelet or small casket described in v. 1007—9.—*Ἀθάνας*, see v. 1001.

1034. κάθες, discharge the contents (viz. the separate portion of it that is deadly) into the young man's cup.' Cf. δρόσον καθήσω v. 436. *Hel.* 1061, δοῦναι κελεύσω πορθμίδ', ἢ καθήσομεν κόσμον τῶν σφ' πελαγίας ἐς ἀγκάλας.—In the next line *τι* was added by Wakefield.

Dindorf gives *μη πᾶσι* as the reading of the Palatine MS., and adds that this may be a corruption for *μη γ' ἅπασιν*. It is much more likely that it was the attempt of a grammarian to fill up the deficiency of a spurious verse. L. Dindorf compares *Trach.* 383, *δλοιντο μη τι πάντες οἱ κακοί*. Cf. *sup.* v. 719. But the line is suspicious in other respects; first, on account of *εἰ δὲ*, used for *μέντοι*, without a finite verb; secondly, because the clauses are rather involved, *ἰδία χωρίσας ποτὸν, μὴ τι πᾶσι δούς*. And thirdly, because the answer of the old man contains nine verses, corresponding to the

speech of Creusa, if this one be ejected.

1039. εἴσω προξένων, into the house of the public entertainers, whose duty it was to find a lodging for strangers at Delphi. Without doubt the Athenian *θεωροί* were regularly provided for by an officer appointed at the public cost.

1043. δεσποτῶν μέτα, with the concurrence of Creusa. He says this to remove the odium which would fall on himself exclusively; and he uses the plural, instead of *δεσποίνης*, for the same reason, not to implicate her alone in the charge of being an accomplice. Hence also the *σὺν* in the next verse. Cf. *Tro.* 24, Ἥρας Ἀθάνας θ', αἰ ξυνεξείλον Φρύγας. *Hippol.* 18, *κυσὶν ταχείαις θήρας ἐξαιρεῖ χθονός*.

1045—7. This is a passage which might, though unjustly, be adduced as evidence against the moral principles of Euripides. At first sight, it is a startling sentiment enough, 'It is all very well for the prosperous to hold righteousness in honour; there is no law to prevent us doing harm to our enemies.' Euripides however consistently puts this doctrine into the mouth of a bad man. He does not

ΧΟ.	Εἰνοδία, θύγατερ Δάματρος, ἃ τῶν νυκτιπόλων ἐφόδων ἀνάσσεις, καὶ μεθαμερίων ὄδωσον δυσθανάτων κρατήρων πληρώματ', ἐφ' οἷσι πέμπει πότνια πότνι' ἐμὰ χθονίας	στρ. α'. 1050
''	Γοργοῦς λαιμοτόμων ἀπὸ σταλαγμῶν τῷ τῶν Ἐρεχθεΐδῶν δόμων ἐφαπτομένῳ μηδέ ποτ' ἄλλος ἄλλων ἀπ' οἴκων πόλεως ἀνάσσοι πλήν τῶν εὐγενετῶν Ἐρεχθεΐδῶν.	1055 1060

mean that it is a *right* doctrine, albeit it was unquestionably that which was commonly held by the Greeks in his time. His own views we are justified in assuming to be the converse of all this, at least as to *εὐσέβεια*, which, as elsewhere remarked, means the upright and honourable dealing of one man towards another. See on Hel. 901. "Certe hoc," says Barnes, "neque Christianis, neque hominibus philosophis, prudentibusque et piis fuit usquequaque comprobatum; quicquid poetae nobiles, qui Naturam imitantur, nonnullis personis pro characteris illorum ratione aliquando affigere placuerunt." See on this subject the remarks in the Preface to Vol. i. p. xxxv and xli.

1048. Hecate is invoked, as the goddess presiding over drugs and baleful poisons, to direct to a favourable issue this stealthy attempt on Ion's life. The chorus wish this, because, as the handmaids of Creusa, they are alike interested in resisting the intrusion of a stranger into the family of the Erechtheidae. If, they say, Creusa should fail in her design, she will certainly commit suicide, for she will never endure to see a stranger lord of her house. They are ashamed of the far-famed gods, Bacchus and Demeter, if the son of a slave shall be admitted, as ruler of Athens, to witness the sacred mysteries. Let poets henceforth cease to sing of the wickedness of women. After this daring act of Xuthus, let men be rather the subject of their reproaches. He has been faithless to his wife in that he has raised up a son to succeed him begotten from another woman.

Ibid. Hecate is called daughter of Demeter because she was identified with Cora, just as by the Romans Diana, Proserpina, and Trivia, were either connected

or confused with each other. See on Med. 396. To Hecate was attributed the power of sending apparitions; hence Hel. 570, *οὐ νυκτίφαντον πρόπολον Εἰνοδίας μ' ὄρας*. By *ἐφοδοί* all such sudden and alarming visions appear to be meant. So of the Furies, in Aesch. Eum. 353, *ἀμετέραις ἐφόδοις μελανέμοσιν*. And Hecate is said *ἀνάσσειν ἐφόδων* in the same sense as will be noticed on Hel. 1040.

1050. *καὶ μεθαμερίων*. As you command apparitions by night, so in this instance direct the filling of a fatal cup for a deed to be done in the light of day. Hermann construes *νυκτιπόλων ἐφόδων καὶ μεθαμερίων*, but this does not afford the antithesis which seems to be intended. —*ἐφ' οἷσι πέμπει* is variously, but not satisfactorily interpreted. Hermann understands, *ὄδωσον κρατήρας πληρωθέντας ὄνῳ ἐπὶ τοῖτοισι τοῖς φαρμάκοις ἃ πέμπει ἢ δέσποινα τῷ Ἴωνι*. But in his Preface, p. xvii, he says, "verissime Seidlerus, *ἐφ' οἷσι* pro *ἐπὶ τοῖτοισι*, *ἐφ' οἷς*, i. e. *ἐπὶ θανάτῳ*." Dr. Badham translates, "for the purposes for which," but inclines to read *ἐφ' ᾧ σφε πέμπει*. Matthiae appears to understand, 'for which (cup-filling) Creusa is sending the old man,' but he adds another, which Dindorf approves, and which is adopted by Dr. Badham. In the judgment of the present editor, the poet's meaning is this, *ὄδωσον πληρώματα κρατήρων ἐπὶ ἐκείνοις*, *ἐφ' οἷς πέμπει πότνι' ἐμὰ*, (*τοῦτέστι*) *τῷ τῶν κτλ.*, 'direct the filling of the fatal bowl against those, for whom my mistress is sending it (viz. the drug, implied in *πληρώματα*), taken from the drops trickling from the wounded throat of the earth-born Gorgon, namely, for him who is aspiring to the house of the Erechtheidae.'

εἰ δ' ἀτελής θάνατος σπουδαί τε δεσποί- . . . ἀντ. α'.
 νας, ὃ τε καιρὸς ἄπεισι τόλμας,
 ἃ τε νῦν φέρετ' ἐλπὶς, ἣ θηκτὸν ξίφος.
 λαιμῶν ἐξάψει βρόχον ἀμφὶ δειρῆν, 1065
 πάθεσι πάθεα δ' ἐξανύτουσ'
 εἰς ἄλλας βιότου κάτεισι μορφάς.
 οὐ γὰρ δόμων γ' ἑτέρουσ
 ἄρχοντας ἀλλοδαπούσ * 1070
 ζῶσά ποτ' ὀμμάτων ἐν φαειναῖσ ἀνέχουτ' ἀν αὐγαῖσ
 ἃ τῶν εὐπατριδῶν γεγῶσ' οἴκων.
 αἰσχύνομαι τὸν πολύμνον στρ. β.

1061. εἰ δ' ἀτελής κτλ. 'But if his death should fail to be accomplished, and the eager schemes of our mistress, and the opportunity for the daring deed shall pass away, and the hope (should be vain, ἀτελής) by which she is now sustained; then she will either (take) a sharpened sword, or will tie a noose fast to her throat around her neck; and so finishing one suffering by another, she will descend to another kind of life' (viz. that in Hades). Here there is little to detain the reader. The crasis, or rather, the elision, of φέρεται may be defended by Trach. 216, ἀέρομ' οὐδ' ἀπάσομαι τὸν αὐλόν. Prom. 854, ἣ Διδὸς κλεινὴ δάμαρ μέλλουσ' ἔσεισθαι, εἰ τῶνδε προσσάινει σέ τι. Iph. T. 679, δόξω—προδοῦσ σε σάξερσθαι αὐτὸς εἰς οἴκουσ μόνουσ. For φέρεσθαι ἐλπίδι see on Rhés. 15, τί φέρει θορύβῳ; Hel. 1642, ἐπίσχεσ ὄργασ, αἰσιν οὐκ ὀρθῶσ φέρει. This confirms Hermann's correction ἄτε for ἄτε. Dr. Badham, who has misunderstood not only the meaning, of the author but the meaning of Matthiae's note, proposes ἃ νῦν (meaning perhaps νῦν, the enclitic being here a solecism) ἐλπὶς (ἐλπὶς) ἐφαίνετ', ἣ θηκτὸν κτλ. Bothe too wrongly understands ἃ τε νῦν ἐφέρετο ἐλπὶς, quaeque modo spes afferedatur.—With ξίφος we may supply λήψεται, just as in Soph. El. 435, ἣ πνοαῖσιν (μέθεσ) ἣ βαθυσκαφεῖ κόνει κρύψων νῦν.

1067. ἄλλασ μορφάς. Another form or phase of life, viz. that in Hades. Compare Med. 1039, ἐσ ἄλλο σχῆμ' ἀποστάντεσ βλαῦ.

1074. τὸν π. θεόν. Bacchus, who was escorted with a solemn torch-procession from Athens to Eleusis on the twentieth day of the month Boedromion. He was

worshipped there together with Demeter, these two, *Liber et alma Ceres*, as Virgil calls them conjointly, being, according to one form of mythology, the sun and the moon, whence also the λαμπάδες and the παννυχίδεσ in their honour. See Ar. Ran. 340 seqq., and the schol. Barnes has a long and learned note on this passage, in which he proves from Plutarch and others that the εἰκάδεσ was a name given to the nine days' festival of the τὰ μεγάλα μυστήρια. For Callichorus, a spring near Eleusis, see Suppl. 392. It was so called from the cyclic dances there first instituted in honour of Demeter.—ὄψεται, i. e. if Ion shall be allowed to see the mysteries on that sacred day, and to take a part in the vigils. As the supposed son of a slave, and not a γνήσιουσ πολίτησ, the chorus apprehends that Ion would bring a disgrace on the god if allowed to join in his worship. Bothe thinks the nominative to be supplied is not Ion, but Bacchus, as if we should say, 'I am ashamed for him, if he shall dare to show his face,' &c. But Hermann appears more correctly to judge, "apertum est Ionem hic intelligi etiam nullo nomine appellatur;" and he sums up the purport of a long note thus, "Itaque hoc pudendum dicit chorus, si adolescens ex serva natus et semi-barbarus ad sanctissima sacra admittatur." There seems no necessity to read, with Hermann, ἐννόχιουσ ὄψετ' ἄπνοσ δν, which he calls an iambic verse. The α in ἀθεμίτουσ, v. 1093, appears to be made long by an epic licence, as in ἀπαράμυθον Prom. 192. The verse however is of a very anomalous scansion, and to use Hermann's words, "omni numero caret."

θεόν, εἰ περὶ Καλλιχόρουσι παγαῖς
 λαμπάδα θεωρὸν εἰκάδων
 ὄψεται ἐννύχιος αὔπνος ὦν,
 ὅτε καὶ Διὸς ἀσπερωπὸς
 ἀνεχόρευσεν αἰθῆρ,

1075

χορεύει δὲ Σελάνα

1080

καὶ πεντήκοντα κόραι.
 Νηρέος, αἱ κατὰ πόντων
 ἀενάων τε ποταμῶν

δύνας χορευόμεναι,
 τὰν χρυσοστέφανον κόραν

1085

καὶ ματέρα σεμνῶν
 ὧ' ἐλπίζει βασιλεύσειν,
 ἄλλων πόνον εἰσπεσῶν,
 ὁ Φοῖβειος ἀλάτας.

ὄραθ' ὄσοι δυσκελάδοισιν

ἀντ. β'. 1090

1078. *ὅτε καὶ κτλ.* When the starry
 ether of Zeus, the Moon and the sea,
 join in the worship of the dread deities.
 The awfulness of their power is finely
 expressed by the idea, that the very ele-
 ments unite with mortals in the service
 of Demeter and Cora. The construction
 appears to be, *ὅτε χορεύει Σελάνα τὰν*
χρ. κόραν. But some irregularities of
 the strophic metres give grounds for sus-
 picions as to the integrity of the text.
 Hermann's alteration is rather bold, *Νη-*
ρέος ὄσαι τε πόντων | κατ' ἀενάων τε
ποταμῶν | δύνας, χορευομένην | κτλ. Thus
 χορεύειν actively and χορευέσθαι passively
 agree pretty well with the use in v. 463,
παρὰ χορευομένην ἤρπιδι. "Significatur
 nymphas illas choreis celebrare Cororem
 et Proserpinam eodem tempore, quo iis-
 dem deabus a populo Atheniensi choreae
 instituantur." W. Dindorf's conjecture,
 that the true reading *εἰλισσόμεναι* has
 given place to a gloss *χορευόμεναι*, derives
 some support from *Τρο. 2, ἔνθα Νηρηῶν*
χοροὶ Κάλλιστον ἴχνος ἐξελίσσουσιν
ποδός.

1087. *Ἰνα.* This refers back to *Καλ-*
λιχόρουσι παγαῖς, 'for there,' viz. at
 Athens, 'this homeless foster-child of
 Phoebus hopes to reign, having intruded
 himself into the property of others.' The
 old reading *ἄλλον πόνον τ' εἰσπεσεῖν* was

corrected by Heath and others. For
 the use of *πόνος* in the sense of τὸ
ἐκπονηθὲν, compare Aesch. Cho. 130, *ἐν*
τοῖσι σοῖς πόνουσι χλοοῦσιν μέγα. Xen.
 Anab. vii. 6, 9, ὁ δὲ τοὺς ἡμετέρους
πόνους ἔχει, 'the fruits of our labours.'
 Barnes correctly explains it, "quasi nihil
 agendo incidere in haereditatem, quam
 aliorum labores auxerunt in imensum."

1090. *ὄραθ' ὄσοι κτλ.* 'See, ye who,
 pursuing the course of song, celebrate
 with ill-sounding strains the marriage-
 beds of us women, and the unlawful un-
 holy alliances brought about by Cyprius,
 how much we surpass in moral rectitude
 the unrighteous race of men.' What
 they are told to see, is the supposed flagi-
 tiousness of Xuthus. Difficulty has been
 found in *κατὰ μῦθον ἰόντες*, which Her-
 mann and others alter to *λέγτες*, 'letting
 down the Muse to unworthy subjects,'—
 a very forced sense of *καθίεναι*. Matthiae
 avows that he cannot adduce another in-
 stance of the phrase. It is, however, the
 same as in *Τρο. 103, πλεῖκατὰ παρθένων,*
πλεῖκατὰ δαίμονα, where other examples
 are given in the note. Bothe rightly ex-
 plains, *illi, qui cantionem seu carmen*
venantur. Cf. Plat. Phaedr. p. 253, β.,
οἱ δὲ Ἀπόλλωνός τε καὶ ἑκάστου τῶν
θεῶν οὕτω κατὰ τὸν θεὸν ἰόντες ἑπιούσ-
την σφέτερον παιδα πειφικέμεναι.

κατὰ μούσων ἰόντες αἰεῖθε ὕμνοις
 ἀμέτερα λέχεα καὶ γάμους
 Κύπριδος ἀθεμίτους ἀνοσίους
 ὅσον εὐσεβία κρατοῦμεν
 ἄδικον ἄροτον ἀνδρῶν.

1095

παλίμφαμος αἰοῖδα
 καὶ μούσ' εἰς ἀνδρας ἴτω
 δυσκέλαδος ἀμφὶ λέκτρων.
 δείκνυσι γὰρ ὁ Διὸς ἐκ
 παίδων ἀμνημοσύναν,
 οὐ κοινὰν τεκέων τύχαν
 οἴκοισι φυτεύσας

1100

δεσποῖνα· πρὸς δ' Ἀφροδίταν
 ἄλλαν θέμενος χάριν
 νόθου παιδὸς ἔκρυσεν.

1105

ΘΕΡΑΠΙΩΝ.

ξέναι γυναῖκες, ποῦ κόρην Ἐρεχθέως
 δέσποωσαν εὐρω; πανταχῇ γὰρ ἄστειως
 ζητῶν νιν ἐξέπλησα, κοῦκ ἔχω λαβεῖν.

1093. ἀθεμίτους is the reading of the Palatine MS. for ἀθέμιτας. — ἄροτον, a race, for ἄροτρον, is due to Barnes. The word occurs in this sense in Med. 1201.

1096. παλίμφαμος, a synonym of δύσφημος. So in Aesch. Theb. 247; παλιν-στομεῖς is rightly explained by the Schol. δύσφημεις. Most commentators take πάλιν here to have its ordinary sense, 'a song, the converse of what it was before.' The old reading παλίμφαμος was corrected by Brodaeus. Photius has παλίμφημα· δύσφημα· κακὰ ἔναντία. It appears therefore that either of the above interpretations is justifiable. For ἀμφὶ we should perhaps read περὶ, to suit the metre of v. 1082. For the sentiment compare Med. 417, ἔρχεται τιμὰ γυναικεία γίνεσθαι· οὐκέτι δυσκέλαδος φάμα γυναικῆς ἔξει.

1099. ὁ Διὸς ἐκ παίδων, namely, Xuthus, who was Αἰδίου τοῦ Διὸς γηγώς Ἀχαιὸς, v. 63. The metre of this verse does not suit with v. 1083. Hermann reads δείκνυσι γὰρ οὖν, Dr. Badham δείκνυσιν γὰρ ὁ Διὸς, omitting ἐκ. But the preposition

could not possibly be omitted unless the sense were δείκνυσι παίδων ἀμνημοσύναν, whereas the meaning is ἀμνημοσύναν· δεσποῖνας.

1101. οὐ κοινὰν κτλ. is a mere periphrasis for χωρὶς ἀλόχου φυτεύσας παῖδα: — θέμενος χάριν is 'making himself agreeable,' literally, 'laying in store for himself an obligation,' πρὸς ἄλλαν Ἀφρ., i.e. γυναῖκα, or ἄλλαν χάριν, for ἄλλης γυναικὸς, πρὸς Ἀφρ. Cf. Iph. T. 602.

1106. ξέναι. The MSS. and old edd. agree in the strange reading κλειναί. This is of course inapplicable to slaves, of which the chorus was composed; and there appears to be no example of such a ὑποκρίσιμα in the known colloquy of σκλάβουλοι. Elmsley suggests φίλαι, Dobbree ξέναι, which is adopted by Dr. Badham and W. Dindorf. The reading ξέναι might possibly have passed into κλειναί. Hermann and Bothe follow Reiske, κλεινῶν, γυναῖκες, ποῦ κόρην κτλ., but this is very unlike the style of Euripides.

1108. ἐξέπλησα, 'I have gone over

- ΧΟ. τί δ' ἔστιν, ᾧ ξύνδουλε ; τίς προθυμία
ποδῶν ἔχει σε, καὶ λόγους τίνας φέρεις ; 1110
- ΘΕ. θηρώμεθ'· ἀρχαὶ δ' ἀπιχώριοι χθονὸς
ζητοῦσιν αὐτήν, ὡς θάνη πετρουμένη.
- ΧΟ. οἴμοι, τί λέξεις ; οὐ τί που λελήμμεθα
κρυφαῖον ἐς παιῖδ' ἐκπορίζουσαι φόνον ;
- ΘΕ. ἔγνωσ'· μεθέξεις δ' οὐκ ἐν ὑστάτοις κακοῦ. 1115
- ΧΟ. ὠφθη δὲ πῶς τὰ κρυπτὰ μηχανήματα ;
- ΘΕ. τὸ μὴ δίκαιον τῆς δίκης ἡσσωμένον
ἔξηῦρεν ὁ θεὸς, οὐ μιανθῆναι θέλων.
- ΧΟ. πῶς ; ἀντιάζω σ' ἱκέτις ἐξειπεῖν τάδε.
πεπυσμένοι γὰρ εἰ θανεῖν ἡμᾶς χρεῶν,
ἡδίων ἂν θάνοιμεν, εἴθ' ὄραν φάος. 1120
- ΘΕ. ἐπεὶ θεοῦ μαντεῖον ᾗχετ' ἐκλιπῶν
πόσις Κρεούσης, παῖδα τὸν καινὸν λαβῶν,
πρὸς δείπνα θυσίας θ' ἅς θεοῖς ὠπλίζετο,
Ἰοῦθος μὲν ᾗχετ' ἔνθα πῦρ πηδᾶ θεοῦ 1125
βακχείου, ὡς σφαγαῖσι Διονύσου πέτρας

every part of it,' τὸ ἄστυ. As remarked on *Rhes.* 987, the proper sense is not so much 'to fill,' as 'to occupy vacancy,' i. e. the notion of *repletion* does not necessarily attach to *πληροῦν*, *πιμπλάναι* &c. See *Orest.* 54, *λιμένα δὲ Ναυπλίου ἐκπληρῶν πλάτῃ*, and Porson's note. *Hel.* 1570, *πλήσασα κλιμακτῆρας εὐσφύρον ποδός*, 'treading all the rounds of the ladder in succession.'

1113. *λελήμμεθα*. For this Ionic form see *Rhes.* 74.

1115. *μεθέξεις δ'*. The δ' was added by Hermann. The restoration of the verse was made by Porson, who perceived that a mere misconception of the letters gave rise to the reading in the MSS., *ἐγνώσμεθ' ἐξ ἴσου, κᾶν ὑστάτοις κακοῖς*. The conjecture, in itself certain, is confirmed by the reading of the Palatine MS. *κᾶν* for *κᾶν*. Compare a similar corruption in v. 1016.

1117. *τὸ μὴ δίκαιον κτλ.* 'The god, not choosing to be defiled (by murder committed on his sacred ground), discovered the unrighteous act, which was defeated by justice,' i. e. by the arrest of the guilty party. The discovery is attributed to Apollo, because it was made in

a kind of miraculous manner by the doves that built their nests in his temple, v. 1197.

1121. *ἡδίων*, because the torture and anxiety of uncertainty would at least be wanting.

1122—1228. The servant gives a graphic account of the preparations made by Xuthus for the banquet in honour of his newly-found son ; of the plot against Ion's life, its failure, the arrest of the guilty accomplice, and his confession. This is one of the finest and most elaborate of the narrations in Euripides ; and he generally exerts his best powers on that important part of an Attic tragedy.

1124. *θυσίας*, see v. 653.

1125. *πῦρ πηδᾶ*. The two peaks of Parnassus were sacred to Bacchus and Apollo respectively. On one of them lights were seen, either really or in fancy, which were attributed to the torch-light dances of Bacchus with the nymphs. See *Bacch.* 306, *ἔτ' αὐτὸν ὄψει κάπῃ Δελφίσιν πέτραις πηδῶντα σὺν πεύκαισι δικόρυφον πλάκα*, where Elmsley refers also to *Phoen.* 226. *Antig.* 1126. See above, γ. 716.

δεύσειε δισσὰς παιδὸς ἀντ' ὀπτηρίων,
 λέξας, σὺ μὲν νῦν, τέκνον, ἀμφήρεις μένων
 σκηναὺς ἀνίστη τεκτόνων μοχθήμασιν.
 θύσας δὲ γενέταις θεοῖσιν ἦν μακρὸν χρόνον 1130
 μένω, παροῦσι δαίτες ἔστωσαν φίλοις.
 λαβὼν δὲ μόσχους ᾤχεθ'. ὁ δὲ νεανίας
 σεμνῶς ἀτοίχους περιβολὰς σκηνωμάτων

1127. ἀντ' ὀπτηρίων. As the ὀπτήρια (which appear to have included both thanksgivings to the gods and presents to the friends on showing them the child on the eighth or ninth day after birth) had not been celebrated in the case of the infant Ion, the present sacrifice was intended by the father as an equivalent for it.

1128. ἀμφήρης may be compared with ἀμφιλαφής, used of spreading trees, and with κατήρης, Suppl. 110, where see the note. The root is, perhaps, ἀρ to fit (ἄρω), but the principal force lies in ἀμφί, which implies something double-sided, and therefore, by implication, spacious. So ἀντήρης Phoen. 754, διήρης *ibid.* 90. But in Cycl. 15, ἀμφήρης δόρυ points rather to ἐρέσσειν. Possibly ἦρης is only an adjectival termination, as in ξιφήρης, τυμβήρης, &c. to be compared with ἦρδς in οἰνηρδς &c., though the latter termination is generally confined to words implying the use to which things are put. Hermann compares ἀμφήρη ξύλα in Herc. F. 243, which merely means wood piled up or fitted on every side of an altar.—γενέταις θεοῖς, the gods who preside over birth. See Aesch. Suppl. 73. Apollo is here principally meant; but Bacchus is doubtless included, whose phallic worship indicates that he presided over the generative powers of Nature. Besides, the δισσαι πέτραι were to receive the sprinkling of the victims' blood, v. 1126, where especial mention is made of Dionysus.

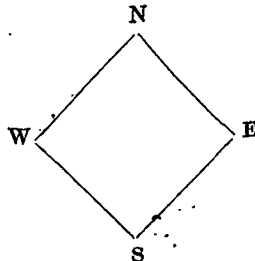
1133. σεμνῶς, *rite*, in due form, with all prescribed ceremonies. It is more singular that Dobree's correct judgment should have thought σεμνῶν an improvement, than that Dindorf should have admitted it into the text. Certain prayers and libations were probably offered, after the practice which is still continued on laying the first stone of any important building. Compare Hel. 866, θεῖον δὲ σεμνὸν θεσμὸν αἰθέρος μυχόν.—δρῶσταις, 'with uprights,' i.e. poles, or props,

which at once marked the limits and formed the skeleton frame of the tent. See Hel. 547. The middle ἰδρύετο has reference to the τέκτορες in v. 1129, for the actual work, τὸ ἰδρύειν, was theirs.

1133—5. Several rather bold alterations have been introduced into this passage, φλόγα (Bothe), θεοῦ for βίον (Hermann), and lastly, the transposition of θεοῦ and βολὰς (Dindorf), so that the text in the last named edition stands thus,

ἡλίου φλόγα
 καλῶς φυλάξας, οὔτε πρὸς μέσας θεοῦ
 ἀκτίνας οὐτ' αὐ πρὸς τελευτώσας βολὰς.

This, of course, is all very well, if we could feel any degree of confidence that Euripides so wrote it. But no change in the text is imperatively called for. The evening rays of the sun may be said τελευτᾶν βίον just as, by a converse figure of speech, one about to die is said to have his sun setting, Theocr. i. 102, Agam. 1092. The construction is, καλῶς φυλάξας, ὥστε ἰδρύεσθαι οὔτε πρὸς μέσας βολὰς ἡλίου φλογός, οὐτ' αὐ πρὸς ἀκτίνας κτλ. For βίον τελευτᾶν cf. Agam. 902. It has been supposed that the poet had in view the usual position of Theatres, viz. so that the square described from the lines of the proscenium stands intermediate between the cardinal points, thus



The stage of the theatre at Athens in fact faced NN.W. The supposed reference to

ὀρθοστάταις ἰδρύεθ', ἡλίου φλογὸς
 καλῶς φυλάξας οὔτε πρὸς μέσας βολὰς, 1135
 ἀκτῖνας οὔτ' αὐ πρὸς τελευτώσας βίον,
 πλῆθρον σταθμήσας μῆκος εἰς εὐγώνιον,
 [μέτρημ' ἔχουσαν τοῦν μέσῳ γε κυρίων
 ποδῶν ἀριθμὸν, ὡς λέγουσιν οἱ σοφοί,]
 ὡς πάντα Δελφῶν λαὸν ἐς θοίηνην καλῶν. 1140
 λαβὼν δ' ὑφάσμαθ' ἱρὰ θησαυρῶν πάρα
 κατεσκίαζε, θαύματ' ἀνθρώποις ὄραν.
 πρῶτον μὲν ὀρόφῳ πτέρυγα περιβάλλει πέπλων,
 ἀνάθημα Δίου παιδὸς, οὗς Ἑρακλέης
 Ἀμαζόνων σκυλεύματ' ἤνεγκεν θεῶν. 1145
 ἐνῆν δ' ὑφανταὶ γράμμασιν τοιαῖδ' ὑφαί·

the proportions of the Parthenon has been shown by Hermann to be erroneous. But Dr. Wordsworth, *Athens and Attica*, p. 121, draws a probable inference from v. 1141, that the cella of the Parthenon was *hypæthral*, or unroofed, but protected by an extended awning or *velarium*, worked with embroidery. The ancient custom of painting church ceilings and vaults with stars, fantastic animals, and quaint patterns intermixed, perhaps took its origin from these *velaria*.

1137. *σταθμήσας*, having measured the ground, *εἰς εὐγώνιον μῆκος πλῆθρον*, to a rectangle of 100 feet, which of course includes an area of 10,000 square feet. It is quite needless to read *εὐγωνίαν* with Elmsley, in order to supply a substantive with which *ἔχουσαν* in the next verse may agree. Nor is Hermann's *ἐχούσας* any better, which he appears to refer back to *περιβολὰς* in v. 1133. These two verses are undoubtedly spurious. The *γε* is alone a sufficient proof of this. The Athenians were not so ignorant of arithmetic as to require to be told that $100 \times 100 = 10,000$, and Euripides was not the man to call those who could perform that feat in multiplication *οἱ σοφοί*. Besides, *ἔχουσαν* has simply no construction at all. The distich was added by some genius who had more concern for sums than for syntax.

1141. *παρὰ θησαυρῶν*, for *ἐκ* or *ἀπὸ*, is rare. There is an example in Rhcs. 366, Ἀτρεΐδαν οἰχομένῳ Ἰλιάδος παρ' ἀκτᾶς. The epithet *ἱρὰ* of course implies that these embroidered cloths were borrowed

from the sacred stores of the temple, over which Ion himself presided as *ταμίης πάντων πιστὸς*, v. 55.—*κατεσκίαζε*, scil. τὸ οἶκημα. *Σο σκυκιάζειν* is used in Bacch. 1052.

1143. *πτέρυγα*, a fold or tuck of peplos,—"ducta metaphora," says Barnes, "ab avibus foetus suos alis et plumis operientibus." An awning laid across the ridge and falling upon the slanting roof on either side, would appropriately be called *πτέρυξ*, as resembling the drooping pinions of a bird. Hermann thinks that in the following account the poet is describing some of the eastern vestments consecrated at Delphi from the victory over the Persians. And the allusion to the battle of Salamis in v. 1160 seems very clear.—*Ἀμαζόνων*, see Herc. - F. 408. *Ibid.* 415, *ζωστήρος ὀλεθρίου ἄγρας*, i. e. the belt of Hippolyte, queen of the Amazons. It was on this occasion that Hercules slew many of the Amazons, and carried off their fine Indian shawls as spoils to be consecrated at Delphi.

1146. *ἐνῆν*. This usage, where a verb, placed before a substantive in the plural masculine or feminine, is itself in the singular number, is rare in Attic Greek. Compare Pers. 49, *στευτάι δ' ἱεροῦ Τμῶλου πελάται Ζυγὸν ἀμφιβαλεῖν δούλιον Ἑλλάδι*. Soph. Trach. 520, *ἦν δ' ἀμφιπλεκτοὶ κλίμακες, ἦν δὲ μετώπων ὀλόεντα πλῆγματα*. Lucian, Ἐρωτες, p. 410, *ἦν δ' ὑπὸ ταῖς ἄγαν παλινσκίοις ὕλαις Ἰλαραὶ κλισίαι τοῖς ἐνεστιᾶσθαι θέλουσιν*. Bacch. 1350, *αἰαί, δέδοκται, πρόσβη, τλήμονες φυγαί*. Hel. 1358, *μέγα τοι δύναται*

Οὐρανὸς ἀθροίζων ἄστρ' ἐν αἰθέρος κύκλῳ·

ἵππους μὲν ἤλαυν' ἐς τελευταίαν φλόγα

Ἥλιος, ἐφέλκων λαμπρὸν Ἑσπέρου φάος.

μελάμπεπλος δὲ Νυξ ἀσειρωτον ζυγοῖς

1150

ὄχημ' ἔπαλλεν· ἄστρα δ' ὠμάρτει θεᾷ.

Πλειὰς μὲν ἦει μεσοπόρου δι' αἰθέρος,

ὃ τε ξιφήρης· Ὠρίων ὑπερθε δὲ

Ἄρκτος στρέφουσ' οὐραία χρυσήρει πόλῳ.

κύκλος δὲ πανσέληνος ἠκόντιζ' ἄνω

1155

μηγὸς διχήρης, Ἰάδες τε ναυτίλοις

σαφέστατον σημεῖον, ἧ τε φωσφόρος

Ἔως διώκουσ' ἄστρα. τοίχοισιν δ' ἔπι

νεβρῶν παμποίκιοι στολίδες.—γράμμα-
σιν, for γραφαῖς, in pictured forms. The
device appears to have been as follows.
The circle of heaven (πόλος) had enthroned
in some conspicuous position a symbolical
figure (Οὐρανὸς) marshalling the stars
around him. The sun was seen retiring
from the margin of the circle, and bring-
ing on in its train (cf. Androm. 200) the
evening star (Φωσφόρος or Ἑσπερος, the
planet Venus). At the opposite point,
Night, attended by a train of stars, was
driving her car upon the area which the
sun had left. The constellations distin-
guished either by their position or their
symbolical form were the Pleiads, nearest
the centre of the circle (μεσόπαρος),
Orion, the great Bear turning round its
tail-stars on the inclosing circle or πόλος,
the full Moon shooting upwards, the
Hyades, and lastly, perhaps just seen on
another part of or without the circle,
Aurora chasing away the stars of night.
This astronomical device accords with the
known studies of the Chaldaean and Baby-
lonian people by whom such embroideries
were especially made (Martial calls them
Babylonica and *Semiramia quae varian-
tur acu*, lib. viii. 28). At the same time
the poet indulges his fondness for this
science by expatiating somewhat largely
on the subject.—As usual in narratives
of this kind, the imperfect tense is used
with remarkable care and regularity where
the duration of any action is expressed;
but in the latter half of the βῆσις, where
the sudden acts of the old man and of
Ion are described, the aorist occurs with
nearly equal uniformity.

1150. ἀσειρωτον. Without side (or

trace) horses, but driving only two horses
under the yoke (ζυγοῖς πάλλουσα). For
so the car of night was commonly repre-
sented, while that of the sun was τέθριπ-
πον.

1152. μεσοπόρου. The compound (in
which μέσος alone gives an important
sense) is to be compared with ἐπτάποροι
Πλειάδες Iph. A. 7, Rhés. 529, and with
similar examples there quoted in the note.
—The ι in Ὠρίων is made short also in
Cycl. 213.

1154. στρέφουσ' οὐραία. Whatever may
be the exact meaning of this rather obscure
phrase, it is certain that it cannot mean,
as Dr. Badham supposes, 'turning tail-
wise to the golden pole.' For στρέφειν
is always to *twirl* or spin round on an
axis, which axis seems here to be called
πόλος, and thus the dative is either that
of the instrument by which it was turned,
or that of place, as in Hel. 375. 1201.
With οὐραία it is best to supply ἄστρα,
though it may stand for οὐρὰν, as ἐκκαταία
for εὐχαί in Aesch. Suppl. 625, εὐναία for
εὐνή sup. 172.

1156. μηγὸς διχήρης, dividing the
month. The full moon of course fell on
the middle of a lunar month. The adjecti-
ve διχήρης may be compared with ἀμφ-
ήρης, which see on v. 1128.

1158. τοίχοισιν. Properly speaking,
the building was without walls, ἄτοιχος,
v. 1133. But the placing of the embroi-
deries on the open framework, so as of
themselves to form a wall, is meant;
though we need not, with Bothe, render
it *eo consilio ut ista vela essent pro late-
ribus*.—ἠμπισχεν, for περιβαλὼν ἐτίθει.
More properly, ἠμπισχεν τοίχους ὑψόσ-

ἤμπισχεν ἄλλα βαρβάρων ὑφάσματα,
 εὐηρέτους ναῦς ἀντιάς Ἑλληνίσιν, 1160
 καὶ μιξόθηράς φώτας ἰππείας τ' ἄγρας,
 ἐλάφῶν λεόντων τ' ἀγρίων θηράματα,
 κατ' εἰσόδους δὲ Κέκροπα θυγατέρων πέλας
 σπείραις συνελίσσονται, Ἀθηναίων τινὸς
 ἀνάθημα χρυσεύς τ' ἐν μέσῳ συσσιτίῳ 1165
 κρατήρας ἔστησ'· ἐν δ' ἄκροισι βᾶς ποσὶ
 κῆρυξ ἀνείπε τὸν θέλοντ' ἐγχωρίῳ
 ἐς δαῖτα χωρεῖν. ὡς δ' ἐπληρώθη στέγη,
 στεφάνοισι κοσμηθέντες εὐόχθου βορᾶς
 ψυχὴν ἐπλήρου. ὡς δ' ἀνείσαν ἠδονὴν, 1170
 * * παρελθὼν πρέσβυς ἐς μέσον πέδου
 ἔστη, γέλων δ' ἔθηκε συνδείπνοις πολὺν
 πρόθυμα πράσων· ἔκ τε γὰρ κρωσσῶν ὕδωρ
 χερῶν ἔπεμπε νίπτρα, κάξεθυμία
 σμύρνης ἰδρώτα, χρυσεῶν τ' ἐκπωμάτων 1175

μασιν. Cf. v. 1522, περικαλύψαι τοῖσι πράγμασι σκότον. There is no reason why βαρβάρων ὑφάσματα should be taken to mean "textae imagines barbarorum" (Dind. after Bothe), rather than ὑφάσματα, ἔργα βαρβάρων. Of course, there is a portentous anachronism in the allusion to the battle of Salamis; but this is quite in the fashion of the Tragic writers; see Suppl. 406.

1161. ἰππείας ἄγρας. Probably the steeds of the Thracian Diomed, Alcest. 483 seqq. For it is clear that the Centaurs, the Nemean lion, and the brazen-hoofed stag, other labours of Hercules, are here described.

1164. σπείραις. This has been explained on v. 22. As this monster-hero was peculiarly Athenian, the embroidered picture of it is appropriately attributed to a donor belonging to that state, and not less appropriately it is set up over the entrance, rather than on the roof; where it would be less conspicuously seen. Hermann, followed by Dindorf, reads σπείραισιν ἐλίσσονται. The change is small; but it does not appear that συνελίσσειν is an inappropriate word for the doubling and coiling of a serpent's tail, as Bothe also appears to think.

1169. εὐόχθου is explained 'abundant,'

or 'joyful.' It is an obscure word, perhaps connected with the root of ὄχθειν and ἄχθος. Hesiod has a similar participle, Opp. 475, εὐοχθέων δ' ἕξει πολὺν ἔαρ, οὐδὲ πρὸς ἄλλους ἀνγάσσει. Photius, εὐόχου, πλήρη ἀπὸ τῶν ποταμῶν μετῆται. It is clear that Θ must here be written for the penultimate Ο. He supposed the word to come from ὄχθη, 'a bank,' and hence explained it as a metaphor from rivers.—ἀνείσαν ἠδονὴν, from the Homeric ἐπεὶ πόσιος καὶ ἐδητύος ἐξ ἔρον ἔντο. The word lost at the beginning of the next verse has been variously supplied by conjecture. Perhaps εὐθὺς is more probable than any that has been proposed.

1173. ἐκ κρωσσῶν. This illustrates the 'water-pots' which Christ is recorded to have miraculously changed to wine at the marriage feast at Cana, John ii. 6.

1175. ἐκπωμάτων ἤρχ'. Undertook the management of the vessels from which the libations were made. So this word is applied in Thuc. vi. 32, where the army on embarking for Sicily is described as κρατήρας τε κεράσαντες παρ' ἅπαν τὸ στράτευμα καὶ ἐκπώμασι χρυσοῖς τε καὶ ἀργυροῖς οἱ τε ἐπιβάται καὶ οἱ ἄρχοντες σπένδοντες. Similar instances of officiousness in serving at banquets are men-

ἦρχ', αὐτὸς αὐτῷ τόνδε προστάξας πόνον.
 ἐπεὶ δ' ἐς αὐλοὺς ἦκον ἐς κρατῆρά τε
 κοινὸν, γέρων ἔλεξ', ἀφαρπάξειν χρεῶν
 οἴνηρά τεύχη σμικρὰ, μεγάλα δ' εἰσφέρειν,
 ὡς θάσσον ἔλθωσ' οἶδ' ἐς ἡδονὰς φρενῶν. 1180
 ἦν δὲ φερόντων μόχθος ἀργυρηλάτους
 χρυσέας τε φιάλας· ὁ δὲ λαβὼν ἐξαιρέτον,
 ὡς τῷ νέῳ δὴ δεσπότῃ χάριον φέρων,
 ἔδωκε πλήρες τεύχος, εἰς οἶνον βαλὼν
 ὃ φασι δοῦναι φάρμακον δραστήριον 1185
 δέσποιναν, ὡς παῖς ὁ νέος ἐκλίποι φάος·
 κοῦδεις τὰδ' ἦδειν ἐν χεροῖν ἔχοντι δὲ
 σπονδὰς μετ' ἄλλων παιδὶ τῷ πεφηνότι
 βλασφημίαν τις οἰκετῶν ἐφθέγγατο·
 ὁ δ', ὡς ἐν ἱρῷ μάντεσίν τ' ἐσθλοῖς τραφεῖς, 1190
 οἰωνὸν ἔθετο, κἀκέλευσ' ἄλλον νέον

tioned by Theophrastus, in his characteristics of περιεργία. Καὶ πλείω δὲ ἐπαναγκάσαι τὸν παῖδα κερᾶσαι ἢ ὅσα δύνανται οἱ παρόντες ἐκπιεῖν, &c.

1177. ἐς αὐλοὺς, viz. to the introduction of the flute-players and female singers, Aesch. Ag. 235, when after the banquet the paean was to be sung and the triple-libation poured out. The κοινὸς κρατῆρ is the bowl used for mixing the wine and water for the company generally; but from v. 1195 it appears that the libation was taken out of a different bowl, κρατῆρ ἱερός. The σμικρὰ τεύχη appear to be the smaller wine-cups used during the consumption of the viands. The bringing in of larger goblets was a common expedient at feasts: see Plat. Symp. 213, E., where Alcibiades exclaims, ἀλλὰ φερέτω Ἀγάθων, εἴ τι ἔστιν ἐκπωμα μέγα· μάλλον δὲ οὐδὲν δεῖ, ἀλλὰ φέρε, παῖ, φάναί, τὸν ψυκτῆρα ἐκείνον, ἰδόντα αὐτὸν πλέον ἢ ὀκτώ κοτύλας χωροῦντα.

1178. The old reading καινὸν was corrected by Musgrave, and in the next verse σκεῦη by Porson.—οἶδε, 'the company here,' for the messenger quotes the very words which the old man had used.

1182. ἐξαιρέτον agrees with τεύχος, but he means, apparently, a choice and precious φιάλη (circular flat vessel used for libations,) by way of paying a compliment to Ion. It appears that the par-

ties who made the libation also tasted of the same wine. This is clearly implied in the context. The whole contents of the first κρατῆρ, or mixer, were thrown away (v. 1192) from the accident of an evil omen. That in the hands of Ion proved fatal to the doves which tasted it on the ground; and it would seem that, though the φιάλη was altogether distinct from the drinking cup, each party sipped of the contents either before or after pouring the λοιβή.

1187. ἦδειν. For this third person see Suppl. 650. The metre is of course in this passage conclusive; but the grammarians thought ἦδειν (not ἦδη) was properly the first person; and hence the MSS. here give ἦδει. Photius, ἦδη, ἀντὶ τοῦ ἦδειν.

1180. βλασφημίαν. 'An unlucky word;' for it can hardly mean 'an evil wish,' ἀρά. The etymology of this compound is rather obscure; it has been derived from βλαψ- or βλαψί-φημος, like βλαψί-φρων. It was to avoid the chance of any such unlucky expressions, and the troublesome consequences which they involved, that the people were bid εὐφημα φανεῖν at a sacrifice or other religious ceremony. See v. 98.

1191. ἔθετο, 'esteemed it,' 'reckoned it an omen.' So τίθεσθαι Eur. frag. 319 &c. Musgrave infers, from the words

κρατῆρα πληροῦν· τὰς δὲ πρὶν σπονδὰς θεοῦ
 δίδωσι γαῖα, πᾶσί τ' ἐκσπένδειν λέγει.
 σιγῇ δ' ὑπήλθεν. ἐκ δ' ἐπίπλαμεν δρόσου
 κρατῆρας ἱοῦς Βυβλίνου τε πώματος. 1195
 κὰν τῷδε μόχθῳ πτηνὸς εἰσπίπτει δόμοις
 κῶμος πελειῶν· Λοξίου γὰρ ἐν δόμοις
 ἄτρεστα ναίουσ'. ὡς δ' ἀπέσπεισαν μέθυ,
 εἰς αὐτὸ χεῖλη πώματος κεχρημένα
 καθῆκαν, εἰλκον δ' εὐπτέρους εἰς αὐχένας. 1200
 καὶ ταῖς μὲν ἄλλαις ἄνοσος ἦν λειβῆ θεοῦ.
 ἧ δ' ἔξετ' ἔνθ' ὁ καινὸς ἔσπεισεν γόνος,
 ποτοῦ τ' ἐγεύσατ', εὐθὺς εὐπτερον δέμας
 ἔσεισε, κἀβάκχευσε, ἐκ δ' ἔκλαγξ' ὅπα
 ἀξύνετον αἰάζουσα· θάμβησεν δὲ πᾶς 1205
 θουατόρων ὄμιλος ὄρνιθος πόνους·
 θνήσκει δ' ἀπασπαίρουσα, φοινικοσκελεῖς
 χηλὰς παρείσα. γυμνὰ δ' ἐκ πέπλων μέλη

δίδωσι γαῖα, that libations were regularly and properly poured on the table. And Bothe appositely quotes Aen. i. 736, 'Dixit, et in mensam laticum libavit honorem.' Perhaps however no such contrast is here meant, but simply that the guests threw their intended libations away.

1195. *Βυβλίνου*. On this Thracian wine see Blomf. Gloss. ad Prom. 836. Theocr. xiv. 15, ἀνῶξα δὲ Βύβλινον αὐτοῖς, εὐώδη, τετόρων ἐτέων σχεδόν, ὡς ἀπὸ λανῶ. Hesiod, Opp. 589, εἴη πετραῖη τε σκιῇ καὶ Βύβλιος οἶνος. There is considerable doubt as to the place from which this famous wine came. Probably after the custom of the poets, a particular sort is put for the thing generally.

1197. *κῶμος*. A metaphor from a company of revellers; see Aesch. Agam. 1160. Hipp. 55.

1199. The difficulty which existed in this passage is entirely removed by the reading of the Palatine MS. *εἰς αὐτὸ for κεῖς αὐτὰ*. 'When they (the guests) had poured away the wine, (then) they (the doves), wanting drink, dipped their beaks into it, and drew it into their feathered throats.' The form *καθῆκαν*, more commonly used in the second aorist, *καθεῖσαν*, may be compared with *παρέδωκαν* Med.

630, *ἔθηκαν* Herc. F. 590, Bacch. 129, *ἀνήκαν* Bacch. 448. Neither Aeschylus nor Sophocles use this form.

1205. *θάμβησεν*. The augment is occasionally omitted in the *ρήσεις* of messengers, (e. g. Oed. R. 1249. Oed. Col. 1624. Bacch. 767, 1084, 1134,) so that we need not follow Heath in reading *ἐθάμβησεν* with the elision of the preceding *a*.—*ἀξύνετον*, strange, unintelligible; a bad omen in itself. So Antig. 1001, ἀγνώτ' ἀκούω φθόγγον ὄρνιθων.

1208. *παρείσα*, relaxing in death. Alcest. 204, *παρεμένη χειρὸς ἄθλιον βάρος*.—*γυμνὰ ἐκ πέπλων*, with his garment (properly his *ἰμάτιον*) thrown back so as to leave his arms uncovered. There is nothing in the words themselves to prevent us from understanding that Ion leaped upon or over the table to arrest the murderer; but the action would be undignified. Hermann, after Matthiae, compares Iph. T. 1404, *γυμνὰς ἐκβαλόντες ὀλένας*, and for *ἰέναι* used of the hands or arms, Electr. 799, *πρὸς ἔργον πάντες ἴεσαν χεῖρας*. Bothe has an absurd idea that Ion threw himself prostrate on the table, and he adds, "Dicit haec (βοᾷ δὲ κτλ.) postquam paulisper acquievit, respiravitque, jam relevans e mensa corpus, et inter medios convivas consis-

ὑπὲρ τραπέζης ἦχ' ὁ μαντευτὸς γόνος,
 βοᾷ δὲ, τίς μ' ἔμελλεν ἀνθρώπων κτανεῖν ; 1210
 σήμαινε, πρέσβυ· σὴ γὰρ ἡ προθυμία,
 καὶ πῶμα χειρὸς σῆς ἐδεξάμην πάρα.
 εὐθύς δ' ἔρευνᾷ γραίαν ὠλένην λαβὼν,
 ἐπ' αὐτοφώρῳ πρέσβυν ὡς ἔχονθ' ἔλοι. 1215
 ὦφθη δὲ καὶ κατέϊπ' ἀναγκασθεὶς μόγισ
 τόλμας Κρεούσης πώματός τε μηχανάς.
 θεὶ δ' εὐθύς ἔξω συλλαβὼν θουάτορας
 ὁ πυθόχρηστος Δοξίου νεανίας,
 κᾶν κοιράνοισι Πυθικοῖς σταθεὶς λέγει, 1220
 ὦ γαῖα σεμνῆ, τῆς Ἐρεχθέως ὑπο
 ξένης γυναικὸς φαρμάκοισι θνήσκομεν.
 Δελφῶν δ' ἀνακτες ὄρισαν πετρορριφῆ
 θανεῖν ἐμῆν· δέσποιναν οὐ ψήφῳ μιᾷ,
 τὸν ἱρὸν ὡς κτείνουσαν ἔν τ' ἀνακτόροις
 φόνον τιθεῖσαν. πᾶσα δὲ ζητεῖ πόλις 1225
 τὴν ἀθλίως σπεύσασαν ἀθλίαν ὁδὸν·
 παίδων γὰρ ἐλθοῦσ' εἰς ἔρον Φοῖβου πάρα
 τὸ σῶμα κοινῆ τοῖς τέκνοις ἀπώλεσεν.

ΧΟ. οὐκ ἔστ' οὐκ ἔστιν θανάτου

tens." It is quite evident that βοᾷ δὲ &c. is meant to describe his energetic conduct on the first impulse of the moment; and he seems to have extended his arms in order to point to the old man.

1213. ἔρευνᾷ, he searches him, to find the poison actually in his possession (ἔχοντα τὸ φάρμακον).

1215. ὦφθη, manifestus fit, cf. 1116. —κατέϊπε, see Hel. 898.

1222. Δελφῶν ἀνακτες. The same, perhaps, as the Δελφῶν ἀριστῆς in v. 416. They appear to have constituted a tribunal of justice in case of violence or disputes arising between the visitors to the shrine.—πετρορριφῆ, by being hurled from a rock; cf. 1268. From v. 1236, it might seem that being stoned to death is meant. But the chorus appear to use the latter term in an improper sense to imply the former. As Hermann observes on the latter verse, "πέτρωμα est, sive quis obruitur lapidibus, sive de rupe in saxa praecipitatur."—For οὐ ψήφῳ μιᾷ he might

have said μιᾷ ψήφῳ, by an unanimous vote. So Aesch. Suppl. 919, τοῖδε δημόπρακτος ἐκ πόλεως μία ψήφος κέκρανται. The negative implies, 'not merely by one vote, but by many.'

1226. ἀθλίαν ὁδὸν, the route from Athens to Delphi.

1227. Φοῖβου Matthiae for Φοῖβον. It was to ask children from Phoebus that she came, rather than to Phoebus εἰς ἔρον παίδων, which should have been δι' ἔρωτα.

1228. κοινῆ. The meaning is rather, ἕμα τῷ σώματι, sc. τῷ βίῳ, ἀπώλεσεν ἐλπίδα τέκνων.

1229. The preceding narration has filled the chorus with alarm. They see no way of escape either for themselves or their mistress. To sink below the earth, to soar aloft on wings, to fly by sea or on a chariot,—all is vain, unless the god will lend his aid to conceal them. They fear that the stern law of requital, δράσαντι παθεῖν, has now to take its course against them.

- παρατροπὰ μελέα μοι 1230
 φανερά γὰρ φανερά τάδ' ἤδη
 σπονδᾶς ἐκ Διονύσου βοτρυῶν θοαῖς
 ἐχίδνας σταγόσιν μιγνυμένας φόνω,
 φανερά θύματα νερτέρων,
 συμφοραὶ μὲν ἐμῷ βίῳ, 1235
 λεύσιμοι δὲ καταφθοραὶ δεσποῖνα.
 τίνα φυγὰν πτερόεσσαν ἦ
 χθονὸς ὑπὸ σκοτίων μυχῶν πορευθῶ
 θανάτου λεύσιμον ἄταν ἀποφεύγουσα, τεθρίππων
 ὠκίσταν χαλὰν ἐπιβάσ', 1241
 ἦ πρύμνας ἐπὶ ναῶν ;
 οὐκ ἔστι λαθεῖν, ὅτε μὴ χρήζων
 θεὸς ἐκκλέπτει.
 τί ποτ', ὦ μελέα δέσποινα, μένει 1245
 ψυχῇ σε παθεῖν ; ἄρα θέλουσαι
 δρᾶσαι τι κακὸν τοὺς πέλας αὐταὶ
 πεισόμεθ', ὥσπερ τὸ δίκαιον ;
 ΚΡ. πρόσπολοι, διωκόμεσθα θανασίμους ἐπὶ σφαγᾶς,
 Πυθία ψήφω κρατηθεῖσ', ἔκδοτος δὲ γίγνομαι. 1251

1232. σπονδᾶς Herm. and Dobree for σπονδᾶς. The construction is, φανερά φόνω σπονδᾶς—μιγνυμένας σταγόσιν ἐχίδνας. 'All these schemes of ours have been detected by the deadly effect of the libation made from the Bacchic grape and mixed with the speedy venom-drops of the viper' (of the Gorgon, v. 1015).—θοαῖς is Dobree's reading for θοαῖς.

1234. θύματα νερτέρων, the victim offered to the gods below,—the attempted murder of Ion.

1236. This verse is choriambic dochmiac. The next two are forms of glyconeian verses. Then follows a line which it is best to scan as Ionic a minore. Hermann arranges 1237—40 as choriambics, like vv. 1232—3.

1237. On this favourite alternative of escape; by flying above or sinking below the earth, see Med. 1296. The more common construction, when *motion under* is expressed, would be ὑπὸ χθονίους μυχούς. Still it is needless to take φυγῆν

χθονὸς for χθονίαν, with Hermann; for φυγῆν ὑπὸ χθονὸς μυχῶν means a flight by which one may be concealed beneath the earth.

1243. λαθεῖν Stephens for λαβεῖν.—ὅτε μὴ κτλ., a general proposition; 'a man cannot escape unless when the god, desiring it, gets him out of harm's way.'—μένει Portus for μέλει.

1248. ὥσπερ τὸ δίκαιον, as is the established law of justice or retribution, as above, v. 1229.

1250. Creusa rushes in wild consternation upon the stage. The trochaic metre expresses the hurry and alarm of the guilty parties. She has just escaped with her life from the pursuit of justice. Scarcely has she time to take refuge at the altar, when Ion, followed by a band of armed Delphians, comes on, probably from the opposite side of the stage, to drag her to condign punishment. On the plural verb followed by the singular participle, see v. 251, 549.

- ΧΟ. ἴσμεν, ὦ τάλαινα, τὰς σὰς συμφορὰς, ἢ' εἰ τύχης.
 ΚΡ. ποῖ φύγω δῆτ' ; ἐκ γὰρ οἴκων προὔλαβον μόγις
 πόδα
 μῆ' θανεῖν κλοπῇ δ' ἀφίγμαι διαφυγούσα πολεμίους.
 ΧΟ. ποῖ δ' ἂν ἄλλοσ' ἢ' πὶ βωμόν ; 1255
 ΚΡ. καὶ τί μοι πλέον τόδε ;
 ΧΟ. ἰκέτω οὐ θέμις φονεύειν.
 ΚΡ. τῷ νόμῳ δέ γ' ὄλλυμαι.
 ΧΟ. χειρία γ' ἀλοῦσα.
 ΚΡ. καὶ μὴν οἶδ' ἀγωνισταὶ πικροὶ
 δεῦρ' ἐπέγονται ξιφήρεις.
 ΧΟ. ἴξε νυν πυρᾶς ἔπι.
 κὰν θάνης γὰρ ἐνθάδ' οὔσα, τοῖς ἀποκτείνασί σε
 προστρόπαιον αἶμα θήσεις· οἰστέον δὲ τὴν τύχην.
 ΙΩ. ὦ ταυρόμορφον ὄμμα Κηφισοῦ πατρὸς, 1261
 οἶαν ἔχιδναν τήνδ' ἔφυσας, ἢ' πυρὸς
 δράκοντ' ἀναβλέποντα φοινίαν φλόγα,
 ἢ' τόλμα πᾶσ' ἔνεστιν, οὐδ' ἥσσων ἔφω
 Γοργοῦς σταλαγμῶν, οἷς ἔμελλέ με κτανεῖν. 1265
 λάζυσθ', ἢ' αὐτῆς τοὺς ἀκηράτους πλόκους

1252. ἢ' εἰ τύχης is Scaliger's ingenious emendation for ἢ' εὐτυχῆς or εὐτυχεῖς. Hermann gives ἢ' εὐτύχεις, 'where you were before fortunate,' i. e. we know the sad reverse which you have experienced. But this is by no means so satisfactory as the slight alteration of εὐ into εἰ.

1253. προὔλαβον, viz. ἔφθασα πόδα ὑπεξάγουσα, ὥστε μὴ θανεῖν.—κλοπῇ κτλ., 'tis only by stealth that I have come here at all, namely, by eluding my enemies.

1257. χειρία γε. 'Yes, provided they get you into their power, but not otherwise.' Cf. Androm. 411. 628.

1260. προστρόπαιον, that calls for vengeance; that entails a curse on the perpetrator. Those deceased persons seem to have been called προστρόπαιοι, who appealed in Hades to their friends on earth to avenge them. They were said προστρέπεσθαι, to supplicate. Hence προστρόπαιον αἶμα meant ἄγος or μίσμα, as Photius explains it. The notions of ἀλάστωρ and μιάστωρ were closely connected with this; see Med. 1371. In-

deed, Photius has προστρόπαιος, δαίμων τις ἐπὶ τῶν ἐναγῶν, though he wrongly derives it from τρόπαιον. Cf. Herc. F. 1161. 1259. See on Heracl. 1015.

1261. Arrived upon the stage, Ion finds himself disappointed of his victim, who has already taken refuge at the altar. He assures her that even this shall not save her, and congratulates himself on his narrow escape from falling into the hands of such a woman.—Κηφισοῦ πατρὸς, of Cephissus the father (i. e. ancestor) of Creusa. Apollodor. iii. 15, 1, γήμας δὲ Ἐρεχθεὺς Πραξιθέαν τὴν Φρασίμου καὶ Διογενείας τῆς Κηφισοῦ, ἔσχε παῖδας Κέκροπα, Πάνδωρον, Μητίονα θυγατέρας δὲ Πρόκριν, Κρέουσαν, Χθονίαν, Ὀρείθιαν, ἣν ἤρπασε Βορέας. The custom of representing river-gods as ταυρίform is well known from Soph. Trach. 11, Hor. Carm. iv. 14. 25, and other passages. So the Alpheus is σῆμα ταυρόπουν ὄραν, Iph. A. 276.

1266. τοὺς ἀκ. πλόκους, 'those unsullied locks of hers,'—meaning thereby, 'which shall soon be disfigured by her

κόμης καταξήνωσι Παρνασοῦ πλάκες,
 ὅθεν πετραῖον ἄλμα δισκευθήσεται.
 ἐσθλοῦ δ' ἔκυρσα δαίμονος, πρὶν ἐς πόλιν
 μολεῖν Ἀθηῶν χυτὸ μητρυιὰν πεσεῖν. 1270
 ἐν συμμάχοις γὰρ ἀνεμετρησάμην φρένας
 τὰς σὰς, ὅσον μοι πῆμα δυσμενῆς τ' ἔφυς·
 εἶσω γὰρ ἄν με περιβαλοῦσα δωμάτων
 ἄρδην ἄν ἐξέπεμψας εἰς Ἄιδου δόμους.
 ἀλλ' οὔτε βωμὸς οὔτ' Ἀπόλλωνος δόμος 1275
 σώσει σ', ὁ δ' οἶκτος ὁ σὸς ἐμοὶ κρείσσων πάρα
 καὶ μητρὶ τῆμῃ· καὶ γὰρ εἰ τὸ σῶμά μοι
 ἄπεστιν αὐτῆς, τοῦνομ' οὐκ ἄπεστί πω.
 ἴδεσθε τὴν πανοῦργον, ἐκ τέχνης τέχνην

fatal fall.'—*δισκευθήσεται*, cf. *Tro.* 1121, where *Asytanax* is called *πύργων δίσκημα πικρόν*.

1269. *ἐσθλοῦ κτλ.* 'Truly, 'twas a good fortune that I met with before I went to the city of Athens and fell into the hands of a step-mother; for among those who have befriended me I reckon your feelings towards me, so far as you were a bane to me and evilly-disposed; for if once you had gotten me within the inclosure of your house, you would have sent me entirely out of sight to the abodes of Hades.' He seems to mean, 'I thank you for your hostility, for it has been the means of saving me.' Dr. Badham gives the sense thus, 'I counted as much on your friendship as I have discovered your malice;' and so Hermann appears to understand the passage, for he explains *συμμάχοις*, "inter eos qui mihi opem latari erant." But the γὰρ seems directly to connect *συμμάχοις* with *ἐσθλοῦ δαίμονος*, of which words it is an *epexegetis*.—*πεσεῖν ὑπὸ*, as *Heracl.* 230, *ἅπαντα γὰρ ταῦτ' ἐστὶ κρείσσω πλὴν ὑπ' Ἀργείοις πεσεῖν*.

1273. *δωμάτων*. Dobree needlessly proposed *δικτύων*. The word *περιβαλεῖν* is constantly used in metaphors from hunting, where there is no express mention of the net. Cf. *Suppl.* 500, of the chariot of *Amphiaras*, *οὐδ' ἤρπασεν Χάρυβδις οἰωνοσκόπον, τέθριππον ἔρμα περιβαλοῦσα χάσματι*.

1276. *οἶκτος ὁ σὸς*. 'The feeling of pity for you is stronger for myself and my mother,' i. e. my sense of justice pre-

vails over my compassion. Cf. *Prom.* 396, *μὴ γὰρ σε θρήνος οὐμὸς εἰς ἔχθραν βάλῃ*. He adds *καὶ μητρὶ τῇ ἐμῇ*, because the object foremost in his mind was the discovery of his mother, who had so nearly been deprived of a son, and because the spectators are thus led forcibly to contemplate the unconscious matricide that he is now intending. Dr. Badham's change of *καὶ* into *τῇ* appears unwarrantable in itself, and to be no improvement on the sense. Ion says that pity for himself is present in his mind, not as a selfish sentiment, but because he was conscious that his position as a newly-found son was such as called for more than ordinary sympathy. Bothe takes *οἶκτος ὁ σὸς* to mean, 'all this lamentation about yourself is stronger with me and my mother.'

1276. *οὐκ ἄπεστί πω*. "Adhuc eam appellare possum, ut qui nondum abs te s'm interemptus." *Bothe*. Perhaps he merely means, that he has not yet forgotten his mother.

1279. *ἐκ τέχνης τέχνην*. The first trick was the attempt to kill him, the second, the attempt to evade justice. Before *βωμὸν* the MSS. add *οὐ*, which Hermann and Elmsley rightly omit. Dobree, followed by Dr. Badham and W. Dindorf, gives *ἢ βωμὸν* &c. But *οὐ* is a word that is often both added and omitted according to the grammarians' misapprehension of the meaning. Examples of its intrusion are, *Aesch. Theb.* 468, 1041; of its omission, *Med.* 708, *Rhes.* 115, *Tro.* 982. Thus, here they supposed the meaning to be, that *Creusa* was not re-

- οἶαν ἔπλεξε· βωμόν ἔπηξεν θεοῦ, 1280
 ὡς οὐ δίκην δώσουσα τῶν εἰργασμένων.
- KP. ἀπεννέπω σε μὴ κατακτείνειν ἐμὲ
 ὑπὲρ τ' ἐμαντῆς τοῦ θεοῦ θ', ἵν' ἔσταμεν.
- IΩ. τί δ' ἐστὶ Φοίβω σοί τε κοινὸν ἐν μέσῳ ;
- KP. ἴρὸν τὸ σῶμα τῷ θεῷ δίδωμ' ἔχειν. 1285
- IΩ. κάπειτ' ἔκαινες φαρμάκοις τὸν τοῦ θεοῦ ;
- KP. ἀλλ' οὐκέτ' ἦσθα Δοξίου, πατὴρ δὲ σοῦ.
- IΩ. ἀλλ' ἐγενόμεσθα, πατὴρ ἀποῦσίαν λέγω.
- KP. οὐκοῦν τότ' ἦσθα· νῦν δ' ἐγὼ, σὺ δ' οὐκέτ' εἶ.
- IΩ. οὐκ εὐσεβῆς γε, τὰμὰ δ' εὐσεβῆ τότ' ἦν. 1290
- KP. ἔκτεινα δ' ὄντα πολέμιον δόμοις ἐμοῖς.
- IΩ. οὔτοι σὺν ὄπλοις ἦλθον ἐς τὴν σὴν χθόνα.
- KP. μάλιστα· κἀπίμπρας γ' Ἐρεχθέως δόμοις.
- IΩ. ποίοισι πανοῖς ἦ πυρὸς ποία φλογί ;
- KP. ἔμελλες οἰκεῖν τὰμ', ἐμοῦ βία λαβῶν. 1295
- IΩ. πατὴρ γε γῆν διδόντος ἦν ἐκτῆσατο.

strained by fear of the sacredness of the place from attempting to commit murder. As a mere corruption, it is very unlikely that ἦ should accidentally have been written οὐ. The accusative is unusual, but ἔπηξεν implies *φυγεῖν ἐς βωμόν* or *λαβεῖν βωμόν*. We may compare *δυσολίξειν θάμνον* in Agam. 1286.

1282. The interest of the play has now reached its crisis. A son is standing ready to drag to a cruel death his own mother, not only ignorant that she is such, but believing that he is about to perform a just and even a religious act. Such however is the sanctity of the altar where she has taken refuge, that he fears to act. The delay has saved her life; for the intervention of the aged priestess of the temple gives a new turn to the scene.

1286. *ἔκαινες*. So Heath for *ἔκτεινας* or *ἔκτανες*. Dindorf gives the bolder alteration proposed by Musgrave, *κῆτ' ἔκτανές με φαρμάκοις κτλ.* But the imperfect is more suited to express the attempt. The verb itself occurs in Cho. 872, *τὸν ζῶντα καίρειν τοὺς τεθνηκότας λέγω*. Compare however *inf. v.* 1291.

1288. *πατὴρ ἀποῦσίαν* Seidler for *πατὴρ δ' οὔσίαν*. The Δ perhaps represents the first letter Α, and thus π only remains to be supplied. The sense is, 'But I was

Apollo's, I mean, in the absence of my real father.' Creusa's reply is, 'Certainly you were so (i. e. Apollo's) then; but now I am his, (viz. his suppliant,) and you no longer belong to him.' Thus she artfully turns his own argument against himself, that one sacred to the god cannot be lawfully slain.—Dobree would read *οὐκέτι*.

1290. *εὐσεβῆς* for *-εἰς* L. Dindorf. 'If you are under the protection of the god as a suppliant, you are one who has acted impiously towards him, whereas my conduct then was dutiful,'—which, he implies, makes all the difference between our respective positions.

1291. *ἔκτεινα δ'*. 'And therefore (as being no longer Apollo's) I killed you, because you were an enemy,' &c. Hermann seems rightly to reject Wakefield's *ἔκτεινά σ'*. The sense is continued from v. 1287, *ἔκτεινα μὲν σε οὐκέτι ὄντα Δοξίου, ἔκτεινα δὲ ὄντα πολέμιον ἐμοῖς δόμοις*.

1293. *ἐπίμπρας*, a rather unusual imperfect. 'Yes, and you tried to set the house of Erechtheus in a blaze,' i. e. to embroil it by domestic jealousies. Aeschylus uses the same figure, Choeph. 618, *τίω δ' ἀθέρμαντον ἐστὶαν δόμων*. Compare the phrase *διὰ πυρὸς ἐλθεῖν τινί*.

- ΚΡ. τοῖς Αἰόλου δὲ πῶς μετῆν τῆς Παλλάδος ;
 ΙΩ. ὄπλοισιν αὐτῆν οὐ λόγοις ἐρρύσατο.
 ΚΡ. ἐπικούρος οἰκῆτωρ γ' ἂν οὐκ εἶη χθονός.
 ΙΩ. κᾶπειτα τοῦ μέλλειν μ' ἀπέκτεινες φόβῳ ; 1300
 ΚΡ. ὡς μὴ θάνοιμί γ', εἰ σὺ μὴ μέλλων τύχοις.
 ΙΩ. φθονεῖς, ἄπαις οὐσ', εἰ πατὴρ ἐξηῦρέ με ;
 ΚΡ. σὺ τῶν ἀτέκνων δῆτ' ἀναρπάσεις δόμους ;
 ΙΩ. ἡμῖν δέ γ' ἀλλὰ πατρικῆς οὐκ ἦν μέρος ;
 ΚΡ. ὄσ' ἀσπίς ἔγχος θ'. ἦδε σοι παμπησία. 1305
 ΙΩ. ἔκλειπε βωμὸν καὶ θεηλάτους ἔδρας.
 ΚΡ. τὴν σὴν ὄπου σοι μητέρ' ἐστὶ νουθέτει.
 ΙΩ. σὺ δ' οὐχ ὑφέξεις ζημίαν, κτείνουσ' ἐμέ ;
 ΚΡ. ἦν γ' ἐντὸς ἀδύτων τῶνδέ με σφάζαι θέλης.
 ΙΩ. τίς ἠδονή σοι θεοῦ θανεῖν ἐν στέμμασι ; 1310
 ΚΡ. λυπήσομέν τιν' ὦν λελυπήμεσθ' ὕπο.

1298. οὐ λόγοις, not by mere promises and professions. This looks like a political allusion to some events of the time. Hermann thinks Cleon may be meant; but Cleon died as early as B.C. 422.

1299. οἰκῆτωρ. An original settler or occupant of the land. So λαὸς οἰκῆτωρ θεοῦ of the Delphians, Andr. 1039.

1300. τοῦ μέλλειν. In reference to v. 1295.

1301. There are several ways of explaining this rather obscure verse. Hermann, Matthiae, Dindorf, and Bothe, take it thus:—'That I might escape death, if you were not destined to inhabit my house.' Dr. Badham, who says Matthiae has "perfectly misunderstood" the latter clause, thinks there is a play on μέλλειν, 'Aye, lest I should die if you happened not to tarry.' But the interpreters too often fail to notice the necessary emphasis on the nominative of the personal pronoun. The third and old way of explaining the verse appears to be the only correct one, 'yes, that I might not die, if you were not destined to die first,'—*ἴνα μὴ θάνοιμι, δ' ἐγένετο ἂν, εἰ μὴ σὺ ἔθανες*. We might read, *εἰ σὺ μὴ μ' ἐλὼν τύχοις*, 'if you did not succeed in killing me.' Cf. 1291.

1304. ἀλλὰ πατρικῆς. At least of my father's land, if not of yours. Either γῆς or οὐσίας may be supplied. She regards Ion simply as an invader of her

home; but he reminds her that Xuthus had some possessions in his own right.

1306. θεηλάτους, here simply for *θείας*, for Ion was not likely to mean *εἰς ἃς θεία τύχη ἤγαγέ σε*. Matthiae explains 'divinely built,' because Apollo himself chose Delphi for his shrine. This seems one of those numerous words, where the second part of the compound is almost *otiose*.

1307. νουθέτει. This is ambiguously said. The spectators, who know that Creusa is really the mother, are to understand, 'Bid your own mother to leave the altar, and so be her murderess.' But Creusa herself throws a taunt on Ion's parentage, by saying, 'go and give your advice to your mother, wherever she is,' i.e. alive or dead, who knows? So *ὄπου πέρ ἐστι* is used of one in Hades, Alcest. 1092. Heracl. 946. The hyperbaton of *μητέρα* is remarkable. It is to be explained on the principle noticed on Rhes. 719, that the two clauses are considered as one integral proposition. Mr. Shilleto (on Dem. de Fals. Leg. p. 404,) cites this passage as if the poet had said *τὴν σὴν ὄπου σοι μήτηρ ἐστὶ*, which is a very different idiom.

1310. στέμμασι. See v. 224, 422. Probably she had grasped the sacred wreaths which decked the altar, as if they had been suppliant boughs; see on Suppl. 32.

1311. ὦν. She means Phoebus in particular; but, as Ion yet knows nothing of

ΙΩ. φεύ.

δεινόν γε, θνητοῖς τοὺς νόμους ὡς οὐ καλῶς
ἔθηκεν ὁ θεὸς οὐδ' ἀπὸ γνώμης σοφῆς·
τοὺς μὲν γὰρ ἀδίκους βωμὸν οὐχ ἴζειν ἐχρῆν,
ἀλλ' ἐξελαύνειν· οὐδὲ γὰρ ψαύειν καλὸν
θεῶν ποιητῶν χεῖρα, τοῖσι δ' ἐνδίκους
ἱερά καθίζειν, ὅστις ἡδικεῖτ', ἐχρῆν,
καὶ μὴ 'πὶ ταῦτ' οὗτ' ἰόντ' ἔχειν ἴσον
τόν τ' ἐσθλὸν ὄντα τόν τε μὴ θεῶν πάρα.

1315

ΠΥΘΙΑ.

ἐπίσχεσ, ὦ παῖ· τρίποδα γὰρ χρηστήριον
λιπούσα θριγκοῦ τοῦδ' ὑπερβάλλω ποδὶ
Φοῖβου προφήτης, τρίποδος ἀρχαῖον νόμον
σώζουσα, πασῶν Δελφίδων ἐξαίρετος.

1320

ΙΩ. χαῖρ', ὦ φίλη μοι μήτηρ, οὐ τεκοῦσά περ.

her seduction by the god, she uses the plural, as Hermann observes, with an intentional ambiguity, to include both Ion and Xuthus.

1314. οὐχ ἴζειν ἐχρῆν. See on Hippol. 507.

1317. ὅστις ἡδικεῖτο. Not ὁ ἀδικῶν, he says, but ὁ ἀδικούμενος, ought to be allowed to take refuge in a sanctuary. Euripides appears to have regarded these asylums, as indeed they have ever been found to be, as great abuses. Compare Heracl. 259, δεῦρ', ὡς ἔοικε, τοῖς κακοῖσι φευκτέον. Frag. 871, ed. Dind.,

ἐγὼ γὰρ, ὅστις μὴ δίκαιος ὦν ἀνὴρ
βωμὸν προσίξει, τὸν νόμον χαλεπὸν ἐὼν
πρὸς τὴν δίκην ἄγοιμ' ἂν οὐ τρέσας θεοῦς.
κακὸν γὰρ ἄνδρα χρὴ κακῶς πράσσειν αἰέ.

For τοῖσι δ' ἐνδίκους Dobree would read τοὺς δέ γ' ἐνδίκους. It is not easy to defend the construction of χρὴ with a dative. A passage of the *Eumenides*, v. 680, where it occurred, seems rightly to have been altered to the accusative. Antig. 736, ἄλλ' οὐ γὰρ ἡ' μοι χρὴ γε τῆσδ' ἔρχειν· χθονός; where Dindorf edits χρὴ με.

1321. θριγκοῦ τοῦδε. According to Hermann, who construes τρίποδα θριγκοῦ τοῦδε λιπούσα ὑπερβάλλω αὐτὸν, the word is used in the singular for a low wall or stone ledge which protected the adytum

of the temple. And this indeed is recognised by Photius, who has θριγκός, τὸ περίφραγμα, στεφάνη, μικρὸν τειχίον, περίβολον. From within this adytum, where the tripod stood, the priestess now appears, stepping over the inclosure. If this be true, Dobree's conjecture θριγκοὺς τοῦσδε, would have quite a different meaning; compare Tro. 489, and Iph. T. 47 with 129. The poet, of course, might have written θριγκὸν τόνδε, as in Alcest. 795, τὰσδ' ὑπερβαλὼν πύλας. Of course also he might have written πόδα, as Dr. Badham gives in his text. Both these alterations are very uncertain; they are mere vague probabilities. Matthiae compares v. 220, θέμις γυάλων ὑπερβῆναι λευκῇ ποδὶ, but there some word is wanting on which γυάλων perhaps depended. The genitive here may be governed by the sense of ἐξελεθούσα.

1323. ἐξαίρετος. Chosen out of all the Delphian women according to the ancient custom of the tripod. Seidler seems wrong in saying, "referendum fortasse est ad ipsum praegressum Φοῖβου προφήτης," as if it were αἰρεθεῖσα προφήτης. Hermann, in a learned note, gives grounds for supposing that the Pythoness "non gentem aut natales, sed integritatem vitae praedicat, quum se πασῶν Δελφίδων ἐξαίρετον dicit."

- ΠΥ. ἀλλ' οὖν ἐλεγόμεθ' ἢ φάτις δ' οὐ μοι πικρά. 1325
 ΙΩ. ἤκουσας ὡς μ' ἔκτεινεν ἤδε μηχαναῖς ;
 ΠΥ. ἤκουσα· καὶ σύ γ' ὤμους ὦν ἀμαρτάνεις.
 ΙΩ. οὐ χρή με τοὺς κτείνοντας ἀνταπολλύναι ;
 ΠΥ. προγόνους δάμαρτες δυσμενεῖς αἰεὶ ποτε.
 ΙΩ. ἡμεῖς δὲ μητρυαῖς γε πάσχοντες κακῶς. 1330
 ΠΥ. μὴ ταῦτα· λείπων ἱρὰ καὶ στείχων πάτραν.
 ΙΩ. τί δή με δρᾶσαι νουθετούμενον χρεῶν ;
 ΠΥ. καθαρῶς Ἀθήνας ἔλθ' ὑπ' οἰωνῶν καλῶν.
 ΙΩ. καθαρὸς ἅπας τοι πολεμίους ὃς ἂν κτάνῃ.
 ΠΥ. μὴ σύ γε παρ' ἡμῶν δ' ἔκλαβ' οὐς ἔχω λόγους. 1335
 ΙΩ. λέγοις ἄν· εὖνους δ' οὐσ' ἐρεῖς ὄσ' ἂν λέγῃς.
 ΠΥ. ὄρας τόδ' ἄγγος χερὸς ὑπαγκάλισμ' ἐμῆς ;
 ΙΩ. ὄρῳ παλαιὰν ἀντίπηγ' ἐν στέμμασιν.
 ΠΥ. ἐν τῇδὲ σ' ἔλαβον νεόγονον βρέφος ποτέ.
 ΙΩ. τί φῆς ; ὁ μῦθος εἰσενήνκεται νέος. 1340
 ΠΥ. σιγῇ γὰρ εἶχον αὐτὰ, νῦν δὲ δείκνυμεν.
 ΙΩ. πῶς οὖν ἔκρυπτες τότε λαβοῦσ' ἡμᾶς πάλαι ;
 ΠΥ. ὁ θεὸς σ' ἐβούλετ' ἐν δόμοις ἔχειν λάτρην.
 ΙΩ. νῦν δ' οὐχὶ χρήζει ; τῷ τόδε γυνῶναί με χρή ;
 ΠΥ. πατέρα κατειπῶν τῆσδέ σ' ἐκπέμπει χθονός. 1345
 ΙΩ. σὺ δ' ἐκ κελουσμῶν, ἧ πόθεν, σώζεις τάδε ;

1325. ἐλεγόμεθ' Dr. Badham. Elmsley λεγόμεθά γ'. The old reading was λεγόμεσθ'. See v. 49.

1329. προγόνους, to those born before, viz. to step-sons. Lucian, Ἀποκηρυττόμενος, Vol. ii. p. 185, ὄρας ὡς οἴονται πάντες εἶναι τι μῖσος πρὸς τοὺς προγόνους πάσαις μητρυαῖς, κἂν ὡσι χρησταί.

1333. καθαρῶς. καθαρὸς Porson; but the sense is surely the same, 'without the pollution of blood.'—ὑπ' οἰωνῶν, 'attended by good omens.' See on Hipp. 1299. The reply to this shows, as has been elsewhere remarked, that the Greeks thought revenge, even to the shedding of blood, a positive duty, and wholly free from guilt.

1337. ὑπαγκάλισμ' ἐμῆς, the conjecture of Elmsley for ὑπ' ἀγκάλαις ἐμαῖς, though rejected by Hermann, Matthiae, and Dindorf, appears to be rightly admitted by Dr. Badham. For it is one thing to say 'the embrace of my hand,' another to use

the very incorrect expression, 'the arms of my hand.'

1338. ἀντίπηγα, a box or basket; see v. 40.—ἐν στέμμασιν, dressed with chaplets, or fillets, probably of wool or some equally durable material.

1340. ὁ μῦθος κτλ. For νέος ἐστὶν ὁ μῦθος ὃς εἰσενήνκεται, i. e. οὐπόποτε ταῦτά σου ἤκουσα.

1342. τότε Hermann for τόδε. The order is, πῶς πάλαι ἔκρυπτες ἡμᾶς, τότε λαβοῦσα (αὐτήν); see v. 1307. Perhaps however the poet wrote πῶς οὖν ἔκρυπτες τόδε, λαβοῦσ' ἡμᾶς πάλαι; 'how was it that you so long escaped my notice in concealing this?'

1343. θεὸς may be a monosyllable, as Dindorf suggests; for initial anapaests should be of one word; but perhaps we should read ὁ θεὸς ἐβούλετ' ἐν δόμοις σ' ἔχειν λάτρην, or even omit the unnecessary σε.

- ΠΥ. ἐνθύμιόν μοι τότε τίθησι Λοξίας
 ΙΩ. τί χρῆμα δράσειν ; λέγε, πέραινε σοὺς λόγους.
 ΠΥ. σῶσαι τόδ' εὐρημ' ἐς τὸν ὄντα νῦν χρόνον.
 ΙΩ. ἔχει δέ μοι τί κέρδος ἢ τινὰ βλάβην ; 1350
 ΠΥ. ἐνθάδε κέκρυπται σπάργαν' οἷς ἐνήσθα σύ.
 ΙΩ. μητρὸς τὰδ' ἡμῶν ἐκφέρεις ζητήματα.
 ΠΥ. ἐπεὶ γ' ὁ δαίμων βούλεται, πάροιθε δ' οὔ.
 ΙΩ. ὦ μακαρίων μοι φασμάτων ἡδ' ἡμέρα.
 ΠΥ. λαβὼν νυν αὐτὰ τὴν τέκοῦσαν ἐκπόνει. 1355
 πᾶσαν δ' ἐπελθὼν Ἀσιάδ' Εὐρώπης θ' ὄρους
 γνώσει τὰδ' αὐτός. τοῦ θεοῦ δ' ἕκατί σε
 ἔθρεψά τ', ὦ παῖ, καὶ τὰδ' ἀποδίδωμί σοι,
 ἃ κείνος ἀκέλευστόν μ' ἐβουλήθη λαβεῖν
 σῶσαί θ'. ὅτου δ' ἐβούλετ' οὐκ ἔχω λέγειν. 1360
 ἡδὲ δὲ θνητῶν οὔτις ἀνθρώπων τάδε
 ἔχοντας ἡμᾶς, οὐδ' ἴν' ἦν κεκρυμμένα.

1347. ἐνθύμιον, i.e. he put it into my mind as a suggestion. Bothe cites Herod. vii. 54, εἶτε καὶ ἐνθύμιον οἱ ἐγένετο ἐμπρήσαντι τὸ ἰρόν.

1348. δράσειν. Dindorf and Elmsley adopt Musgrave's reading δράσαι. Hermann, who supplies from v. 1346, ἐνθύμιόν σοι τίθησι σώζειν τάδε, supposes the future to bear this sense, 'to do what with it at some future time?' and the answer to be, 'to keep it safe till now,' so that ἐς τὸν ὄντα νῦν χρόνον contains an allusion to the then future. The aorist σῶσαι is thus correctly used, because it has reference to a former intention now realised and completed.

1351. οἷς ἐνήσθα is Reiske's emendation for σπαργάνοισιν ὄσθα σύ. The confusion of η and οι is familiar to all who have paid attention to various readings. See on v. 253.

1352. ἐκφέρεις, you reveal, disclose, tokens which will be of avail in the search for my mother. For hitherto she had kept the matter secret, v. 1361. For this use of ἐκφέρειν, see Hippol. 649. The contents of the box are called σπάργανα generally; but it is clear from 1413 seqq. that it included such ornaments as Creusa had been able to affix to the child, with a view to its recognition if it should chance to be saved. See v. 955 seqq.

1354. μακαρίων. Hermann remarks that μακαρία would give a more usual construction; and it is very probable that such is the true reading.

1356. ἐπελθὼν, visiting, i.e. in the search after your mother. The allusion is to the Ionian colonies of Asia Minor. By γνώσει τὰδ' αὐτός, which Dr. Badham is unable to explain, she means, 'you shall personally make yourself acquainted with the matter now before you,' viz. not by mere vicarious inquiry, but by going about the continent yourself, and bearing with you these credentials, you shall find out who is your mother.

1357. τοῦ θεοῦ δ' κτλ. 'As I brought you up on account of the god, (i.e. by his providential interposition in your behalf,) so now I restore to you these tokens, which he willed that I should take and keep, though he did not command me to do it.'

1360. ὅτου δ' ἄρ' οὔνεκ' is the conjecture of Mr. Shilleto on Dem. de Fals. Leg. p. 443. Aldus gives ὅτου δ' ἐβούλεθ' οὔνεκ' but the MSS. omit the last word. It is a question whether οὔνεκα or ἐβούλετο was a marginal gloss. The reading may have been ὅτου δ' ἐβούλεθ' οὔνεκ' οὐ λέγω. The objection to Mr. Shilleto's emendation is the useless ἄρα. For the genitive see Alc. 5.

καὶ χαῖρ' ἴσον γάρ σ' ὡς τεκοῦσ' ἀσπάζομαι.
 ἄρξαι δ' ὅθεν σὴν μητέρα ζητεῖν σε χρή
 πρῶτον μὲν εἴ τις Δελφίδων τεκοῦσά σε 1365
 ἐς τοῦσδε ναοὺς ἐξέβηκε παρθένος,
 ἔπειτα δ' εἴ τις Ἑλλάς. ἐξ ἡμῶν δ' ἔχεις
 ἅπαντα Φοῖβου θ', ὃς μετέσχε τῆς τύχης,
 ΙΩ. φεῦ φεῦ κατ' ὄσσων ὡς ὑγρὸν βάλλω δάκρυ,
 ἐκείσε τὸν νοῦν δοὺς ὄθ' ἢ τεκοῦσά με 1370
 κρυφαῖα νυμφευθεῖσ' ἀπημπούλα λάθρα,
 καὶ μαστὸν οὐχ ὑπέσχεον ἀλλ' ἀνώνυμος
 ἐν θεοῦ μελάθροις εἶχον οἰκέτην βίου.
 τὰ τοῦ θεοῦ μὲν χρηστὰ, τοῦ δὲ δαίμονος
 βαρέα: χρόνον γὰρ ὄν μ' ἐχρήν ἐν ἀγκάλαις 1375
 μητρὸς τρυφήσαι καὶ τι τερφθῆναι βίου,
 ἀπεστερήθην φιλτάτης μητρὸς τροφῆς.
 τλήμων δὲ χῆ τεκοῦσά μ', ὡς ταυτὸν πάθος
 πέπονθε, παιδὸς ἀπολέσασα χαρμονάς.
 καὶ νῦν λαβῶν τήνδ' ἀντίπηγ' οἶσω θεῶ 1380
 ἀνάθημ', ἵν' εὖρω μηδὲν ὦν οὐ βούλομαι.
 εἰ γάρ με δούλη τυγχάνει τεκοῦσά τις,
 εὐρεῖν κάκιον μητέρ' ἢ σιγῶντ' ἔαν.

1364. ἄρξαι ὅθεν is an instance of attraction for ἄρξαι ἐκείθεν, οὐ κτλ. For the Greeks regularly say ἐκ τινὸς ἀρχεσθαι. Compare a very similar passage, Hippol. 991, πρῶτα δ' ἀρξομαι λέγειν Ὅθεν μ' ὑπῆλθε πρῶτον. The sense is, 'Begin on the spot where you ought to commence the inquiry,' viz. at Delphi itself. Hermann seems to be wrong in supposing the poet should have used ἐξευρεῖν for ζητεῖν. The sense is, ἄρξαι ζητεῖν ὅθεν (or οὐδ') χρή σε ἀρχεσθαι ζητεῖν. Bothe, in making ὅθεν ask a question, forgets that this would be πόθεν. See on Hel. 461.

1367. The construction Ἑλλάς παρθένος need not cause surprise. The word is always an adjective, though γῆ is commonly left to be supplied. The same may be said of οἰκέτης βίος, v. 1373.—μετέσχε, cf. v. 47, καὶ θεὸς Συνεργὸς ἦν τῷ παιδί μὴ κπεσεῖν δόμων.

1371. ἀπημπούλα, 'sold me away,' i. e. got rid of me, (Phoen. 1228, Iph. T. 1360,) a common metaphor, derived from dealing

in the offspring of slaves, whose infants were occasionally purchased as supposititious children, Alcest. 639. Cf. Choeph. 125, πεπραμένοι γὰρ νῦν γέ πως ἀλώμεθα πρὸς τῆς τεκοῦσης. Ar. Thesm. 502, ἐτέραν δ' ἐγῶδ' ἢ φάσκεν ὠδίειν γυνῆ δέχ' ἡμέρας, ἕως ἐπρίατο παιδίον.—For ὑπέσχεον Dobree proposes ἐπέσχεον. The preposition ὑπὸ is used rather of putting the child to the breast, than of giving the breast to the child. Cf. Suppl. 1160, φέρ' ἀμφὶ μαστὸν ὑποβάλω σποδὸν τέκνον.

1374. The antithesis between θεὸς and δαίμων, Luck, and also the aorist τρυφήσαι used of duration of time, are deserving of attention.

1381. ἵν' εὖρω μηδὲν, for ἵνα μὴ εὖρω τι τῶν τοιούτων ἃ οὐ βούλομαι, viz. that he may not discover that he is the son of some slave.

1383. εὐρεῖν κάκιον κτλ. A Greek way of saying, ἕμεινον σιγῶν ἢ εὐρεῖν. Compare Phoen. 731, ἅπαν κάκιον τοῦ φυλάσσεισθαι καλῶς, 'Nothing so good as to be

- ὦ Φοῖβε, ναοῖς ἀνατίθημι τήνδε σοῖς.
καίτοι τί πάσχω ; τοῦ θεοῦ προθυμία 1385
πολεμῶ, τὰ μητρὸς σύμβολ' ὃς σέσωκέ μοι.
ἀνοικτέον τάδ' ἐστὶ καὶ τολμητέον.
τὰ γὰρ πεπρωμέν' οὐδ' ὑπερβαίην ποτ' ἄν.
ὦ στέμμαθ' ἱρὰ, τί ποτέ μοι κεκεύθατε,
καὶ σύνδεθ', οἷσι τὰμ' ἐφρουρήθη φίλα ; 1390
ἰδοὺ περίπτουγμ' ἀντίπηγος εὐκύκλου
ὡς οὐ γεγήρακ' ἔκ τινος θεηλάτου,
εὐρώς τ' ἄπεστι πλεγμάτων· ὃ δ' ἐν μέσῳ
χρόνος πολὺς δὴ τοῖσδε θησαυρίσμασιν.
ΚΡ. τί δῆτα φάσμα τῶν ἀνελπίστων ὄρω ; 1395
ΙΩ. σίγα· πολεμία καὶ πάροιθεν ἦσθά μοι.
ΚΡ. οὐκ ἐν σιωπῇ τὰμά· μή με νουθέτει.
ὄρω γὰρ ἄγγος οὐ ἔξέθηκ' ἐγὼ ποτε

well guarded.' Androm. 726, μηδενὸς βελτίονες for ἀπάντων χείρους.

1386. σέσωκε Dobree for ἔσωσε. Others read ὃς γ' after Stephens. We might also read ὡς ἔσωσε, 'the good will of the god in my behalf, (shewn by the fact) that he preserved,' &c.—ἀνοικτέον κτλ., 'I must open this casket, and make the venture,' (i.e. even though it should lead to the discovery which I dread;) 'for what is fated I am not likely ever to escape from.' The metaphor is from a hunting net, which the animal inclosed was sometimes able to leap over, ὑπερτελέσαι. The old reading ὑπερβαίην was corrected by Barnes, but W. Dindorf believes the MSS. give ὑπερβαίην. It is best to regard οὐδέποτε as separated by *tnesis*.

1390. σύνδετα, the tie or fastening of the chest.—τὰμά φίλα, the clothes, ornaments, playthings &c., dear to him in infancy. For στέμματα see v. 1338. The box or casket was enwrapped in some outer envelope, on opening which he exclaims ἰδοὺ κτλ.

1396. This verse was first given to Ion instead of the chorus by Heath. The common reading is undoubtedly corrupt, σιγᾶν σὺ πολλὰ καὶ πάροιθεν οἶσθά μοι. Bothe, who retains the person of the chorus, interprets it *multa tu et antea tacere scisti*, which he calls "perspicua et apta Chori personae sententia." Both Hermann and L. Dindorf read σίγα for

σιγᾶν, but this scarcely satisfies the sense, especially as the σὺ is redundant where no emphasis is conveyed. That the verse belongs to Ion is clear from the reply of Creusa, that she will not be silenced. Besides, the chorus takes no part whatever through the whole of this scene. Hermann thinks the latter part of the verse genuine, and explains πολλὰ οἶσθα of Creusa's crafty attempt to defend her murderous intent, v. 1287 seqq. This explanation however fails to remove the main difficulty, the present οἶσθα with the adverb of past time, πάροιθεν. We have indeed in Bacch. 2, Διόνυσος ἔν τι κτεῖ ποθ' ἢ Κάδμου κόρη, where the *praesens historicum* is rather harsh with the specific adjunct ποτέ. W. Dindorf proposes to read σίγα σὺ· πολλὰ καὶ πάροιθ' ἦδησθά μοι, and accepts Hermann's somewhat forced interpretation. Dr. Badham acquiesces in σίγα σὺ, but can make nothing of the rest. The present editor has ventured to restore

σίγα· πολεμία καὶ πάροιθεν ἦσθά μοι.

When πολεμία had been corrupted to πολλὰ, (by the loss of the middle syllable, as remarked on v. 189,) the offending σὺ was added as a metrical makeshift. For the change of ἦσθα into οἶσθα see v. 1351. It is true that ἐχθρὰ is a more correct word than πολεμία for Creusa's hostile attempt on his life; still the latter may

σέ γ' ὦ τέκνον μοι βρέφος ἔτ' ὄντα νήπιον
[Κέκροπος ἐς ἄντρα καὶ Μακρὰς πετρηρεφεῖς]. 1400
λείψω δὲ βωμὸν τόνδε, κεῖ θανεῖν με χρῆ.

ΙΩ. λάζυσθε τήνδε θεομανῆς γὰρ ἤλατο
βωμοῦ λιπούσα ξόανα· δεῖτε δ' ὠλένας.

ΚΡ. σφάζοντες οὐ λήγοιτ' ἄν· ὡς ἀνθέξομαι
καὶ τῆσδε καὶ σοῦ τῶν τ' ἔσω κεκρυνμένων. 1405

ΙΩ. τάδ' οὐχὶ δεινά ; ῥυσιάζομαι λόγῳ.

ΚΡ. οὐκ, ἀλλὰ σοῖς φίλοισιν εὐρίσκει φίλος.

ΙΩ. ἐγὼ φίλος σός ; κᾶτά μ' ἔκτεινες λάθρα ;

ΚΡ. παῖς γ', εἰ τόδ' ἐστὶ τοῖς τεκουσι φίλτατον.

ΙΩ. παῦσαι πλέκουσα· λήψομαί σ' ἐγὼ καλῶς. 1410

ΚΡ. ἐς τοῦθ' ἰκοίμην, τοῦδε τοξεύω, τέκνον.

ΙΩ. κενὸν τόδ' ἄγγος, ἧ στέγει πλήρωμά τι ;

ΚΡ. σά γ' ἐνδύθ', οἷσί σ' ἐξέθηκ' ἐγὼ ποτε.

have been used by a kind of *catachresis*. Cf. v. 1291. El. 833. *inf.* 1553, οὐ γὰρ πολεμίαν με φεύγετε. Nec. 741, δούλην πολεμίαν θ' ἠγοούμενος.

1399. σέ γ' ὦ τέκνον. She addresses Ion, whom she now first knows to be her son, and identical with the infant whom she supposed that she had lost.—οὐ, 'where,' i. e. in which. So Lenting and Dobree for οὐξέθηκ'.

1400. Κέκροπος ἄντρα. This can only mean the cave of Aglauros, daughter of Cecrops; see on v. 492. The two grottos were quite distinct, the *Paneum* being some sixty yards to the west of the former. How to reconcile this with v. 17, where Creusa is said to have exposed the infant in the same cave where she was seduced by the god, and with v. 938, where that cave is distinctly specified as the *Paneum*, is by no means clear. Probably this is a spurious verse. It is quite unnecessary to the context.

1404. οὐ λήγοιτ' ἄν, 'you need not cease killing me,' i. e. go on to kill me if you will: οὐκ ἄν φθάνοιτε σφάζοντες. Virtually, οὐ λήγοιτ' ἄν is equivalent to μὴ λήγετε. Hermann, and Dindorf after Boissonade, read οὐν for οὐ, 'then you shall end the matter by killing me.' But the old reading is apparently right, for the following words show that she dares them to violate those pledges which her excited feelings cause her to regard as not less sacred than the altar itself.

1405. τῶν τ' ἔσω Tyrwhitt for τῶν τε σῶν, which Hermann does not successfully defend, "si sic loqueretur, arcam potissimum videretur in mente habere. At filius est, quo invento gaudet."—καὶ τῆσδε, scil. ἀντίπηγος.

1406. ῥυσιάζομαι, I am being dragged off on a mere pretext. See on v. 523. *Ficta vindicatione corripior*, Hermann.—εὐρίσκειν is a word used in contrast with βιάσθαι, the τὸ δικαίως with the τὸ ἀδίκως. So Aesch. Suppl. 895, τὰπολωλόθ' εὐρίσκων ἐγὼ—ἄγοιμ' ἄν, εἰ τις τάσδε μὴ ἔαιρήσεται.

1410. σ' for δ' Tyrwhitt. Ion still thinks the whole affair is a plot (λόγῳ, 1406,) and bids her to cease her pretended claims, for he shall convict her effectually of falsehood and fraud, by questioning her about the contents of the box. She, pretending not to understand his meaning, replies, 'That is the very point I am aiming at, viz. τὸ ληφθῆναι ὑπὸ σοῦ, the being taken and accepted by you as your true mother. In the other sense, there is a metaphor from the wrestling school, where καλῶς λαβέσθαι meant to get a good grasp of the antagonist. The verse has been wrongly explained to mean, that Creusa is anxious to get possession of the chest and its contents.—For the genitive after τοξεύειν see Bacch. 1099. Soph. Aj. 154, μεγάλων ψυχῶν ἑῶς.

- ΙΩ. καὶ τοῦνομ' αὐτῶν ἐξερεῖς, πρὶν εἰσιδεῖν ;
 ΚΡ. κὰν μὴ φράσω γε, κατθανεῖν ὑφίσταμαι. 1415
 ΙΩ. λέγ'. ὡς ἔχει τι δεινὸν ἢ γε τόλμα σου.
 ΚΡ. σκέψασθ' ὃ παῖς ποτ' οὐσ' ὑφασμ' ὑφην' ἐγώ.
 ΙΩ. ποῖόν τι ; πολλὰ παρθένων ὑφάσματα.
 ΚΡ. οὐ τέλεον, οἶον δ' ἐκδίδαγμα κερκίδος.
 ΙΩ. μορφὴν ἔχον τίν' ; ὡς με μὴ ταύτη λάβῃς. 1420
 ΚΡ. Γοργῶ μὲν ἐν μέσοισιν ἡτρίοις πέπλων.
 ΙΩ. ὦ Ζεῦ, τίς ἡμᾶς ἐκκυνηγετεῖ πότμος ;
 ΚΡ. κεκρασπέδωται δ' ὄφεσιν αἰγίδος τρόπον.
 ΙΩ. ἰδοῦ.
 τὸδ' ἔσθ' ὑφασμα· θέσφαθ' ὡς εὐρίσκομεν.
 ΚΡ. ὦ χρόνιον ἰστὸν παρθενευμάτων ἐμῶν. 1425
 ΙΩ. ἔστιν τι πρὸς τῷδ', ἢ μόνῳ τῷδ' εὐτυχεῖς ;
 ΚΡ. ἴδράκοντες ἀρχαῖόν τι παγχρύσῳ γένυι.

1416. ἢ γε τόλμα σου Herm. for ἡ τόλμα γέ σου. L. Dindorf and Dr. Badham read ἦδε τόλμα σου, W. Dindorf ἢ τόλμη γέ σου, quoting Phrynichus in Bekk. Anecd. i. p. 66, τόλμη καὶ τόλμα, πρῶμη καὶ πρῶμα, to which might be added, δίψη καὶ δίψα (Aesch. Cho. 743). The γε however, in which Dr. Badham can see no force, has no merely imaginary emphasis. Ion is astonished and perplexed by the unexpected assertion, that she is willing to be slain if she is mistaken in the contents of the box, which he is still holding out of her reach. He relents a little at this, and replies, 'speak then, for certainly there is something serious in so bold a challenge as that.'

1417. σκέψασθε, 'look for,' as if she had added, εἰ ἐνταῦθα ἐνεστι &c.

1419. οὐ τέλεον κτλ., 'Not finished, but such as one might call a first lesson at weaving.'—οἶον, scil. ἂν εἴη. Dindorf proposes οἶον, 'only,' but this is hardly a tragic word. She describes much such a piece of work as children now call "a sampler" (exemplar).

1420. λάβῃς. See v. 1410. 'That you may not catch me in this' means, 'that you may not deceive me by a successful guess,' i. e. where a guess might easily be made.

1421. ἡτρίοις Musgrave for ἡτρίων. Properly, ἡτρίων is the warp in a web of cloth; whence it seems to have meant

any fine texture not densely interlaced with the woof. Photius, ἡτρίων, ἔνδυμα ὑμενῶδες. Theocr. xviii. 33, ἀτ' ἐνὶ δαιδαλέφ πυκνότερον ἡτρίων ἰστῷ Κερκίδι συμπλέσσα μακρῶν ἔταμ' ἐκ κελεόντων.
 1423. αἰγίδος. See v. 990 seqq.

1424. The stop formerly placed after θέσφαθ', was transposed by Hermann, who explains, "nam invenimus significata ab oraculo," i. e. we are beginning to discover the meaning of Apollo's oracle, which told me I was the son of Xuthus, but did not mention my mother. It is better to acquiesce in this, than with Dindorf and others to read δεσμά θ', after Musgrave, who quotes from Hesychius σπάργανα δεσμά. (So also Photius explains σπαργανώματα by δεσμοί.) But Hermann truly observes that ὡς εὐρίσκομεν is a frigid addition in this case. We should rather have looked for ὡς ἔλεξας.

1425. The old reading, ὦ χρόνιον ἰστῶν παρθένεμα τῶν ἐμῶν was corrected by Dr. Badham, except that he gives ὦ χρόνιος ἰστός. The accusative, while it is much nearer to the MSS., is equally good, though more common as a Latin usage.

1426. εὐτυχεῖς; are you lucky in your guess? Pierson's εὐστοχεῖς is but another word for expressing exactly the same thing. Cf. ἐπεικάσας τύχῳ Choeph. 12.

1427. δράκοντε μαρμαίροντε, Porson's emendation for δράκοντες ἀρχαῖόν τι, is far from being certain. It is rejected by-

- ΙΩ. δώρημ' Ἀθάνας, ἢ τέκν' ἐντρέφειν λέγει ;
 ΚΡ. Ἐριχθονίου γε τοῦ πάλαι μμῆματα.
 ΙΩ. τί δρᾶν, τί χρῆσθαι, φράζε μοι, χρυσώματι. 1430
 ΚΡ. δέραια παιδί νεογόνῳ φέρειν, τέκνον.
 ΙΩ. ἔνεισιν οἶδε· τὸ δὲ τρίτον ποθῶ μαθεῖν.
 ΚΡ. στέφανον ἐλαίας ἀμφέθηκά σοι τότε,
 ἦν πρῶτ' Ἀθάνα σκόπελον εἰσηνέγκατο·
 ὅς, εἴπερ ἔστιν, οὔποτ' ἐκλείπει χλόην, 1435
 θάλλει δ' ἐλαίας ἐξ ἀκηράτου γεγώς.
 ΙΩ. ᾧ φιλτάτη μοι μῆτερ, ἄσμενός σ' ἰδῶν
 πρὸς ἄσμενας πέπτωκα σὰς παρηγίδας.
 ΚΡ. ᾧ τέκνον, ᾧ φῶς μητρὶ κρεῖισσον ἡλίου,

Hermann, who gives *δράκοντες, ἀρχαῖόν τι, πάγχρσοι γένων*, after Toup. This however is hardly satisfactory. Dr. Badham's correction *σαρκάζοντες* is ingenious, but fails to carry conviction with it. The word itself is by no means tragic; it is used in Ar. Pac. 492, of the grimaces of the half-starved Megarians, *γλισχροτάτα σαρκάζοντες ὡσπερ κυνίδια*. Photius, *σαρκάζων, μετὰ πικρίας καὶ θυμοῦ γελῶν*. The appropriateness of such a word in this place may well be questioned. On the other hand, *ἀρχαῖόν τι* is certainly very proper in itself, were the construction a natural one. Possibly we should read *ἀρχαῖόν τι πάγχρσου γάνος*. So Aeschylus uses *ἀρχαῖον γάνος* of bright armour, Agam. 562.

1428. The old reading, *ἢ τέκν' ἐντρέφειν λέγει*, has been retained by Hermann. Aldus has *ἢ κτλ*. The sense is, 'do you mean a gift of Athena's, who enjoined (Athenian) children to be reared with these ornaments upon them?' And her answer is, 'Yes, in imitation of what she did to Erichthonius of old.' In saying this, Ion has regard to the narrative of Creusa in v. 269 seqq. One might suggest, with some probability, *ἦν—λόγος* for *λέγει*. Dobree's reading is approved by Dr. Badham, *ἢ τέκν' ἐντρέφειν; λέγε*. Whatever may be the true reading, it is evident that the poet dwells particularly on the fact, because it pleased the vanity of the Athenians.

1430. *χρυσώματι* Hermann, *χρυσώμασι* L. Dindorf, for *χρυσώμα*. This is another proof that this part of the play had been very carelessly or very illegibly

written in the archetypus MS.

1433. *ἐλαίας*. Hence, as it would seem, and not, (as Wordsworth thinks, *Athens and Attica*, p. 138,) from its general propagation, the olive is called *παιδοτρόφος* in Oed. Col. 701. It was probably a custom of the Athenians to place an olive wreath on the head of newly-born children, because this would supply a motive to the poet for attributing it to their remote ancestor Ion.

1434. *Ἀθάνα* for *-as* is Matthiae's correction, approved by Hermann. Dr. Badham prefers the reading of Stephens and Scaliger, *Ἀθάνας σκόπελος ἐξηνέγκατο*, because Pallas did not, according to one legend, bring or introduce it from without to her acropolis, but made it grow spontaneously therefrom. Euripides however is fond of varying the ancient accounts both of persons and events. The acropolis is called *ἐλαιοφόρος ὄχθος* in Herc. F. 1178. *Inf.* 1480, *τὸν ἐλαιοφυῆ πάγον*.

1436. *ἀκηράτου*, the pure and original tree, not from a stock subsequently reared. Dr. Badham gives *ἀγηράτου*, which is, (as he says,) obvious as a conjecture; but it is not so obviously an improvement on the old reading. For the unfading quality of the leaves is here supposed to be a miraculous proof of its having been taken from the very tree which Pallas planted; or rather, perhaps, it is called *ἀκηράτος* because, like all the Morian olives, it was sacred, and not touched with the knife. So a sacred meadow is *ἀκηράτος λειμῶν* in Hipp. 73, where neither flocks had been fed nor the scythes had been used.

- συγγνώσεται γὰρ ὁ θεός, ἐν χεροῖν σ' ἔχω, 1440
 ἄελπτον εὐρημ', ὃν κατὰ γᾶς ἐνέρω
 χθόνιον μετὰ Περσεφόνας τ' ἐδόκουν ναίειν.
- ΙΩ. ἀλλ', ὦ φίλη μοι μήτηρ, ἐν χεροῖν σέθεν
 ὁ καθανών τε κοῦ θανὼν φαντάζομαι.
- ΚΡ. ἰὼ ἰὼ λαμπρᾶς αἰθέρος ἀμπτυχαί, 1445
 τῶν' αὐδὰν αὖσω, βοάσω ; πόθεν μοι
 συνέκυρσ' ἀδόκητος ἀδονά ; πόθεν
 ἐλάβομεν χαράν ;
- ΙΩ. ἐμοὶ γενέσθαι πάντα μᾶλλον ἄν ποτε,
 μήτηρ, παρέστη τῶνδ' ὅπως σός εἰμ' ἐγώ. 1450
- ΚΡ. ἔτι φόβῳ τρέμω.

1440. *ὁ θεός*, the sun will pardon the presumptuous comparison. Dr. Badham and Bothe explain *ὁ θεός* of Apollo. The identity of these two divinities is not very clearly to be made out, though to a certain extent it without doubt existed, in the earlier ages of the Attic religion.

1441. *ἐνέρω*. This depends on the *μετὰ* following. Perhaps *ὃν—ναίειν* should be scanned as a single dactylic verse terminated by a dochmius. The dialogue of two actors, one or both of whom use the choric metres, (technically called *τὰ ἀπὸ σκηῆς*,) is usually indicative of feelings too excited for expression by the staid and deliberate tragic senarius. Hermann's note here is so good, that a translation of it is given at length:—"This lyric passage is composed with singular art, and is excellently adapted to express the varied emotions of Creusa's mind. She had come to Delphi for the purpose of seeking the son whom she supposed to be lost. She had imagined that her hopes had been frustrated by a wicked design. She had been in danger of her life in consequence of the plot she had engaged in against Ion; and now, finding that no other than the very person she had attempted to destroy is her long-lost son, she is suddenly raised to the highest pitch of delight; but this emotion is as suddenly checked by the sense of shame at being forced to confess the frailty of her early life, and by grief at the illegitimate birth of her son. Taking however consolation from the reflexion that a god is his father, she next turns her thoughts to the fate of her child, formerly exposed by her to perish, and now again all but slain

by a wicked design upon his life. She thinks of these strange vicissitudes, and perceives a glimmering of hope that henceforth all will be well. The mind of Ion is very differently affected. So contented had he been with his lot, that he did not care to change it, even when he might have done so, for a better. He is of course rejoiced to find that she whom he had wished to put to death is his own mother; yet, since one who had never known a mother could not regret the loss of one, he is much less moved than Creusa, besides that the mind of a man has more firmness and self-control than that of a woman. Hence it is that the poet has so arranged the dialogue, that Ion always uses the staid iambic verse, while Creusa gives vent to her feelings principally in the dochmiac measure, with other energetic metres occasionally interposed." Hermann should have compared the precisely similar composition of a passage in the *Helena*, v. 646 seqq., and also in *Androm.* 825 seqq.

1446. *βοάσω*. Not the future, which is *βοήσομαι*, but the deliberative conjunctive, as in *Pers.* 640 (according to the reading of the old copies). This verse is bacchiac. The intransitive use of *συνέκυρσε* for *συνέβη* in the next is deserving of notice. So Sophocles uses *κύρω* for *κυρῶ* in *Oed. Col.* 1159, and Homer *ἐπικύρωσας* for *ἐντυχόν*. The metre of this verse, which can only be called asynartete, may be compared with v. 1466.

1449. *ἐμοὶ κτλ.* 'To me indeed anything in the world would have occurred rather than this, that I am your son, my mother.'

- ΙΩ. μῶν οὐκ ἔχειν μ' ἔχουσα ;
 ΚΡ. τὰς γὰρ ἐλπίδας
 ἀπέβαλον πρόσω.
 ἰὼ γύναι, πόθεν πόθεν ἔλαβες ἔμὸν
 βρέφος ἐς ἀγκάλας ;
 τίν' ἀνὰ χέρα δόμους ἔβα Λοξίου ; 1455
- ΙΩ. θεῖον τόδ'· ἀλλὰ τὰπίλοιπα τῆς τύχης
 εὐδαιμονοῖμεν, ὡς τὰ πρόσθε δυστυχή·
 ΚΡ. οὐκ ἀδάκρυτος ἐκλοχεύει, τέκνον,
 γόοις δὲ ματρὸς ἐκ χερῶν ὀρίζει
 νῦν δὲ γενειάσιω παρὰ σέθεν πνέω,
 μακαριωτάτας τυχοῦσ' ἄδονᾶς. 1460
- ΙΩ. τοῦμόν λέγουσα καὶ τὸ σὸν κοινῶς λέγεις.
 ΚΡ. ἄπαιδες οὐκέτ' ἐσμὲν οὐδ' ἄτεκνον·
 δῶμ' ἐστιοῦται, γὰ δ' ἔχει τυράννουσ'
 ἀνηβᾶ δ' Ἐρεχθεὺς,
 ὃ τε γηγενέτας δόμος οὐκέτι νύκτα δέρκεται,
 ἀελίου δ' ἀναβλέπει λαμπάσιω. 1465
- ΙΩ. μῆτηρ, παρῶν μοι καὶ πατήρ μετασχέτω
 τῆς ἡδονῆς τῆσδ' ἧς ἔδωχ' ὑμῖν ἐγώ. 1469
- ΚΡ. ᾧ τέκνον, *τέκνον, τί φῆς ; οἶον οἶον ἀνελέγχομαι.

1453. ἀπέβαλον, 'I had cast away my hopes far from me;' *omnem spem abjeceram*. It was ἀδόκητος ἡδονή, v. 1447, for she had despaired of her own life, and therefore, of ever seeing her son.—γύναι, κτλ. she appeals to the priestess (who however is not present on the stage) to know from whom she had received the infant, thus strangely transported from Athens to Delphi (v. 31—3).

1457. δυστυχή. Bothe reads ἐδυσ-
 τῶχει.

1458. By transposing τέκνον from the beginning to the end of this line, a dochmiac is given for a wholly unmetrical verse, the second *a* of ἀδάκρυτος being short.

1462. τοῦμόν κτλ. In describing my case, sorrow at first and then happiness, you describe your own;—what is true of one is true of the other.

1464. γὰ δ' Reiske for τὰδε δ'. When γὰ δὲ was written (as was sometimes done) without the elision, the next tran-

scriber mistook Γ for Τ, and added δ' on account of the hiatus.—ἐστιοῦται, ἐστίαν ἔχει; for a house without an heir is regarded as a deserted mansion. Similarly a person is said δωματοῦσθαι, to be housed, or to have a house built for him, in Aesch. Suppl. 935.

1466. γηγενέτας. See v. 269.—ἀναβλέπει, 'looks up with (or to) the light of the sun.' An exactly parallel simile occurs in Aesch. Cho. 794, ἐδ δὲσ ἀνιδεῖν δόμον ἀνδρὸς | φίλοις δμῶσι λαμπρῶς | ἐκ δνοφερᾶς καλύπτρας. This latter verse is a good dochmiac: the preceding should probably be read thus: ὃ δὲ γε γηγενέτας οὐκέτι νῦν δόμος νύχια δέρκεται. As it stands, it is anapaestic + iamb. dipodia, as v. 1482 &c., or they may be regarded as a form of hypercatalectic glyconeian. See on v. 1496.

1470. τέκνον was doubled by Hermann, by which a trimeter dochmiac is made up.

ΙΩ. πῶς εἶπας ;

ΚΡ. ἄλλοθεν σὺ γέγονας, ἄλλοθεν.

ΙΩ. ὦμον νόθον με παρθένευμ' ἔτικτε σόν ;

ΚΡ. οὐχ ὑπὸ λαμπάδων οὐδὲ χορευμάτων

ὑμέναιος ἐμὸς,

1475

τέκνον, ἔτικτε σὸν κάρα.

ΙΩ. αἰαῦ πέφυκα δυσγενῆς, μήτηρ, ποθέν ;

ΚΡ. ἴστω Γοργοφόνα,

ΙΩ. τί τοῦτ' ἔλεξας ;

ΚΡ. ἂ σκοπέλοις ἐπ' ἐμοῖς

τὸν ἐλαιοφυῆ πάγον θάσσει.

1480

ΙΩ. λέγεις *λέγεις μοι δόλια κοῦ σαφῆ τάδε.

ΚΡ. παρ' ἀηδόνιον πέτραν Φοῖβω

ΙΩ. τί Φοῖβον αὐδᾶς ;

ΚΡ. κρυπτόμενον λέχος ἠνάσθην.

ΙΩ. λέγ' ὡς ἐρεῖς τι κεδνὸν εὐτυχές τέ μοι.

1485

ΚΡ. δεκάτῳ δέ σε μηνὸς ἐν κύκλῳ

κρύφιον ὠδῶν' ἔτεκον Φοῖβω.

ΙΩ. ὦ φίλτατ' εἰποῦσ', εἰ λέγεις ἐτήτυμα.

ΚΡ. παρθένια δὲ σᾶς ματέρος

1477. ποθέν; Commonly, πόθεν; But the sense seems to be, 'Am I the son of some slave?'

1478. Γοργοφόνα. 'I call to witness Pallas, the slayer of the Gorgon, who has her seat on the olive-bearing hill, the acropolis of my city.' See v. 1436.

1481. λέγεις was doubled by Bothe. This is better than Hermann's arrangement, of making θάσσει from the preceding verse commence the senarius.—δόλια κοῦ σαφῆ, this, which you say, is some trick, and not sure, not certainly to be relied on.

1482. ἀηδόνιον, frequented by nightingales. Whether this peculiarity of the northern side of the acropolis (v. 937) is elsewhere mentioned, the commentators say not.

1489. The common reading is δ' ἐμᾶς, which should apparently be altered either to δ' ἐμοῦ or to δὲ σᾶς. The former was suggested by Barnes. Hermann explains, *virgineum velamen a matre mea*, viz. which Creusa, when a girl, had received

from her mother for the purpose of embroidering it. But, comparing v. 1425,

ὦ χρόνιον ἴστων παρθενευμάτων ἐμῶν, we may be sure the sense intended was no other than this, 'You had for your swathing bands the handywork of your mother, made when she was a virgin.' Hence παρθένια ματέρος σπάργανα must stand for σπάργανα, παρθένου ἔργα, ἢ μήτηρ σου ἐγένετο. Hermann omits σπάργανα as a gloss, and to complete the dochmiac gives ἀπ' ἐμᾶς κτλ. Perhaps the true reading is παρθενίου δὲ σᾶς ματέρος ἀμφίβολα | σοὶ τὰδ' ἀνήψα, κερκίδος ἐμᾶς πλάνους. That something is wrong is clear from the faulty metre of the vulgate. W. Dindorf, with very bad judgment, reads ἀνήψα, i. e. ἀ ἐνήψα, the MSS., with one exception, having ἐνήψα. The usual verb however is ἀνάπτειν.—πλάνους, the *blunders* of my shuttle; for it was only ἐκδίδαγμα κερκίδος, v. 1419. So Musgrave understands it; but Hermann may be right in taking it simply for *πόνους*.

- †σπάργαν' ἀμφίβολά σοι τάδ' ἀν- 1490
 ἦψα, κερκίδος ἐμᾶς πλάνους.
 γάλακτι δ' οὐκ ἐπέσχον, οὐδὲ μαστῶ
 τροφεία ματρὸς, οὐδὲ λόντρα χειροῦν,
 ἀνὰ δ' ἄντρον ἔρημον οἰωνῶν
 γαμφηλαῖς φόνευμα θοίναμά τ' εἰς 1495
 ἄιδαν ἐκβάλλει.
- ΙΩ. ᾧ δεινὰ τλᾶσα μῆτερ.
 ΚΡ. φόβῳ καταδεθείσα *τὰν σὰν ψυχὰν
 ἀπέβαλον, τέκνον
 ἔκτεινά σ' ἄκουσ'. 1500
- ΙΩ. ἐξ ἐμοῦ τ' οὐχ ὄσι' ἔθνησκες.
 ΚΡ. ἰὼ ἰὼ δειναὶ μὲν αἰ τότε τύχαι,
 δεινὰ δὲ καὶ τάδ'· ἐλισσόμεσθ' ἐκείθεν
 ἐνθάδε δυστυχίαισιν 1505
 εὐτυχίαις τε πάλιν,
 μεθίσταται δὲ πνεύματα.
 μενέτω τὰ πάροιθεν ἄλις κακά· νῦν δ'

1493. τροφεία, here for τροφήν. 'Neither with milk nor at the breast did I offer a mother's nurture.' Cf. Oed. Col. 341, τῆζω βίον τροφεία παρσύνουσ' ἀεί.

1496. ἐκβάλλει for ἐξεβάλλου, you were exposed, cast out, in a desert cave, a prey to the talons of birds. This verse may be scanned like 1466, 1480—2, 1486.

1498. The old reading again was wholly unmetrical, ἐν φόβῳ καταδεθείσα σὰν | ψυχὰν ἀπέβαλον, τέκνον. The double dochmiac is easily restored by omitting the worse than superfluous ἐν, and adding τὰν before σὰν. An equally satisfactory result is obtained in v. 1503 by repeating ἰὼ. 'Twas under the influence of fear (i. e. the obligation of it, cf. v. 398,) that I cast away thy life, my child; 'twas against my better feelings that I slew thee.' The confession is followed by a similar one, on the part of Ion, that the attempt to kill her was an unholy one. The student should here observe, that even an attempt is sometimes expressed by an aorist, instead of an imperfect, where that attempt in itself constitutes an act which was complete, (for even one that has failed of its end may be complete

in so far as it was carried into effect,) and not extending in point of time beyond the moment of its execution. Thus Soph. Aj. 1126, δίκαια γὰρ τόνδ' εὐτυχεῖν, κτείναντά με;

1504. δεινὰ Barnes for δειλία. Scalliger proposed δειλαία, but Barnes rightly remarks that the preceding δειναὶ μὲν clearly requires δεινὰ δὲ here. The metre now passes from dochmiac to dactylic. Probably this verse should be read thus: δεινὰ δὲ καὶ τάδ'· ἐλισσόμεσθ' αὐθις ἐκείθεν. The sense is, 'We are tossed to and fro, hither and thither, by a succession of events, first unhappy, then fortunate.'—πνεύματα, the gales of Fortune,—a common metaphor.

1508. μενέτω, 'let them now remain constant; the past evils have been enough; but now a breeze has sprung up to waft us out of our troubles, my son.' A similar passage is Aesch. Theb. 703, as emended by Prof. Conington; δαίμων | λήματος αὐ τροπαία χρονία μεταλ|λακτὸς ἴσως' ἂν ἔλθοι θελεματέρῳ | πνεύματι· νῦν δ' ἔτι ζεῖ. The metre of the last verse is defective. Perhaps, ἐγένετ' ὄδρος ἐκ κακῶν τις, τέκνον.

- ἐγένετό τις οὔρος ἐκ κακῶν, ὦ παῖ.
 ΧΟ. μηδεὶς δοκεῖτω μηδὲν ἀνθρώπων ποτὲ 1510
 ἄελπτον εἶναι πρὸς τὰ τυγχάνοντα νῦν.
 ΙΩ. ὦ μεταβαλοῦσα μυρίους ἤδη βροτῶν
 καὶ δυστυχήσαι καῦθις αὐτῆς πρᾶξαι καλῶς,
 Τύχη, παρ' οἴαν ἤλθομεν στάθμην βίου,
 μητέρα φονεῦσαι καὶ παθεῖν ἀνάξια. 1515
 φεῦ·
 ἄρ' ἐν φαειναῖς ἡλίου περιπτυχαῖς
 ἔνεστι πάντα τάδε καθ' ἡμέραν μαθεῖν ;
 φίλον μὲν οὖν σ' εὖρημα, μήτηρ, ἤυρομεν,
 καὶ τὸ γένος οὐδὲν μεμπτόν ὡς ἡμῖν τόδε
 τὰ δ' ἄλλα πρὸς σὲ βούλομαι μόνην φράσαι. 1520
 δεῦρ' ἔλθ'. ἐς οὓς γὰρ τοῦς λόγους εἰπεῖν θέλω,
 καὶ περικαλύψαι τοῖσι πράγμασι σκότον.
 ὄρα σὺ, μήτηρ, μὴ σφαλεῖς' ἅ παρθένους

1510. ἀνθρώπων. W. Dindorf admits the unnecessary alteration of Dobree, ἀνθρώποις.—πρὸς κτλ., scil. βλέπων.

1513. αὐτῆς for- εὐ Pierson. Hermann however retains the old reading.

1514. There are two senses of the phrase *παρὰ στάθμην*, 'beside (deviating from) the plumb-line,' and 'by (or true to) it.' In the former we have Agam. 1012, where upstart masters are called ὄμοι τε δούλοις πάντα καὶ παρὰ στάθμην. In the latter, Soph. frag. 421, ὥστε τέκτονος | παρὰ στάθμην ἰόντος ὄρθοῦται κανόν. Photius, *στάθμη* τὸ σπαρτίον (the plumb-line). In the present passage a third sense is perceptible, derived either from the phrase *παρ' ὀλίγον ἀποφυγεῖν* &c., 'to have a narrow escape,' or from the *γραμμὴ* in a stadium, 'to what a stage in life's career have we arrived in so nearly having killed a mother.'

1516. ἄρα κτλ. 'Is it not in the power of the sun's bright rays (or course) to become acquainted with all these freaks of fortune day by day?' i. e. do not such things commonly occur? By *περιπτυχαί* (Phoen. 1357) he seems to mean the circular orb; cf. v. 1445., *αἰθέρος ἀμπτυχαί*. Bothe, after Matthiae, explains, '*Nonne hoc videre licet quotidiē?*' And *περιπτυχαῖς* is taken by Barnes and Musgrave for 'revolutions,' *περιεπιλιγμοῖς*. (See how-

ever the Preface to Vol. i. p. xxix.) True it is, we should have expected *ἔξεστι* rather than *ἔνεστι*, and something like *τὰ τοιαῦτα*, if the mere caprices of Fortune had been meant.

1519. ὡς ἡμῖν, 'in our judgment.' Soph. Antig. 1161, Κρέων γὰρ ἦν ζηλωτὸς, ὡς ἐμοί, ποτέ.

1523—5. *μὴ—προστίθης*. 'Consider whether you are not laying the blame on the god.' *Vereor ne Phoebum culpes*. This use of *μὴ* with an indicative, past or present, is not very uncommon. Hel. 119, σκοπεῖτε μὴ δόκησιν εἶχετ' ἐκ θεοῦ. Orest. 208, ἄρα—*μὴ* καθανόν σε σύγγονος λέλειπθ' ὀδε. Troad. 179.. Theocr. 12, 36, χρυσὸν ὀποιή τεύθονται, μὴ φαῦλος, ἐτήτυμον ἀργυραμοιβοί, i. e. *μὴ* φαῦλος ἐστί. Phoen. 92. Heracl. 482, &c.—*σφαλεῖς' ἅ παρθένους* is Musgrave's correction for *σφαλεῖσα παρθένους*. For this peculiar sense of *σφαλεῖν*, a sort of euphemism for yielding to the passion of love, see Hippol. 6. Frag. 508,

ἄλγιστόν ἐστι θῆλυ μισθὲν γένος· αἱ γὰρ σφαλεῖσαι ταῖσιν οὐκ ἐσφαλμένοις αἰσχος γυναιξί, καὶ κεκοίνωνται ψόγον.

On the same principle *νόσος* is often used as a synonym of *ἔρως*. 'Perhaps,' Ion suggests to his mother, 'you yielded to those feelings which are natural to girls

- ἐγγίγνεται νοσήματ' ἐς κρυπτοὺς γάμους,
 ἔπειτα τῷ θεῷ προστίθης τὴν αἰτίαν, 1525
 καὶ τοῦμὸν αἰσχροὺν ἀποφυγεῖν πειρωμένη
 Φοίβῳ τεκεῖν με φῆς, τέκουσ' οὐκ ἐκ θεοῦ.
- ΚΡ. μὰ τὴν παρασπίζουσαν ἄρμασίν ποτε
 Νίκην Ἀθάναν Ζηνὶ γηγενεῖς ἔπι,
 οὐκ ἔστιν ὅστις σοι πατὴρ θνητῶν, τέκνον, 1530
 ἀλλ' ὅσπερ ἐξέθρεψε Δοξίας ἄναξ.
- ΙΩ. πῶς οὖν τὸν αὐτοῦ παῖδ' ἔδωκ' ἄλλῳ πατρὶ,
 Ξούθου τέ φησι παῖδά μ' ἐκπεφυκέναι ;
- ΚΡ. πεφυκέναι μὲν οὐχί, δωρεῖται δέ σε
 αὐτοῦ γεγῶτα· καὶ γὰρ ἂν φίλος φίλῳ 1535
 δοίῃ τὸν αὐτοῦ παῖδα δεσπότην δόμων.
- ΙΩ. ὁ θεὸς ἀληθής, ἣ μάτην μαντεύεται,
 ἐμοῦ ταράσσει, μῆτερ, εἰκότως φρένα.
- ΚΡ. ἄκουε δὴ νυν ἅμ' ἐσηλθεν, ᾧ τέκνον
 εὐεργετῶν σε Δοξίας εἰς εὐγενῆ 1540
 δόμον καθίζει· τοῦ θεοῦ δὲ λεγόμενος
 οὐκ ἔσυχες ἂν ποτ' οὔτε παγκλήρους δόμους
 οὔτ' ὄνομα πατρός. πῶς γὰρ, οὐ γ' ἐγὼ γάμους ·

in their secret attachments, and then wish to lay the blame of it on Apollo, as your seducer. Cf. Bacch. 28.

1526. τοῦμὸν αἰσχροὺν, the discredit that would attach to me. Ion thinks she has invented a story which would save him from the reputation of being νόθος or δυσγενής,—her motives not being selfish, but arising from affection to her son. In fact, her own case is considered in vv. 1523—5, her son's in 1526—7.

1529. Νίκην Ἀθάναν. See *sup.* 457. Heracl. 352. Herc. F. 1002. Wordsworth, *Athens and Attica*, chap. xvi. The derivation of Νίκη here given, from the assistance rendered to Zeus in the Gigantomachia, is perhaps an invention of the poet's. In allusion to that event Aeschylus (*Eum.* 285) makes Orestes summon her from the Phlegraean plains, the scene of the conflict.

1531. ὅσπερ ἔξ, the very same god who brought you up and maintained you in his temple.

1535. αὐτοῦ Herm. with the old editions. αὐτοῦ, Dindorf, Bothe, and others.

The antithesis is between Apollo and Xuthus, so that the reflexive pronoun is not here required. "Si ipse loqueretur Apollo, diceret δωροῦμαί σε ἐμοῦ γεγῶτα, non ἐμαυτοῦ." Herm.

1538. ταράσσει. The nominative is not θεός, as Matthiae suggests, but the meaning is, εἶτε ἀληθής ἐστίν ὁ θεός, ἢ μάτην μ., τοῦτα ταράσσει με.—ἐμοῦ (if the true reading is not rather ἐμοί), appears to be somewhat more emphatic than ἐμήν.

1543. ὄνομα πατρός. Without this, an Athenian citizen could not secure any political rights; for by the name of his father, and that of the deme or parish, he was enrolled in the ληξιαρχικὸν γραμματεῖον, and it was by this process only that he became entitled to enter upon an inheritance. Of course, the name of some putative father at least was required for enrolment; and this is the point of v. 1545.—πῶς γὰρ κτλ. 'For how could you have held the name of that father, my marriage with whom I myself wished to conceal, and was for secretly killing you? It was to benefit you that he

- ἔκρυπτον αὐτῆ·καί σ' ἀπέκτεινον λάθρα ;
 ὁ δ' ὠφελῶν σε προστίθησ' ἄλλω πατρί.
 1545
- ΙΩ. οὐχ ὧδε φαύλως αὐτ' ἐγὼ μετέρχομαι
 ἀλλ' ἱστορήσω Φοῖβον εἰσελθὼν δόμους
 εἴτ' εἰμὶ θνητοῦ πατρὸς εἴτε Λοξίου.
 ἕα· τίς οἴκων θυοδόκων ὑπερτελῆς
 ἀντήλιον πρόσωπον ἐκφαίνει θεῶν ;
 1550
 φεύγωμεν, ὦ τεκοῦσα, μὴ τὰ δαιμόνων
 ὀρώμεν, εἰ μὴ καιρὸς ἐσθ' ἡμᾶς ὀρᾶν.

ΑΘΗΝΑ.

- μὴ φεύγετ'· οὐ γὰρ πολεμίαν με φεύγετε,
 ἀλλ' ἐν τ' Ἀθήναις κἀνθάδ' οὔσαν εὐμενῆ.
 ἐπώνυμος δὲ σῆς ἀφικόμην χθονὸς,
 1555
 Παλλὰς, δρόμῳ σπεύσασ' Ἀπόλλωνος πάρα,
 ὃς ἐς μὲν ὄψιν σφῶν μολεῖν οὐκ ἤξιον,
 μὴ τῶν πάροιθε μέμψις ἐς μέσον μόλη,
 ἡμᾶς δὲ πέμπει τοὺς λόγους ὑμῖν φράσαι,
 ὡς ἦδε τίκτει σ' ἐξ Ἀπόλλωνος πατρὸς,
 1560
 δίδωσι δ' οἷς ἔδωκεν, οὐ φύσασί σε,
 ἀλλ' ὡς κομίζῃ σ' οἶκον εὐγενέστατον.
 ἐπεὶ δ' ἀνεώχθη πρᾶγμα μηνυθὲν τόδε,
 θανεῖν σε δείσας μητρὸς ἐκ βουλευμάτων
 καὶ τήνδε πρὸς σοῦ, μηχαναῖς ἐρρύσατο.
 1565
 ἔμελλε δ' αὐτὰ διασιωπήσας ἀναξ

affiliated you to another father.' He could not have had. *πάγκληροι δόμοι* for both reasons, viz. because he had no known father, and because she would have put him to death but for Apollo's interposition in his behalf.

1546. *φαύλως*, indifferently, *εὐχερῶς*. So Pers. 522, of a dream, *ὑμεῖς δὲ φαύλως αὐτ' ἄγαν ἐκρίνατε*.

1549. *θυοδόκων* Pierson for *θεοδότων*.—*ὑπερτελῆς*, (*ὑπερτέλλειν*, Orest. 6.) Agam. 277.—*ἀντήλιον* Blomf. on Agam. 502 for *ἀνθῆλιον*. It is one of those words which retained the Ionic form, to the rejection of the aspirate. The meaning here, as in *δαίμονες ἀντήλιοι* in the *Agamemnon*, is, that the transverse rays

of the rising sun (the Attic stage facing N.N.W.) imparted brightness to the countenances of the statues or persons of the gods, as seen by the audience in the theatre.

1555. *σῆς χθονός*. She addresses Creusa,—*Ἀθῆνα ἐπώνυμος τῶν Ἀθηνῶν*.

1561. *οὐ φύσασί σε* H. Stephens for *οὐ φασί σε*.—*κομίζῃ σ'* Lenting and Hermann, for *νομίσεις* or *-ης*. It is singular that these verbs are so often confounded in MSS. The nominative to *κομίζῃ* seems to be Xuthus, for Apollo would be said *κομίζεσθαι* rather than *κομίζειν*, to have him conveyed.

1566. *ἔμελλε δ' κτλ.* 'But it was the intention of the god to have kept silence on the subject, and to have made Creusa

ἐν ταῖς Ἀθήναις γνωριεῖν ταύτην τε σὴν
σέ θ', ὡς πέφυκας τῆσδε καὶ Φοίβου πατρός.
ἀλλ' ὡς περαίνω πρᾶγμα καὶ χρησμούς θεῶ,
ἐφ' οἷσιν ἔξευξ' ἄρματ', εἴσακούσατον. 1570

λαβούσα τόνδε παῖδα Κεκροπίαν χθόνα
χώρει, Κρέουσα, κείς θρόνους τυραννικούς
ἴδρυσον· ἐκ γὰρ τῶν Ἐρεχθέως γεγῶς
δίκαιος ἄρχειν τῆς γ' ἐμῆς ὄδε χθονός.
ἔσται δ' ἂν Ἑλλάδ' εὐκλής· οἱ τοῦδε γὰρ 1575

παῖδες γενόμενοι τέσσαρες ρίζης μιᾶς,
ἐπώνυμοι γῆς κάπιφυλίου χθονός
λαῶν ἔσονται, σκόπελον οἱ ναίουσ' ἐμόν.
Τελέων μὲν ἔσται πρῶτος· εἶτα δεύτερον
Ὀπλητες Ἀργαδῆς τ', ἐμῆς τ' ἀπ' αἰγίδος 1580
ἐν φύλον ἔξουσ' Αἰγικορῆς. οἱ τῶνδε δ' αὖ
παῖδες γενόμενοι σὺν χρόνῳ πεπρωμένῳ
Κυκλάδας ἐποικήσουσι νησαίας πόλεις

known at Athens (and not at Delphi) as your mother, and your birth from her and from Phoebus your father.' Lest Phoebus should seem to have been led by unexpected circumstances unwillingly to make a declaration against himself, Athena assures the spectators that he would have revealed all the circumstances at the proper time and place.

1570. ἐφ' οἷσιν ἔξευξ' Scaliger for ἐφ' οἷς ἐξέτασθ' or -αθ'. Thus Pallas in Eum. 383 appears, πάλαισιν ἀκμαίοισι, τὸνδ' ἐπιξέτασθ' ὄχρον, where Hermann edits κάλοις limbs, the present passage being strongly in favour of the MSS. reading.

1574. δίκαιος, he is a fit person. See on Heracl. 142.

1577. ἐπώνυμοι ἔσονται, shall give names to the land and to the people of the country arranged in tribes. The four primitive tribes of Attica, Τελέωντες (the tax-payers), Ὀπλητες (the fighting-men), Ἐργαδεῖς (the agriculturists), and Αἰγικορεῖς (the goat-feeders), are here alluded to, though fanciful derivations are given to the names. Pallas seems to mean, that Ion's four sons shall respectively be called Τελέων, Ὀπλης, Ἀργάδης, and Αἰγικορεῖς, the last παρὰ τὴν τῆς Κόρης Αἰγίδα, from the aegis of the virgin goddess. In progress of time, these ancient

titles, the true meaning of which had been wholly lost, became more or less corrupted; thus Ἐργαδεῖς was written Ἀργαδεῖς, and Τελέωντες was sometimes spelt Γελέωντες, which has been interpreted to mean 'the illustrious,' i.e. the nobles. See the dissertation of Schoemann on the Attic tribes, at the end of his 'Assemblies of the Athenians.' Hermann indeed (Praef. p. xxvi) considers the orthography Γελέωντες so clearly established on the authority of inscriptions, that little reliance is to be placed on the other. The reader who wishes to enter at length upon a much disputed and intricate question may refer, besides the modern writers quoted in Hermann's preface to this play, to Herod. v. 66. Strab. viii. p. 383. Plut. Vit. Solon, § 23.

1579. δεύτερον, i.e. φύλον ἔξουσι, as Hermann has pointed out, correcting ἐν φύλον for ἐμφύλον.

1583. ἐποικήσουσι, shall become the ἐποικοὶ or colonists of. The Cyclades, with the islands of Samos and Chios, were included in the original Ionian settlements in Asia Minor. The χῆρσοι παράλοι are the western shores of Asia Minor, especially the twelve cities which constituted the Ionian confederacy. These are said σθένος διδόνασι as contributing to

- χέρσους τε παράλους, ὃ σθένος τῆμῃ χθονὶ
 δίδωσιν· ἀντίπορθμα δ' ἠπείρου δυοῖν . 1585
 πεδία κατοικήσουσιν, Ἀσιάδος τε γῆς
 Εὐρωπίας τε· τοῦδε δ' ὀνόματος χάριν
 Ἴωνες ὀνομασθέντες ἕξουσιν κλέος.
 Ξούθῳ δὲ καὶ σοὶ γίγνεται κοινὸν γένος,
 Δῶρος μὲν, ἔνθεν Δωρὶς ὑμνηθήσεται 1590
 πόλις· κατ' αἶαν Πελοπίαν δ' ὁ δεύτερος
 Ἀχαιῶς, ὃς γῆς παραλίας Ἰίου πέλας
 τύραννος ἔσται, κάπισημανθήσεται
 κείνου κεκληῆσθαι λαὸς ὄνομ' ἐπώνυμος.
 καλῶς δ' Ἀπόλλων πάντ' ἔπραξε· πρῶτα μὲν 1595
 ἄνοσόν λοχεύει σ', ὥστε μὴ γινῶναι φίλους·
 ἐπεὶ δ' ἔτικτες τόνδε παῖδα κἀπέθου
 ἐν σπαργάνοισιν, ἀρπάσαντ' εἰς ἀγκάλας
 Ἐρμῆν κελεύει δεῦρο πορθμεῦσαι βρέφος, 1600
 ἔθρεψέ τ' οὐδ' εἴασεν ἐκπνεῦσαι βίον.
 νῦν οὖν σιώπα παῖς ὄδ' ὡς πέφυκε σὸς,
 ἴν' ἡ δόκησις Ξούθου ἠδέως ἔχη,
 σύ τ' αὖ τὰ σαυτῆς ἀγάθ' ἔχουσ' ἴης, γύναι.
 καὶ χαίρετ'· ἐκ γὰρ τῆσδ' ἀναψυχῆς πόνων

the revenues of the mother country, besides the aid which they were bound to afford as allies, and in gratitude for their deliverance by the Athenians from the Persian yoke.

1585. ἀντίπορθμα πεδία. The lands lying opposite to each other on the ford between Asia and Europe, i. e. on the Hellespont. "Nam in utraque ora coloniae consederunt Ionum, quae Elaeuntem, Lampsacum, aliasque urbes considerunt." *Herm.*

1590. Δωρὶς πόλις. The state or district adjoining Locris and Phocis in upper Greece, and the country of the Dorian race properly so called.

1592. Ἰίου πέλας. The mention of Rhium, as descriptive of the coast line along the gulf of Corinth, (Rhium being only a promontory at the entrance of it,) has been supposed to allude to the victory of Phormio over the Peloponnesian fleet B.C. 429. (Thucyd. ii. 84.) That event

however happened, in all probability, several years before the exhibition of the *Ion*. At all events, no inference can be drawn from it as to the date of the play.

1593. ἐπισημανθήσεται, 'the people (of Achaea) shall be distinguished as being called after his name.' The construction appears to be, ἐπώνυμος κεκληῆσθαι κείνου ὄνομα. At least there is nothing in the verb ἐπισημαινεσθαι to govern an infinitive. Bothe understands ὡς κεκληῆσθαι, "insignietur eo, quod ab Achaeo appellabitur." Or should we read λαὸν—ἐπώνυμον? "He (Achaeus) shall be distinguished by the people being called after his name."

1597. ἀπέθου, ἐξέθηκας, put away, exposed the child.

1603. ἴης Wakefield for εἴη or εἴης. It is hardly likely that the poet would have used ἔχων εἶναι for ἔχειν, when the verse might so easily have been turned in another way.

- εὐδαίμον' ὑμῖν πότμον ἔξαγγέλλομαι. 1605
- ΙΩ. ὦ Διὸς Παλλὰς μεγίστου θύγατερ, οὐκ ἀπιστία
 σὺς λόγους ἐνδεξόμεσθα· πείθῃμαι δ' εἶναι πατρὸς
 Δοξίου καὶ τῆσδε· καὶ πρὶν τοῦτο δ' οὐκ ἀπιστον ἦν.
- ΚΡ. τὰμά νυν ἄκουσον· αἰνῶ Φοῖβον οὐκ αἰνοῦσα πρὶν,
 οὐνεχ' οὐ ποτ' ἠμέλησε παιδὸς ἀποδίδωσί μοι. 1610
 αἶδε δ' εὐωποὶ πύλαι μοι καὶ θεοῦ χρηστήρια,
 δυσμενῇ πάροιθεν ὄντα. νῦν δὲ καὶ ρόπτρων χέρας
 ἠδέως ἐκκρημνάμεσθα καὶ προσενέπω πύλας.
- ΑΘ. ἦνεσ' οὐνεκ' εὐλογεῖς θεὸν μεταβαλοῦσ'. αἰεὶ ποτε
 χρόνια μὲν τὰ τῶν θεῶν πως, ἔς τέλος δ' οὐκ
 ἀσθενῇ. 1615
- ΚΡ. ὦ τέκνον, στείχωμεν οἴκους.
- ΑΘ. στείχεθ', ἔψομαι δ' ἐγώ.
- ΙΩ. ἀξία γ' ἡμῶν ὄδουρός.
- ΚΡ. καὶ φιλοῦσά γε πτόλιν.
- ΑΘ. ἐς θρόνους δ' ἴζου παλαιούς.
- ΙΩ. ἄξιον τὸ κτήμά μοι. 1620

1605. ἔξαγγέλλομαι, 'I promise.' See Heracl. 531.

1607. ἐνδεξόμεσθα, *cum approbatione accipiemus*, Hermann, who compares Androm. 1238. Suppl. 976. Heracl. 549.

1608. τοῦτο δ'. Although καὶ—δὲ appears to be not wholly unused by the tragic writers, yet here τοῦτό γ' is at once more natural, and more consistent with the slight irony of the passage. As Ion had never known any father but Apollo whom he served, he says, that *that* always appeared to him credible enough, viz. that he was actually the son of Apollo. There seems little probability either in Hermann's reading. καὶ πρὶν γούν τὸδ' οὐκ ἔπιστον ἦν, or in Dobree's κεί πρὶν τοῦτ' ἔπιστον ἦν ἐμοί.

1612. καὶ ρόπτρων κτλ. 'I even hang from the ring by my hands,' ἀντέχομαι τῆς θύρας. The word ρόπτρον is explained by Photius, from Lysias, τὸν τῆς θύρας κρῖκον. Some take it for 'the knocker;' but perhaps one and the same appendage served for both purposes (as was often the case in buildings of the middle ages). Harpocration agrees with Photius, and cites the *Amphiararus* of Aristophanes for an example of its use. Sir Charles Fel-

lows found a Greek tomb at Pinara in Lycia, with the door "highly finished, representing frame and nails, and on the panels handsome ring-knockers, all cut in the marble rock." (p. 323.)—προσενέπω πύλας, Aesch. Ag. 1262.

1614. ποτε for πού L. Dindorf. Perhaps αἰεὶ γέ που, as Grotius proposed. So αἰεὶ γέ δῃ in Prom. 42.

1616. It is clear that the company move off the stage in solemn procession, escorted by Pallas, who is thus made to conduct Ion in person to occupy the throne of her own ancient city. The spectacle certainly was well adapted to the taste of an Athenian audience.

1618. ἴζου. This is said, of course, to Ion, who, in language complimentary to the Athenians, is made to say 'the possession is worth the having.' The persons of the dialogue were rightly restored by Hermann, v. 1617 having formerly been wholly given to Creusa, as well as the latter half of the next. The name of Ion was probably struck out by some one who fancied there were but two actors in the play.

1619—22. Besides this play, the *Oedipus Rex* is the only one that con-

XO. ὦ Διὸς Αἰητοῦς τ' Ἄπολλον, χαῖρ'· ὅτω δ' ἐλαύνεται
 συμφοραῖς οἶκος, σέβοντα δαίμονας θαρσεῖν χρεών·
 ἐς τέλος γὰρ οἱ μὲν ἐσθλοὶ τυγχάνουσιν ἀξίων,
 οἱ κακοὶ δ', ὥσπερ πεφύκασ', οὔποτε εὖ πράξειαν ἄν.

cludes with trochaics spoken by the chorus. The Agamemnon and the Phoenissae (if the three last lines appended to the latter be really spurious) end with trochaics from one of the actors. It is not often that this metre is made the vehicle of sententious reflexions, as here and in the *Oedipus*. The encouragement here given by the poet implies a just perception of the dealings of Providence with man, and more faith in the ultimate justice of the

deity than his speculative mind was always willing to express. 'Sooner or later,' he says, 'even in this life, the good are proved to be really good, and receive their deserts as such.' Of course, the observation is only generally true.—*ὥσπερ πεφύκασ'*, i. e. *ὥσπερ κακοὶ εἰσι τὴν φύσιν, οὕτω καὶ κακῶς ἀεὶ πράξουσι*. On the final *i* of the perfect elided, see on Troad. 350.

ΕΥΡΗΠΙΔΟΥ ΕΛΕΝΗ.

Υ Π Ο Θ Ε Σ Ι Σ.

Ἡρόδοτος ιστορεῖ περὶ Ἑλένης καὶ φησιν ἐλθεῖν μὲν αὐτὴν εἰς Αἴγυπτον, καὶ τοῦτο φάσκειν καὶ τὸν Ὅμηρον, ποιῶντα τὴν Ἑλένην παρέχειν τῷ Τηλεμάχῳ ἐν Ὀδυσσειᾷ τὸ λαβικηδὲς φάρμακον, τό οἱ πόρε Πολυδάμνα Θόωνος παράκοιτις, οὐ μὴν δὲ οὕτως, ὡς Εὐρεπίδης φησίν. οἱ μὲν γὰρ πλανωμένην φασὶν αὐτὴν μετὰ τοῦ Μενελάου μετὰ τὴν τῆς Ἰλίου πόρθησιν καὶ εἰς Αἴγυπτον παραγενέσθαι, κάκειθεν πεπορίσθαι τὰ φάρμακα· ὁ δὲ τὴν μὲν ἀληθῶς Ἑλένην φησὶ μὴδ' ὅπως οὖν ἐλθεῖν εἰς Τροίαν, τὸ εἶδωλον δὲ αὐτῆς. κλέψας γὰρ αὐτὴν ὁ Ἑρμῆς Ἦρας βουλῇ Πρωτεί τῷ βασιλεῖ τῆς Αἴγυπτου φυλάττειν παρέδωκε. τούτου δὲ θανόντος ὁ υἱὸς αὐτοῦ Θεοκλύμενος ἐπειράτο γαμεῖν αὐτὴν. ἡ δὲ ἰκέτις παρεκάθητο τῷ τοῦ Πρωτέως μνημείῳ, ὅθεν αὐτῇ ἐπιφαίνεται Μενέλεως, τὰς μὲν ναῦς ἐν τῇ θαλάσῃ ἀπολέσας, ὀλίγους δὲ τινὰς τῶν ἐταίρων ἐν ἄντρῳ καθειργμένους σώζων. εἰς λόγους δὲ ἐλθόντες καὶ μηχανορραφήσαντες ἀπατῶσι μὲν τὸν Θεοκλύμενον, αὐτοὶ δὲ νηὶ ἐμβάντες, ὡς δὴ τῷ Μενέλεω θανόντι κατὰ θάλατταν θύσοντες, εἰς τὴν ἰδίαν διασώζονται.

HELENA.

THE subject of this romantic and eventful play was suggested by the famous *Palinodia* of Stesichorus. The story was (see Plat. Phaedr. p. 243), that this poet having been struck with blindness, as he conceived, for having spoken evil of Helen, afterwards recanted, and pretended that it was not really Helen, but only her semblance or *wraith* that had gone to Troy. Euripides, however, though the plot of the play turns mainly on this extravagant fiction, has followed other writers,—probably Herodotus¹,—in laying the scene of the action in Egypt. The historian had heard a story about Helen, as having been carried by adverse winds to the coast of Egypt, while on her course from Sparta to Troy in company with Paris, and there being received at the court of King Proteus, who, being a just man, and indignant at the treachery of Paris, detained her until her lawful husband could reclaim her. The righteous character of Proteus, and the idea of making his tomb an asylum from the offered violence of his son, are clearly adapted from Herodotus, who states that the attendants of Paris left him on reaching Egypt, and took sanctuary in a temple of Hercules on the shore. That Homer had already spoken of the visit of Helen to Egypt² is noticed by Herodotus himself; though in fact Menelaus is described in the *Odyssey* as having touched there on his return from Troy, as he is made to do, with the *εἶδωλον* of Helen, in the present play. What Stesichorus did with the true Helen, i. e. whether she remained in Greece, as Müller³ supposes, or, as Hermann⁴ thinks, was transported to the island Leuce in the Euxine (Pausan. iii. 19, 11,) is uncertain, and it imports little to the subject to inquire. Euripides appears to have added to the current legends this further invention of his own, that while the Greeks were fighting for the *εἶδωλον* of Helen at Troy, the true Helen had been conveyed by Hermes through the air, first to a small islet close to the Attic shore, (Pausan. i. 35, 1,) afterwards to

¹ Lib. ii. 113.

³ Hist. Gr. Lit. p. 201.

² Od. iv.

⁴ Praef. p. ix.

the land of Egypt. From the Cyclic poem of the *Nόστοι* he has derived several of the accessory facts, as the account of Menelaus' return from Troy and the loss of the Grecian fleet off Euboea. On the whole, the materials at his disposal have been worked up into a good play, not perhaps great as a tragedy, but very full of incident, and one in which the interest never flags, long as is the drama, from the artless prologue of Helena to the exciting narrative of the escape by sea at the end⁴. There is much of that sort of irony which rejoices in clever equivocations, and several passages partaking of rather a comic tone, especially in the character of the old portress in the palace of Proteus, and the speech of Menelaus, where he first appears in the masquerade of a shipwrecked mariner. For these reasons the Helena has as good a claim perhaps to the title of a tragi-comedy as the *Orestes* has. Mistaken identity, and the ludicrous perplexities resulting therefrom, was an essentially comic subject, as more than one of Plautus' plays will serve to show. The affection of Helen, the dignified mien and humane character of Theonōe, are very pleasingly drawn; but Helen is too prompt in the arts of deception to suit our ideas of a thoroughly sincere woman, and her grief for the supposed death of her husband is not unmixed with something of selfish commiseration for her own lot.

The outline of the play is briefly as follows. Helen, who is importunately sought in marriage by Theoclymenus, the son and successor of Proteus, king of Egypt, and who is herself fully conscious that Menelaus has been fighting at Troy for her mere *εἶδωλον*, has taken sanctuary at the tomb of Proteus (represented on the stage, vv. 797, 961), that she may preserve her virtue inviolate for her lawful husband, whose safe return from Troy she is constantly expecting. Teucer, who is on his voyage to Cyprus, having been expelled from Salamis by his father, visits Egypt in order to consult Theonōe, the prophetic daughter of Proteus; and meeting with Helen, whom he recognises at once by her likeness to the *εἶδωλον*, informs her of the result of the Trojan war, and the reported death of Menelaus by a storm on his return. She does not however make herself known; and Teucer departs with the belief that he has merely seen a stranger bearing a striking likeness to Helen. The chorus and Helen then, in a long *commos*, bewail the fate of Menelaus. The chorus however, entertaining some doubts as to the truth of Teucer's information, advise Helen to consult Theonōe whether her lord is yet alive

⁴ "Haud sane optima haec tragoedia est, non quod non habet tristem exitum: nam in exitu nec vis tragoediae nec virtus posita est: sed quod nec gravis metus in ea, nec magna miseratio invenitur." Hermann, Praef. p. xiv.

or really dead. While she is absent for this purpose, Menelaus himself suddenly appears. He has been shipwrecked, and has barely escaped with his supposed Helen (i. e. the εἰδωλον) and a few of his companions to the coast of Egypt. Leaving these in a cavern, he seeks admittance at the palace of Theoclymenus, but is denied entrance by the portress, who, to his utter amazement, informs him that Helen is within, and advises him to fly for his life, since her master is hostile to the Greeks. Convinced however that there must be some mistake, he resolves to seek for aid from Theoclymenus, and to throw himself upon his compassion. Helen, having now learnt from Theonoe that her lord is yet alive, and is sailing about in unknown seas, again betakes herself to the tomb of Proteus; and here she is met by Menelaus. She recognises him and claims him as her husband; but he, naturally enough, remains incredulous, knowing that he has just left his wife in the custody of his companions by the sea-shore. At this juncture a messenger arrives, to inform him that this very wife, who has been recovered with so much toil, has suddenly disappeared and melted into air: but, seeing the true Helen at the tomb, he thinks she has suddenly come thither. Thus the recognition between husband and wife is at length effected. After mutual endearments they deliberate on the best means of escape to Sparta. Theonoe now steps on the stage attended by torch-bearers, and with the solemn pomp due to her sacred character, and informs the perplexed lovers that on her depends their common safety: that Cypris and Hera are at variance on the subject, the former desiring the destruction, the latter the preservation of Menelaus. If she informs her brother of Menelaus' arrival, they are undone. Helen then, and in turn Menelaus, supplicate Theonoe, in touching appeals to her compassion, not to betray them. She consents to aid them so far, that she will be silent respecting them to her brother. The plan then agreed upon at the suggestion of Helen is, that she should ask from Theoclymenus a ship with the necessary crew, and supplies under the name of offerings, in order to perform certain pretended funeral rites to her husband who has perished at sea. On his return from the chase Theoclymenus is surprised to find Helen dressed in the garb of deep mourning. On learning her bereavement, so welcome to himself, as removing the only obstacle to his union with her, he readily consents to lend the ship for her use; and Menelaus, who is pointed to as the messenger who has just brought the sad tidings, is to be the conductor of the ceremony. The pair take leave of Theoclymenus and of the chorus, with the promise, on their return to Greece, to effect the liberation of the latter. Content with this, the chorus sing an ode in which a

prosperous voyage is invoked on the adventurers. A messenger then arrives and informs the king of their escape. Menelaus, by a preconcerted plan, had met his own crew on the shore, under the guise of strangers who wished to take a part in the intended rites, and all had embarked together. When out at sea, the Greeks had risen and massacred the Egyptians. He alone has escaped by swimming to announce the issue of the pretended funeral ceremonies. Enraged at the loss of his bride, Theoclymenus threatens to kill his sister for having withheld from him the truth. But the Dioscuri, the brothers of Helen, intercede, and inform him of the counsels of the gods respecting Menelaus and Helen; whereupon he at once forgives his sister and acquiesces in their unmolested return to Greece.

The date of the play is determined by that of the *Andromeda*, which the Scholiast on the *Thesmophoriazusae*, v. 1012, tells us was brought out together with the *Helena*. Now that comedy, in which Aristophanes parodies the present play as τὴν καινὴν Ἑλένην, appeared the year after, Ol. xcii. 1. The Scholiast on the *Ranae*, which was acted Ol. xciii. 3, states (v. 53) that the *Andromeda* had come out eight years before. Consequently the *Helena* was brought out Ol. xci. 4, v. c. 413, the very year of the disastrous termination of the Sicilian expedition. (Müller however, *Hist. Gr. Lit.* p. 375, makes it v. c. 412, in which case Euripides must have written it with a full knowledge of the circumstances; see v. 1151 seqq.) By a singular misinterpretation of the words τὴν καινὴν Ἑλένην, Barnes came to the conclusion that the poet "edidit et aliam *Helenam* novam, quam alii *Helena*e repetitionem vocant, ex qua Aristophanes in *Thesmophoriazúsis* multa per Parodiam transcripsit." The Ἑλένης ἀπαίτησις is known to have been a play of Sophocles.

The chorus is composed of captive Spartan maidens. The scene is laid entirely in the island of Pharos, at the palace of Theoclymenus, king of Egypt. There are three actors in the piece, as appears from the dialogue between Helena, Menelaus, and Theoclymenus, v. 1193 seqq. It is to be regretted that the *Helena* is one of the most corrupt and difficult of the plays of Euripides. It is to this circumstance that we must attribute the fact of so admirable a drama being comparatively little read in the schools. There are no extant scholia upon it. Hermann's excellent edition has done much in restoring and rightly interpreting many of the most difficult passages, upon which his immediate predecessor Pflugk could throw but a faint and uncertain light.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΕΛΕΝΗ.

ΤΕΥΚΡΟΣ.

ΧΟΡΟΣ.

ΜΕΝΕΛΑΟΣ.

ΦΡΑΥΣ.

ΑΓΓΕΛΟΣ.

ΘΕΟΝΟΗ.

ΘΕΟΚΛΥΜΕΝΟΣ.

[ΕΤΕΡΟΣ ΑΓΓΕΛΟΣ.] *

ΔΙΟΣΚΟΡΟΙ.

* "Hæc persona in edd. vet. omissa." *Herm.*

ΕΥΡΪΠΪΔΟΥ ΕΛΕΝΗ.

ΕΛΕΝΗ.

Νείλου μὲν αἶδε καλλιπάρθενοι ῥοαί,
ὅς ἀντὶ Δίας ψακάδος Αἰγύπτου πέδον
λευκῆς τακείσης χιόνος ὑγραίνει γύας.

1—67. In the prologue Helen explains the cause of her presence in the land of Egypt. Her supposed marriage with Paris was frustrated by the jealousy of Hera, who had been defeated in the contest of beauty, of which he was the umpire. The Helen for whom the Greeks fought at Troy was but an unsubstantial shade, fashioned to deceive, after the likeness of herself, the true and living Helen. Transported by Hermes through the air to Egypt, she had been deposited in the palace of King Proteus, a discreet and god-fearing man. But Proteus being now dead, his son Theoclymenus is eager to obtain her for his wife. She, however, resolved on preserving her marriage vows inviolate, persists in refusing his request; and to avoid his importunity she has taken refuge at the tomb of Proteus, determined that if her name is wrongly detested in Hellas, her person shall at least be subjected to no indignities in a barbaric land.

1. καλλιπάρθενοι. The commentators generally understand καθαροί, but Hermann says, “non videtur dubitandum esse, quin aquas Nili nullius cum alius fluvii aquis commixtas, sed ex solis nivibus prognatas significare voluerit Euripides.” Others, as J. Barnes, suppose the nymphs of the river are alluded to. The compound is formed as καλλιπαις in Agam. 737, and we may compare παρθένος πηγῆ in Pers. 645, εὐπάρθενη Δίρακα

Bacch. 520. Translate therefore, ‘Of Nile indeed these are the beautiful virgin streams.’ It is sometimes difficult to determine the exact force which poetical compounds of this nature were designed to have. Perhaps this falls under the class of epithets pointed out on Alcest. 428, the intended sense being merely καλὴν ὄψιν ἔχουσαι. So καλλιπάρθενος δέρη in Iph. A. 1574. It is said that Euripides derived his opinion about the overflow of the Nile from Anaxagoras; and in Frag. 227 are several verses on this subject which are assigned to his Archelaus. They cannot however have come from the pen of our poet. He would not have used the form μελαμβρότοις in a senarius, still less the ev in τεθριππέωντος as a short syllable. Aristophanes, Thesm. 855—7, quotes the two first lines of the present play as from ‘the new Helena,’ but facetiously travesties the third thus, λευκὴς νοτίζει μελανοσυρμαίων λεῶν, in allusion to the συρματῆ of Herodotus, ii. 125.—The form ψακάδος for ψεκάδος has been restored from Aristophanes and others. Cf. Agam. 1361, βάλλει μὲν ἕρεμῇ ψακάδι φωνίας ὄρσσαν. *Ibid.* v. 1512, the MSS. wrongly give ψεκὰς δὲ λέγει, this being a post-Attic form.

3. γύας. “Negligentius adjectivum quasi non praecessisset πέδον. Sic πῶλον Horc. F. v. 946 post τὰ Κυκλώπων βάθρα v. 944.” *Dind.* “Explicita talia possunt

Πρωτεύς δ', ὅτ' ἔζη, τῆσδε γῆς τύραννος ἦν,
 Φάρον μὲν οἰκῶν νῆσον, Αἰγύπτου δ' ἀναξ, 5
 ὃς, τῶν κατ' οἶδμα παρθένων μίαν γαμει
 Ψαμάθην, ἐπειδὴ λέκτρ' ἀφῆκεν Αἰακοῦ.
 τίκτει δὲ τέκνα δισσὰ τοῖσδε δώμασι,
 Θεοκλύμενον μὲν ἄρσεν', ὃς θεοὺς σέβων 10
 βίον διήνεγκ', εὐγενῆ τε παρθένον
 Εἰδῶ, τὸ μητρὸς ἀγλαΐσμ', ὅτ' ἦν βρέφος,
 ἐπεὶ δ' ἐς ἤβην ἦλθεν ὠραίων γάμων,
 καλοῦσιν αὐτὴν Θεονόην· τὰ θεῖα γὰρ
 τά τ' ὄντα καὶ μέλλοντα πάντ' ἠπίστατο,
 προγόνου λαβοῦσα Νηρέως τιμὰς πάρα. 15

repetito verbo, quasi dicat Αἰγυπτου
 ὑγραίνων ὑγραίνει γῶας." *Herm.* For δ
 γῆς see *Heracl.* 839.

5. Φάρον μὲν κτλ. 'Who, if he dwelt
 in the small island of Pharos, was still
 king of all Egypt.' This island is men-
 tioned in *Od.* iv. 354, as distant a whole
 day's voyage from the coast. But it was
 much closer in *Strabo's* time (p. 30, 37),
 and indeed was united by a mole to the
 coast, under Alexander.

7. Αἰακοῦ is *Musgrave's* correction for
 Αἰόλου, from *Apollodor.* iii. 12, 6, μίγνυ-
 ται δὲ αὐθις Αἰακὸς Ψαμάθῃ τῇ Νηρέως
 εἰς φάκην ἠλλαγαμένη διὰ τὸ μὴ βούλεσθαι
 συνελθεῖν, καὶ τεκνοῖ παῖδα Φῶκον. *He-*
siod, *Theog.* 1002,

αὐτὰρ Νηρήος κοῦραι ἄλιον γέροντος
 ἦτοι Φῶκον μὲν Ψαμάθῃ τέκε δια θεῶν,
 Αἰακοῦ ἐν φιλότῃ.

The mention of Proteus and the island
 Pharos was suggested to the poet by the
 fourth book of the *Odyssey*, v. 354. 385;
 and from the prophetic powers there at-
 tributed to Proteus, his daughter Theonoe
 is here alleged to derive the same faculty
 (v. 14).

9. The common reading of this verse is
 Θεοκλύμενον ἄρσεν', ὅτι δὴ θεοὺς σέβων.
 The correction, which is so obvious that
 it must immediately occur to any one
 moderately versed in criticism, was made
 by *Scaliger*, and also by *Hermann*; while
W. Dindorf retains the vulgate, with
Pflugk, and *Bothe* gives the not more
 metrical verse Θεοκλύμενον μὲν ἄρσεν',
 ὅτι δὴ θεοὺς σέβων. There is not a doubt
 that the prosaic ὅτι δὴ resulted from a
 clumsy attempt to make the verse scan,

after μὲν had dropped out, or had been
 omitted in ignorance that it may rightly
 be followed by τε.

11. Εἰδῶ. This is the admirable emen-
 dation of *Matthiae* for εἶδος, which *Pflugk*
 alone retains. It is clear, by the mention
 of her after-name Theonoe, that the poet
 ought to have recorded that given to her
 in infancy. Besides, τὸ μητρὸς ἀγλαΐσμ'
 is added as a reason why she was called
 'Beauty,' just as ὃς θεοὺς σέβων &c.
 illustrates the name of *Theoclymenus*.
 Were there any doubt about the true
 reading, it would be removed by *Od.* iv.
 365, Πρωτέος ἰφθίμου θυγάτηρ, ἄλιον
 γέροντος, Εἰδοθήη. Not that Εἰδῶ is
 a diminutive of the latter name, but a
 variant of it, formed on the analogy of
 εἰκῶ, Γοργῶ, ἀηδῶ &c.

12. ὠραίων. *Hermann* seems rightly
 to retain this against *Musgrave's* altera-
 tion ὠραίαν, adopted by *W. Dindorf*.
 Similarly in *Choeph.* 562, for βαλὸν
 ἔρκειον πολῶν *Stanley* proposes ἐρκειῶν.
 In phrases of this kind it matters little
 with which substantive the epithet gram-
 matically agrees. In *Hippol.* 1140, νυμ-
 φιδία δ' ἀπόλωλε φυγᾶ σᾶ λέκτρων
 ἄμιλλα κοῦραι, some editors would read
 νυμφιδίων.

14. τὰ ὄντα καὶ μέλλοντα, for καὶ τὰ
 μέλλοντα. See *inf.* 923. *Ion* 7.

15. πραγόνου Νηρέως. "Others sup-
 posed that Proteus, the marine demigod
 skilled in metamorphoses, went to the
 island of Pharos, and there formed a false
 Helen with which he deceived Paris; a
 version of the story which even the an-
 cient scholiasts have confounded with that
 of *Stesichorus*. As this Proteus was con-

ΕΛΕΝΗ.

ἡμῶν δὲ γῆ μὲν πατρὶς οὐκ ἀνώνυμος
 Σπάρτη, πατὴρ δὲ Τυνδάρεως· ἔστιν δὲ δὴ
 λόγος τις ὡς Ζεὺς μητέρ' ἔπτατ' εἰς ἔμῃν
 Λήδαν, κύκνου μορφώματ' ὄρνιθος λαβῶν,
 ὃς δόλιον εὐνήν ἐξέπραξ' ὑπ' αἰετοῦ 20
 δίωγμα φεύγων, εἰ σαφῆς οὗτος λόγος.
 Ἐλένη δ' ἐκλήθην ἃ δὲ πεπόνθαμεν κακὰ
 λέγοιμ' ἄν. ἦλθον τρεῖς θεαὶ κάλλους πέρι
 Ἰδαίου ἐς κευθμῶν' Ἀλέξανδρον πάρα,
 Ἥρα Κύπρις τε Διογενὴς τε παρθένος, 25
 μορφῆς θέλουσαι διαπεράνασθαι κρίσιν.
 τοῦμὸν δὲ κάλλος, εἰ καλὸν τὸ δυστυχῆς,
 Κύπρις προτείνας ὡς Ἀλέξανδρος γαμῆι,
 νικᾷ· λιπῶν δὲ βούσταθμ' Ἰδαίου Πάρις
 Σπάρτην ἀφίκεθ', ὡς ἔμὸν σχήσων λέχος. 30
 Ἥρα δὲ μεμφθεῖσ' οὐνεκ' οὐ νικᾷ θεᾶς
 ἐξηνέμωσε τᾶμ' Ἀλεξάνδρω λέχη,
 δίδωσι δ' οὐκ ἔμ', ἀλλ' ὁμοιώσασ' ἐμοὶ

verted by the Egyptian interpreters into a king of Egypt, this king was said to have taken Helen from Paris, and to have kept her for Menelaus." In the treatment of the subject by Euripides, "Proteus completely loses the character which he bears in the ancient Greek mythus; but the events tend to situations which suited the pathetic tragedy" of the poet. (Müller, Hist. Gr. Lit. p. 201.)

17. ἔστιν δὲ δὴ, 'and there is a story (though I do not put any faith in it;) that' &c. The tone of the clause is sufficiently defined by δὴ and τις.

19. κύκνου—ὄρνιθος. These words are not to be joined like substantive and epithet. "Sententia est ὄρνιθία μορφώματα κύκνου." *Herm.* An exactly similar passage is Oed. Col. 109, οἰκτεῖρατ' ἀνδρὸς Οἰδίπου τὸδ' ἄθλιον εἶδalon, 'this form of Oedipus, which is but the semblance of a man.'

21. σαφῆς, 'true.' See v. 309. Both *Herm.* and *Bothe* construe ὑπὸ with φεύγων. The obvious sense is, διωκόμενος ὑπ' αἰετοῦ. The device of the pursuit was adopted that the god might take refuge in the arms of Leda.

23. It is clearly correct to join ἦλθον

περὶ κάλλους, not διαπ. κρίσιν περὶ κάλλους μορφῆς, which is quite contrary to the order of the words. They came to Paris about the disputed question of beauty, wishing to have the decision respecting their personal charms finally made,—such being the force of the middle aorist. On θέλειν see Alc. 281.

27. εἰ καλὸν κτλ. "Si modo recte pulcrum dicitur, quod potius miserum dicendum est." Pflugk. After γαμῆι it is best to supply ἐμέ.—προτείνειν is 'to hold out as a bribe,' generally with the notion of a mere lure or bait which is not to be realised; as in this case Paris obtained only the κενὴ δόκησις or shadow of Helen.

31. μεμφθεῖσα, 'being dissatisfied.' With a genitive of the cause, *Hipp.* 1402, τιμῆς ἐμέμφθη. Compare *Virg. Aen. i.* 26, 'manet alta mente repostum Iudicium Paridis, sprætaeque injuria formæ.'—ἐξηνέμωσε, made void, or in the literal sense, 'turned into empty air.' In *Androm.* 938, ἐξηνεμώθη μοῖρα is, 'I was puffed up with foolish jealousy.' For the physical sense of this word see *Aristot. H. A. x. 3.*

εἶδωλον ἔμπνου οὐρανοῦ ξυνθείσ' ἄπο,
 Πριάμου τυράννω παιδί· καὶ δοκεῖ μ' ἔχειν, 35
 κεινὴν δόκησιν, οὐκ ἔχων. τὰ δ' αὖ Διὸς
 βουλευμάτων' ἄλλα τοῖσδε συμβαίνει κακοῖς·
 πόλεμον γὰρ εἰσήνεγκεν Ἑλλήνων χθονὶ
 καὶ Φρυγί· δυστήνοισιν, ὡς ὄχλου βροτῶν
 πλήθους τε κουφίσειε μητέρα χθόνα, 40
 γνωτὸν τε θείῃ τὸν κράτιστον Ἑλλάδος.
 Φρυγῶν δ' ἐς ἄλκην προὔτεθην, ἐγὼ μὲν οὐ,
 τὸ δ' ὄνομα τοῦμὸν, ἄθλον Ἑλλησιν δορός.
 λαβὼν δέ μ' Ἑρμῆς ἐν πτυχαῖσιν αἰθέρος
 ἠεφέλη καλύψας, οὐ γὰρ ἠμέλησέ μου 45
 Ζεὺς, τόνδ' ἐς οἶκον Πρωτέως ἰδρύσατο,
 πάντων προκρίνας σωφρονέστατον βροτῶν,

34. ἄπο. So Herm. Dind. Bothe after Reiske, for ὑπο, which Pflugk retains without remark. The latter preposition could only mean, 'having put together a living likeness of me, through the aid (or agency) of upper air.' The dative might have meant, 'in the sky.' According to the Anaxagorean doctrine, the Ether, or bright ethereal fluid above our atmosphere, was the source of life to all organic forms. Hence in v. 583, when Menelaus, alluding to this pseudo-Helen, asks *καὶ τίς βλέποντα σώματ' ἐξεργάζε-ται*: Helen replies, *αἰθῆρ, ὅθεν σὺ θεο-πόνητ' ἔχεις λεχη*. Compare Bacch. 292. In this sense, ὑπο is certainly defensible. However, the change to ἄπο is easy, and the meaning seems clearer, 'taking a portion of the sky to form it into a likeness.' Cf. Electr. 1282, Ζεὺς δ' ὡς ἔρις γένοιτο καὶ φόνος βροτῶν, εἶδωλον Ἑλένης ἐξ-έπεμψ' εἰς Ἴλιον.

35. τυράννω Herm. for τυράννου, which is both weak and superfluous, whereas the *royal* son of Priam implies that he was more than a mere herdsman. Cf. Alcest. 1150, Σθενέλου τυράννω παιδί.

37. Though τὰ Διὸς βουλευμάτων ἄλλα is by no means usual Greek (on account of the article) for ἄλλα τῶν Δ. βουλευ-μάτων, it does not seem possible to take ἄλλα for a predicate, for the poet would unquestionably have written ἄλλως unless he had meant something else. Barnes translates, "Jovis porro consilia alia

accesserunt ad haec mala." The verse is by no means easy, though the commen-tators are silent upon it, being intent on illustrating from Orest. 1642 and the Schol. on Il. i. 5, the motives of the god in bringing the Trojan war, and from Rhés. 281 and elsewhere, the sufficiently obvious genitive after *κουφίσειν*. Helen appears to mean, that together with her own private troubles other designs of Zeus were carried into effect, viz. to relieve mother earth from the pressure of an overgrown population, and to glorify Achilles. The former idea is said to be borrowed from a verse in the Cyclic Κύπρια ἔπη, quoted by the Schol. on Il. i. 5, Ζεὺς—σύνθετο κουφίσει ἀνθρώπων παμβάτορα γαῖαν.

42. προὔτεθην. So Musgrave for προ-ὔθεμην, which is incapable of a passive sense.

45. οὐ γὰρ ἠμέλησέ μου. It was the common opinion that the children of gods were not lost sight of, though a certain amount of trouble had to be borne by them, and though their divine parents appeared for a time to withdraw their countenance and protection. Cf. v. 18. So with respect to the youthful Ion, v. 67, Δοξίας δὲ τὴν τύχην ἐς τοῦτ' ἐλαύνει, κοῦ λέληθεν, ὡς δοκεῖ.

47. προκρίνας. The meaning is, πάν-των βροτῶν προκρίνας αὐτὸν, ὡς σωφρο-νέστατον ὄντα, though the genitive ap-pears to depend on the superlative at least as much as on the preposition.—

ἀκέραιον ὡς σώσαιμι Μενέλεω λέχος.
 κὰγὼ μὲν ἐνθάδ' εἴμ', ὃ δ' ἄθλιος πόσις
 στράτευμ' ἀθροίσας τὰς ἐμὰς ἀναρπαγὰς 50
 θηρᾶ πορευθεὶς Ἴλιον πυργώματα.
 ψυχαὶ δὲ πολλαὶ δι' ἐμ' ἐπὶ Σκαμανδρίοις
 ῥοαῖσιν ἔθανον· ἢ δὲ πάντα τλᾶσ' ἐγὼ
 *κατάρατος εἶμι, καὶ δοκῶ προδοῦσ' ἐμὸν
 πόσιν συνάψαι πόλεμον· Ἐλλησιν μέγαν. 55
 τί δῆτ' ἔτι ζῶ; θεοῦ τόδ' εἰσήκουσ' ἔπος
 Ἑρμοῦ, τὸ κλεινὸν ἔτι κατοικήσειν πέδον
 Σπάρτης σὺν ἀνδρὶ, γνόντος ὡς ἐς Ἴλιον
 οὐκ ἦλθον, ἵνα μὴ λέκτρ' ὑποστρώσω τωί.
 ἔως μὲν οὖν φῶς ἡλίου τόδ' ἔβλεπε 60
 Πρωτεύς, ἄσυλος ἦν γάμων· ἐπεὶ δὲ γῆς
 σκότῳ κέκρυπται, παῖς ὁ τοῦ τεθηηκότος
 θηρᾶ γαμεῖν μὲ. τὸν πάλαι δ' ἐμὸν πόσιν
 τιμῶσα Πρωτεύς μνήμα προσπίτνω τόδε
 ἰκέτις, ἵν' ἀνδρὶ τὰμὰ διασώσῃ λέχη, 65

Μενελέω Dind. Herm. and others for Μενελέω.

49. This verse and 52—3, ψυχαί—ἔθανον, are quoted by Aristoph., Thesm. 864—6, but in inverted order.

50. ἀναρπαγὰς. A mixed expression, implying both ἐμὲ τὴν ἀρπασθεῖσαν θηρᾶ, and τὰς ἐμὰς (i.e. ἐμοῦ) ἀναρπαγὰς τίσασθαι θέλει. Cf. Rhcs. 121, οὐδ' ᾧδ' Ἀχαιοὺς ὡς δοκεῖς ἀναρπάσαι.

53. ἢ πάντα τλᾶσα, for ἢ πάντολμος λεγομένη, the sense being ἀδίκως, μάτην κατάρατος.

56. τί δῆτ' ἔτι ζῶ; These words also are quoted Thesm. 868. Helen anticipates an objection that may be raised against her conduct, in still living when she might have ended her troubles by suicide (which the Greeks thought noble under such circumstances,) by alleging the promise of Hermes, made to her at the time of her removal, that she should some day be restored to her country and her husband. In the next verse Hermann, followed by Dindorf, reads τὸ κλεινὸν μ' ἔτι κτλ., but the μ' seems by no means necessary. See on v. 802.

58. γνόντος. Why γνόντος αὐτοῦ, i.e. τοῦ ἀνδρὸς, should be understood, rather

than Ἑρμοῦ, does not seem at all clear. Hermes made the promise, because he very well knew that the Helen at Troy was not the real Helen; and he made it too, with this object and intent, that Helen might not marry another, but might reserve herself intact for Menelaus. The whole passage might be thus paraphrased; τί δῆτ' ἔτι ζῶ; διὰ τῆνδε τὴν αἰτίαν· ἔφη γὰρ ὁ θεὸς, ἵνα μὴ γημαίμην ἔλλω, ἔτι με κατοικήσειν Σπάρτην ἔγνω γὰρ ὅτι ἐκέισε οὐκ ἦλθον, ἀλλ' ἐν τῇ Αἰγύπτῳ καθιδρύθην. But she uses the subjunctive ὑποστρώσω in reference to the present tense ἔτι ζῶ, "tracta cogitatione ab eo, quod efficere voluisset Mercurius, ad id, quod dei monitu faciendum sibi ducebat," as Pflugk explains it. — "ὕποστρώσω dicit, quia hoc ipso tempore in eo discrimine est, ut Theoclymeno nubere cogatur." Matth.

61. "Helena se dicit ἄσυλον γάμων fuisse, quod sibi salvum manserit Menelai connubium, neque ab eo fuerit avulsa." Herm.

65. διασώσῃ, viz. Proteus, by his influence as a δαίμων over the conduct of his son, the suitor. Homer, Od. iv. 385, calls him ἀθάνατος Πρωτεύς Αἰγύπτιος.

ὡς, εἰ καθ' Ἑλλάδ' ὄνομα δυσκλεῆς φέρω,
μή μοι τὸ σῶμά γ' ἐνθάδ' αἰσχύνην ὄφλη.

ΤΕΥΚΡΟΣ.

τίς τῶνδ' ἐρυμνῶν δωμάτων ἔχει κράτος ;
Πλούτου γὰρ οἶκος ἄξιος προσεικάσαι,
Βασιλεία τ' ἀμφιβλήματ' εὐθρυγκοῖ θ' ἔδραι. . 70
ἔα.

ὦ θεοὶ, τίν' εἶδον ὄψιν ; ἐχθίστην ὀρῶ
γυναικὸς εἰκὼ φόνιον, ἧ μ' ἀπώλεσε
πάντας τ' Ἀχαιοὺς. θεοὶ σ', ὄσον μίμημ' ἔχεις
Ἑλένης, ἀποπτύσαιεν. εἰ δὲ μὴ ἔξενη 75
γαίᾳ πόδ' εἶχον, τῶδ' ἂν εὐστόχῳ πτερῶ
ἀπόλαυσιν εἰκοῦς ἔθανες ἂν Διὸς κόρης.

ΕΛ. τί δ', ὦ ταλαίπωρ', ὅστις ὦν μ' ἀπεστράφης,
καὶ ταῖς ἐκείνης συμφοραῖς ἐμὲ στυγεῖς ;

ΤΕ. ἤμαρτον ὀργῇ δ' εἶξα μᾶλλον ἧ μ' ἐχρήην 80
μισεῖ γὰρ Ἑλλάς πᾶσα τὴν Διὸς κόρην.

Without attributing to him immortality, Euripides seems to have regarded him as φύσιν θεϊότερος.

68. Teucer, the son of Telamon, on his way to the new colony which he was destined to found in Cyprus (see Hor. Carm. i. 7,) happens to visit Egypt, in order to consult the omniscient Theonöe (v. 145), and informs Helen of the events which have occurred at Troy, of the supposed death of Menelaus, and of the fate of the other members of her family. He is warned by her to depart with speed, lest the son of Proteus should kill him; and he leaves her with all good wishes for her welfare in return for this service.

69. Πλούτου, scil. οἶκῳ or εἶναι. So with a dative in Aesch. Cho. 10, ποῖα ξυμφορᾷ προσεικάσω ;

73. εἰκῶ. For this form see Med. 1162.

75. ξένη. Because it was a sort of motto with the Greeks, ξένον προσχωρεῖν πόλει, Med. 222.—πόδ' for ποτ' is the correction of Faber.

76. πτερῶ, i. e. οἰστῶ. Teucer appears on the stage armed with his bow. As an archer he is represented in the *Ajax*, in the well-known passage ὁ τοξότης ἔοικεν οὐ σμικρὸν φρονεῖν, κτλ., v. 1120. The

old reading, corrected by Elmsley, was πέτρῳ. These words are confused in Aesch. Theb. 673, where the true reading seems to be πέτρων, not πτερῶν. In the present passage the epithet εὐστόχον determines the meaning, which πτερὸν alone could scarcely bear. The proper term for the feathering of an arrow was πτέρωμα, Aesch. frag. 123, whence the whole weapon is poetically called πτερὸν.

77. ἀπόλαυσιν εἰκοῦς. 'As a return (benefit) for your resemblance.' The accusative in apposition to the sentence, exactly as Aeschylus has τίνος ἀμπλακίας ποιῶς ὀλέκει; Prom. 575. Cf. Tro. 878, κατ' ἐκεῖ δοῦναι κτανεῖν, ποιῶς ὅσοι τεθνῶσι. Herc. F. 58—60. Alcest. 7. Hippól. 757. The old reading was ἀπώλλουσ' or ἀπώλεσ' ἔν' εἰκοῦς, emended by Reiske.

78. ὅστις ὦν. For ὅστις εἰ δὲ ἀπεστράφης με.—τί, scil. τί καὶ ἐμὲ στυγεῖς διὰ τὰς ἐκείνης συμφορὰς; Examples of the causal dative are given on Heracl. 675. See also Electr. 149. 376, and for ἀποστρέφεσθαί τινα, Iph. T. 801.

81. μισεῖ γάρ. ('However, there was some excuse for my conduct,') for' &c. In the next verse both ἡμῶν and λελεγμένοις seem to be governed by σύγγνωθι, though τὰ λελεγμένα ἡμῶν is also good

συγγνωθι δ' ἡμῖν τοῖς λελεγμένοις, γύναι.

ΕΛ. τίς δ' εἶ, πόθεν γῆς τῆσδ' ἐπεστράφης πέδου ;

ΤΕ. εἰς τῶν Ἀχαιῶν, ὦ γύναι, τῶν ἀθλίων.

ΕΛ. οὐ·τάρᾳ σ' Ἐλένην εἰ στυγεῖς θαυμαστέον. 85

ἀτὰρ τίς εἶ ; πόθεν ; τίν' ἐξαυδᾶν σε χρή ;

ΤΕ. ὄνομα μὲν ἡμῖν Τεῦκρος, ὁ δὲ φύσας πατὴρ
Τελαμῶν, Σαλαμῖς δὲ πατρίς ἢ θρέψασά με.

ΕΛ. τί δῆτ'α Νείλου τούσδ' ἐπιστρέφει γύας ;

ΤΕ. φνυγὰς πατρώας ἐξελήλαμαι χθονός. 90

ΕΛ. πλήμων ἂν εἴης· τίς δέ σ' ἐκβάλλει πάτρας ;

ΤΕ. Τελαμῶν ὁ φύσας. τίν' ἂν ἔχοις μᾶλλον φίλον ;

ΕΛ. ἐκ τοῦ ; τὸ γάρ τοι πρᾶγμα συμφορὰν ἔχει.

ΤΕ. Αἴας μ' ἀδελφὸς ὤλεσ' ἐν Τροίᾳ θανῶν.

ΕΛ. πῶς ; οὐ τί που σὺ φασγάνῳ βίον στερεῖς ; 95

ΤΕ. οἰκείον αὐτὸν ὤλεσ' ἄλμ' ἐπὶ ξίφος.

ΕΛ. μανέντ' ; ἐπεὶ τίς σωφρονῶν τλαίῃ τάδ' ἄν ;

ΤΕ. τὸν Πηλέως τῷ οἴσθ' Ἀχιλλέα γόνον ;

ΕΛ. μνηστήρ ποθ' Ἐλένης ἦλθεν, ὡς ἀκούομεν.

ΤΕ. θανῶν ὄδ' ὄπλων ἔρω ἔθηκε συμμαχοῖς. 100

ΕΛ. καὶ δὴ τί τοῦτ' Αἴαντι γίγνεται κακόν ;

ΤΕ. ἄλλου λαβόντος ὄπλ' ἀπηλλάχθη βίου.

Greek. Compare Heracl. 474, ξένοι, θράσος μοι μηδὲν ἐξόδοις ἐμαῖς προσθῆτε.

84. τῶν Ἀχαιῶν τῶν ἀθλίων. 'One of those wretched Argives,' i. e. just mentioned in v. 74. Such is the force of the article, as Hermann has pointed out.

85. οὐ χρή θαυμάζειν σε, εἰ στυγεῖς κτλ., is according to the usual idiom, οἰδᾶ σε ὅς εἰ &c. But θαυμάζειν τινα is more commonly 'to pay respect to a person,' θαυμάζειν τινός 'to be surprised at him.'

86. τίν'. So Herm. and Pflugk for τίνος; ἐξαυδᾶν σε χρή. The verse has been variously emended. Dindorf gives ἀτὰρ τίς εἶ, πόθεν, τίνος σ' αὐδᾶν χρεῶν; A better reading would have been ἀτὰρ τίς εἶ ποτ', ἢ τίνος σ' αὐδᾶν χρεῶν; However, such violent alterations carry with them but little probability.

88. Σαλαμῖς. The final *is* is long, as in κηλῖς, κόνις, ὕρνις &c., which prevented the poet from writing πατρίς δὲ Σαλαμῖς ἢ θρέψασά με.

92. τίν' ἂν ἔχοις κτλ. The sense is,

ὑπὸ τῶν φιλιτάτων ἐκβέβλημαι, τουτέστι, τοῦ ἔμαντοῦ πατρός.

93. ἐκ τοῦ; 'From what cause?' *Inj.* 1270, τί δὴ τόδ' Ἑλλὰς νόμιμον ἐκ τίνος σέβει; So ἐκ τᾶνδε, 'on this account,' *Ion* 843. *Electr.* 31. The reply is, 'It was the death of my brother Ajax at Troy that was my ruin,' because he had not avenged his death as, in the opinion of Telamon, he ought to have done.—τὸ πρᾶγμα κτλ., certainly the banishment of a son by a father involves or implies some serious mishap.

95. βίον is used, where we might have expected βίον, as in *Soph.* *El.* 960, πλούτου πατρώου κτήσιν ἐστερημένην, and as a man is said ἀφαιρεθῆναι τι.

97. σωφρονῶν. Hermann reads at a venture εὐφρονῶν. But σῶφρων is opposed to μαρῖς in *Herc. F.* 869, ἀμυνοῦς τ' οὐ σωφρονίζει. See *Ion* 521. *Troad.* 350.

100. δδ' for δδ' is the correction of Por-tus, also made by Barnes.

- ΕΛ. σὺ τοῖς ἐκείνου δῆτα πῆμασιν νοσεῖς ;
 ΤΕ. ὀθούνεκ' αὐτῷ γ' οὐ ξυνωλόμην ὁμοῦ.
 ΕΛ. ἦλθες γὰρ, ὦ ξέν', Ἰλίου κλεινὴν πόλιν ; 105
 ΤΕ. καὶ ξύν γε πέρσας αὐτὸς ἀνταπωλόμην.
 ΕΛ. ἦδη γὰρ ἦπται καὶ κατείργασται πυρί ;
 ΤΕ. ὥστ' οὐδ' ἴχνος γε τειχέων εἶναι σαφές.
 ΕΛ. ὦ τλήμον' Ἐλένη, διὰ σ' ἀπόλλυνται Φρύγες.
 ΤΕ. καὶ πρὸς γ' Ἀχαιοί· μεγάλα δ' εἴργασται κακά. 110
 ΕΛ. πόσον χρόνον γὰρ διαπεπόρθηται πόλις ;
 ΤΕ. ἑπτὰ σχεδόν τι καρπίμους ἐτῶν κύκλους.
 ΕΛ. χρόνον δ' ἐμείνατ' ἄλλον ἐν Τροίᾳ πόσον ;
 ΤΕ. πολλὰς σελήνας, δέκα διελθούσας ἔτη.
 ΕΛ. ἦ καὶ γυναιῖκα Σπαρτιᾶτιν εἴλετε ; 115
 ΤΕ. Μενέλαος αὐτὴν ἦγ' ἐπισπάσας κόμης.
 ΕΛ. εἶδες σὺ τὴν δύστηνον ; ἦ κλύων λέγεις ;
 ΤΕ. ὥσπερ σέ γ', οὐδὲν ἦσσον, ὀφθαλμοῖς ὄρω.
 ΕΛ. σκοπεῖτε μὴ δόκησιν εἴχετ' ἐκ θεῶν.

104. ὀθούνεκ' κτλ. This reply is somewhat *par' ὑπόνοιαν*. The expected answer was to the effect that the death of his brother had been the cause of his own banishment. The sense is, οὐτω νοσῶ, *ξοθ' ἡδέως ἂν ξὺν αὐτῷ ἀπέθανον*. A more obvious rejoinder would have been, *δοθούνεκ' αὐτοῦ γ' οὐκ ἐτισάμην φόνον*.

107. Agam. 509, Τροίαν κατασκάψαντα τοῦ δικηφόρου Διὸς μακέλλη, τῇ κατείργασται πέδον, where however the primary sense of *tilling*, or upturning with the spade, is preserved. In the next line ὥστ' οὐδέ is to be noticed for ὥστε μηδέ. Compare Phoen. 1357, οὐ μακρὰν γὰρ τειχέον περιπτυχάλ, ὥστ' οὐχ ἄπαντά σ' εἶδέναι τὰ δρώμενα, where, on account of the preceding οὐ, we should perhaps read ὡς μὴ οὐχ ἄπαντα &c. Soph. *El.* 780, ὥστ' οὐτε νυκτὸς ἕπνον οὐτ' ἐξ ἡμέρας ἐμὲ στεγάσει ἡδύν. Here Dr. Donaldson, (in No. viii. p. 207, of the *Journal of Classical and Sacred Philology*.) would read ἕπνος—ἐμ' ἐστεγάσει ἡδύς. See Shilleto on Dem. De Fals. Leg., Appendix B, p. 204.

111. This verse and v. 773, compared with Ag. 269, ποῖου χρόνον δὲ καὶ πεπόρθηται πόλις, well illustrate the difference between 'how long ago,' and 'at what time.' The reply to this is, ἑπτὰ

ἔτη, that to the other, τῆς νῦν τεκούσης· φῶς τὸδ' εὐφρόνης λέγω, 'last night.' Euripides makes the interval seven years, as Hermann observes, because Homer represented Menelaus as having returned to Sparta on the eighth year, *Od.* iv. 82. His visit to Egypt being prior to that event, the computation is thus accurately kept. See below, v. 775.

117. σὺ. Emphatic, as usual, but rather unusually put for σὺ αὐτός. See *inf.* 850.

118. ὄρω. Perhaps ὄρων, as Hermann has edited.

119. μὴ εἴχετε. Helen, aware of the unreality of the Trojan Helen, as she had explained in the prologue, exclaims, 'Look to it, whether ye had an imaginary Helen imposed on you by the gods.' See on *Ion* 1523. *Heracl.* 481. *Plat. Symp.* p. 219, A., ἐμεινον σκόπει, μὴ σε λαθᾶνω οὐδὲν ὄν. Teucer replies, that he is so certain of it that he cannot bear to hear another word on the subject. 'Do you then,' asks Helen, 'think this opinion of yours so infallibly true?'—'Why, I saw her myself as clearly as I now see you,' is Teucer's answer. Few will hesitate to accept Hermann's emendation of v. 122, καὶ νῦν σ' ὄρω for καὶ νῦν δῶρ. Dobree proposed ὡς νῦν σ' ὄρω, but *αὐτως* = *ὁμοίως* (for the

- TE. ἄλλου λόγου μέμνησο, μὴ κείνης ἔτι. 120
 ΕΛ. οὕτω δοκεῖτε τὴν δόκησιν ἀσφαλῆ ;
 TE. αὐτως γὰρ ὄσσοις εἰδόμην καὶ νῦν σ' ὄρῳ.
 ΕΛ. ἦδη δ' ἐν οἴκοις σὺν δάμαρτι Μενέλεως ;
 TE. οὐκουν ἐν Ἄργει γ', οὐδ' ἐπ' Εὐρώτα ῥοαῖς.
 ΕΛ. αἰαί. κακὸν τόδ' εἶπας οἷς κακὸν λέγεις. 125
 TE. ὡς κείνος ἀφανῆς σὺν δάμαρτι κλήζεται.
 ΕΛ. οὐ πᾶσι πορθμὸς αὐτὸς Ἄργείοισιν ἦν ;
 TE. ἦν, ἀλλὰ χειμῶν ἄλλοσ' ἄλλον ὤρισεν.
 ΕΛ. ποίοισιν ἐν νώτοισι ποντίας ἁλός ;
 TE. μέσον περῶσι πέλαγος Αἰγαίου πόρου. 130
 ΕΛ. κακ τοῦδε Μενέλεων οὔτις οἶδ' ἀφιγμένον ;
 TE. οὐδεῖς· θανῶν δὲ κλήζεται καθ' Ἑλλάδα.
 ΕΛ. ἀπωλόμεσθα Θεστίας δ' ἔστιν κόρη ;
 TE. Λήδαν ἔλεξας ; οἴχεται θανοῦσα δῆ.
 ΕΛ. οὐ πού νῦν Ἑλένης αἰσχροὺν ὤλεσεν κλέος ; 135
 TE. φασίν, βρόχω γ' ἄψασαν εὐγενῆ δέρην.
 ΕΛ. οἱ Τυνδάρειοι δ' εἰσὶν ἢ οὐκ εἰσὶν κόροι ;

vulg. αὐτοῖς) is necessary to the context, for *ὁμοίως καὶ* is the usual idiom for 'equally as.' The adverb *αὐτως* or *οὕτως* occurs in Med. 319. Soph. Trach. 1040.

124. The γ', added by Musgrave, is as essential to the sense as to the metre; for *οὖν*—γε is sometimes equivalent to γοῦν. The meaning is, 'Certainly he is not at Argos nor at Sparta' (wherever else he may be). Argos is mentioned as the seat of Agamemnon, and so in a certain sense the *οἶκος* of Menelaus also.

125. *οἷς κακὸν λέγεις*. This is a common equivocation when any one wishes to conceal a relationship with another. Helen means, that to Menelaus it is perhaps no such great evil after all, since he may yet touch at Egypt and recover his true wife. Dindorf and Pflugk contend that Helen means herself, who is unknown to Teucer as being the real sufferer by Menelaus' wanderings. But Hermann truly objects, that so far from this being an evil to her, it was much less so than if Menelaus had been safe at Sparta, living in unconscious security with his *εἰδωλον*.

126. *ἀφανής*. 'Drowned' A curious

euphemism. See on Iph. T. 757. So in describing the same storm Aeschylus says the damaged ships *ῥχοντ' ἀφαντοί*, Ag. 640, where see the note. *Ibid.* v. 607, *ἀνὴρ ἀφαντος ἐξ Ἀχαιϊκοῦ στρατοῦ*.—*κλήζεται, ibid.* v. 614. *inf.* 132.

128. *ἄλλοσ' ἄλλον*, sc. *πορθμὸν*. 'A storm marked out one course for some, another for others,' i. e. dispersed them over the sea. That this is the true sense seems probable, because, as Hermann observes, he would have said *περῶντας* in v. 130, if ἄλλον had meant *ναύτην*. (The dative might however refer to v. 127.)

131. *Μενέλεων* is Barnes' reading for *Μενέλαον*. However, the former word scarcely occurs as a trisyllable, and hence Hermann gives *Μενέλαόν τις οἶδ' ἀφιγμένον*; Perhaps *Μενέλαν* (Rhes. 258. Tro. 212) should be restored, though it seems rather a lyric licence than a form for dialogue or narrative.

135. *οὐ πού* Scidler and Dobree for *οὐπω*. Musgrave read *ἦπου*. Of the former combination, more commonly *οὐτίπω*, Dindorf gives many examples. See Electr. 235. 630.

- TE. τεθνᾶσι κού τεθνᾶσι· δύο δ' ἔστων λόγῳ.
 EA. πότερος ὁ κρείστων; ὦ τάλαιν' ἐγὼ κακῶν.
 TE. ἄστροις σφ' ὁμοιωθέντε φάσ' εἶναι θεῶ. 140
 EA. καλῶς ἔλεξας τοῦτο· θάτερον δὲ τί;
 TE. σφαγαίς ἀδελφῆς οὐνεκ' ἐκπνεῦσαι βίον.
 ἄλις δὲ μύθων οὐ διπλᾶ χρήζω στένειν.
 ὦν δ' οὐνεκ' ἦλθον τοῦσδε βασιλείους δόμους,
 τὴν θεσπιωδὸν Θεονόην χρήζων ἰδεῖν, 145
 σὺ προξένησον, ὡς τύχῳ μαντευμάτων
 ὄπη νεὼς στείλαιμι ἂν οὔριον περὸν
 εἰς γῆν ἐναλίαν Κύπρον, οὐ μ' ἐθέσπισεν
 οἰκεῖν. Ἀπόλλων, ὄνομα νησιωτικὸν
 Σαλαμίνα θέμενον τῆς ἐκεῖ χάριν πάτρας. 150
 EA. πλοῦς, ὦ ξέν', αὐτὸς σημαεῖ· σὺ δ' ἐκλιπὼν
 γῆν τήνδε φεῦγε, πρίν σε παῖδα Πρωτέως
 ἰδεῖν, ὅς ἄρχαι τῆσδε γῆς· ἄπεστι δὲ

138. τεθνᾶσι κού τεθνᾶσι. For similar instances of this form of speech, a very favourite one with Euripides, see Preface to Vol. i. p. xxx.

141. θάτερον, scil. τὸ τεθνᾶσι.

142. σφαγαίς, by suicide. See on Alcest. 772, and compare *inf.* v. 301. This legend is not elsewhere recorded, according to Musgrave.—διπλᾶ, viz. both at the suffering and again at the relation. Compare Hec. 518.

146. The old reading *συμπροξένησον*, corrected by Jacobs, is wrong, not so much from the form of the compound, though that is rather unusual, but because *προξενεῖν* is properly applied to those who as it were introduce an applicant to the prophet whom he is visiting, and so guarantee his sincerity of intent,—a precaution very necessary on account of the prodigious treasures stored up in the more celebrated shrines. Compare Oed. Col. 465, ὦ φίλταθ', ὡς νῦν πᾶν τελούντι προξενεῖ, 'be my instructor as to what I am to do.' This meaning is especially clear from Androm. 1103, where the messenger, one of a party suspected of sacrilegious designs, comes to sacrifice at the altar σὺν προξένοισι, and one of these asks, ὦ νεανία, τί σοι θεῶ κατευξάμεσθα; They were, in fact, vicarious applicants to the god, and doubtless not without receiving a gratuity. Ion 333:—

ΙΩΝ. ποῖόν τι χρήζουσ'; ὡς ὑπουργήσω, γύναι.

ΚΡ. μάντευμα κρυπτὸν δεομένη Φοῖβου μαθεῖν.

ΙΩΝ. λέγοις ἂν ἡμεῖς τᾶλλα προξενήσομεν.

147. ὄπη κτλ. 'In what direction (having gone) to a land lying somewhere in these seas, by name Cyprus, I am to furl my sail sped by favouring gales.' Hermann on Hec. 1052 (1080 Dind.), commenting on the similar words *λιψκροκον φᾶρος στέλλων*, contends that this is the true meaning of the words here and elsewhere. The passage in Aesch. Suppl. 703 is very decisive, *αὐτῇ δ' ἡγεμῶν ὑπὸ χθόνα στείλασα λαίφος παγκρότως ἐρέσεται*. But *στέλλειν*, when used of a ship generally, (as it perhaps is here,) means 'to equip,' 'to set out on its voyage.' Alcest. 112, ἄλλ' οὐδὲ ναυκληρίαν ἐστ' ὅποι τις αἶας στείλας, κτλ.—On the use of *περὰ* for *sails* see Med. 1.

150. Σαλαμίνα. The Salamis in Cyprus was named after Teucer's native island. Hor. i. 7 fin. *Certus enim promisit Apollo Ambiguam tellure nova Salamina futuram*.

151. αὐτὸς σημαεῖ. The meaning is, the way is so clear and easy to find that it does not require to be pointed out. So the Greeks often say *αὐτὸ δείξει* &c.

- κυσὶν πεποιθὼς ἐν φοναῖς θηροκτόνοις
κτείνει γὰρ Ἑλλην' ὄντι' ἂν λάβῃ ξένον. 155
ὄτου δ' ἕκατι, μήτε σὺ ζήτει μαθεῖν
ἐγὼ τε σιγῶ· τί γὰρ ἂν ὠφελοῦμί σε ;
- ΤΕ. καλῶς ἔλεξας, ὦ γύναι. θεοὶ δέ σοι
ἔσθλων ἀμοιβὰς ἀντιδωρησαίαιτο.
'Ἑλένη δ' ὁμοιον σῶμ' ἔχουσ' οὐ τὰς φρένας 160
ἔχεις ὁμοίας, ἀλλὰ διαφόρους πολὺ.
κακῶς δ' ὄλοιτο, μηδ' ἐπ' Εὐρώτα ῥόας
ἔλθοι. σὺ δ' εἴης εὐτυχῆς αἰεὶ, γύναι.
- ΕΔ. ὦ μεγάλων ἀχέων καταβαλλομένα μέγαν οἶκτον,
ποῖον' ἀμιλλαθῶ γόον ; ἦ τίνα μούσαν ἐπέλθω, 165

156. ὄτου ἕκατι. The reason, which she could not explain without revealing herself, was, that no one coming from Hellas should attempt to entice away his intended bride.

159. ἔσθλων ἀμοιβὰς, 'a return of good,' i. e. consisting in good things. This is one of the formulas of courtesy at parting, Teucer finally leaving the stage at v. 163. His meeting with Helen prepares the spectators to look for the arrival of Menelaus, which occurs at 386. In all other respects it is an episode unconnected with the plot.—For the Ionic termination -αιτο for -ντο see Pers. 362. 453. Aj. 842.

164. The monody which follows, answered as it is by the chorus of Spartan captives, belongs to that class of strains which are called *commatic*. There is a similar instance in El. 112. Helen informs her friends of the news she has just heard; the destruction of Troy, the death of her husband. They sympathize with her as one whose fate from the first has been most unfortunate, and enumerate the accumulation of evils which have now been crowned, as it were, by this last and greatest blow, the loss of all her long cherished hopes.

Ibid. καταβαλλομένα. This word, which is rendered 'laying the foundations of,' 'commencing a lamentation for griefs,' is not easily defended by examples from tragic usage, though a few instances are cited by Pflugk and others from later writers. Hermann has no hesitation in admitting Musgrave's reading μεταβαλλομένα, 'taking a great sorrow (viz. the

death of Menelaus) in exchange for other grievous woes,' namely, the forced marriage with Theoclymenus. A more probable emendation would be ἀναβαλλομένα, a word technically used of the prelude or *air* of a song. So Theocr. x. 22, καὶ τι κόρας φιλικὸν μέλος ἀμβαλεῦ. However, we find in Lucian (*Ἐρωτες*, p. 458,) οὐκ ἀνέξομαί σου ἄλλην ἀρχὴν καταβαλλομένου τρίτων λόγων. In Diodorus Siculus, (iii. § 62,) μυθογράφων καὶ ποιητῶν τερατώδεις λόγους καταβελλομένων,—passages which illustrate the very same use of καταβάλλεσθαι which Euripides appears to have adopted.

165. ἀμιλλαθῶ. It is difficult to translate this word, which represents ποῖαν γόων ἀμιλλαν ἀμιλλήθῶ (cf. v. 387,) or πῶς ἀγωνίζομαι γόοις; 'what sort of lamentation must I painfully engage in, or what strain must I commence?' The datives which follow are intended to specify the kinds of μούσα or dirge which she proposes to adopt. Pflugk translates, *quam naeniam inveniam, quae satis habeat lacrimarum aut lamentorum aut maeroris*; but this cannot be really correct. Rather the sense seems to be, 'Shall it be that expressed by tears alone, or that by dirges, or that by mourning for the dead?' If we inquire the difference between θρήνοι and πένθη, (both of which are properly used of lamentation for a death,) we must probably conclude, that the former implies the accompaniment of doleful music and beating of the breast, while the latter means exclamations of woe, as αἰαὶ &c.

δάκρυσιν, ἢ θρήνοις, ἢ πένθεσιν ;
ἐ ἔ.

πτεροφόροι νεάνιδες,
παρθένοι Χθονὸς κόραι,

στρ. α΄.

Σειρήνες, εἴθ' ἔμοις γόοις
μόλουτ' ἔχουσαι Λίβυν

170

λωτὸν ἢ σύριγγας, αἴλιw' ὃς κακοῖς
τοῖς ἔμοισι σύννοχα δάκρυα,
πάθεσι πάθεα, μέλεσι μέλεα,
†μουσεῖά τε θρηνήμασι ξυνωδά
πέμψειε Φερσεφάσσα

175

167. Helen, struck with consternation at the news she has just heard, of the loss of Menelaus and the suicide of her relations through shame and grief at her supposed ill-conduct, now invokes the aid of the Sirens in singing a sweet and touching strain. There appears to be no further point in the address to these goddesses, if such they were, than because they were traditionally the mistresses of witching song. Compare Androm. 936, κλύουσα τοῦσδε Σειρήνων λόγους, σοφῶν, πανούργων, ποικίλων λαλημάτων. In like manner the aid of the nightingale is frequently implored by those about to sing doleful lamentations.

170. The old reading was τὸν Λίβυν, and in v. 182, ἀγαθῶν ἐν ταῖς χρυσείαις. Every well-practised ear will feel the improvement introduced by Hermann, who omits the article in both places. There was no commoner interpolation of grammarians than this. As a general rule it may be stated, that the article is used with *distinctive*, but not with *atiosae* or purely poetical epithets, and not at all with mere substantives, unless some degree of emphasis on the particular thing is intended.—αἴλιw' ὃς is Hermann's slight alteration for αἴλιwοις. The ὃς refers to λῶτον, the words ἢ σύριγγας being added without breaking the intended syntax. To Hermann also the dative Φερσεφάσσα is due in place of the nominative. Translate, 'Ye winged maidens, virgin daughters of Earth, would that ye could come to my griefs, bringing with you the Libyan flute or the pan-pipes, which (flute) might convey to Proserpine songs of woe, tears suited to my misfortunes, sufferings upon sufferings, strains upon strains, and melo-

dies consonant with dirges,—melodies of death (φόνια), in order that she (Proserpine) may receive as a favour from me, with my tears, paeans to the departed dead in her gloomy palace below.' Helen means, that she wishes she could convey to her relations in Hades, (i. e. those who have died by suicide, to whom the epithet φόνια alludes,) a song or dirge of the dead, which she calls a *paean* by a common euphemism; see on Aesch. Theb. 862, 'Αἶδα ἐχθρὸν παιᾶν' ἐπιμέλπειν. Troad. 1230, νεκρῶν Ἰακχόν. Such dirges were considered acceptable to those below; and hence they are called *χαρίτες* to Proserpine. Compare Aesch. Cho. 313, *χαρίτες δ' ὁμοίως κέκληνται γόος εὐκλεῆς προσθοδῶμοις Ἀτρείδαις*, where the Schol. remarks, *χαρίτας δὲ νεκρῶν πάντες φασὶ τὸν γόον*.—ἐπὶ δάκρυσιν, σὺν δάκρυσιν or διὰ δακρῶν. The same expression occurs in Troad. 316.

174. μουσεῖα. This word is marked as corrupt, for it means 'a place of song' inf. 1108, and in those elegant lines, πολλὸς δ' ἀνείρπε κισσὸς, εὐφύης κλάδος, χελιδόνων μουσεῖα, frag. Alcmen. 91. Hermann ingeniously reads Μῦσι, ἄτ' ἔ ἐ | θρηνήμασι ξυνωδά, quoting Aesch. Pers. 1033, καὶ στέρν' ἤρασσε, καὶ βόα τὸ Μῦσιον, i. e. in the tone of Mysian mourners. He might have added, what is equally to the purpose, *ἔκοφα κομμὸν Ἀρίων*, 'I strike my breast like an Arian mourner,' Choeph. 415. Matthiae's explanation, re-echoed by his follower Pflugk, 'may Proserpine send a company of mourners,' i. e. the same Sirens, must yield in probability to Hermann's emendation.

φόνια, φόνια, χάριτας ἴν' ἐπὶ
 δάκρυσι παρ' ἐμέθεν ὑπὸ μέλαθρα
 νύχια παιᾶνας
 νέκυσιν ὀλομένοις λάβη.

ΧΟΡΟΣ.

κυανοειδὲς ἀμφ' ὕδωρ ἀντ. α'.
 ἔτυχον ἔλικά τ' ἀνὰ χλόαν 180
 φοίνικας ἀλίω πέπλους
 αὐγαῖσιν ἐν χρυσαίαις
 ἀμφιθάλλπουσ' ἐν τε δόνακος ἔρρυσιν
 ἔνθεν οἰκτρὸν ἀνεβόασεν,
 ὄμαδον † ἔκλυον, ἄλυρον ἔλεγον, 185
 ὄ τι ποτ' ἔλακεν αἰάγμασι στένουσα,
 Νύμφα τις οἶα Ναϊτῶν
 ὄρρυσιν φρυγάδα νόμον ἰεῖσα

178. Dindorf and Pflugk wrongly omit the word *παιᾶνας*, the force and meaning of which have been already explained.

179. The wish of Helen, that the Sirens might come to aid her in singing, is in a manner realised by the approach of the chorus, who respond antithetically to her monody. They were engaged (like the informant of the chorus in Hippol. 122 seqq.) in the washing and drying of the clothes belonging to the palace, when the noise of woe reached them like the echo from some mountain nymph in distress at being pursued by the amorous Pan. There is great beauty in this antistrophe, which may be rendered as follows: — 'By the dark water and over the twining herbage I happened at the time to be drying (literally, 'warming on both sides') purple garments in the sun under his golden rays; and upon the young shoots of the reeds, where (literally 'whence,' but the Greek ideas of *at a place* and *from a place* are often curiously interchanged,) some one shrieked a piteous lament, a joyless strain, whatever it was that she uttered, groaning with exclamations of grief, like some Naiad nymph on the mountains sending forth a woeful song in her flight, and the deep rocky valleys re-echo to her cries the violence offered by Pan.'—*κυανοειδὲς* is explained by Pflugk *sea-water*. But the mention of reeds, which are fresh-water plants,

and the poet's care in particularizing sweet spring water for washing purple clothes in Hippol. 123, seem to show that the latter is meant.

181. ἀλίω. So Herm. for ἀλίω or ἀλίον. See above on v. 170. — Musgrave shows, from Pollux l. 49, that the chemical effect of the sunlight on garments dyed with the sea-purple is to refresh and heighten the hues. Hippol. 125, ὅθι μοι τις ἦν φίλα | φάρεα πορφύρεα | ποταμίᾳ δρόσῳ | τέγγουσα, θερμᾶς δ' ἐπὶ νῶτα πέτρας | εὐαλίον κατέβαλλε. From this property of the sea-purple Aeschylus calls it *κηκίς παγκαινίστος*, Agam. 933, capable of being entirely renewed when faded.

185. ἔκλυον. This word is clearly corrupt. Some epithet to *μαδον* is lost. Hermann edits *μαδον ὀλοδον*, and perhaps no more probable word could be suggested. Matthiae's idea, that this verse is a parenthesis, is deserving of little credit, though Pflugk as usual accepts it. The old editions put a full stop after *ἀνεβόασεν*.

188. νόμον. So Musgrave for γάμον. In the next verse *μύχατα* is Canter's correction for *μύχαλα*. Dindorf omits the word as a gloss, but it is necessary even for the metre.—*κλαγγαῖσιν* is Hermann's reading for *κλαγγάς*. This word is only found in one Florentine MS., and has been overlooked or disregarded by the

	γοερὸν, ὑπὸ δὲ πέτρινα μύχματα γύαλα κλαγγαῖσιν Πανὸς ἀναβοᾷ γάμους.	
Ε.Α.	ἰὼ ἰὼ.	190
	θήραμα βαρβάρου πλάτας, Ἑλληνίδες κόραι, ναύτας Ἀχαιῶν τις ἔμολεν ἔμολε, δάκρυα δάκρυσί μοι φέρων, Ἴλίου κατασκαφᾶν πυρὶ μέλουσαν δαίῳ δὶ ἔμὲ τὰν πολυκτόνον, δὶ ἔμὸν ὄνομα πολύπουνον. Ἀήδα δ' ἐν ἀγχόναις θάνατον ἔλαβεν αἰσχύνας ἐμᾶς ὑπ' ἀλγέων. ὁ δ' ἐμὸς ἐν ἄλλῃ πολυπλανηῆς πόσις ὀλόμενός οἴχεται, Κάστορός τε συγγόνου τε	στρ.:β'. 195 200 205

editors in general. By its restoration both the sense and the metre of the strophic verse are satisfactorily recovered.

191. Helen replies to their inquiry (for such it virtually is) about the cause of her grief. *Ye maidens of Hellas, captives of a foreign crew, a sailor of the Argive army hath come bringing me tearful tidings in addition to my present griefs, that the destruction of Troy hath been effected by hostile fire, all through me, the author of many deaths, and through my name, the cause of so much toil.' We may notice in this passage, as *inf.* 640, 650, 1117, Phoen. 1030—7, that repetition of words which Aristophanes ridicules in Ran. 1352, δ δ' ἀνέπτει ἀνέπτει ἐς αἰθέρα | κουφοτάταις πτερόγων ἀκμαῖς | ἐμοὶ δ' ἔχε' ἔχεα κατέλιπε, | δάκρυα δάκρυα δ' ἀπ' ὀμμάτων | ἔβαλον ἔβαλον ἅ τλάμων. It is one of the indications of the later style of the poet, and though occasionally it conveys a becoming emphasis, it becomes tiresome when too commonly introduced.

197. μέλουσαν. Troy has been left to the mercy of fire; it is a *cave to fire* to complete its destruction. Hermann translates Ἴλιου and δαίφ, on account of the

metre; but the *v* in *κύκνου* (v. 216) may be scanned as a long syllable, and the old reading is commended by a more natural order of the words. Perhaps indeed, as the narrative in v. 200 and 203 is *direct*, i. e. not depending on φέρων, we should here also adopt the same construction, Ἴλιου κατασκαφᾶ πυρὶ μέλουσα δαίφ, for μέλουσά ἴστι.

202. ἄλγος αἰσχύνας, 'grief at my shame,' is the same idiom as πένθος τινός, 'mourning for a person,' on which see Alc. 336, στοναχὰς τεκείων Androm. 1037, &c. Teucer had said (v. 335) that the cause of Leda's death was αἰσχρὸν Ἑλένης κλέος.

205. Κάστορός τε κτλ. 'And the twin ornaments of their country, Castor and his brother, disappearing have left the steed-trampled plains and the exercising-grounds of the reedy Eurotas, the toil of their youth.' So Hippolytus is lamented as no longer destined to practise his horses in their wonted course, Hipp. 1131.—*νεανίαν*, here for an adjective; see our *νεανίας λόγους* Alc. 679. Pflugk quotes Propert. iii. 12, 17, 'Qualis et Eurotae Pollux et Castor arcuis, illic victor pugniss, ille futurus equis.'

διδυμογενές ἄγαλμα πατρίδος
ἀφανές ἀφανές ἱππόκροτα λέλοιπε δάπεδα
γυμνάσιά τε δονακόντος

∴ Εὐρώτα, νεανίαν πόνον.

ΧΟ. αἰαῖ αἰαῖ.

ἀντ. β'. 210

ὦ δαίμονος πολυστόνου
μοίρας τε σᾶς, γύναι.

αἰῶν δυσαἰῶν τις ἔλαχεν ἔλαχεν,

ὅτε σε τέκετο ματρόθεν

Ζεὺς πρέπων δι' αἰθέρος

215

χιονόχρως κύκνου πτερῶ·

τί γὰρ ἄπεστί σοι κακῶν ;

τίνα δὲ βίωτον οὐκ ἔτλας ;

μάτηρ μὲν οἴχεται,

δίδυμά τε Διὸς

220

οὐκ εὐδαιμονεῖ τέκεα φίλα,

χθόνα δὲ πατριον οὐχ ὄρᾶς,

διὰ δὲ πόλεας ἔρχεται

βάξις, ἃ σε βαρβάρουσι

λέχεσι, πότνια, παραδίδωσιν,

225

ὁ δὲ σὸς ἐν ἀλὶ κύμασί τε λέλοιπε βίωτον,

οὐδέ ποτ' ἔτι πάτρια μέλαθρα

καὶ τὰν Χαλκίειον ὄλβιεύς.

ΕΛ. φεῦ, τίς ἦν Φρυγῶν, τίς ἦν,

στρ. γ'.

214. *ὄτε κτλ.*, from the first hour of your birth.—*τέκετο*. The middle voice sometimes means 'to beget,' because the male 'has a child born to him.' So of the poison from the wounds of the Centaur Nessus, inflicted by an arrow dipped in the Hydra's vomit, Soph. Trach. 834, *ὄν τέκετο Θάνατος ἔτεκε δ' αἰδῶλος δράκων*. For the legend alluded to see *inf.* v. 258.

221. *οὐκ εὐδαιμονεῖ* for *ἀθλίως πεθῶσι*. See v. 142.

224. *βαρβάρουσι λέχεσι* is the same as *βαρβάρῳ πόσει*, viz. Paris; and hence *ὁ σὸς* in the next verse naturally means, by contrast, 'your own husband Menelaus.'

228. *Χαλκίειον*. The goddess Athena of the Brazen Temple at Sparta. Thucyd.

i. 134. Pausan. iii. 17, 3, *ἐνταῦθα* (viz. on the low acropolis) *Ἀθηνᾶς ἱερὸν πεποίηται, Πολιοῦχου καλουμένης καὶ Χαλκίειου τῆς αὐτῆς. τοῦ δὲ ἱεροῦ τῆς κατασκευῆς Τυνδάρεως, καθὰ λέγουσιν, ἤρξατο*.—*Λακεδαιμόνιοι πολλοῖς ἔτεσαν ὑστεραν τὸν τε ναὸν ὁμοίως καὶ ἄγαλμα ἐποίησαντο Ἀθηνᾶς χαλκοῦν*. Either from this statue, or from the joints of the squared stones externally being inlaid with brass, (after the manner described by Sir Charles Fellows, in p. 84 of his Travels in Asia Minor,) the title of *Chalcioecus* may have been derived. See however Troad. 1112, where she is *χαλκόπυλος θεά*, as if from the bronze gates of her temple.

229 seqq. The concluding part of this ode is commonly called the *epodus*, a term

τὰν δακρυόεσσαν Ἰλίῳ τε πεύκαν 230
 *ὄς ἔτεμε τοῖς θ' Ἑλλανίας ἀπὸ χθονός ;
 ἔνθεν ὀλόμενον σκάφος
 ὁ Πριαμίδας συναρμόσας
 ἔπλευσε βαρβάρῳ πλάτῃ
 τὰν ἐμὰν ἐφ' ἔστιαν, 235
 ἐπὶ τὸ δυστυχές *τε κάλλος
 ὡς γάμον ἐμὸν, ἃ τε δόλιος
 ἃ πολυκτόνος Κύπρις
 Δαναΐδαις θάνατον ἄγουσα Πριαμίδαις τε.
 ᾧ τάλαινα συμφορᾶς. 240

which is too often conveniently applied to verses which critics cannot reduce to any regular antithetical method of scanning. Hermann pronounces it "apertissime antistrophica," and thinks the corruptions that occur in it have arisen from the archetypus MS. being in this place difficult to decypher, so that some licence was left to the transcriber's conjecture. To Mr. Burges, in his Appendix to the Troades, p. 151, is due the credit of first perceiving that these verses were antistrophic; but his attempts at emendation are less successful than Hermann's. The readings of the latter critic are accordingly given in the text, as none of his corrections are so violent as to exceed a high degree of probability.

229. The old reading, destitute alike of sense and metre, was φεῦ. φεῦ. τίς ἦν Φρυγῶν; ἢ τίς Ἑλλανίας ἀπὸ χθονός, ἔτεμε τὰν δακρυόεσσαν Ἰλίῳ πεύκαν. Not to say that the construction should have been τίς ἦν Φρυγῶν ὁ τεμὼν or ὄς ἔτεμε, (as W. Dindorf observes, himself proposing τίς ἦν Φρυγῶν,) it was an absurdity to ask who of the Trojans or *who of the Greeks* built Paris' ships. Dindorf would explain this, "*quis tandem mortalium.* Nam duo genera hominum distinguere Greci solent, Graecos et barbaros." But the man's name was recorded by Homer, Il. v. 59 seqq.

Μηριόνης δὲ Φέρεκλον ἐνήρατο, τέκτονος υἱὸν

Ἄρμουκῆω, ὃς χερσὶν ἐπίστατο δαίδαλα πάντα,—

ὃς καὶ Ἀλεξάνδρῳ τεκτῆνατο νῆας εἴσας ἀρχεκάκους, αἱ πᾶσι κακὸν Τρώεσσι γέγοντο.

Now, that Euripides had this passage in view is probable, because τὰν δακρυόεσσαν Ἰλίῳ contains the same sentiment as the last verse. At all events the passage must have been familiar to him; and if so, he was hardly likely to have put such a question in the mouth of Helen, who might indeed have been ignorant of the name of the Trojan, but could hardly have been so of one of her own countrymen. The insertion of ὄς, which is necessary to the sense, and the change of τίς into τοῖς θ', are but slight alterations.

233. The present editor is responsible for transposing the words συναρμόσας ὁ Πριαμίδας, on account of the antistrophic verse.

236. Hermann has added τε before κάλλος, and in the next verse omitted ἔλοι before γάμον. He regards the verb as having been added by some one who failed to perceive that ὡς γάμον meant ὡς ἐς γάμον. It may also have been a mere mistake arising from ἐμὸν, Λ and Μ, and the final Ι and Ν, being often confused. W. Dindorf here suggests a sweeping measure of reform, "*delenda haec verba, quae manifestum, si quod aliud, additamentum interpretis sunt, compositum fortasse ex versibus prologi 27—30.*"—ἃ τε δόλιος Matth. and Herm. for ἃ δὲ δόλιος. Supply ἔπλευσε, and compare Tro. 940, where Paris is said to have come οὐχὶ μικρὰν θεὸν ἔχων αὐτοῦ μέτα, and Agam. 675, where ἔπλευσαν is understood in precisely a similar sentence. See also on v. 1309 *inf.*

239. θάνατον ἄγουσα Herm. for ἄγουσα θάνατον.

ἀ δὲ χρυσεῖς θρόνοις

ἀντ. γ'.

*ἀ Διὸς ὑπαγκάλισμα σεμνὸν Ἥρα
τὸν ὠκύπουν ἔπεμψε Μαιάδος γόνου,

ὃς με χλοερά δρεπομέναν
ρόδεά τε πέταλ' ἔσω πέπλων

τὰν Χαλκίοικον ὡς μόλοιμ',

245

ἀρπάσας δι' αἰθέρος
τάνδε γαῖαν εἰς ἀνολβον

ἔριν ἔριν τάλαιναν ἔθετο

Πριαμίδαισιν Ἑλλάδος.

τὸ δ' ἔμὸν ὄνομα παρὰ Σιμωνντίοις ῥοαῖσι
μαψίδιον ἔχει φάτιν.

250

ΧΟ. ἔχεις μὲν ἀλγείν', οἶδα· σύμφορον δέ τοι
ὡς ῥᾶστα τὰναγκαῖα τοῦ βίου φέρειν.

ΕΛ. φίλαι γυναῖκες, τίνι πότμῳ συνεζύγην ;

255

ἄρ' ἡ τεκοῦσά μ' ἔτεκεν ἀνθρώποις τέρας ;

γυνὴ γὰρ οὐθ' Ἑλληνὶς οὐτε βάρβαρος

τεῦχος νεοσσῶν λευκὸν ἐκλοχεύεται,

ἐν ᾧ με Λήδαν φασὶν ἐκ Διὸς τεκεῖν.

τέρας γὰρ ὁ βίος καὶ τὰ πράγματ' ἐστί μοι,

260

τὰ μὲν δι' Ἥραν, τὰ δὲ τὸ κάλλος αἴτιον.

242. Hermann adds ἀ in this verse, and reads ἐν δὲ for ἡ δὲ in 241. The epithet applied by Homer to Hera is χρυσόθρονος.

245. ὡς μόλοιμ'. She was gathering flowers into her lap that she might go with an offering to the temple of Athena. Cf. Hipp. 73. Ion 889. Before the verb the gloss Ἀθάναν is found in the old copies. It is rightly omitted by Hermann; compare v. 228. Dindorf again grows impatient, and proposes to strike out as a gloss χαλκίοικον ὡς Ἀθάναν μόλοιμ', which he contends will neither scan nor make sense.—In the next verse Herm. gives ἀρπάσας for ἀναρπάσας. The meaning is, 'having hurried me through the air to this unblest land of Egypt, he caused an unhappy quarrel (or, made me the unhappy one a cause of quarrel) between Hellas and the sons of Priam,' i. e. he left the εἰδωλον of Helen to be an object of contention. Pfugk, "de qua Graecia cum Priamidis certaret: cf. v. 1134, ἔριν Δαναῶν νεφέλαν."

251. μαψίδιον, because in fact she had never been at Troy at all.

252. τοι, the usual particle in sententious remarks, is L. Dindorf's reading for σοι. If we retain the latter, that which ought to be a general reflection becomes a tame truism in a limited and particular application.

256. τέρας. The argument is, the origin of her life in being born from an egg, and her subsequent strange adventures, seem to show that she was destined to be regarded as something portentous by mankind.—τεῦχος νεοσσῶν, a happy expression for ὦδν. Zeus had visited Leda in the form of a swan, sup. v. 216. Apollodor. iii. 10, 7. This wonderful egg was shown in the time of Pausanias at Sparta, in the temple of Hilaria and Phoebe, iii. 16, 2, ἐνταῦθα ἀνήρτηται ὦδν τοῦ ὀρόφου κατελιγμένον ταινίαις. εἶναι δέ φασιν ὦδν ἐκεῖνο, δ τεκεῖν Λήδαν ἔχει λόγος.

261. δι' Ἥραν. See v. 31.

εἴθ' ἐξαλειφθεῖσ', ὡς ἄγαλμ', αὐθις πάλιν
 αἴσχιον εἶδος ἀντὶ τοῦ καλοῦ λάβοιν,
 καὶ τὰς τύχας μὲν τὰς κακὰς, ἅς νῦν ἔχω,
 Ἕλληνες ἐπελάθοντο, τὰς δὲ μὴ κακὰς 265
 ἔσωζον ὥσπερ τὰς κακὰς σώζουσί μου.
 ὅστις μὲν οὖν ἐς μίαν ἀποβλέπων τύχην
 πρὸς θεῶν κακοῦται, βαρὺ μὲν, οἰστέον δ' ὁμῶς
 ἡμεῖς δὲ πολλαῖς συμφοραῖς ἐγκείμεθα. •
 πρῶτον μὲν, οὐκ οὔσ' ἀδικος, εἰμὶ δυσκλεῆς. 270
 καὶ τοῦτο μείζον τῆς ἀληθείας κακὸν,
 ὅστις τὰ μὴ προσόντα κέκτηται κακά.
 ἔπειτα πατρίδος θεοί μ' ἀφιδρύσαντο γῆς
 ἐς βάρβαρ' ἦθη, καὶ φίλων τητωμένη
 δούλη καθέστηκ', οὔσ' ἐλευθέρων ἀπο- 275
 τὰ βαρβάρων γὰρ δοῦλα πάντα πλὴν ἐνός.
 ἄγκυρα δ' ἦ μου τὰς τύχας ὄχει μόνη,

262. ἐξαλειφθεῖσα, wiped out, obliterated, like a portrait, ἄγαλμα. The verb was technically used in this sense, as the present editor has shown on Aesch. Ag. 1299.—λάβοιν, for λάβοιμι, is Hermann's correction of λάβω or λαβεῖν, both of which are false Greek. The form is acknowledged as Euripidean by the Etym. M. in ν. τρέφοιν (Eur. frag. 1045), ἄφρων ἂν εἴην, εἰ τρέφοιν τὰ τῶν πέλας. So also frag. Erechth. 353, v. 6, πρῶτα μὲν πόλιιν Οὐκ ἂν τιν' ἄλλην* τῆσδε βελτίω λάβοιν. See on Troad. 226. Dindorf gives ἀντὶ τοῦ καλοῦ λάβοιν, after Porson, because the following indicatives ἐπελάθοντο and ἔσωζον suit the aorist better. But a correct translation makes the meaning clear enough: 'Would that being expunged like a painting, I could take again (as if by a second sketch) a plainer appearance instead of this comely one, and that the Greeks had forgot the evil incidents, which at present I am forced to bear, and were now remembering such as have been not amiss, (viz. her fidelity to Menelaus,) in the same degree as they do remember the bad.' She would be content, that is, to lose her far-famed beauty, if only the Greeks could do justice to her much-maligned character. Of course, she speaks of the εἰδωλον as having incurred the blame which they remember, but of herself as having all

along been virtuous.

267. ἀποβλέπων. Having his whole thoughts centered on one fortune; for on that he will consider his happiness to depend, and yet if he fails in it, he has further hope. Compare Med. 247, ἡμῖν δ' ἀνάγκη πρὸς μίαν ψυχὴν βλέπειν. It is clear that μίαν and πολλαῖς are opposed.—οἰστέον, tolerabile rather than tolerandum, as Pflugk has pointed out.

272. κέκτηται, possesses the reputation of &c. So Med. 218, δύσκειαν ἐκτήσαντο καὶ βραθυμίαν. By μείζον τῆς ἀληθείας she means, μείζον τοῦ ἀληθῶς προσόντα κεκτῆσθαι. It is harder, she thinks, to bear an unjust charge, than one which we are conscious of deserving. The one provokes a virtuous indignation; to the latter the really guilty are tolerably indifferent.

276. πλὴν ἐνός. One is the βασιλεὺς or τύραννος, all the rest are not only his subjects, but his slaves.

277. The old reading, ἄγκυρα δὴ μου τὰς τύχας ὄχει μόνη, is retained by Pflugk and Matthiae; but this leaves an awkward asyndeton in the sentence. Hermann and Dindorf rightly admit the corrections of Scaliger and Musgrave. For the phrase ἐπ' ἐλπίδος ὀχεῖσθαι see Equit. 1241, Hec. 80, and for the anchor as the symbol of hope, Agam. 488. 'The hope that alone sustained my for-

πόσιν ποθ' ἤξειν καί μ' ἀπαλλάξειν κακῶν,
 οὔτος τέθνηκεν, οὔτος οὐκέτ' ἔστι δῆ.
 μήτηρ δ' ὄλωλε, καὶ φονεὺς αὐτῆς ἐγὼ 280
 ἀδίκως μὲν, ἀλλὰ τ' ἀδικον τοῦτ' ἔστ' ἐμόν
 ὃ δ' ἀγλαΐσμα δωμάτων ἐμοῦ τ' ἔφου,
 θυγάτηρ ἀνανδρος πολιά παρθενεύεται
 τῷ τοῦ Διὸς δὲ λεγομένῳ Διοσκόρῳ
 οὐκ ἔστόν. ἀλλὰ πάντ' ἔχουσα δυστυχή 285
 τοῖς πράγμασι τέθνηκα, τοῖς δ' ἔργοισιν οὔ.
 τὸ δ' ἔσχατον τοῦτ', εἰ μὲν οἴομεν ἐς πάτραν,
 κλήθροισι ἀν εἰργοίμεσθα, τὴν ὑπ' Ἰλίῳ
 δοκοῦντες Ἑλένην Μενελέῳ μ' ἐλθεῖν μέτα.
 εἰ μὲν γὰρ ἔζη πόσις, ἀνεγνώσθημεν ἀν 290
 ἐς ξύμβολ' ἐλθόνθ', ἂ φανέρ' ἀν μόνοις ἀν ἦν.

tunes,' says Helen, 'that my husband would return some day and rid me of my troubles,—this husband is dead; he is no longer existing, it seems.' Hermann's correction, *εἴπερ τέθνηκεν οὔτος*, 'if he is really dead,' is highly ingenious and probable, for these reasons; (1) it saves a tautology; (2) it gives a verb to *ἔγκυρα*, instead of assuming another nominative *οὔτος*, (3) it avoids a repetition of the pronoun which is weak and unmeaning.—There is a reading *ἀπαλλάξαι*, good in itself, and preferred by Pflugk. Its force would be, 'to rid me at once and for ever from my troubles,' as Aesch. *Eum.* 83, *ἔστ' ἐς τὸ πᾶν σε τῶνδ' ἀπαλλάξαι πόνων*.

281. *ἀδίκως*. As this Helen is assumed not to have been the cause of all the evils, but only her *εἰδωλον*, it follows that *νομίζομαι* is to be understood with *φονεὺς*. Compare v. 53.—*τ' ἀδικον τοῦτο*, this unjust charge has to be borne by me; *ἐμόν ἔστι*, *καίπερ ἀληθῶς ἀλλότριον ὄν*.

283. *πολιά*. Hermann, in a good philological note, denies that *πολιά* can here stand for *πολιῶς*, and accordingly he reads *πολιά παρθενεύματα*. He lays it down as a law, that "adverbia non rerum, sed actionum praedicata sunt: quare quod in actionem non cadit, id neque adverbio nec vocabulo potestatem habente adverbii significari potest. Hinc colorum appellationes carent adverbii, nisi quum non proprio significato usurpantur, ut ab Latinis *candidae*. Nec juvenem quisquam

μελάνως ἠβᾶν, nec senem *λευκῶς γηράσκειν* dixit." These remarks appear to be true. But in fact *πολιά* is an adjective agreeing with a cognate accusative understood, *πολιά παρθενεύματα παρθενεύεται*, which simply means, that Hermione is growing old in her virginity,—i. e. according to the Greek notions of *old* as applied to marriageable women. See on *Ion* v. 700.

285. *ἀλλὰ κτλ.* '(So I have none left to live for,) but, being altogether unfortunate, I am dead in my affairs, though not through my own deeds.' Here *πράγμασι* appears to stand for *τοῖς πάθεσι*, or rather, perhaps, for *τοῖς πεπραγμένοις* generally, contrasted with *τοῖς ὑπ' ἐμοῦ εἰργασμένοις* specifically. Dindorf compares *τὰ πράγματα* in v. 260. So in *Bacch.* 369 and *Suppl.* 747, quoted by Pflugk.

289. *δοκοῦντες*. As if she had said, *εἰργοίην με* for *εἰργοίμεσθα*. Similarly *Heracle.* 39, *δυοῖν γερύονται δὲ στρατηγεῖται φυγή· ἐγὼ μὲν ἀμφὶ τοῖσδε καλχαίων τέκνοις κτλ.* The sense is, 'Thinking that if I were the Helen at Troy, I should have returned with my husband.' As she supposes she cannot now do this, she fears that if she should return alone to Sparta, she would be imprisoned as an impostor.

291. *ἐς ξύμβολ' ἐλθόνθ'*. 'Having recourse to tokens, which would have been known to us alone.' *Med.* 613, *ξένους τε πέμπειν ξύμβολ', οἱ δράσουσι σ' εὔ*, where see the note. Barnes very appositely

ἦν δ' οὔτε τοῦτ' ἔστ' οὔτε μὴ σωθῆ̄ ποτέ.
 τί δῆτ' ἔτι ζῶ ; τί ν' ὑπολείπομαι τύχην ;
 γάμους ἐλομένη τῶν κακῶν ὑπαλλαγὰς,
 μετ' ἀνδρὸς οἰκεῖν βαρβάρου, πρὸς πλουσίαν 295
 τράπεζαν ἴζουσ' ; ἀλλ' ὅταν πόσις πικρὸς
 ξυνή γυναικί, καὶ τὸ σῶν ἐστὶν πικρόν.
 θανεῖν κράτιστον· πῶς θάνοιμ' ἂν οὖν καλῶς ;
 ἀσχήμονες μὲν ἀγχόνας μετάρσιοι,
 καὶ τοῖσι δούλοις δυσπρεπὲς νομίζεται, 300
 σφαγαὶ δ' ἔχουσιν εὐγένεές τι καὶ καλὸν,
 σμικρὸν δ' ὁ καιρὸς σάρκ' ἀπαλλάξαι βίου.
 ἐς γὰρ τοσοῦτον ἤλθομεν βάθος κακῶν

quotes Od. xxiii. 109, where Penelope says of herself and her husband, ἡ μάλα νῶι Γνωσόμεθ' ἀλλήλων καὶ λῶιον, ἔστι γὰρ ἡμῖν Σήμαθ', ἃ δὴ καὶ νῶι κεκρυμμένα ἴδμεν ἀπ' ἄλλων. The old reading was *eis* ξύμβολ' ἐλθόντες ἃ κτλ., the un-rhythmical sound of which condemns it as corrupt. The only objection to that in the text, which is Porson's (on Orest. 51) is the somewhat unusual repetition of ἂν with an imperfect tense.—ἐλθόντ' seems best taken for ἐλθόντε, viz. the husband and wife, who would have attested each other's identity, sooner or later, if called in question by the Spartans. Hermann seems to take it for ἐλθόντες, by an irregular construction like that in the preceding distich, for he immediately adds, "nam ἀνεγνώσθημεν de sola Helena a Spartanis agnoscenda dictum." It would have been simpler, he says, to write *eis* ξύμβολ' ἐλθοῦσ' οἷς φανερά μόνους ἂν ἦν. If however ἐλθόντε is the dual, it does not seem possible to refer it to any but Helen and her husband. The accusative ἐλθόντα, even if grammatically defensible, could only have referred to Menelaus, which is contrary to the sense of the passage.

292. οὐ μὴ σωθῆ̄. See the note on Heracl. 384. The sense, as usual, is 'nor is there a chance of his safe return some future day.'

293. ὑπολείπομαι, *mihi relictam habeo*. In the next verse Hermann defends ὑπαλλαγὰς against the alteration of Matthiæ, ἀπαλλαγὰς, admitted by Pflugk and W. Dindorf. Translate, 'Is it in reserve for me, having chosen marriage as an alter-

native (properly, an exchange) of misfortunes, to live with a foreign husband, taking my seat at a rich table?' i. e. with an Egyptian, who is also a king.

297. καὶ τὸ σῶν Seidler for καὶ τὸ σῶμ'. 'When a husband who is the object of her dislike cohabits with a wife, even security itself is embittered.' In attempting a translation, we must sacrifice the repetition of πικρὸς, the meaning of which is, that the πικρότης of the man imparts πικρότης to an otherwise happy lot in life.

301. σφαγαί, stabbing by the sword. See v. 142, Heracl. 583, and on Hippol. 772. In the next verse the old copies give κρτ'. Boissonade κάρτ', followed by Dindorf. An emendation of C. Keil's, recorded by Hermann, is κρθρ'. Hermann himself gives σάρκ', and the same correction occurred independently to the present editor. Pflugk retains the evidently corrupt κρτ' without a word of critical comment. The poet probably used σάρκα in place of πνεῦμα, because he had in mind the flesh-wounds implied by σφαγαί. Inf. 356, αὐτοσίδαρων ἔσω πελάσσω διὰ σαρκὸς ἄμιλλαν.—σμικρὸν, scil. χρῆμα ἐστίν, 'the moment of separating the body from life is a trifling matter;' not a thing to be weighed against the endurance of ill. The Greeks highly applauded that sort of firmness and resolution which could deal the fatal blow, but did not generally estimate that much greater courage which makes men dare to live on in apparently hopeless misery. Euripides has a fine sentiment on this subject in Frag. 895.

- αἱ μὲν γὰρ ἄλλαι διὰ τὸ κάλλος εὐτυχεῖς
 γυναικες, ἡμᾶς δ' αὐτὸ τοῦτ' ἀπώλεσεν. 305
- ΧΟ. Ἑλένη, τὸν ἐλθόνθ', ὅστις ἐστὶν ὁ ξένος,
 μὴ πάντ' ἀληθῆ δοξάσῃς εἰρηκένας.
- ΕΛ. καὶ μὴν σαφῶς γ' ἔλεξ' ὀλωλένας πόσιν.
- ΧΟ. πόλλ' ἂν γένοιτο καὶ διὰ ψευδῶν σαφῆ.
- ΕΛ. καὶ τᾶμπαλὺν γε τῶνδ' ἀληθείας ἔπη. 310
- ΧΟ. ἐς ξυμφορὰν γὰρ ἀντὶ τὰγαθοῦ φέρει.
- ΕΛ. φόβος γὰρ ἐς τὸ δεῖμα περιβαλὼν μ' ἄγει.
- ΧΟ. πῶς δ' εὐμενείας τοισιδ' ἐν δόμοις ἔχεις ;
- ΕΛ. πάντες φίλοι μοι πλὴν ὁ θηρεύων γάμους.
- ΧΟ. οἴσθ' οὖν ὁ δρᾶσον ; μνήματος λιποῦσ' ἔδραν, 315
- ΕΛ. ἐς ποῖον ἔρπεις μῦθον ἢ παραίνεσιν ;
- ΧΟ. ἐλθοῦσ' ἐς οἴκους, ἢ τὰ πάντ' ἐπίσταται,
 τῆς ποντίας Νηρηΐδος ἐκγόνου κόρης,
 πυθοῦ πόσιν σὸν Θεονόης εἴτ' ἔστ' ἔτι
 εἴτ' ἐκλέλοιπέ φέγγος· ἐκμαθοῦσα δ' εὖ, 320
 πρὸς τὰς τύχας τὸ χάρμα τοὺς γόους τ' ἔχε.
 πρὶν δ' οὐδὲν ὀρθῶς εἰδένας, τί σοι πλέον

309—10. These verses are obscure. Hermann has made them somewhat easier by transposing the final words ἔπη and σαφῆ. Says the Chorus, insisting that Helen has been deceived, 'Many things may be clear and certain (σαφῶς εἰρημένα, v. 308) by falsehood,' and not in reality, as for example, Menelaus may return, though he is reported certainly dead. To which she replies, 'Yes, and even lies may turn out truths, and so, though the report may be in fact false at the present time, it may prove true in the event;' that is, even if Menelaus is alive now, he may never return. Helen's answer in fact amounts to this, καὶ πολλὰ ἔπη ἀληθείας γένοιτο ἂν, τὰ ξμπαλιν τῶν ψευδῶν, i. e. contrary to the falsehoods which you suspect. For τὰ ξμπαλιν τῶνδε Hermann compares Pers. 223, τᾶμπαλιν δὲ τῶνδε γαλας κάτοχ' ἀμανροῦσθαι σκότφ. But he does not seem to improve the sense by reading χὰ διὰ ψευδῶν σαφῆ, etiam quae per mendacium certa sunt. W. Dindorf's explanation of the vulgate reading, καὶ τᾶμπαλιν γε τῶνδ' ἀληθείας σαφῆ, is to supply διὰ from the preceding διὰ ψευδῶν, and

Pflugk is so well satisfied with this, that he has hardly a word to say on the meaning of the passage, beyond the expression of a hope that no one will presume to tamper with the vulgate text. But this, as Hermann objects, gives an absurd sentiment, that 'even the contrary to falsehood,' i. e. truth itself, 'may be true.' By reading ἀληθείας, the old order of the words might perhaps stand:—'A good deal may be affirmed, that is false.'—'Aye, and on the other hand, it may be true too' (plain in truth).

311. γάρ. 'You take this gloomy view,' says the chorus, 'because you are inclined to calamity rather than to the good.'

312. περιβαλὼν, surrounding me and as it were taking me captive.

313 πῶς εὐμενείας; As we say in familiar language, 'how are you off for good feeling towards you?' 'how do you stand with respect to good will in this family?' Cf. 1253, ὡς ἐν παρουσίας οὐσίας ἕκαστος ἦ, and the note on El. 238.

322. πρὶν—εἰδένας. Confused between πρὶν πάντα εἰδένας, and ἐπεὶ οὐδὲν οἶσθα.

- λυπουμένη γένοιτ' ἄν ; ἀλλ' ἔμοι πιθοῦ
 τάφον λιπούσα τόνδε σύμμικτον κόρη,
 ὄθεν περ εἴσει πάντα, τᾶλθθῆ φράσαι. 325
 ἔχουσ' ἐν οἴκοις τοῖσδε, τί βλέπεις πρόσω ;
 θέλω δὲ καὶ γὰρ σοὶ συνεισελθεῖν δόμους,
 καὶ συμπτυθέσθαι παρθένου θεσπίσματα
 γυναῖκα γὰρ δὴ συμπονεῖν γυναικί χρῆ.
 ΕΛ. φίλαι, λόγους ἐδεξάμαν. στρ. 330
 βᾶτε βᾶτε δ' ἐς δόμους,
 ἀγῶνας ἐντὸς δόμων
 ὡς πύθησθε τοὺς ἐμούς.
 ΧΟ. θέλουσαν οὐ μόλις καλεῖς.
 ΕΛ. ἰὼ μέλεος *ἄδ' ἄμερα. 335
 τίν' ἄρα τάλαινα τίνα λόγον
 δακρύνειτ' ἀκούσομαι ;
 ΧΟ. μὴ πρόμαντις ἀλέγων
 προλάμβαν', ὦ φίλα, γόους.
 ΕΛ. τί μοι πόσις μέλεος ἔτλα ; ἀντ. 340
 πότερα δέρκεται φάος

325. τᾶλθθῆ φράσαι, i. e. ὥστε ἐκείνην. 'Have an interview with the maiden, that she may tell you the truth.'—ἔχουσα, sc. αὐτήν, 'since you have one at home who is competent to inform you, why look further?' Dindorf and Pfugk, after Musgrave, put a full stop at πάντα, and take the following clause thus, 'having one here in the house to tell you the truth,' &c. Hermann gives the obvious and right interpretation of the passage.

330—347. That these verses are antistrophic there can hardly be a doubt, and so Hermann has edited them. The only difficulty is to conceive a loss of two verses between 343 and 344, when the construction with πότερα—ἦ seems so complete. Nevertheless, it is extremely common in dialogues to find the chorus interrupting the speaker on the stage, who afterwards continues the tale without noticing or replying to them, or, if at all, doing so in a single verse having reference solely to such interruption. Of this last there is a clear instance in Agam. 1064, where Cassandra says μαρτυροῖσι γὰρ τοῖσδ' ἐπιπέθεμαι in reply to the chorus,

and then immediately resumes the strain broken off at 1060. Here, then, it requires no great stretch of imagination to conceive that the lost verses may have run thus:—

ΧΟ. ἤξει, τάλαινα, σὸς πόσις.
 ΕΛ. ἀλλ' οὐ γὰρ οἷδ' εἴτ' ἔστ' ἔτι,
 ἢ νέκυς κτλ.

In the first clause of this dialogue, Helen accepts the proposal of the Chorus to consult Theonoe, and begs them to enter the house with her. Consequently, as they assent to her request, at v. 335, where Menelaus first appears on the stage, there is a short pause in the action, during which both stage and orchestra are vacant.

334. θέλουσαν οὐ μόλις. *Non parum cupidam.* Hermann. Ingeniously, but needlessly, Elmsley proposed οὐ με δὲ καλεῖς.

335. ἄδ' is the insertion of Seidler. This and the next verse are iambic dimeter, and the whole of the strophe alternates with similar trochaic lines, except the third verse, which ends with a cretic.

τέθριππά τ' εἰς ἀλίου
ἐς κέλευθά τ' ἀστέρων;

ΧΟ. * * * *

ΕΛ. * * * *

ἢ * νέκυσι κατὰ χθονὸς
τὰν χθόνιον ἔχει τύχαν;

345

ΧΟ. ἐς τὸ φέρτερον τίθει
τὸ μέλλον, ὃ τι γενήσεται.

ΕΛ. σὲ γὰρ ἐκάλεσα, σὲ δὲ κατόμοσα,
τὸν ὑδρόεντι δόνακι χλωρὸν
Εὐρώταν, θανόντος ἀνδρὸς εἰ
βᾶξις ἔτυμος ἄδε μοι.

350

ΧΟ. τί τὰδ' ἀσύνετα;

ΕΛ. φόνιον αἰώρημα

342. εἰς ἀλίου Herm. for ἀελίου. Compare Cho. 223, ἰδοῦ δ' ὕφασμα τοῦτο, σῆς ἔργον χερσὶ, σπάθης τε πληγὰς, εἰς δὲ θήρειον γραφήν,—unless, as there is some reason to fear, a line following has been lost, in which some participle like βλέπουσα occurred.

344. ἢ νέκυσι. Lenting and Matthiae, followed by Herim. Dind. Pflugk, but not by Bothe, give ἢ ἴν νέκυσι, to which Hermann adds δὴ for the sake of the metre. Perhaps ἢ μετὰ νέκυσι, equivalent to a diiambus.—τύχαν, i. e. τιμῆν, as kings in Hades were considered to have especial honour with the gods below. Cf. Aesch. Choeph. 350.

348. κατόμοσα Elmsley for κατόμοσα. Hermann doubts the omission of the augment even in choral trochaics, and supposes some word has been lost which admitted the elision κατόμοσ', but he can suggest nothing more probable than ὦ ἴνα, or ἀγγέ, or εἰπέ. The article is so commonly used in these addresses, ἀδ τῶν, σὲ τῆν &c., (cf. v. 546,) that we should feel some hesitation in reading the passage thus,

σὲ γὰρ ἐκάλεσα, σὲ δὲ κατόμοσ',
ὑδρόεντι δόνακι χλωρὸν
Εὐρώταν, θανόντος ἀνδρὸς
εἰ βᾶξις ἔτυμος ἄδε μοι.

Where the first three lines are trochaic, the last iambic, dimeter acatalectic.—ὑδρόεντι for —α is Reiske's probable correction.

350. ἀνδρὸς was restored to its natural

and proper place by Hermann. In the old copies it followed ἔτυμος.

352. Whether these words belong to the Chorus or to Helen, is very uncertain, and the old copies do not agree on the matter. Both Hermann and Dindorf think that something is lost after φόνιον αἰώρημα, and there is no doubt that διὰ δέρης is very inaptly used of tying a noose round the throat. It is easy enough to supply either τί λέγω or τί λέγεις to τὰδ' ἀσύνετα, 'these ravings,' 'these incoherent words.' But the preceding invocation of the Eurotas, if somewhat wild, was not ἀσύνετος. Besides, the metre is hardly satisfied by this single verse, which may be called trochaic monometer, and which leaves the next also very inharmonious. If the obnoxious word διὰ were omitted, the lines would run smoothly and easily as follows:—

τί τὰδ' ἀσύνετα; φόνιον αἰώρημα
ῥημὶ δρέξομαι δέρης, κτλ.

Hermann thinks Helen meant to say τί τὰδ' ἀσύνετα, εἰ φόνιον αἰώρημα δρέξομαι; and Pflugk takes them for the words of the chorus, virtually saying to Helen, 'What is the use of all this vain and uncertain speculation about your husband's death?' The present editor confesses his inability to decide. Hermann thinks the true reading may have been διὰ βρόχων δέρης δρέξομαι, in which case αἰώρημα would be a sort of cognate accusative.

- διὰ δέρης ὀρέξομαι,
 ἢ ξιφοκτόνον δίωγμα
 λαιμορύτου σφαγᾶς 355
 αὐτοσίδαρον ἔσω πελάσω διὰ σαρκὸς ἄμιλλαν,
 θῦμα τριζύγοις θεαῖσι
 τῷ τε συρίγγων αἰοιδὰν σεβί-
 ζοντι Πριαμίδα ποτ' ἀμφὶ βουστάθμους.
- ΧΟ. ἄλλοσ' ἀποτροπὰ κακῶν 360
 γένοιτο, τὸ δὲ σὸν εὐτυχές.
- ΕΛ. ἰὼ τάλαινα Τροία
 δι' ἔργ' ἀνεργ' ὄλλυσαι, μέλεά τ' ἔτλας·
 τὰ δ' ἐμὰ δῶρα Κύπριδος ἔτεκε
 πολὺ μὲν αἶμα, πολὺ δὲ δάκρυον
 ἄχεά τ' ἄχεσι, δάκρυα δάκρυσιν. 365
 †ἔλαβε·πάθθα * *

354—6. This is just one of those idiomatic passages which, easy enough to understand, it is impossible to translate in a manner wholly satisfactory. By δῖοικειν ξίφος the thrusting or following up of a sword is meant; cf. Ion 205, παντᾶ τοι βλέφαρον δῖοικω. For the syntax, Hermann says the meaning is, ξίφος ἔσω σφαγῆς διὰ σαρκὸς πελάσω αὐτοσιδήρω ἄμιλλᾳ. It amounts to precisely the same if we consider the accusative δίωγμα to fall under the same head as αἰώρημα just mentioned, and the direct or proximate object to πελάσω to be αὐτ. ἄμιλλαν. With this phrase, nearly equivalent to ἄμιλλαν σιδήρου, we may compare ἄμιλλαν πολύτεκνον in Med. 557, and understand by it 'an effort with the sword made by myself.'—ἔσω σφαγῆς λαιμορύτου is ἔσω λαίμου σφαγέντος, αἵματι βρόντος. Similarly Electr. 1222, ματέρος ἔσω δέρας μεθεῖς, sc. φάσανον. Rhcs. 750, οἶα μ' ὀδύνη τέρει φονίου τραύματος εἴσω. Ion 767, διανταῖος ἔτυπεν ὀδύνα με πνευμόνων τῶνδ' ἔσω. Agam. 1314, πέπληγμαί καιρίαν πληγῆν ἔσω.

357. θῦμα. As a sacrifice pleasing to the three goddesses and to Paris who gave judgment upon them. The concluding words are very corrupt in the old copies, τῷ τε (τόν τε) σύραγγ' αἰοιδὰν σεβίζον Πριαμίδας. Canter first restored

σύριγγ'. Hermann gives αἰοιδὰν and with Elmsley συρίγγων. Matthiae, followed by Pflugk and Dindorf, ἂν ἴδα.—σεβίζοντι is much the same as νομίζοντι, practising, habitually using, preferring the music of the pipe. See Med. 641.

361. εὐτυχές, scil. γένοιτο.

362. τάλαινα Τροία Herrm. for Τροία τάλαινα. W. Dindorf would repeat ἰὼ ἰὼ &c.—'ἔργ' ἀνεργα dicit propter raptum sui, qui quidem videbatur esse verus, revera autem erat impostura et fucus Deorum.' J. Barnes. In what follows, Κύπριδος was restored by L. Dindorf for Κύπρις. The meaning is, 'the gifts of Cyprus to me,' viz. personal charms, 'have given birth to much slaughter and many a tear.'

366. The words ἔλαβε πάθθα are probably corrupt. It is not very difficult to restore what is the regular Euripidean mode of expression, πάθθα πάθεισι, but then some words appear to have been lost, as Hermann has pointed out, wherein mention was made of wives bewailing their slain husbands, and mothers their children. For ὤλεσαν seems clearly a grammarian's interpolation to make some sort of sense. Something like the following would probably give an outline of the original:

ἄχε' ἐπ' ἄχεσι, δάκρυα δάκρυσιν,
 πάθθα πάθεισιν ἔλαχε μελέα,

* * *

ματέρες τε παῖδας [ᾠλεσαν].

ἀπὸ δὲ παρθένου κόμας

ἔθεντο σύγγονοι νεκρῶν Σκαμάνδριον

ἀμφὶ Φρύγιον οἶδμα.

βοᾶν βοᾶν δ' Ἑλλάς *αἶα

370

ἐκελάδησ', ἀνωτότυξεν,

ἐπὶ δὲ κρατὶ χέρας ἔθηκεν,

ᾄονχι δ' ἀπαλόχροα γένυ

ἔδενσε φονίαισι πλαγαῖς.

ὦ μάκαρ Ἀρκαδίᾳ ποτὲ παρθένε

375

Καλλιστοῖ, Διὸς ἅ λεχέων ἐπέβας τετραβάμοσι
γυίοις,

ὡς πολὺ ματρὸς ἐμᾶς ἔλαχες πλέον,

ἅ μορφᾶς θηρῶν λαχνογυίων

ᾄμματι λάβρω σχῆμα διαίνεις

ἐξαλλάξασ' ἄχθεα λύπης·

380

ἄν τέ ποτ' Ἄρτεμις ἐξεχορεύσατο,

ἄνδρα δ' ἄλοχος ἐστένεαζε
ματέρες τε παῖδας.

Such guesses are indeed of little avail, except so far as they serve to show the corruption of the present text, and to give a better idea of the poet's train of thought than the ordinary readings.

Pflugk, placing a colon at δάκρυσιν, understands ἔλαβε πάθεα σὲ τὴν Τροίαν. Hermann thinks the lost accusative may have been πόσιν ὀλλόμενον.

370. αἶα. This word has been inserted by the present editor, as the metre not only naturally suggests, but appears even to require it.—ἐκελάδησε Herm. for κελάδησε, who also gives κἀνωτότυξεν for κἀνωτότυξεν. See on v. 348. But the trochaic rhythm of the passage can only be restored by omitting the καί, as given above.

375. Ἀρκαδίᾳ. The dative of place, as Ἄργει in Heracl. 339. Inf. v. 1210, ποῦ βαρβάροισι πελάγεσιν ναυσθλούμενον; The story is told by Apollodorus, iii. 8. 2. Ovid, Fast. ii. 153 seqq. Propertius, iii. 20, 23, 'Callisto Arcadios erraverat ursa per agros: Nunc nocturna suo sidere vela regit.'

377. ἔλαχες πλέον. How much better

you are off than my mother Leda; for you, having lost your human shape, have only to lament the change, but are freed from a constant succession of human ills. The metre from v. 375 passes into dactylic, the last (385) being ithyphallic. On the feminine form μάκαρ see Bacch. 565.

379. διαίνεις. Dindorf has done well in adopting this clever emendation of Hermann's for λεινής. Callisto was changed into a bear, not into a lioness; and the verb is wanted to govern σχῆμα. Translate, 'who with gushing eye dost ever bewail the appearance of a shaggy bear's shape, having changed the burden of your grief.' The lesser corruptions in the vulgate text, ἅ μορφᾶ θηρῶν λάχρα γυίων, and ἔχθεα, were also successfully removed by Hermann, who adds, "σχῆμα μορφῆς dixit in Ione v. 992, ποῖόν τι μορφῆς σχῆμ' ἔχουσαν ἄγριος; Διαίνειν πῆμα dixit Aeschylus in Persis v. 1043." (v. 1017, δίαινε, δίαινε πῆμα, πρὸς δόμους δ' ἴθι.) Callisto is said to have changed her grief, because she has got a new one for a former one,—the form of a bear for the loss of virginity.

381. ἄν τε, i. e. καὶ ἐκείνη πλέον ἔλαχε κτλ., v. 377. Of the legend of the

χρυσοκέρατ' ἔλαφον, Μέροπος Τιτανίδα κούραν
καλλοσύνας ἔνεκεν τὸ δ' ἔμδν δέμας
ᾤλεσεν ᾤλεσε Πέργαμα Δαρδανίας
ὀλομένους τ' Ἀχαιοὺς.

385

ΜΕΝΕΛΑΟΣ.

ὦ τὰς τεθρίππους Οἰνομάω Πίσαν κάτα
Πέλοψ ἀμίλλας ἔξαμιλληθείς ποτε,
εἴθ' ᾠφέλες τόθ', ἤνικ' ἔρανον εἰς θεοὺς

daughter of Merops being turned into a stag, no account has been preserved. Translate, 'She too, whom Artemis once thrust forth from the dance, (changed into) a stag with gilt horns, the Titan (earth-born) daughter of Merops, on account of her beauty' (beautifultness). Musgrave (after Barnes) quotes Stephanus of Byzantium in *v. Kōs*, who states that Merops was γηγενής. Of the verb *ἐξεχορεύσατο* Pflugk says, without much reason, "est omnino obscura vocabuli hujus potestas propter fabulae ignorantiam." Hermann compares what Ovid says of Callisto, *deque suo jussit secedere coetu*. A similar form is *ἐκβακχεύσασθαι* in Suppl. 1001.

383. τὸ δ' ἔμδν δέμας κτλ. You were both unfortunate on account of your beauty; but you did not, like me, cause the destruction of cities and men, but only suffered in your own persons.

386. Menelaus, in the garb of a shipwrecked mariner (*v. 422*), comes upon the vacant stage, and narrates his adventures since the capture of Troy. He wishes that his ancestor Pelops had never survived the banquet wherein he was offered by his father to the gods, but restored to life by Zeus; then would he never have been born to conduct with his brother the unhappy expedition to Troy. Of the army, some are dead, some have reached home in safety; but to himself return seems denied by the gods: for he no sooner approaches his native land than he is storm-tossed and driven from its shore. He has at last been cast up from the wreck of his vessel on this unknown coast, in company with his Helen. He is ashamed to appear before the people, without clothes, without food; but he is compelled by hard necessity, and has come to the door of the first wealthy abode he has found, to beg assistance

for himself and his companions, whom he has left to guard Helen in a cave on the shore.

Ibid. τὰς τεθρίππους ἀμίλλας, that far-famed contest with the chariot, wherein Pelops won Hippodamia the daughter of Oenomaus, (*cf. Iph. Taur. 825,*)—shortly put for *τεθρίππων ἀμύτων ἀμιλλαν*. *Cf. v. 356*. The force of the *ἔξ* in composition (see *inf.* 1471) seems here to be that of completion or success.

388—9. There is evidently something wrong in this passage. Canter and the subsequent editors, deceived by Stephens, who pretended that he had found *πισθελς* for *πεισθελς* in a MS., have unsuspectingly adopted the reading; but Hermann thinks that more is required for the full meaning of the poet. His own conjectural restoration is very ingenious;—

εἴθ' ᾠφέλες τόθ', ἤνικ' ἔρανον εἰς θεῶν
σφαγέντα καινὸν Ζεὺς πάλιν Δηοῦς λι-
ταῖς
πεισθελς ἐποίησ', εὐθέως λιπεῖν βίον,

though we might perhaps criticise the Greek *ποιεῖν τινα καινὸν* for *ἀνανεῶσαι, ἀποκαταστήσαι*. A participle that would tolerably well complete the meaning, as the passage now stands, would be *δαισθελς*, 'when, divided as food among the gods (*δαισθελς εἰς θεοὺς*), you were making a banquet for them.' But though Homer uses *δάσασθαι* and *δέδασμαι* exactly in this sense, to apportion shares of food, and *ἔδασέ νιν* occurs *Orest. 15*, and *ζῶν με δαίσεις*, *Eum. 295*, there appears to be no authority for *δαισθελς*, though *δαισθελς* from *δαίωτο* *burn* occurs in *Heracl. 914*. Or should we read *ἐν θεοῖς τυθελς* (*Choeph. 234*)? The word *ἔρανος* is used by Pindar in describing this banquet, *Ol. i. 38*, but it properly means a feast to which each one brings his contribution of provisions.

†πεισθεῖς ἐποίεις, ἐν θεοῖς λιπεῖν βίον,
 πρὶν τὸν ἔμὸν Ἀτρεία πατέρα γεννήσαι ποτε, 390
 ὃς ἐξέφυσεν Ἀερόπης λέκτρων ἄπο
 Ἀγαμέμνον' ἐμέ τε Μενέλεων, κλεινὸν ζυγόν
 πλείστον γὰρ οἶμαι, καὶ τόδ' οὐ κόμπῳ λέγω,
 στρατεύμα κώπῃ διορίσαι Τροίαν ἐπι
 τύρανος, οὐδὲν πρὸς βίαν στρατηλατῶν, 395
 ἐκοῦσι δ' ἄρξας Ἑλλάδος νεανίαις.
 καὶ τοὺς μὲν οὐκέτ' ὄντας ἀριθμῆσαι πάρα,
 τοὺς δ' ἐκ θαλάσσης ἀσμένως πεφευγότας,
 νεκρῶν φέροντας ὄνοματ' εἰς οἴκους πάλιν.
 ἐγὼ δ' ἐπ' οἶδμα πόντιον γλαυκῆς ἀλὸς 400
 τλήμων ἀλῶμαι χρόνον ὄσονπερ Ἴλιου
 πύργους ἔπερσα, κεῖς πάτραν χρῆζῶν μολεῖν
 οὐκ ἀξιούμαι τοῦδε πρὸς θεῶν τυχεῖν,
 Λιβύης δ' ἐρήμους ἀξένους τ' ἐπιδρομὰς
 πέπλευκα πάσας· χῶταν ἐγγυὺς ᾧ πάτρας, 405

390. Ἀτρεία is probably a dissyllable, though Euripides sometimes makes the final *a*, as in *φονέα*, short. See Hec. 882. Ajac. 1293—5. Orest. 18. 1009.

394. κώπῃ διορίσαι, to have separated from their native shores by ships; for *πορθμεύσαι*, *διαπεραιῶσαι*. Cf. v. 828, ἐκ γῆς διορῖσαιμεν ἂν πίδα. Ion 46, ὑπὲρ δὲ θυμέλας διορίσαι πρόθυμος ἦν, scil. αὐτόν. Thucydides, i. 9 and 10, in discussing the Trojan war, agrees in this view, that we should consider this expedition *μεγίστην μὲν γενέσθαι τῶν πρὸ αὐτῆς*, *λειπομένην δὲ τῶν νῦν*, but he does not agree that the service of the Greeks was voluntarily rendered, for he contends that Agamemnon *τὴν στρατείαν οὐ χάριτι τὸ πλείον ἢ φόβῳ ξυναγαγὼν ποιήσασθαι*. Aeschylus plainly represents it as a forced obedience, Ag. 436 seqq.

397. ἀριθμῆσαι. Aeschylus calls this τοὺς ἀναλωθέντας ἐν ψήφῳ λέγειν, Ag. 553. He means, 'It is known who are dead and who are returned,' i. e. there is no uncertainty about *their* fate to their friends, as there is about mine.

399. *δνόματα*. Their *names*, not their ashes in urns, Agam. 426. It would be easy to read *σώματα*, as we have *νεκρῶν σώματα* in Suppl. 62, though the Attics,

unlike Homer, generally use *σῶμα* of the living. However it clearly means 'a corpse' in Heracl. 1024. Probably the poet used *φέρειν δνόματα* in reference to those who, dispersed and shipwrecked on their return, could bring with them nothing beyond verbal report to their friends.

401. *χρόνον ὄσονπερ*. He appears to mean *χρόνον ἐξ οὗ*, not 'for the same time that it took me to capture Troy,' viz. ten years; for he returned to Sparta on the eighth year, according to Homer. See v. 112.—*ἀξιούμαι*, used passively, which appears to be somewhat uncommon.

404. *Λιβύης δ' Herm.* for —τ', since the preceding sentence with *οὐκ* implies opposition.—The *i* is made long before *δρ* as *εῖ* in *δλεθρίαν*, Suppl. 116, *οἶ* in *γηροτρόφος* Alcest. 668, and many similar examples. Euripides indeed seems to have freely used what the other two tragic writers regarded as a licence. Aeschylus has *θεοτρόπος* Prom. 677, and *μηλοτρόφος* Pers. 759. The word here means 'landing-places.' Hermann's *ἀξένους τ' ἂν ἐπιδρομὰς* is quite needless. The accusative is as inf. v. 532. 598.—For the voyage to Libya see Od. iv. 85.

πάλιν μ' ἀπωθεῖ πνεῦμα, κοῦποτ' οὔριον
 εἰσῆλθε λαῖφος, ὥστε μ' ἐς πάτραν μολεῖν.
 καὶ νῦν τάλας ναυαγὸς, ἀπολέσας φίλους,
 ἐξέπεσον ἐς γῆν τήνδε· ναῦς δὲ πρὸς πέτρας
 πολλοὺς ἀριθμοὺς ἄγνυται ναυαγίων. 410
 τρόπις δ' ἐλείφθη ποικίλων ἀρμοσμάτων,
 ἐφ' ἧς ἐσώθην μόλις ἀνελπίστῳ τύχῃ
 Ἑλένη τε, Τροίας ἦν ἀποσπάσας ἔχω.
 ὄνομα δὲ χώρας, ἣτις ἦδε καὶ λεῶς,
 οὐκ οἶδ'· ὄχλον γὰρ εἰσπεσεῖν ἤσχυνόμην, 415
 ὥσθ' ἱστορήσαι τὰς ἐμὰς δυσχλαινίας,
 κρύπτων ὑπ' αἰδοῦς τὰς τύχας. ὅταν δ' ἀνὴρ
 πράξῃ κακῶς ὑψηλὸς, εἰς ἀθίαν
 πίπτει κακίῳ τοῦ πάλαι δυσδαίμονος.
 χρεία δὲ τείρει μ'· οὔτε γὰρ σῖτος πάρα 420
 οὔτ' ἀμφὶ χρωτ' ἐσθήτες· αὐτὰ δ' εἰκάσαι
 πάρεστι· ναὸς ἐκβόλοις ἀμπίσχομαι.
 πέπλους δὲ τοὺς πρὶν λαμπρά τ' ἀμφιβλήματα
 χλιδὰς τε πόντος ἤρπασ'· ἐν δ' αὐτροῦ μυχοῖς
 κρύψας γυναιῖκα τὴν κακῶν πάντων ἐμοὶ 425
 ἄρξασαν ἦκω, τοὺς τε περιλελειμμένους

406. οὔριον εἰσῆλθε, favourably enters or fills the sail.

410. ἀριθμούς. As the Attics say πέντε τέμνειν, 'to cut into five,' &c., so the result of the fracture is here expressed by the accusative without the preposition. —ἐλείφθη, 'started from its intricate fastenings,' became detached from the ribs. It was by the same means that Ulysses floated ashore, *Od.* xix. 278, as *Pflugk* reminds us. The MSS., by a constant error, give ἐλήφθη, corrected by *Stephens*.—ἐσώθην μόλις, 'I got in safe at last.' *Virg. Aen.* vi. 356, 'vix lumine quarto Prospexi Italiam.'

416. ὥσθ' ἱστορήσαι κτλ. So that they should make inquiries respecting (literally, 'inform themselves about,') my tattered garments. The subject of the infinitive is changed, as in v. 324, σύμμιξον κόρη—(ὥστε αὐτήν) φράσαι. ●

418. He means by ἀθίαν, that a man feels his reverses the more from being unused to adversity. 'He falls into a

state in which suffering is strange to him, and therefore worse than it is to one who has been long wretched.' Compare *Troad.* 634, ὁ δ' εὐτυχῆσας ἐς τὸ δυστυχῆς πεσὼν Ψυχὴν ἀλάται τῆς πάροιθ' εὐπραξίας, and see *Alcest.* 926.

421. *W. Dindorf* tacitly gives αὐτὰ δ' εἰκάσαι πάρεστι ναὸς ἐκβολ', οἷς ἀμπίσχομαι. But it may be doubted if this is any improvement. The meaning is, 'The thing itself is before you to guess at (i. e. the fact that I am destitute); I am clad in rags cast on shore from the ship.' The substantive ἐκβολὸν occurs also in *Ion* 555. *Bacch.* 91.

426. *Hermann* is undoubtedly right in reading τοὺς τε for τοὺς γε, where the γε would be quite intolerable. If it had any meaning at all, it would have this, a sufficiently absurd one,—'the survivors at least, for I cannot compel those who are dead.' But the syntax is simpler thus, κρύψας γυναιῖκα ἀναγκάσας τε φίλους φυλάσσειν αὐτήν, than the construction

φίλων φυλάσσειν τᾶμ' ἀναγκάσας λέχη.
 μόνος δὲ νοστῶ, τοῖς ἐκεῖ ζητῶν φίλοις
 τὰ πρόσφορ' ἦν πως ἐξερευνησας λάβω.
 ἰδῶν δὲ δῶμα περιφερὲς θριγκοῖς τόδε 430
 πύλας τε σεμνὰς ἀνδρὸς ὀλβίου τινὸς,
 προσῆλθον· ἐλπὶς δ' ἔκ γε πλουσιῶν δόμων
 λαβεῖν τι ναύταις, ἐκ δὲ μὴ ᾗχόντων βίον,
 οὐδ' εἰ θέλοιεν, ὠφελεῖν ἔχοιεν ἄν.
 ὦή· τίς ἂν πυλωρὸς ἐκ δόμων μόλοι,
 ὅστις διαγγείλειε τᾶμ' εἴσω κακά ; 435

ΓΡΑΤΣ.

τίς πρὸς πύλαισιν ; οὐκ ἀπαλλάξει δόμων
 καὶ μὴ πρὸς αὐλείοισιν ἐστηκῶς πύλαις
 ὄχλον παρέξεις δεσπότηαι ; ἢ κατθανεῖ
 Ἕλλην πεφυκῶς, οἴσιν οὐκ ἐπιστροφαί. 440

ME. ὦ γραῖα, ταῦτα πάντ' ἔπη καλῶς λέγεις.
 ἔξεστι πείσομαι γάρ· ἄλλ' ἄνες μόνον.

GP. ἄπελθ'· ἐμοὶ γὰρ τοῦτο πρόσκειται, ξένε,
 μηδένα πελάζειν τοισίδ' Ἑλλήνων δόμοις.

pointed out by him, κρύψας γυναῖκα φί-
 λους τε, ἀναγκάσας αὐτοὺς φυλάσσειν
 αὐτήν. Either way is a great improve-
 ment on the old reading. Conversely
 ἔκ γε for ἔκ τε Musgrave in v. 432.

431. πύλαι σεμναί, are what we call
 'fine doors.' See on Hippol. 957. That
 this is the same palace as was before
 described by Teucer, i. e. that the scene
 has not been changed, is clear from v.
 69, 70.

434. ἔχοιεν ἄν. A confused construc-
 tion between ἔχοιεν ἄν ὠφελεῖσθαι, and
 οἱ δὲ μὴ ἔχοντες βίον.

436. διαγγείλειε. The optative by at-
 traction. Cf. v. 175. Bacch. 1253, εἴθε
 παῖς ἐμὸς εὐθροσ εἴη,—ὄτε θηρῶν ὀρι-
 γνῶρ'. Troad. 700, and the note there.

438. καὶ μὴ, i. e. καὶ οὐ μὴ, from the
 preceding. Cf. Hippol. 498, οὐχὶ συγ-
 κλήσεις στόμα, καὶ μὴ μεθήσεις αὐθις
 αἰσχίστους λόγους ; Ajax. 75, οὐ σῆγ'
 ἀνέξει μηδὲ δειλίαν ἀρεῖς ;

440. ἐπιστροφαί, converse, admission
 to hospitality. So Theb. 645, πατρῶν
 δωμάτων ἐπιστροφάς. Eum. 517, ξενο-

τήμους ἐπιστροφάς δωμάτων. This scene
 has much of a comic character about it,
 like several others in Euripides. See Pre-
 face to Vol. i. p. xxxiv, and on Heracl.
 630.—The plural οἴσιν is used, because
 Ἕλλην represents one of a class. Pflugk
 well compares Orest. 920, αὐτουργὰς,
 ὅπερ καὶ μόνου σώζουσι γῆν. So inf. 449,
 ξένος, ἀσύλητον γένος. Suppl. 868, φίλος
 τ' ἀληθὴς ἦν,—ὦν ἀριθμὸς οὐ πολὺς.

442. ἔξεστι is a formula of acquies-
 cence, 'certainly,' 'by all means,' 'if you
 please,' &c. See Bacch. 844.—μόνον for
 λόγον is Hermann's highly ingenious cor-
 rection. He compares Bacch. 448, κλῆ-
 δὲς τ' ἀνήκαν θύρετρ' ἔνευ θνητῆς χερσός.
 The old portress is closing the door in his
 face, when he makes a last effort to gain
 admission by assenting to what she says,
 'It is all right,—only loosen the bar.'
 Matthiae's interpretation, 'don't speak so
 harshly' (in saying ἀπαλλάσσου δόμων),
 'be gentle in your expressions,' is tame,
 and besides that, very un-Greek as to the
 sentiment.

443. πρόσκειται, προστέτακται.

- ME. ἄ, μὴ προσείλει χεῖρα, μηδ' ἄθει βία. 445
 ΓΡ. πείθει γὰρ οὐδὲν ὦν λέγω· σὺ δ' αἴτιος.
 ME. ἄγγελιον εἴσω δεσπότηασι τοῖσι σοῖς.
 ΓΡ. πικρῶς ἂν οἶμαί γ' ἀγγελεῖν τοὺς σοὺς λόγους.
 ME. ναυαγὸς ἦκω, ξένος, ἀσύλητον γένος.
 ΓΡ. οἶκον πρὸς ἄλλον νῦν τι' ἀντὶ τοῦδ' ἴθι. 450
 ME. οὐκ, ἀλλ' ἔσω πάρειμι καὶ σὺ μοι πιθοῦ.
 ΓΡ. ὀχληρὸς ἴσθ' ὦν· καὶ τάχ' ὠσθήσει βία.
 ME. αἰαῖ· τὰ κλεινὰ ποῦ· στί μοι στρατεύματα ;
 ΓΡ. οὐκοῦν ἐκεῖ που σεμνὸς ἦσθ', οὐκ ἐνθάδε.
 ME. ὦ δαῖμον, ὡς ἀνάξι' ἠτιμώμεθα. 455
 ΓΡ. τί βλέφαρα τέγγεις δάκρυσι ; πρὸς τί δ' οἰκτρὸς εἶ ;
 ME. πρὸς τὰς πάροιθε συμφορὰς εὐδαίμονας.
 ΓΡ. οὐκοῦν ἀπελθὼν δάκρυα σοῖς δώσεις φίλοις ;
 ME. τίς δ' ἦδε χώρα ; τοῦ δὲ βασιλείοι δόμοι ;
 ΓΡ. Πρωτεύς τάδ' οἰκεῖ δώματ', Αἴγυπτος δὲ γῆ. 460
 ME. Αἴγυπτος ; ὦ δύστηνος, οἱ πέπλευκ' ἄρα.

445. προσείλει. So the MSS., but Aldus has προσείλα. Matthiae's reading *πρόσειε* has little probability, (see Bacch. 930, Herc. F. 1218,) though his follower Pflugk does not hesitate to adopt it. Bothe, Dind., and Herm. retain *προσειλεί*, but the sense which Bothe gives, 'do not repel my suppliant hand,' cannot be defended. He compares, as does Hermann, II. x. 347, where *πρὸς νῆας προσειλεῖν* is 'to hem into a narrow space towards the ships.' The best comment on the word is what we cannot now obtain, the action of the portress on the stage. Hermann translates, *ne admoue manum, ut me arceas*. One might suspect that he wrote *χειρ*, 'do not push me into a corner (i. e. against the door-post) with your hand.' This slight alteration removes so much obscurity, that it would not perhaps be too bold to restore it.

448. τοὺς σοὺς λόγους. 'Your words,' of all men in the world, as being a Greek, to whom access is forbidden.—*πικρῶς*, 'to my cost.' This verse is suspicious from the position of *γε*, and still more on account of the *ἂν* with a future. Though some few instances of this use have been collected by grammarians, it is equally difficult to defend on principle and by passages of undoubted integrity. What Hermann says we might read, *ἀγγελοῖμι*

or even *ἀγγελοῖν* (see v. 263,) seems nothing less than a plain solecism. But he must have written this note *ἐκέισε τὸν νοῦν ἔχων*, or he never would have attributed such a verse as this to Euripides,

πικρῶς ἂν οἶμαι γ' ἄγγελεῖν τοὺς σοὺς λόγους.

Though the received text of Herodotus has the second aorist *ἀπήγγελον* in lib. iv. 153, it is more than probable that he wrote *ἀπήγγελλον*, since there are scarcely three regular verbs in the Greek language which have both transitive aorists in use, like *ἔκτανον* and *ἔκτεινα*.

451. ἔσω πάρειμι. See on *παρελθεῖν δόμους*, Med. 1137. Suppl. 468.

456. *πρὸς τί δ'* for *πρὸς τίν'* Matthiae. Pflugk defends the latter, supplying *ἀποβλέπων* with *πρὸς* in the next verse; but Hermann rightly points out that the answer of Menelaus requires *πρὸς τί*.—*οἰκτιρίζεσθαι πρὸς τινα*, *inf.* v. 1054.

461. ὦ δύστηνος. *Me miserum!* See on Med. 61, ὦ μῶρος.—*οἶ*, the exclamation, to be distinguished from *ποῖ* the question, though good scholars have sometimes confused them. Thus in Ion 614, *ἴσας*—*διαφορὰς* by Matthiae and others has been construed as if it were *πόσας*. But in Suppl. 769, *οἶμοι πόσῃ σφιν συν-*

- ΓΡ. τί δὴ τὸ Νείλου μεμπτόν ἐστί σοι γένος ;
 ΜΕ. οὐ τοῦτ' ἐμέμφθην· τὰς ἐμὰς στένω τύχας.
 ΓΡ. πολλοὶ κακῶς πράσσουσιν, οὐ σὺ δὴ μόνος.
 ΜΕ. ἔστ' οὖν ἐν οἴκοις ὄντιν' ὀνομάζεις ἀναξ ; 465
 ΓΡ. τόδ' ἔστιν αὐτοῦ μνήμα, παῖς δ' ἄρχει χθονός.
 ΜΕ. ποῦ δῆτ' ἂν εἶη ; πότερον ἐκτὸς ἢ ἔνδομοις ;
 ΓΡ. οὐκ ἔνδον· Ἑλλησιω δὲ πολεμιώτατος.
 ΜΕ. τίν' αἰτίαν σχῶν ἦς ἐπηυρόμην ἐγώ ;
 ΓΡ. Ἐλένη κατ' οἴκους ἐστί τοῦσδ' ἢ τοῦ Διός. 470
 ΜΕ. πῶς φῆς ; τίν' εἶπας μῦθον ; αὐθίς μοι φράσον.
 ΓΡ. ἢ Τυνδαρίς· παῖς, ἢ κατὰ Σπάρτην ποτ' ἦν.
 ΜΕ. πόθεν μολοῦσα ; τίνα τὸ πρᾶγμ' ἔχει λόγον ;
 ΓΡ. Λακεδαίμονος γῆς δεῦρο νοστήσασ' ἄπο.
 ΜΕ. πότε ; οὐ τί που λελήσμεθ' ἐξ ἄντρωι λέχος ; 475
 ΓΡ. πρὶν τοὺς Ἀχαιοὺς, ὦ ξέν', ἐς Τροίαν μολεῖν.
 ἀλλ' ἔρπ' ἀπ' οἴκων· ἔστι γάρ τις ἐν δόμοις
 τύχη, τύραννος ἧ ταράσσεται δόμος.
 καιρὸν γὰρ οὐδέν' ἦλθες· ἦν δὲ δεσπότης

θανεῖν ἂν ἤθελον, it seems that *πόσφ* is improperly used for *δοσφ*. See Elmsley on Bacch. 662, who does not know what to make of Od. i. 173, *τίς πόθεν εἶς ἀνδρῶν; πόθι τοι πόλις ἠδὲ τοκῆς; ὀπποίης δ' ἐπὶ ἠλῆς ἀφίκεο*; But here *ὀπποίης* is really an *indirect* question, εἶπε ὀπποίης κτλ. The interjectional use is rather infrequent. Cf. Ar. Vesp. 188, ὦ μιανώτατος, ἴν' ὑποδέδουκεν. This verse is parodied in Ar. Thesm. 878,

MN. Αἴγυπτον. ΕΥΡ. ὦ δύστηνος, οἱ πεπλώκαμεν.

And *inf.* v. 532, the old copies agree in *πεπλωκότα*, so that *πέπλωκα* is here a probable correction.

462. *γάνος*, the reading of Victorius, is adopted by Herm. and Dind., for *γένος*. The Nile water was famed for its excellence, and the old portress thinks that as a matter of course he ought rather to praise than to disparage the country in consequence. See on Aesch. Suppl. 555. 836.

465. *ἄντινα*. As the Attic writers never use *δοστις* in place of *δος*, the sense of these words is, *δοστις ἐστὶν ὃν ὀνομάζεις*, 'whom ever this person is whom you call Proteus.' So in Aesch. Cho. 902, *ποῦ δῆθ' ὁ τίμος, ὄντιν' ἀντεβεξέμην*; for *δοστις*

ποτ' ἦν, ὃν κτλ. Aj. 1044, *τίς δ' ἐστὶν ὄντιν' ἄνδρα προσλεύσσεις στρατοῦ*; The woman had said that Proteus lived in the βασιλικοὶ δόμοι, v. 459—60, and therefore he was *ἀναξ*.

467. *ποῦ δῆτ' ἂν εἶη*; 'Where then may he be?' In prose, *ποῦ ἀπεστί*; So in v. 91, *τλήμων ἂν εἶης* for —εἶ. Soph. El. 1450, *ποῦ δῆτ' ἂν εἶεν οἱ ξένοι*;

469. *σχῶν κτλ.* "Quae ei caussa extitit, cuius ego fructum perciperem?" Hermann. But why not rather *percepserim*? 'What reason had he which I suffered for?' i. e. which I have just experienced, or felt the bad effects of, in being repelled from his door.

475. *οὐ τι που κτλ.* 'Surely I have not been robbed of my wife out of the cave?' (cf. v. 424.) This, as Barnes and Hermann remark, is said aside. The old readings *λελήσμεθ'* and *λέχους* were corrected by Brodaeus and Heath.

478. *τύχη*. See v. 788. The intended marriage with Helen is meant.

479. *καιρὸν οὐδένα*, 'in no fit time.' So in Ajac. 34, *καιρὸν δ' ἐφήκεις*. See on Med. 127. This is really the accusative denoting the *point* (not the duration) of time. See on Bacch. 723, *αἱ δὲ τῆν τεταγμένην ἔβραν ἐκίουν θέρσον εἰς βακ-*

- λάβη σε, θάνατος ξενιά σοι γενήσεται. 480
 εὔνους γάρ εἰμ' Ἑλλησιν, οὐχ ὅσον πικροὺς
 λόγους ἔδωκα δεσπότην φοβουμένη.
- ME. τί φῶ ; τί λέξω ; συμφορὰς γὰρ ἀθλίας
 ἐκ τῶν πάροιθε τὰς παρεστῶσας κλύω,
 εἰ τὴν μὲν αἰρεθείσαν ἐκ Τροίας ἄγων 485
 ἦκω δάμαρτα καὶ κατ' ἄντρα σώζεται,
 ὄνομα δὲ ταυτὸν τῆς ἑμῆς ἔχουσά τις
 δάμαρτος ἄλλη τοισίδ' ἐνναίει δόμοις.
 Διὸς δ' ἔλεξε παῖδά νιν πεφυκέναι.
 ἄλλ' ἢ τίς ἐστι Ζηνὸς ὄνομ' ἔχων ἀνήρ 490
 Νείλου παρ' ὄχθας ; εἷς γὰρ ὁ γε κατ' οὐρανόν.
 Σπάρτη δὲ ποῦ γῆς ἐστι πλὴν ἵνα ῥοαὶ
 τοῦ καλλιδόνακός εἰσιν Εὐρώτα μόνον ;
 ἀπλοῦν δὲ Τυνδάρειον ὄνομα κλήζεται.
 Λακεδαίμονος δὲ γαῖά τις ξυνώνυμος 495
 Τροίας τ' ; ἐγὼ μὲν οὐκ ἔχω τί χρὴ λέγειν.
 πολλοὶ γὰρ, ὡς εἶξασιν, ἐν πολλῇ χθονὶ
 ὀνόματα ταῦτ' ἔχουσι, καὶ πόλις πόλει
 γυνὴ γυναικί τ' οὐδὲν οὖν θαυμαστέον.
 οὐδ' αὖ τὸ δεινὸν προσπόλου φευξοῦμεθα. 500
 ἀνὴρ γὰρ οὐδεὶς ᾧδε βάρβαρος φρένας,
 ὃς ὄνομ' ἀκούσας τοῦμὸν οὐ δώσει βοράν.
 κλεινὸν τὸ Τροίας πῦρ ἐγὼ θ', ὃς ἠψά νιν,
 Μενέλαος, οὐκ ἄγνωστος ἐν πάσῃ χθονί.
 * * * *
- δόμων ἀνακτα προσμένων ἔχει δέ μοι. 505

χεύματα.—οὐδέν' for οὐδὲν is Musgrave's correction.

481. οὐχ ὅσον. Compare οὐχ ὡς Bacch. 929. μήδ' ὡς περ Alcest. 167. Pflugk rightly explains it, οὐ τοσοῦτον πικρὰ ὅσον πικροὺς λόγους ἔδωκα.

484. τὰς παρεστῶσας. As if he had said ἐν γὰρ τοῖς παρεστῶσι πράγμασιν ἄλλας συμφορὰς κλύω πρὸς τοῖς π.

489. Διὸς κτλ. See v. 470. The comic tone of this ῥῆσις will hardly escape the reader.

494. ἀπλοῦν κτλ. There is only one Tyndareus whose name is talked of. Cf. 132.

497. ὡς εἶξασιν. For ὡς ἔοικε, by a well-known idiom, as Med. 337, δχλον παρέξεις, ὡς ἔοικας, ᾧ γίναί.

500. τὸ δεινὸν προσπόλου, the fear suggested by the portress, that I should be put to death as a Greek, v. 440.

501. βάρβαρος. Here, as in Troad. 759, ᾧ βάρβαρ' ἐξευρόντες "Ἕλληνες κακὰ, the transition to our meaning of the word is clearly marked. Hec. 1129, ἐκβαλὼν καρδίαν τὸ βάρβαρον. Cf. Orest. 485.

505. προσμένων. The old reading was προσμενῶ, after which δ' was inserted by

δισσὰς φυλάξεις· ἦν μὲν ὠμόφρων τις ἦ,
 κρύψας ἑμαυτὸν εἶμι πρὸς ναυάγια,
 ἦν δ' ἐνδιδῶ τι μαλθακὸν, τὰ πρόσφορα
 τῆς νῦν παρούσης συμφορᾶς αἰτήσομαι.
 κακῶν μὲν ἡμῖν ἔσχατον τοῖς ἀθλίοις,
 ἄλλους τυράννους αὐτὸν ὄντα βασιλέα
 βίον προσαιτεῖν· ἀλλ' ἀναγκαίως ἔχει.
 λόγος γάρ ἐστιν οὐκ ἔμὸς, σοφῶν δ' ἔπος,
 δεινῆς ἀνάγκης οὐδὲν ἰσχύειν πλέον.

510

ΧΟ. ἦκουσα τᾶς θεσπιωδοῦ κόρας,
 ἃ χρήζουσ' ἐφάνη τυράννοις

515

Hermann. Pflugk has *προσμενῶ γ'* with Barnes, where *γε* is wholly inadmissible; Dindorf transposes *δισσὰς δέ μοι ἔχει φυλάξεις*, after Musgrave. With much more probability he suspects a verse to have been lost. At all events some connecting particle is required. We seem to expect a continuation of the narrative to this effect;

ὡς καρτερήσω πρόσθεν αὐλείων πυλῶν·
 δόμων ἀνακτα προσμένων.

—*ἔχει* here is for *παρέχει*, as in the phrase *μέμψιν ἔχει*. Pflugk takes the nominative to *ἔχει* to be τὸ προσμένειν. And so Barnes had explained it, τοῦτο τὸ ἐπιχείρημα ἐν τῇ προσμένειν Θεοκλύμενον.

508. πρόσφορα. Hermann, objecting to the genitive in this singular idiom, does not seem to have remembered Aesch. Cho. 697, ἀλλ' ἔσθ' ὁ καιρὸς ἡμερεύοντας ξένους μακρᾶς κελείθου τυγχάνειν τὰ πρόσφορα. These last two verses however are rather obscure, since *ἡμερεύειν κελείθου* may possibly mean *πανήμερον πορεύεσθαι*, and we do not see why the poet did not write *ἡμερεύσαντας*, as their journey was now done. Hermann suggests that the construction may be τῆς νῦν συμφορᾶς παρούσης, the genitive absolute. But this is scarcely plausible, as the words so much more naturally mean *συμφορᾶς τῆς νῦν παρούσης*. A not improbable correction is that proposed by Reiske, ταῖς νῦν παρούσαις συμφοραῖς, for Elmsley (Med. 34) remarks on the frequent interchange in MSS. between the cases of the singular and the plural of this noun.

510. κακῶν μὲν. The old reading was *κακῶν δέ θ'*. Hermann *κακῶν δέ γ'*, Forson

and Blomfield *κακῶν δ' ἔθ'*. But none of these is in the least appropriate. The *μὲν* is so certainly and obviously required (the antithesis being ἀλλ' ἀναγκαίως ἔχει), that the present editor has felt no hesitation in restoring it. The *μὲν* and the *δέ* were by some accident exchanged, and then the *θ'* was thrust in as a stop-gap. For the sentiment compare the apology of Adrastus to Theseus, in Suppl. 164, ἐν μὲν αἰσχύναις ἔχω πίνων πρὸς οἴδας γόνυ σὸν ἀμπίσχειν χερί, πολλοὶς ἀνήρ τυράννος εὐδαίμων πάρος.

513. σοφῶν ἔπος. "Respicit, ut opinor, Simonideum illud, ἀνάγκη δ' οὐδὲ θεοὶ μάχονται." Pflugk. Compare Alcest. 965, κρείσσον οὐδὲν ἀνάγκας ἦרון. Hermann's correction *σοφῶν δ' ἔπος δεινῶς, ἀνάγκης κτλ.*, does not seem in good taste. The two Paris MSS. indeed give *σοφῶν* for *σοφῶν*. But the antithesis required is this, οὐκ ἐγὼ, ἀλλ' οἱ σοφοὶ ἔλεξαν.

515. The chorus, who at v. 319 had invited Helen to approach the prophetic maid, and had in turn been invited to accompany her within to hear the response, now return to the orchestra and announce that Menelaus is declared to be still alive, but wandering far from home on his return from Troy. The general character of the metre is glyconic, except that the first verse is iamb. dipodia + cretic dipodia, and v. 526 appears to be *glyconeus polyschematistus*.

516. χρήζουσ' ἐφάνη. For *ἔχρησε*, says Pflugk, who takes *τυράννοις δόμοις* for Helen and Menelaus. By *ἐφάνη* the result of the oracle, as now known, is implied. Hermann reads *ἔφηνε*, and for metrical reasons, which however do not appear to be cogent, makes a further change by placing *ὡς* after *Μενέλαος*.—

δόμοις, ὡς Μενέλαος οὔπω
 μελαμφαῆς οἴχεται
 δι' ἔρεβος, χθονὶ κρυφθεῖς,
 ἀλλ' ἔτι κατ' οἶδμ' ἄλιον 520
 τρυχόμενος οὔπω λιμένων
 ψαύσειεν πατρίας γᾶς,
 ἀλατεία βιότου
 ταλαίφρων, ἄφιλος φίλων,
 παντοδαπᾶς ἐπὶ γᾶς 525
 πόδα χριμπτόμενος εἰναλίῳ
 κώπῃ Τρωάδος ἐκ γᾶς.

ΕΔ. ἦδ' αὖ τάφου τοῦδ' εἰς ἔδρας ἐγὼ πάλιν
 στείχω, μαθοῦσα Θεονόης φίλους λόγους,
 ἦ πάντ' ἀληθῶς οἶδε φησὶ δ' ἐν φάει 530
 πόσιν τὸν ἄμὸν ζῶντα φέγγος εἰσορᾶν,
 πορθμοὺς δ' ἀλᾶσθαι μυρίους πεπλωκότα
 ἐκέισε κάκεισ', οὐδ' ἀγύμναστον πλάνοις
 ἦξειν, ὅταν δὴ πημάτων λάβῃ τέλος.
 ἐν δ' οὐκ ἔλεξεν, εἰ μολῶν σωθήσεται. 535
 ἐγὼ δ' ἀπέστην τοῦτ' ἐρωτῆσαι σαφῶς,

χρήζειν, as distinct from *χρήζειν*, is a traditional form = *χρᾶν*. See Elym. M. in v. Schol. ad Aesch. Cho. 340. Hermann with good reason doubts if they are really distinct words. And the old copies appear to give *χρήζουσ'*.

522. *ψαύσειεν*. As if she had said, in the past tense, *ἔλεξεν ὅτι ἔτι ζῆται καὶ &c.* Our own idiom is nearly identical; 'Theonoe said that Menelaus is not dead, but that in his wanderings he had not yet touched the harbours of his native land.'

526. The sense is, *καίπερ αἰεὶ χριμπτόμενος πόδα γῆ πατρίᾳ*, 'Though ever approaching his home in a ship in his return from Troy.' The preceding words are equivalent to *τάλας ἀλώμενος παντοδαπᾶς ἐπὶ γᾶς*.

528. *ἦδ' αὖ κτλ.* Convinced that her husband yet survives, Helen redoubles her efforts to resist the marriage with Theoclymenus, and for this end again throws herself upon the protection of the tomb of Proteus, as in v. 64.

530. *ἐν φάει—φέγγος*. We notice here the same carelessness of expression as in Rhes. 970, where it is said that Rhesus

shall be hidden in a subterranean cave *βλέπων φάος*. The notion of *light* was so far lost in that of *vitality*, that it scarcely occurred to the poet's mind either here as a tautology or there as a contradiction.

531. *ἄμὸν* Herm. and others with the old copies. Dindorf gives *ἄμδν*, the former being for *ἡμέτερον*, the latter for *ἐμδν*. He also, with Matthiae, here reads *πεπλευκότα*, and so Pflugk, but not Hermann, who considers the Ionic form to have been intentionally ridiculed by Aristophanes. See v. 461. The accusative may depend either on the participle or on *ἀλᾶσθαι*. Theocr. xiii. 66, *ἀλώμενος δσσ' ἐμόγησεν ἄρεα καὶ δρυμῶς*. Inf. v. 598. Oed. Col. 1685, *πῶς γὰρ ἢ τιν' ἀπίαν γᾶν | ἢ πάντιον κλύδων' ἀλώμεναι βίον | δύσοιστον ἔξομεν τροφάν;*

535. *σωθήσεται*, 'he will return alive.' She does not mean, whether the man or merely his corpse will come, (though the words would signify this,) but, whether, having got as far as Egypt, he is destined to get back to Sparta.

ἡσθεῖς', ἐπεὶ νῦν εἶπέ μοι σεσωσμένον.
 εγγὺς δέ νῦν πού τῆσδ' ἔφασκ' εἶναι χθονός,
 ναυαγὸν ἐκπεσόντα σὺν παύροις φίλοις,
 ὃς μοι πόθ' ἤξεις ; ὡς ποθεινὸς ἂν μόλοις. 540
 ἔα, τίς οὗτος ; οὗ τί πού κρυπτεύομαι
 Πρωτέως ἀσέπτου παιδὸς ἐκ βουλευμάτων ;
 οὐχ ὡς δρομαία πᾶλος ἢ βάκχη θεοῦ
 τάφῳ ξυνάψω κῶλον ; ἄγριος δέ τις
 μορφὴν ὄδ' ἔστιν, ὃς με θηράται λαβεῖν. 545

ΜΕ. σὲ τὴν ὄρεγμα δεινὸν ἡμιλλημένην
 τύμβου πὶ κρηπίδ' ἐμπύρους τ' ὀρθοστάτας;
 μείνον' τί φεύγεις ; ὡς δέμας δείξασα σὸν

540. *ds* for *hs* is Seidler's correction, which W. Dindorf and Hermann adopt. Pflugk is for explaining ὡς " *quomodo quando aderis ? i. e. vel sic tamen quando venies ?*" Perhaps ὦμοι (οἰμοι Musgrave) is the true reading.—κρυπτεύομαι, Hesych. ἐνεδρεῖομαι, probably from this place. The active κρυπτεύειν occurs Bacch. 888, and the analogous form διορθεύειν in Suppl. 417. These verbs represent the adjectives κρυπτός, ὀρθός, with εἶμι, properly, 'to be in concealment,' 'to be in the right.' On the passive use of such neuter words see the editor's note on Aesch. Theb. 58. We have both θιασεύειν and θιασεύεσθαι in Ion 552 and Bacch. 75. παρθευέειν παῖδας Suppl. 452, and παρθευέεσθαι *sup.* v. 283, σαλεύειν and σαλεύεσθαι, &c. παῖδας ὀρφανεύειν in Alc. 297, and ὀρφανεύετο *ib.* 535. Compare καλλιστεύεται in Med. 967.—Seeing the rough and ill-clad form of Menelaus, Helen supposes him to be some ruffian sent by Theoclymenus to drag her from the altar. Menelaus is now seen lurking in the hiding-place he had taken at v. 505.—ἀσέπτου, ἀσεβοῦς. He is so called, because she feared Theoclymenus in his passion would violate the sanctity of the altar-tomb. But in v. 9 he is said to have lived a pious life, θεὸς σέβων, in allusion to his name.

546. σὲ τὴν κτλ. We must supply λέγω or καλῶ, unless indeed either of these words has been supplanted by μένον. But Pflugk well compares Antig. 441, where the same ellipse occurs.—ὄρεγμα, Hesych. ὄρημα. So χερῶν

ὀρέγματα Agam. 1080. Cho. 418. θημάτων ὄρεγμα Cho. 785.—By κρηπίς she means the plinth or base of the tomb,—the θύμῆλη, regarding it as an altar. Photius, κρηπίς, θεμέλιος—ὑποβάθρα. See on Ion 38. By ὀρθοστάτας the pillars supporting the tomb are meant. So ὀρθοστάται are the *uprights* forming the frame of the tent in Ion 1133. Cf. Herc. F. 980. Sir Charles Fellows has given drawings of many such tombs, of an earlier date than Euripides, discovered by him in Lycia. Some of them are quite altar-shaped, and there is not a doubt that victims were slain, and perhaps afterwards burnt on them as an offering to the daemon. Hence the epithet ἐμπύρους. See Alcest. 845, and the note. Heracl. 1040, ἀλλὰ μήτε μοι χοῶς μήθ' αἷμ' ἐλάσης εἰς ἐμὸν στάξαι τάφον. Sir Charles also records the curious fact, (without knowing which we cannot fully understand all these expressions, e. g. Aesch. Cho. 157, ἔχει μὲν ἥδη γαπίουχοῶς πατήρ,) that the blood or the libations offered were actually poured down through a pipe or hole into the interior θήκη or chamber of the dead. With the above facts before him, the reader will hardly place much reliance on the explanation which, after Musgrave, the commentators give of ὀρθοστάτας, *placentas in ignem conjectas*. For so Pollux and Hesychius interpret the word. That Proteus was worshipped as a hero by the Egyptians appears from Herod. ii. 112, quoted by Bothe.

548. μείνον. He here seizes her, as is clear from v. 551.

- ἔκπληξιν ἡμῖν ἀφασίαν τε προστίθης.
 ΕΛ. ἀδικούμεθ', ὦ γυναῖκες· εἰργόμεσθα γὰρ 550
 τάφου πρὸς ἀνδρὸς τοῦδε, καὶ μ' ἐλὼν θέλει
 δοῦναι τυράννοισι, ὧν ἐφεύγομεν γάμους.
 ΜΕ. οὐ κλῶπές ἐσμεν, οὐχ, ὑπηρέται κακῶν.
 ΕΛ. καὶ μὴν στολήν γ' ἄμορφον ἀμφὶ σῶμ' ἔχεις.
 ΜΕ. στήσον, φόβου μεθείσα, λαυσηρὸν πόδα. 555
 ΕΛ. ἴστημ', ἐπεὶ γε τοῦδ' ἐφάπτομαι τόπου.
 ΜΕ. τίς εἶ; τίν' ὄψιν σὴν, γύναι, προσδέρκομαι;
 ΕΛ. σὺ δ' εἶ τίς; αὐτὸς γὰρ σὲ κάμ' ἔχει λόγος.
 ΜΕ. οὐπάποτ' εἶδον προσφερέστερον δέμας.
 ΕΛ. ὦ θεοί. θεὸς γὰρ καὶ τὸ γινώσκειν φίλους. 560
 ΜΕ. Ἑλληνίς εἶ τις ἢ πικωρία γυνή;
 ΕΛ. Ἑλληνίς· ἀλλὰ καὶ τὸ σὸν θέλω μαθεῖν.
 ΜΕ. Ἑλένη σ' ὁμοίαν δὴ μάλιστ' εἶδον, γύναι.
 ΕΛ. ἐγὼ δὲ Μενέλεώ γέ σ'. οὐδ' ἔχω τί φῶ.
 ΜΕ. ἔγνωσ γὰρ ὀρθῶς ἀνδρα δυστυχέστατον. 565
 ΕΛ. ὦ χρόνιος ἐλθὼν σῆς δάμαρτος ἐς χέρας.
 ΜΕ. ποίας δάμαρτος; μὴ θίγῃς ἐμῶν πέπλων.
 ΕΛ. ἦν σοι δίδωσι Τυνδάρεως, ἐμὸς πατήρ.
 ΜΕ. ὦ φωσφόρ' Ἑκάτη, πέμπε φάσματ' ἐνμενῆ.
 ΕΛ. οὐ νυκτίφαντον πρόπολον Ἐνοδίας μ' ὄρας. 570
 ΜΕ. οὐ μὴν γυναικῶν γ' εἰς δυοῖν ἔφην πόσις.
 ΕΛ. ποίων δὲ λέκτρων δεσπότης ἄλλων ἔφης;

553. οὐχ, 'no indeed.' Hermann, who well compares Agam. 1270, οὐκ ἔστ' ἄλυξις, οὐ, ξένοι, χρόνον πλέω, (though ὦ ξένοι is of course a likely reading.) rightly puts a comma after οὐχ. W. Dindorf, in his dogmatic way, says "scribendum οὐδ'," as accordingly he edits.

555. φόβου. Hermann, followed by Dindorf, gives φόβους, though he admits that the plural is hardly used by the tragic writers. Perhaps he forgot φόβοισι in Ajax 531. The genitive however is capable of being explained in three ways; (1) by supplying μέρος τι. (2) by construing μεθείσα πόδα ἐκ φόβου. (3) by making μεθίεναι τινός follow the analogy of ἀμιέναι τινός, which occurs in Med. 456.

560. θεὸς γὰρ κτλ. A similar passage is Choeph. 50, τὸ δ' ἐδτυχεῖν, τὸδ' ἐν

βροτοῖς θεὸς τε καὶ θεοῦ πλέον.

561. This verse, accidentally omitted in the MSS. and early editions, on account of the same word commencing the next verse, was restored by Markland from Ar. Thesm. 907, where this passage is quoted as far as 566, though the conclusion of 564 is travestied. Aristophanes also uses v. 558.

570. πρόπολον. Spectres were regarded as the ministers or infernal attendants of Hecate, in the same manner that δαίμονες of superior dignity on earth were the πρόπολοι of Persephone. See Hes. Opp. 141. Aesch. Cho. 350. Ion 1048. Alcest. 746. As commonly appearing in the night, they were νυκτίφαντα or νυκτίφοισα, for both readings are found in Aesch. Prom. 675.

- ΜΕ. ἦν ἄντρα κεύθει κάκ Φρυγῶν κομίζομαι.
 ΕΛ. οὐκ ἔστιν ἄλλη σή τις ἀντ' ἐμοῦ γυνή.
 ΜΕ. οὐ πον φρονῶ μὲν εἶδ', τὸ δ' ὄμμα μου νοσεῖ; 575
 ΕΛ. οὐ γάρ με λεύσσω σὴν δάμαρθ' ὄραν δοκεῖς;
 ΜΕ. τὸ σῶμ' ὅμοιον, τὸ δὲ σαφές μ' ἀποστρεῖ.
 ΕΛ. σκέψαι τί σοι δεῖ τοῦδε; τίς σαφέστερος;
 ΜΕ. ἔοικας· οὔτοι τοῦτό γ' ἐξαρνήσομαι.
 ΕΛ. τίς οὖν διδάξει σ' ἄλλος ἢ σά γ' ὄμματα; 580
 ΜΕ. ἐκεῖ νοσοῦμεν, ὅτι δάμαρτ' ἄλλην ἔχω.
 ΕΛ. οὐκ ἦλθον ἐς γῆν Τρωάδ', ἀλλ' εἶδωλον ἦν.
 ΜΕ. καὶ τίς βλέποντα σώματ' ἐξεργάζεται;
 ΕΛ. αἰθῆρ, ὅθεν σὺ θεοπόνητ' ἔχεις λέχη.
 ΜΕ. τίνος πλάσαντος θεῶν; ἀελλπτα γὰρ λέγεις. 585
 ΕΛ. Ἦρας, διάλλαγμα, ὡς Πάρις με μὴ λάβοι.
 ΜΕ. πῶς οὖν ἂν ἐνθάδ' ἦσθά τ' ἐν Τροία θ' ἄμα;
 ΕΛ. τοῦνομα γένοιτ' ἂν πολλαχοῦ; τὸ σῶμα δ' οὔ.

577. τὸ σαφές, the certain fact, viz. that I have just left my own wife concealed in a cave, deprives me of you, makes it impossible that I should acknowledge you. So Hermann, who rightly disapproves of taking τὸ σῶμα as the subject, τὸ σαφές as the object. Perhaps however we should read ἀποστρεῖς, viz. you make it impossible for me to be sure, by being, as it were, the double of my present wife; or τὸ δὲ σαφές γ' ἀποστατεῖ, 'there is a likeness, but the absence of certainty.'

578. This verse is unfortunately corrupt, σκέψαι τί σου δεῖ· τίς ἐστὶ σου σοφώτερος; Dindorf and Matthiae, and (as usual) also Pflugk, adopt a not very probable emendation of Wyttenbach, σκέψαι τὸ δ' οὐδεὶς ἐστὶ σου σοφώτερος; Hermann admits with praise the equally unsatisfactory reading of Seidler, σκέψαι τί σοῦνδεῖ; πίστις οὐ σαφέστερα, except that he chooses to retain the masculine; σαφέστερος. A more probable correction seems to be that given above; 'Why do you wait for that?' viz. absolute certainty, τὸ σαφές. 'Who can possibly be more evident than I am to you?' To which Menelaus replies, 'Why, certainly you are like; that I cannot deny.'

580. σά γ' ὄμματα Hermann for τὰ σά γ' ὄμματα. So also Dobree proposed. Dindorf prefers Matthiae's reading ἢ τὰ

σ' ὄμματα. See Tro. 918. The sense is, σά γε ὄμματα διδάξει, εἰ μή τις ἄλλος.

583. καὶ τίς (like καὶ πῶς &c.) expresses incredulity. 'You don't mean to say that any one can make living bodies!' So in Troad. 1280, ἰὼ θεοί. καὶ τί τοὺς θεοὺς καλῶ; Καὶ πρὶν γὰρ οὐκ ἤκουσαν ἀνακαλούμενοι. Ion 530, καὶ τί μοι λέξεις; 'Truly, I should like to hear what you will have to say.' Aesch. Cho. 208, καὶ τίνα σύνοισθά μοι καλουμένη βροτῶν;

586. Ἦρας, sc. πλασάσης. See v. 31 —. διάλλαγμα, an exchange, a substitute; agreeing with, or in apposition to, εἶδωλον. Pflugk construes Ἦρας διάλλαγμα very differently, as if referring to λέχη. 'You have a substitute of Juno's making,' &c.

587. ἦσθά τ'. The τε was added by Barnes. Hermann repeats ἂν, ἦσθ' ἂν κτλ., and explains, 'How could you have been here and at Troy at the same time?' And so Pflugk, to whom indeed the right interpretation of the passage is due. Dindorf adopts the not improbable correction of an anonymous critic, πῶς οὖν ἂμ ἐνθάδ' κτλ. But this use of ἂν with an imperfect, expressing a condition which has been fulfilled, is well illustrated by Agam. 1223, ἢ κάρτ' ἄρ' ἂν παρεσκόπεις χρησμῶν ἐμῶν, 'You must have strangely misunderstood the meaning of my warnings;' where see the editor's note.

- ΜΕ. μέθες με, λύπης ἄλις ἔχων ἐλήλυθα.
 ΕΛ. λείψεις γὰρ ἡμᾶς, τὰ δὲ κέν' ἐξάξεις λέχη ; 590
 ΜΕ. καὶ χαίρε γ' Ἐλένη προσφερῆς ὀθούνεκ' εἶ.
 ΕΛ. ἀπωλόμην λαβοῦσά σ' οὐχ ἔξω πόνω.
 ΜΕ. τοῦκέι με μέγεθος τῶν πόνων πείθει, σὺ δ' οὐ.
 ΕΛ. οἶ γώ· τίς ἡμῶν ἐγένετ' ἀθλιωτέρα ;
 οἶ φίλτατοι λείπουσιν· οὐδ' ἀφίζομαι 595
 Ἐλληνας οὐδὲ πατρίδα τὴν ἐμήν ποτε.

ΑΓΓΕΛΟΣ.

- Μενέλαε, μαστεύων σε κιγχάνω μόλις,
 πᾶσαν πλανηθεὶς τήνδε βάρβαρον χθόνα,
 πεμφθεὶς ἐταίρων τῶν λελειμμένων ὕπο.
 ΜΕ. τί δ' ἔστιν ; οὐ πον βαρβάρων συλᾶσθ' ὕπο ; 600
 ΑΓ. θαυμάστ', ἔλασσον τοῦνομ' ἢ τὸ πρᾶγμ' ἔχον.
 ΜΕ. λέγ', ὡς φέρεις τι τῆδε τῇ σπουδῇ νέον.
 ΑΓ. λέγω πόνους σε μυρίους τλήναι μάτην.
 ΜΕ. παλαιὰ θρηνεὶς πῆματ' ἀγγέλλεις δὲ τί ;
 ΑΓ. βέβηκεν ἄλοχος σὴ πρὸς αἰθέρος πτυχὰς 605
 ἀρθεῖσ' ἀφαντος· οὐρανῷ δὲ κρύπτεται,
 λιπούσα σεμνὸν ἄντρον οὐ σφ' ἐσώζομεν,
 τοσόνδε λέξασ', ὦ ταλαίπωροι Φρύγες
 πάντες τ' Ἀχαιοὶ, δι' ἐμ' ἐπὶ Σκαμανδρίοις

589. *λύπης* vulg., and so Pflugk, who compares Med. 1107, *καὶ δὴ γὰρ ἄλις βιστόν θ' ἠῆρον*. Others read *λύπης* with Elmsley on Heracl. 471. Both constructions are used; but *ἄλις* in the adverbial sense means, according to Hermann, 'to one's heart's content.'

593. *σὺ δ' οὐ*. I am more convinced by the troubles I have endured at Troy, than by your pretensions. At this verse Menelaus leaves the tomb for a little distance, when he is met by the messenger.

595. *λείπουσί μ'* Musgrave for *λείπουσιν*. And so Hermann and W. Dindorf. It is however very easy to supply *ἡμᾶς*. See above on v. 57.

598. *πλανηθεὶς χθόνα*. See v. 532. Bacch. 373, *θρόσκειν πεδίον παραποτάμιον*. The expression is of course hyperbolic for *μόλις εὐράν σε*.

601. *ἔχον* Barnes and Musgrave for

ἔχων. Hermann explains, "duo respondet ad τί δ' ἔστιν; primo θαυμαστὰ, deinde per singularem." Pflugk, retaining *ἔχων*, and putting no stop in the verse, regards the construction as continued from *κιγχάνω*, "mira non tam dictu quam re nuntians." Where either will do, it is not always easy to choose. It is however the more regular practice in monostich dialogue to reply to the question immediately preceding. Scaliger's *θαῦμ' ἔστ'*, adopted by Dindorf, is less satisfactory.

605. *πτυχὰς* Hermann after Elmsley for *πτύχας*, i. e. as from *πτυχή*, not from *πτύξ*.

607. *σεμνὸν ἄντρον*. It was doubtless consecrated to some of the nymphs or gods of Ocean.

609. *πάντες*. Hermann thinks the poet must have been *ineptus atque in-*

ἀκταῖσιν Ἦρας μηχαναῖς ἐθήσκετε, 610
 δοκούντες Ἑλένην οὐκ ἔχοντ' ἔχειν Πάριον.
 ἐγὼ δ' ἐπειδὴ χρόνον ἔμειν' ὅσον μ' ἐχρῆν,
 τὸ μόρσιμον σώσασα, πατέρ' ἐς οὐρανὸν
 ἄπειμι φήμας δ' ἡ τάλαινα Τυνδαρις
 ἄλλως κακὰς ἤκουσεν οὐδὲν αἰτία. 615
 ὦ χαῖρε, Δήδας θύγατερ, ἐνθάδ' ἦσθ' ἄρα ;
 ἐγὼ δέ σ' ἄστρον ὡς βεβηκυῖαν μυχοῦς,
 ἠγγελλον, εἰδὼς οὐδὲν ὡς ὑπόπτερον
 δέμας φοροίης. οὐκ ἐὼ σε κερτομεῖν
 ἡμᾶς τόδ' αὔθις, ὡς μάτην ἐν Ἰλίῳ 620
 πόνους παρέιχες σῶ πόσει καὶ συμμάχοις.
 ΜΕ. τοῦτ' ἔστ' ἐκείνο· ξυμβεβᾶσιν οἱ λόγοι
 οἱ τῆσδ' ἀληθεῖς· ὦ ποθεινὸς ἡμέρα,
 ὡς σ' εἰς ἐμὰς ἔδωκεν ὠλένας λαβεῖν.
 ΕΛ. ὦ φίλτατ' ἀνδρῶν Μενέλεως, ὁ μὲν χρόνος 625
 παλαιὸς, ἡ δὲ τέρψις ἀρτίως πάρα.
 ἔλαβον ἀσμένα, πόσιν ἐμὸν, φίλαι,
 περιπετάσασα χέρα

eanus to have written πάντες with δι' ἐμὲ ἐθήσκετε. And accordingly he reads τάλανές τ', which, to say the least, sounds badly after ταλαίπωροι. Of course, the poet merely meant, what the imperfect properly expresses, that they were dying, day by day, for all that long time, to no purpose, but for a mere εἰδωλον. Cf. Hec. 35, πάντες τ' Ἀχαιοὶ ναῦς ἐχόντες ἦσυχοὶ θάσσοισι.

613. σώσασα, having kept, having observed, the allotted time of my presence on earth.—πατέρα may agree with οὐρανόν, as αἰθῆρ was regarded as her parent in v. 584. Pflugk takes it for the accusative after ἄπειμι, i. e. πρὸς πατέρα Ζῆνα.

616. ὦ χαῖρε. Helen had left the tomb on hearing the words of the messenger, and is now recognised by him as the same Helen who had been wafted to the sky. Here again, we seem to feel that a touch of comedy prevails in the scene.

620—1. μάτην and σῶ are the corrections of Barnes and Milton for ἄδην and φ. The messenger alludes to v. 603. Matthiae defends ἄδην, as does Vater in p. cxviii of his Preface to the *Rhesus*; "ὡς dictum pro ἐπεὶ, et hoc vult nun-

tius: non sinam te rursus nos fallere, siquidem satis in Troja negotia exhibere solebas marito et sociis." But in this version he overlooks τὸδε, which closely belongs to ὡς, 'this fact, namely that' &c. As for κερτομεῖν, though it means 'to deceive,' (see the note on Alcest. 1125,) it also more commonly signifies 'to reproach,' *exprobrare aliquid*, as in Suppl. 321. 'You have done this once by your escape,' he says, 'but you shall not do it again.'

623. ὦ ποθεινός. *O laetum diem*, not *O laeta dies*, as Pflugk without distinction of idioms would construe it. See above, v. 461. Med. 61. In the next line ὡς σ' for ὡς is Hermann's. Dindorf and Pflugk give ἡ σ', after Canter. But ὡς is the exclamation, for ὡς εὐτυχῶς.

625. ὁ μὲν χρόνος. The opposition of παλαιὸς with ἀρτίως shews the sense to be, 'the time of rejoicing has been long coming, but at last it has arrived, and at the present moment.' Hermann, *diu quidem est ex quo non sum gavisa: modo autem paratum est gaudium*.

628. Hermann makes a dochmiac of this verse, περί τ' ἐπέτασα χέρα.

- φίλιον ἐν μακρᾷ φλογὶ φαεσφόρω.
 ΜΕ. κάγω σέ· πολλοὺς δ' ἐν μέσῳ λόγους ἔχων 630
 οὐκ οἶδ' ὁποίου πρῶτον ἄρξωμαι τὰ νῦν.
 ΕΛ. γέγηθα, κρατὶ δ' ὀρθίους ἐθείρας
 ἀνεπτέρωκα, καὶ δάκρυ σταλάσσω,
 περὶ δὲ γυῖα χεῖρας ἔβαλον
 ἦδονὰν ὡς λάβω, ᾧ πόσις.* 635
 ΜΕ. ᾧ φιλτάτη πρόσοψις, οὐκ ἐμέμφθην·
 ἔχω τὰ τῆς Διός τε λέκτρα Δήδας θ',
 ἂν ὑπὸ λαμπάδων κόροι λεύκιπποι
 *σοὶ ξυνομαίμονες ᾧλβισαν ᾧλβισαν 640
 τὸ πρόσθεν, ἐκ δόμων δ' ἐνόσφισαν θεοί.

631. οὐκ οἶδα κτλ. Compare Med. 376—7, πολλὰς δ' ἔχουσα θανάσιμους αὐτοῖς ὁδοῦς, οὐκ οἶδ' ὅποια πρῶτον ἐγχειρῶ, φίλαι. The λόγοι ἐν μέσῳ are the matters she has to talk about since she last saw him.—ἄρξωμαι is Hermann's reading for ἀρξομαι, the deliberative subjunctive being usual in such idioms as οὐκ οἶδα τί ποιῶ, οὐκ ἔχω ὅτι λέγω &c. He remarks on the ensuing conversation (between two of the actors, in lyric measures, but without the chorus, called τὰ ἀπὸ σκηνῆς,) that Menelaus, as a man of dignity, and having no other cause of joy than the having got his true wife in place of an εἰδωλον, is less profuse in his expressions of satisfaction than Helen, to whom the return of Menelaus was all in all, especially at the present conjuncture. Accordingly, Menelaus uses for the most part the stately and sedate iambic measure, while Helen speaks in hurried dochmiacs. Compare Ion 1445 seqq. There is no division of strophe and antistrophe, unless Hermann be right in making (by the aid of rather violent alterations) vv. 632—635 correspond with 636—640, including in Menelaus' answer the words ᾧ φιλτάτη πρόσοψις, as Reisig and Elmsley had proposed. In the latter point they are clearly right, for it is incredible that Menelaus should give utterance in such a scene to the frigid words οὐκ ἐμέμφθην without the addition of some term of endearment.

633. ἀνεπτέρωκα. Here in a very unusual sense, 'I ruffle up as feathers.' Pflugk compares Ajac. 692, ἔφριξ' ἔρωπι, περιχάρης δ' ἀνεπτόμαν. The same active

perfect, in the sense of 'to scare,' 'to flutter,' occurs Orest. 876.

634. Something is lost here. The dochmiac might be restored thus,

περὶ δὲ γυῖα χεῖρ' ἔβαλον, ἦδονὰν
 ὡς λάβω, ᾧ πόσις,

where the ω short might be defended by the frequent use of ἰὼ ἰὼ at the beginning of a dochmiac, though the transposition of the words is easy, ᾧ πόσις, ὡς λάβω. Hermann edits the passage thus;

περὶ δὲ γυῖα χεῖρας ἔβαλον ἔβαλον ἦ-
 δονὰν ὡς λάβω, ᾧ πόσις, ᾧ πόσις.

638. τὰ τῆς Διός τε Elmsley on Med. 581 for τὰ τοῦ Διός. In the former phrase ἔχω λέκτρα means 'I hold in marriage the daughter of Zeus and Leda;' but τὰ Διός λέκτρα is 'the wife of Zeus.' 640. Hermann restores the double dochmiac by adding σοὶ before ξυνομαίμονες. Perhaps γε (nemp̄e) should follow it.

641. After ἐνόσφισαν the old copies add σ' ἰμοῦ, which later editors have altered to σ' ἐμοῦ. The latter, which is probably an earlier reading than σ' ἰμοῦ, would seem to have been added by some one who did not observe that the accusative ἂν depended on both verbs alike. Elmsley would read, ἐκ δόμων δὲ νοσφίσας ἐμοῦ, | πρὸς ἄλλαν κτλ., and Hermann agrees in commencing the next speech of Helen with τὸ κακὸν κτλ. It is impossible to place much reliance on any one of the severally plausible conjectures that have been made on this passage. The next verse is bacchiac. Hermann converts it into a senarius by an ingenious

- πρὸς ἄλλαν δ' ἐλαύνει θεὸς συμφορὰν τᾶσδε κρείσσω
 ΕΛ. τὸ κακὸν δ' ἀγαθὸν σέ τε κἀμὲ συνάγαγεν, πόσι,
 χρόνιον, ἀλλ' ὁμως ὀναίμαν τύχας. 645
- ΜΕ. ὄναιο δῆτα. ταῦτά δὴ ξυνεύχομαι
 δυοῖν γὰρ ὄντοιιν οὐχ ὁ μὲν τλήμων, ὁ δ' οὔ.
 ΕΛ. φίλαι φίλαι, τὰ πάρος οὐκέτι
 στένομεν, οὐδ' ἀλγῶ.
 πόσιw ἐμὸν *ἐμὸν ἔχομεν ἔχομεν, ὃν ἔμενον 650
 ἔμενον ἐκ Τροίας πολυετῆ μολεῖν.
- ΜΕ. ἔχεις μ' ἔχω τέ σ'. ἠλίους δὲ μυρίους
 μόγις διελθὼν ἧσθόμην τὰ τῆς θεοῦ.
 ἐμὰ δὲ δάκρυα χαρμονᾶ πλέον ἔχει
 χάριτος ἢ λύπας. 655
- ΕΛ. τί φῶ; τίς ἂν τάδ' ἠλπισεν βροτῶν ποτέ;
 ἀδόκητον ἔχω σε πρὸς στέρνοισι.
 ΜΕ. κἀγὼ σέ τὴν δοκοῦσαν Ἰδαίαν πόλιν
 μολεῖν Ἰλίου τε μελέους πύργους.
- ΕΛ. ἐὴ ἐῆ, πικρὰς ἐς ἀρχὰς βαίνεισ' 660
 ΜΕ. πρὸς θεῶν, δόμων πῶς τῶν ἐμῶν ἀπεστάλης;
 ΕΛ. ἐὴ ἐῆ, πικρὰν δ' ἐρευνᾶς φάτιν.
 ΜΕ. λέγ', ὡς ἀκουστά' πάντα δῶρα δαιμόνων.

process, *δοῦ δ' ἐλαύνει*, συμφορὰν ἄλλην, θεός. He regards τᾶσδε κρείσσω as a gloss on ἄλλην. The meaning is, 'though the gods separated us for a long time, heaven is bringing us to a different fortune, and one better than this which we have hitherto had.'

644. τὸ κακὸν δ' ἀγαθόν, sc. ἀγαθὸν δν, "periculosus Menelai adventus in Aegyptum," *Bothe*. 'What we thought our misfortune has turned to our good, and has united you and me, my husband; after a long time indeed, but still I say, May I be blest in my good-luck.'—πόσι is Hermann's reading for πόσιν. Dindorf ὦ πόσι. The accusative arose from this and the next verse being wrongly assigned to Menelaus, which involved the further error of giving 646—7 to Helen.

647. Pers. 798, συμβαίνει γὰρ οὐ τὰ μὲν, τὰ δ' οὔ.

650. ἐμὸν was repeated by Seidler. Hermann improves the resolved double dochmiac by transposing the words, πό-

σιν ἔχομεν ἔχομεν ἐμὸν ἐμὸν δν ἔμενον.

653. τὰ τῆς θεοῦ. The trick put upon me by Hera, in making an εἰδῶλον so long take the place of my true wife.

654. χαρμονᾶ is Hermann's slight correction for —ἂν or —ὰ, by which the meaning is made clear and simple, 'My tears through joy have more of pleasure in them than of grief.' Cf. Agam. 261, χαρὰ μ' ὑφέρει *δάκρυον ἐκκαλουμένη.

661. This verse was transposed by Hermann, who rightly observes that the question πρὸς θεῶν &c. is too abrupt unless introduced and suggested by some remark of Helen's. The natural and regular order of the dialogue is undoubtedly that given above. The old arrangement made Helen reply the two verses beginning with ἐὴ ἐῆ (MSS. ἐ ἔ) to the iambic πρὸς θεῶν &c.

663. ὡς ἀκουστά. 'Since (however disagreeable) it must be heard. All things that befall us are sent by heaven.' Cf. Androm. 1084. Hermann first put a

- ΕΛ. ἀπέπτυσσα μὲν λόγον, οἶον οἶον ἐσοίσομαι.
 ΜΕ. ὄμως δὲ λέξον· ἡδύ τοι μόχθων κλύειν. 665
 ΕΛ. οὐκ ἐπὶ λέκτρα βαρβάρου νεανία,
 πετομένας κώπας,
 πετομένου δ' ἔρωτος ἀδίκων γάμων.
 ΜΕ. τίς *γάρ σε δαίμων ἢ πότμος συλᾶ πάτρας ;
 ΕΛ. ὁ Διὸς ὁ Διὸς, ὦ πόσι, μὲ παῖς *Ἑρμᾶς 670
 ἐπέλασεν Νείλω.
 ΜΕ. θαυμαστά τοῦ πέμψαντος ; ὦ δεινοὶ λόγοι.
 ΕΛ. κατεδάκρυσσα καὶ βλέφαρον ὑγραίνω
 δάκρυσιν ἅ Διὸς μ' ἄλοχος ὤλεσεν.
 ΜΕ. Ἦρα ; τί νῶν χρήζουσα προσθεῖναι κακόν ; 675
 ΕΛ. ὦμοι ἐμῶν δεινῶν, λουτρῶν καὶ κρηνῶν,
 ἵνα θεαὶ μορφᾶν
 ἐφαιδρυναν ἔνθεν ἔμολεν κρίσις.

colon at ἀκουστά, and the context shows he is right. For Helen's reluctance to comply, even after his encouraging words, is expressed in the next verse. That reluctance seems to arise from a dislike to tell Menelaus that he has been cohabiting with an εἰδωλον, for, according to her account of the matter, no discredit attaches to herself.

665. μόχθων, i. e. τῶν οἰχομένων. Cf. Frag. Andromed. 145, ἀλλ' ἡδύ τοι σωθέντα μεμῆσθαι πόνων.

666. οὐκ ἐπὶ λέκτρα, scil. ἀπεστάλην, v. 661. 'I was not fetched away as the bride of the Trojan youth' (as men say). The old reading λέκτρον was corrected by Hermann and L. Dindorf.—νεανία is to be read as a cretic.

668. πετομένου. As Eros was represented as winged (Hippol. 1275), there is an ingenious play on the preceding πετομένας (cf. Med. 1), as if the god flew along with the ship across the Aegean sea to Troy. Moreover, πέτεσθαι 'to be flighty' was aptly said of persons who were themselves in love. Pflugk compares Herod. ii. 115, ἀναπτερώσας αὐτὴν οἴχεαι ἔχων ἐκκλέψας, said of Paris having seduced Helen. But Ἔρως is not in fact personified, for the poet puts instead of the god 'the desire of an unrighteous marriage.'

669. τίς γάρ Barnes for τίς.

670. μὲ παῖς Ἑρμᾶς is Hermann's cor-

rection, adopted by W. Dindorf, for παῖς μ'. The metre is faulty in the vulgate. Less weight is perhaps to be attributed to Hermann's argument, that Zeus had so many sons that without specifying which of them was meant the narration would be vague. The same consideration however induced Elmsley to propose *Malas* με παῖς.

675. τί νῶν is the elegant correction of Hermann for τίνων, which Matthiae and Pflugk vainly attempt to explain by the convenient doctrine of confused constructions. To Hermann also is due the interrogative Ἦρα given to Menelaus, the old copies continuing it to Helen.—κακὸν for κακῶν is W. Dindorf's. The Greeks say τίς φίλων &c. in preference to τίς φίλος, but τί κακὸν much more commonly than τί κακῶν, unless in specifying one of several evils.

678. Before appearing to Paris in all their radiant beauty, the rival goddesses had bathed in a secluded spring. Cf. Androm. 284, ταὶ δ' ἐπεὶ ὑλόκομον νᾶπος ἤλυθον | οὐρεῖαν πιδάκων | γίναν αἰγλᾶντα σώματ' ἐν ροαῖς. The same romantic tale is most poetically told in Iph. A. 1291 seqq.—φαιδρύνειν was peculiarly applied to the clear glossy hue imparted to the skin by the use of the bath. Hesiod, Opp. 751, μηδὲ γυναικείῳ λουτρῷ χρᾶ φαιδρύνεσθαι ἀνέρα. Aesch. Ag. 1077, τὸν δημοδῆμιον πόσιν λουτροῖσι φαιδρῦ-

- ΜΕ. τί δ' ἐς κρίσιν σοι τήνδ' ἐφήχ' Ἥρα κακόν ;
 ΕΛ. Κύπριν ὡς ἀφέλοιτο ΜΕ. πῶς, αὐδα. 680
 ΕΛ. Πάριν, ᾧ μ' ἐπένευσεν, ΜΕ. ᾧ τλάμον
 ΕΛ. τλάμονα τλάμον' ᾧδ' ἐπέλασ' Αἰγύπτῳ.
 ΜΕ. εἶτ' ἀντέδωκ' εἰδωλον, ὡς σέθεν κλύω.
 ΕΛ. τά τε σὰ κατὰ μέλαθρα πάθρα πάθρα, μᾶ-
 τερ, οἱ ἴγώ. ΜΕ. τί φῆς ; 685
 ΕΛ. οὐκ ἔστιν μάτηρ ἀγχόνιον βρόχον
 δι' ἐμέ κατεδήσατο, δύσγαμον αἰσχύναν.
 ΜΕ. ὦμου θυγατρὸς δ' Ἑρμιόνης ἔστιν βίος ;
 ΕΛ. ἄγαμος, ἄτεκνος, ᾧ πόσι, καταστένει
 γάμον ἄγαμον ἐμόν. 690
 ΜΕ. ᾧ πᾶν κατ' ἄκρας δῶμ' ἐμόν πέρσας Πάρις,
 τάδε καὶ σέ διώλεσε μυριάδας τε
 χαλκεόπλων Δαναῶν.
 ΕΛ. ἐμέ δὲ πατρίδος ἄπο κακόποτμον ἀραΐαν

νασα.—ἐνθεν κτλ., 'from which spot proceeded the decision' of their rival charms.

679. This is a very difficult verse. The old reading was, τὰδ' εἰς κρίσιν σοι τῶνδ' ἔθηχ' Ἥρα κακῶν; which is evidently without meaning. If we look to the context, we shall see that the required sense is, 'What harm did Hera do to you by this trial?' And the reply is, 'She sent me to Egypt in order that she might take me from Paris,' and consequently, from her rival Cypris, who had offered him the marriage of Helen as a bribe, (Tro. 930.) Hence we can hardly avoid introducing τί in some part of the verse, whether for τὰδ', with Musgrave, or for σοι, with Hermann. The latter reads thus, τὰ δ' εἰς κρίσιν τί τῶνδ' ἔθηχ' Ἥρα κακῶν; 'Into which of your troubles did Hera convert the affair of the trial?' W. Dindorf, after Musgrave and Seidler, τί δ' ἐς κρίσιν σοι τήνδ' ἐφήχ' Ἥρα κακόν; 'What harm did Hera send on you in respect of this trial?' But neither of these is altogether satisfactory. Hermann's τὰ εἰς κρίσιν is better Greek than εἰς κρίσιν in the sense of διὰ τὴν κρίσιν.

681. Πάριν. The same accusative after ἀφέλοιτο as Κύπριν, and exegetical of it. For in taking Helen from Paris, Hera took her out of the hands of Cypris.—In the next verse Hermann has restored τλάμονα τλάμον' for τλάμον τλάμων, on

metrical considerations.

684. τά τε σὰ Hermann for τὰ δέ. "Accusativi pendent ab ἀντέδωκε." Dind. So also Hermann. Rather she appears to continue an incoherent soliloquy from v. 674. It is possible that πάθρα μέλας was the old reading, ἦν being supplied. Pflugk may be right in supposing an aposiopesis, and that she would have said πῶς φράσω or οἶα ἐγένετο.

687. Helen calls herself δύσγαμος αἰσχύναν, a reproach on account of her unhappy marriage with Paris, as in Troad. 1114 she is described as δύσγαμον αἰσχος. The old reading was δύσγαμος, corrected by Canter. Hermann also gives αἰσχύναν, 'she hanged herself through shame,' δι' ἐμέ τὴν δύσγαμον. This is a very plausible reading and one that is confirmed by v. 200, Ἀῆδα τ' ἐν ἀγχόναις θάνατον ἔλαβεν αἰσχύναν ἐμᾶς ὑπ' ἀλγέων.

690. L. Dindorf, followed by Hermann and W. Dindorf, reads ἐμόν in place of αἰσχύναν, which violates the metre, and appears to have been interpolated from 687.

692. τάδε. 'Twas this that caused thy death too, and countless numbers of Argives.' Younger students will notice that καί—τε can never be construed as τε—καί. By τάδε he means, the mere εἰδωλον of Helen.—μυριάδας, cf. Rhcs. 914.

- ἔβαλε θεὸς ἀπὸ τε πόλεος ἀπὸ τε σέθεν, 695
 ὅτι μέλαθρα λέχεά τ' ἔλιπον οὐ λιποῦσ'
 ἐπ' αἰσχροῖς γάμοις.
- ΧΟ. εἰ καὶ τὰ λοιπὰ τῆς τύχης εὐδαίμονος
 τύχοιτε, πρὸς τὰ πρόσθεν ἀρκέσειεν ἄν.
- ΑΓ. Μενέλαε, κάμοι ἤ πρόσδοτέ τι τῆς ἡδονῆς, 700
 ἦν μανθάνω μὲν καὐτὸς, οὐ σαφῶς δ' ἔχω.
- ΜΕ. ἀλλ', ὦ γεραιέ, καὶ σὺ κοινώνει λόγων.
- ΑΓ. οὐχ ἦδε μόχθων τῶν ἐν Ἰλίῳ βραβεύς ;
- ΜΕ. οὐχ ἦδε, πρὸς θεῶν δ' ἦμεν ἡπατημένοι,
 νεφέλης ἄγαλμ' ἔχοντες ἐν χεροῖν λυγρόν. 705
- ΑΓ. τί φῆς ;
 νεφέλης ἄρ' ἄλλως εἶχομεν πόνους πέρι ;
- ΜΕ. Ἥρας τάδ' ἔργα καὶ θεῶν τρισσῶν ἔρις.
- ΑΓ. ἦ δ' οὐσ' ἀληθῶς ἐστὶν ἦδε σὴ δάμαρ ;
- ΜΕ. αὐτῇ λόγοις δ' ἐμοῖσι πίστευσον τάδε. 710
- ΑΓ. ὦ θύγατερ, ὁ θεὸς ὡς ἔφν τι ποικίλον
 καὶ δυστέκμαρτον. εὖ δέ πως ἀναστρέφει,

696. ὅτι. 'Fortune has made me an outcast from my city (i. e. they will not receive me at Sparta) and from my husband, because I left my home, though I did not really leave it, for an adulterous marriage.'

698. It would be easy to read εὐδαίμονες, i. e. ὄντες, and so construe τὰ λοιπὰ τῆς τύχης. But τυχεῖν τῆς τύχης τὰ λοιπὰ εὐδαίμονος is correct, in point of grammar, in the sense 'to meet with fortune favourable for the future also, as it has been on the present occasion.' This, says the chorus, will suffice, will compensate for the former miseries. Hermann rejects Pflugk's interpretation of τὰ λοιπὰ, *ceteris in rebus*, and compares Soph. El. 1226, ΗΛ. ἔχω σε χερσίν; OP. ὡς τὰ λοιπ' ἔχοις αἰεί.

700. The common reading, πρόσδοτέ τι τῆς ἡδονῆς, is intolerable on account of the metre. Hermann gives τῆσδε πρόσδοθ' ἡδονῆς. Why not προσδότω, i. e. Ἐλένη? For the genitive cf. Suppl. 350, τοῦ λόγου προσδούς. The messenger, who has stood by during the preceding interview, and seen and heard the expressions of joy from both, (as v. 632, 654,) would as naturally request that Helen should

explain the cause of their happiness as that Menelaus should do so himself. In fact, as remarked on v. 631, the ἡδονῆ was more on the side of Helen than of Menelaus; hence the correction proposed would rather improve the sense. The alteration may easily have been made by some one who thought the insertion of τι necessary.

703. βραβεύς. She was properly the prize or object of contention; but he calls her the umpire, because on her will depended the continuance of the war. In the same sense Cypris is said βραβδομεῖν in the contest between Hercules and Achelous for the possession of Deianira, Trach. 516.

705. λυγρόν, *misellum*, φαῦλον, ἔθλιον. Valckenaer's conjecture ὑγρόν is rightly rejected by Hermann, as worse than useless.

712. ἀναστρέφει. Suppl. 331, ὁ γὰρ θεὸς πάντ' ἀναστρέφει πάλιν. She means, that the god has a certain clever or cunning way of changing men's circumstances, and bringing successes and reverses first to this man and then to that. For εἶ πως see Phoen. 1126, εἶ πως στρόφιγγιν ἐνδοθεν κυκλοῦμεναι πόρπαχ' ὑπ' αὐτόν. The

ἐκεῖσε κἀκεῖσ' ἀναφέρων ὁ μὲν πονεῖ,
ὁ δ' οὐ ποιήσας αὖθις ὄλλυται κακῶς,
βέβαιον οὐδὲν τῆς αἰεὶ τύχης ἔχων. 715

σὺ γὰρ πόσις τε σὸς πόνων μετέσχετε,
σὺ μὲν λόγοισιν, ὁ δὲ δορὸς προθυμία.
σπεύδων δ', ὅτ' ἔσπευδ', οὐδὲν εἶχε· νῦν δ' ἔχει
αὐτόματα ἄπραξας τὰγάθ' εὐτυχέστατα.

οὐκ ἄρα γέροντα πατέρα καὶ Διοσκόρω 720
ἦσχυνας, οὐδ' ἔδρασας οἷα κλήζεται.

νῦν ἀνανεοῦμαι τὸν σὸν ὑμέναιον πάλιν,
καὶ λαμπάδων μεμνήμεθ', ἅς τετραόροις
ἵπποις τροχάζων παρέφερον· σὺ δ' ἐν δίφροις
σὺν τῷδε νύμφῃ δῶμ' ἔλειπες ὄλβιον. 725

κακὸς γὰρ ὅστις μὴ σέβει τὰ δεσποτῶν
καὶ ξυγγέγηθε καὶ ξυνωδίνει κακοῖς.

ἐγὼ μὲν εἶην, κεῖ πέφυχ' ὁμως λάτρης,
ἐν τοῖσι γενναίοισιν ἠριθμημένος
δούλοισι, τοῦνομ' οὐκ ἔχων ἐλεύθερον, 730

τὸν νοῦν δέ. κρεῖσσον γὰρ τόδ' ἢ δυοῖν κακοῖν
ἐν' ὄντα χρῆσθαι, τὰς φρένας τ' ἔχειν κακὰς
ἄλλων τ' ἀκούειν δούλον ὄντα τῶν πέλας.

ME. ἄγ', ὦ γεραῖε, πολλὰ μὲν παρ' ἀσπίδα
μοχθήματ' ἐξέπλησας ἐκπονῶν ἐμοί, 735

καὶ νῦν μετασχὼν τῆς ἐμῆς εὐπραξίας
ἄγγειλον ἐλθὼν τοῖς λελειμμένοις φίλοις
τάδ' ὡς ἔχουθ' ἠῦρηκας οἱ τ' ἐσμὲν τύχης,
μένειν τ' ἐπ' ἀκταῖς τοὺς τ' ἐμούς καταδοκεῖν

sentiment is illustrated, first generally; 'Thus, one man suffers present trouble, (but at length is released) while he who has hitherto been exempt from trouble afterwards perishes miserably;' then specially, by the case of Helen and her husband, who have suffered much both in reputation and in the fatigues of war, but now (her character is vindicated, and) he, though he gained little or nothing at the time by his exertions, has the blessings he is enjoying spontaneously poured upon him, having fared most prosperously. The order of the last words seems to be a little

broken by the necessity of the metre, for *ἔχει τὰ ἀγαθὰ αὐτόματα, πράξας εὐτυχέστατα*. Pflugk explains *πράξας* by *διαπραξάμενος, εὐρόμενος*. And so Aeschylus has *πράξας ἀρωγῆν*, Suppl. 754.

728. For the humane view which Euripides delights to take of the condition of slaves, see Preface to Vol. i. p. xiii.

732. *χρησθαι*. So Med. 347, *συμφορὰ κεχρημένου*.

735. *ἐκπονῶν ἐμοί* Barnes for *ἐκ πόνων ἐμῶν*.

738. *οἱ ἐσμὲν*, for *εἰς οἷαν τύχην καθ-εστήκαμεν*. Tyrwhitt would read *οὐ*.

ἀγῶνας, εἰ μένουσί μ', οὓς ἐλπίζομεν,
 κεί τήνδε πως δυναίμεθ' ἐκκλέψαι χθονός,
 φρουρεῖν ὅπως ἂν εἰς ἐν ἐλθόντες τύχης
 ἐκ βαρβάρων σωθῶμεν, ἣν δυνώμεθα.

741

ΑΓ. ἔσται τὰδ', ὦναξ. ἀλλά τοι τὰ μάντεων
 ἐσείδου ὡς φαῦλ' ἐστὶ καὶ ψευδῶν πλέα·
 οὐδ' ἦν ἄρ' ὑγιᾶς οὐδὲν ἐμπύρου φλογός
 οὔτε πτερωτῶν φθέγματ'. εὔηθες δέ τοι
 τὸ καὶ δοκεῖν ὄρνιθας ὠφελεῖν βροτούς.
 Κάλχας γὰρ οὐκ εἶπ' οὐδ' ἐσήμηνε στρατῶ,
 νεφέλης ὑπερ θνησκοντάς εἰσορῶν φίλους,
 οὐδ' Ἐλενος, ἀλλὰ πόλις ἀνηπάσθη μάτην.
 εἵποισ ἂν, οὐνεχ' ὁ θεὸς οὐκ ἠβούλετο
 τί δῆτα μαντευόμεθα; τοῖς θεοῖσι χρῆ
 θύοντας αἰτεῖν ἀγαθὰ, μαντείας δ' ἔαν
 βίου γὰρ ἄλλως δέλεαρ ἠύρέθη τόδε,
 κοῦδεῖς ἐπλούτησ' ἐμπύροισιν, ἀργὸς ὦν.
 γνώμη δ' ἀρίστη μάντις ἢ τ' εὐβουλία.

745

750

755

740. εἰ Herm for οἷ. The sense is, εἰ ἐκείνοι ἀγῶνες, οὓς ἐλπίζομεν, &c., namely, the danger and difficulty of getting Helen out of the hands of Theoclymenus.

741. κεί for καὶ L. Dindorf, and ἐκκλέψαι for ἐκπλεῦσαι Matthiae, two MSS. giving ἐκπλέξαι. Translate, 'And, if we should by some means or other chance to succeed in removing her stealthily out of the country, to be on the watch, in order that, being all united in the same good fortune, we may get safely away from these barbarians, if we can.'

747. πτερωτῶν, for ὄρνιθων. Aesch. Suppl. 504, οὔτοι πτερωτῶν ἀρπαγῆ σ' ἐκδώσομεν. Bacch. 257, σκοπεῖν πτερωτοὺς κάμπύρων μισθοὺς ἔχειν. On the contempt of Euripides for the μάντις, see Preface to vol. i. p. xxi. There is little doubt that, like Aristophanes, he regarded them as mischievous tools in the hands of the war party.—οὐχ ὑγιᾶς οὐδὲν, see Bacch. 262.—τὸ καὶ δοκεῖν, 'the very notion that,' &c. So Med. 1052, τὸ καὶ προσέσθαι μαλθακοὺς λόγους φρενός.

751. οὐδ' "Ἐλενος for οὐδὲν γε is one of Porson's acute and certain emendations.

752. οὐκ ἠβούλετο, scil. φράζειν. Without doubt this was the common excuse of

seers when they were reproached for not having seen a coming event. It is alluded to in Ion 375,

εἰ τοὺς θεοὺς ἄκοντας ἐκπονήσομεν
 φράζειν ἂ μὴ θέλοισιν ἢ προβωμίους
 σφαγαῖσι μῆλων ἢ δι' οἰωνῶν πτεροῖς.

754. μαντείας ἔαν. Electr. 400, βροτῶν δὲ μαντικὴν χαίρειν ἐῷ.

756. οὐδεῖς ἐπλούτησε. The seers themselves were regarded as fond of money. Even Sophocles, who always speaks of them with singular respect, alludes to this frailty, Antig. 1055, where Creon says to Teiresias, τὸ μαντικὸν γὰρ πᾶν φιλέργυρον γένος. Euripides however, who was not likely to deny the charge, (see on Bacch. 255,) is not here speaking of the seers, but of their victims, who thought to find fortune by trusting to divination. Müller thinks (Hist. of Lit. p. 375, note,) that these invectives against the soothsayers are here especially made in reference to the recent failure of the Sicilian expedition, which this worthless class of idlers had especially urged the people to undertake.

757. γνώμη, common sense, sound judgment. Aeschylus has θυρόμαντις,

- ΧΟ. ἐς ταὐτὸ κάμοι δόξα μάντεων πέρι
χωρεῖ γέροντι τοὺς θεοὺς ἔχων τις ἂν
φίλους ἀρίστην μαντικὴν ἔχοι δόμοις. 760
- ΕΛ. εἶεν τὰ μὲν δὴ δεῦρ' αἰεὶ καλῶς ἔχει.
ὅπως δ' ἐσώθης, ᾧ τάλας, Τροίας ἄπο,
κέρδος μὲν οὐδὲν εἰδέναι, πόθος δέ τις
τὰ τῶν φίλων φίλοισιν αἰσθέσθαι κακά.
- ΜΕ. ἦ. πόλλ' ἀνήρου μ' ἐνὶ λόγῳ μᾶ θ' ὀδῶ.
τί σοι λέγοιμ' ἂν τὰς ἐν Αἰγαίῳ φθορὰς,
τὰ Ναυπλίου τ' Εὐβοικὰ πυρπολήματα,
Κρήτην τε Λιβύης θ' ἃς ἐπεστράφην πόλεις,
σκοπιάς τε Περσέως ; οὐ γὰρ ἐμπλήσαιμί σε
μῦθῳ, λέγων τ' ἂν σοι κάκ' ἀλγοῖν ἔτι, 770
πάσχω τ' ἔκαμνον δις δὲ λυπηθεῖμεν ἂν.
- ΕΛ. κάλλιον εἶπας ἢ σ' ἀνηρόμην ἐγώ.
ἐν δ' εἶπέ πάντα παραλιπῶν, πόσον χρόνον
πόντου πὶ νώτοις ἄλιον ἐφθείρου πλάνον.

Pers. 226. Theocr. xxi. 32, ὃς γὰρ ἂν εἰκαῆῃ κατὰ τὸν νόον, οὗτος ἄριστος ἔστιν ὄνειροκρίτας. Eur. Frag. 944, μάντις δ' ἄριστος ὅστις εἰκάζει καλῶς.—At this verse the messenger leaves the stage.

761. δεῦρ' αἰεὶ, Ion 56. Med. 670. Suppl. 787.

765. ἐνὶ λόγῳ Pierson for ἐν ὀλίγῳ.

766. φθορὰς, wanderings. A person who had lost his way was said φθέρεσθαι. Cf. *inf.* 774. Hence shipwrecked mariners are ναυτίλοι ἐφθαρμένοι, Iph. T. 276. El. 234, οὐχ ἕνα νομίζων φθίρεται πόλεως νόμον. The incidents here alluded to are borrowed from the *Νόστοι* of Agias, one of the Cyclic poets. Nauplius, to avenge the death of his son Palamedes, lighted up a fire on the southern promontory of Euboea, by which the Greeks were deceived, and suffered a great loss of their ships. See *inf.* 1127. Schol. ad Orest. 432, Ναύπλιος δὲ ἀκούσας [scil. τὸν Παλαμήδους φόνον] ἦλθεν εἰς Ἴλιον, δικάσαι τὸν φόνον τοῦ παιδός. τῶν δὲ Ἑλλήνων κατολιγαρούντων αὐτοῦ, πρὸς τὸ κεχαρισμένον τοῖς βασιλεῦσιν ἀποπλεύσας εἰς τὴν πατρίδα καὶ πυθόμενος ἀποπλεῖν τοὺς Ἑλληνας, ἦκεν εἰς Εὐβοίαν, καὶ χειμῶνα φυλάξας, φρυκτωρίας ἤψε περὶ τὰς ἀκτὰς τῆς Εὐβοίας· οἱ δὲ εὐεπίβατον νομίσαντες τὸν τόπον, προσορμίζονται τε καὶ ἐν ταῖς

πέτραις ἀπόλλυνται πάντολλοι.

768. Λιβύης Reiske for Λιβύην. The promontory in Egypt called Περσέως σκοπία, because Perseus there watched for the Gorgons, is mentioned by Herodotus, ii. 15, as the western boundary of the Delta of Egypt.

770. μῦθῳ Hermann for μῦθῶν. The dative, which the context evidently requires, is 'I should satisfy you *by* the narration;' as Hipp. 664, μισῶν οὐποτ' ἐμπλησθήσομαι γυναίκα, Ion 925, οὐτοι σὸν βλέπων ἐμπιπλάμαι πρόσωπον, but the other means 'I should fill you *with* words.' Hermann also defends the old reading οὐ γὰρ ἐμπλήσαιμί σε against L. Dindorf's οὐτ' ἂν κτλ., on the ground that the ἂν in v. 766 is continued in sense to the latter optative. Rather, perhaps, ἐμπλήσαιμι depends on the following ἂν, as Theocr. cxix. 38—40, νῦν μὲν κῆπὶ τὰ χρύσεια μᾶλ' ἔνεκεν σέθεν βαίην,—τόκα δ' οὐδὲ καλεῦντος ἐπ' αὐλείαις θύραις προμολοίμῃ κε. (Compare *inf.* 834. 913. Agam. 1016, πείθοι' ἂν, εἰ πείθοι', ἀπειθοίης δ' ἴσως, and the similar instances quoted in the note there.) On the sentiment δις λυπεῖσθαι see Hec. 518. Oed. Col. 363.

772. κάλλιον, σοφώτερον. Your reply is wiser than was my question.

- ΜΕ. ἐνιαυσίων πρὸς τοῖσι ἐν Τροίᾳ δέκα 775
 ἔτεσι διήλθον ἑπτὰ περιδρομάς· ἔτων.
 ΕΛ. φεῦ φεῦ· μακρόν γ' ἔλεξας, ᾧ τάλας, χρόνον.
 σωθεῖς δ' ἐκεῖθεν ἐνθάδ' ἦλθες ἐς σφαγὰς.
 ΜΕ. πῶς φῆς ; τί λέξεις ; ὡς μ' ἀπώλεσας, γύναι.
 ΕΛ. [φεῦγ' ὡς τάχιστα τῆσδ' ἀπαλλαχθεῖς χθονός.]
 θανεῖ πρὸς ἀνδρὸς οὗ τὰδ' ἐστὶ δώματα. 781
 ΜΕ. τί χρῆμα δράσας ἄξιον τῆς συμφορᾶς ;
 ΕΛ. ἦκεις ἄελπτος ἐμποδῶν τ' ἐμοῖς γάμοις.
 ΜΕ. ἦ γὰρ γαμεῖν τις τὰμ' ἐβουλήθη λέχη ;
 ΕΛ. ὕβριν θ' ὕβριζειν εἰς ἔμ' ἦν ἔτλην ἐγώ. 785
 ΜΕ. ἰδίᾳ σθένων τις ἦ τυραννέων χθονός ;
 ΕΛ. ὅς γῆς ἀνάσσει τῆσδε Πρωτέως γόνος.
 ΜΕ. τόδ' ἔστ' ἐκεῖν' αἰνιγμ' ὃ προσπόλου κλύω.
 ΕΛ. ποίους ἐπιστὰς βαρβάρους πυλάμασιν ;
 ΜΕ. τοῖσδ', ἔνθεν ὥσπερ πτωχὸς ἐξηλαυνόμενῃ. 790
 ΕΛ. οὐ πού προσήτεις βίοντον ; ᾧ τάλαι' ἐγώ.
 ΜΕ. τοῦργον μὲν ἦν τοῦτ', ὄνομα δ' οὐκ εἶχον τόδε.

775. ἐνιαυσίων Herm. after Heath, for ἐνιαύσιον. He compares Ran. 347. χρόνιους ἔτων παλαιῶν ἐνιαυτοῦς, and for the return of Menelaus from Troy on the eighth year, refers to Od. iii. 305. iv. 82. See above, v. 112. Orest. 473. Pflugk, retaining the vulgate, thinks χρόνος ἐνιαύσιος is "nove dictum" for a term made up of several years ; whereas it is clear that it could only signify 'the space of one year,' like ἐνιαυσίαν φυγῆν, Hippol. 37. W. Dindorf edits ἐνιαυσίους. Mr. W. G. Clark proposes ἐναίσιον, 'the time-fated.' The old copies have διήλθον δ'.

780. Hermann, Pflugk, and Dindorf, after Valckenaer, condemn this verse, as interpolated from Phoen. 972. The chief reason against its genuineness here is, that the στιχομυθία is violated, unless we suppose a verse to have been lost from the preceding question of Menelaus.

785. ὕβριν ὕβριζειν. Hermann thinks this verse means, that Theoclymenus will take advantage of Helen's position as a slave to obtain possession of her person, if she persists in refusing marriage. This explanation seems very doubtful. The verse he quotes as showing she was a slave, (275,) δούλη καθέστηκ', οὐσ' ἐλευθέρων ἦπο, loses its point unless taken in con-

nexion with the following, τὰ βαρβάρων γὰρ δούλα πάντα πλὴν ἐνός. Where the γὰρ shows that she was not really a slave, but only in that modified sense wherein all the subjects of a tyrant are his slaves. Besides, if she had been his slave, he never would have made so much difficulty about winning her in marriage. It is only necessary to suppose that Theoclymenus had attempted some violence, to avoid which she had fled to the tomb of Proteus, v. 64. The sense therefore simply is, 'Aye, and to offer the insults to me which I have had to endure.'

788. αἰνιγμα. See v. 477, where the old portress had told him, ἐστὶ γὰρ τις ἐν δόμοις τύχη.

791. προσαιεῖν was properly said of beggars, because they asked for alms at the various houses. Plat. Symp. p. 203, B., ἐπειδὴ δὲ εἰδείνησαν, προσαιτήσουσα οἶον δὴ εὐωχίας οὐσης ἀφίκετο ἡ Πενία, καὶ ἦν περὶ τὰς θύρας. So Acharn. 428, κἀκεῖνος μὲν ἦν χωλὸς, προσαιτῶν, στωμύλος. Rhos. 715, βλον ἐπαιτῶν.

792. οὐκ εἶχον. I did not call myself a beggar, i. e. the matter was not quite so bad as that.—οὐκ εἰκας, cf. Med. 337. Heracl. 427. eur. v. 497.

- ΕΛ. πάντ' οἶσθ' ἄρ', ὡς ἔοικας, ἀμφ' ἐμῶν γάμων.
 ΜΕ. οἶδ'· εἰ δὲ λέκτρα διέφυγες τάδ' οὐκ ἔχω.
 ΕΛ. ἄθικτον εὐνήν ἴσθι σοὶ σεσωσμένην. 795
 ΜΕ. τίς τοῦδε πειθῶ; φίλα γὰρ, εἰ σαφῆ, λέγεις.
 ΕΛ. ὄρας τάφου τοῦδ' ἀθλίους ἔδρας ἐμάς;
 ΜΕ. ὄρῳ, τάλαινα, στιβάδας, ὦν τί σοὶ μέτα;
 ΕΛ. ἐνταῦθα λέκτρων ἱκετεύομεν φυγὰς.
 ΜΕ. βωμοῦ σπανίζουσ', ἧ νόμοισι βαρβάροις; 800
 ΕΛ. ἐρρύνεθ' ἡμᾶς τοῦτ' ἴσον ναοῖς θεῶν.
 ΜΕ. οὐδ' ἄρα πρὸς οἴκους ναυστολεῖν ἔξεστί μοι;
 ΕΛ. ξίφος μένει σε μᾶλλον ἢ τοῦμόν λέχος.
 ΜΕ. οὕτως ἂν εἶην ἀθλιώτατος βροτῶν.
 ΕΛ. μή νυν καταιδού' φεύγε δ' ἐκ τῆσδε χθονός. 805
 ΜΕ. λιπὼν σε; Τροίαν ἐξέπερσα σὴν χάριν.
 ΕΛ. κρείσσον γὰρ ἢ σε τᾶμ' ἀποκτεῖναι λέχη.
 ΜΕ. ἀναδρ' ἄρ' εἶπας Ἰλίου τ' οὐκ ἄξια.
 ΕΛ. οὐκ ἂν κτάνοις τύραννον, ὃ σπεύδεις ἴσως.
 ΜΕ. οὕτω σιδήρῳ τρωτὸν οὐκ ἔχει δέμας; 810
 ΕΛ. εἴσει. τὸ τολμᾶν δ' ἀδύνατ' ἀνδρὸς οὐ σοφοῦ.
 ΜΕ. σιγῇ παράσχω δῆτ' ἐμὰς δῆσαι χέρας;
 ΕΛ. εἰς ἄπορον ἦκεις· δεῖ δὲ μηχανῆς τινός.
 ΜΕ. δρῶντας γὰρ ἢ μὴ δρῶντας ἦδιον θανεῖν.
 ΕΛ. μί' ἐστὶν ἐλπίς, ἧ μόνῃ σωθεῖμεν ἄν. 815
 ΜΕ. ὠνητὸς ἢ τολμητὸς ἢ λόγων ὑπο;

800. σπανίζουσα. For the singular participle with the plural verb, see Ion 549. 1250. El. 613.

802. ναυστολεῖν. Musgrave, Hermann, Pflugk, and Dindorf, add σ', and critics seem as fond of inserting σ' or μ' wherever the metre will admit it, as the ancient writers appear to have been indifferent about it. See above, v. 57. *inf.* 817. 1053. In this place it is easy to supply σὺν σοί.

805. καταιδού. The meaning evidently is, 'do not lose time in pitying yourself,' i. e. in saying you will be ἀθλιώτατος, 'but fly at once.' The κατὰ has the same force in Prom. 36, εἶεν, τί μέλλεις καὶ κατοικτίζει μάτην;

807. 'That were better than for my marriage to be the cause of your death.'

Cf. v. 783.

808. ἄρ'. This particle is hardly required; perhaps he wrote ἀναδρά τ' εἶπας, 'what you say (about my flying) is both unmanly and unworthy of my deeds at Troy.'

809. δ for δν Seidler, and so Herm. Dind., though we might without much difficulty supply δν σπεύδεις κτανεῖν. In the next verse Hermann remarks on the unusual expression τρωτῶν οὐκ ἔχει for ἀπρωτων ἔχει.

811. εἴσει. 'You will find out to your cost, if you try.' See Heracl. 269, πειρώμενος δὴ τοῦτό γ' αὐτὸς εἴσομαι, and *ibid.* 65.—ἀδύνατ' Scaliger for ἀδύνατον.

816. ὠνητὸς κτλ. 'A hope depending on bribes, or on daring, or on persuasion?' In the next verse Schaefer added

- ΕΛ. εἰ μὴ τύραννος ἐκπύθουτ' ἀφιγμένον.
 ΜΕ. ἔρει δὲ τίς μ' ; οὐ γινώσεται γ' ὅς εἰμ' ἐγώ.
 ΕΛ. ἔστ' ἔνδον αὐτῷ ξύμμαχος θεοῖς ἴση.
 ΜΕ. φήμη τις οἴκων ἐν μυχοῖς ἰδρυμένη ; 820
 ΕΛ. οὐκ, ἀλλ' ἀδελφῆ· Θεονόην καλοῦσί νιν.
 ΜΕ. χρηστήριον μὲν τοῦνομ'· ὃ τι δὲ δρᾶ φράσον.
 ΕΛ. πάντ' οἶδ', ἔρει τε συγγόνῳ παρόντα σέ.
 ΜΕ. θηήσκοιμεν ἄν λαθεῖν γὰρ οὐχ οἶόν τέ μοι.
 ΕΛ. εἴ πῶς ἂν ἀναπέσαιμεν ἰκετεύοντέ νιν. 825
 ΜΕ. τί χρῆμα δρᾶσαι ; τίν' ὑπάγεις μ' εἰς ἐλπίδα ;
 ΕΛ. παρόντα γαῖα μὴ φράσαι σε συγγόνῳ.
 ΜΕ. πείσαντε δ' ἐκ γῆς διορίσαιμεν ἂν πόδα ;
 ΕΛ. κωμῆ γ' ἐκείνη ραδίως, λάθρα δ' ἂν οὔ.
 ΜΕ. σὸν ἔργον, ὡς γυναικὶ πρόσφορον γυνή. 830
 ΕΛ. ὡς οὐκ ἄχρωστα γόνατ' ἐμῶν ἔξει χερῶν.
 ΜΕ. φέρ', ἦν δὲ δὴ νῶν μὴ ἀποδέξεται λόγους ;
 ΕΛ. θανεῖ γαμοῦμαι δ' ἢ τάλαιν' ἐγὼ βία.
 ΜΕ. προδότις ἂν εἴης· τὴν βίαν σκήψασ' ἔχεις.

σ' after *τύραννος*, and he is followed by the recent editors. See above, v. 802.

818. οὐ γινώσεται. Theoclymenus surely will not know who I am, unless some one tells him; and there is no one to tell him. Hermann explains, "*Certe non noscet qui sim: quare nominare non poterit.*"

820. φήμη, a prophetic voice. The Greeks put great faith in those casual and unexpected sounds or voices which they fancied they heard among woods or rocks or in wildernesses. These are the κλήδονες δύσκριτοι of Aeschylus, *Prom.* 494. φήμη of *Od.* xx. 100. Aelian, *Var. Hist.* iv. 7, says Pythagoras taught that ὁ πολλάκις ἐμπίπτων τοῖς ὤσιν ἦχος was the φωνὴ τῶν κρειττόνων. But the mention in this place of an echo or supernatural voice in the palace, which could be consulted as an oracle, is perhaps to be referred rather to the custom of keeping domestic shrines; see on *Med.* 396, Ἐκάτην, μυχοῖς ναίουσαν ἑστίας ἐμῆς. *Iuzf.* 1191, φάτιν τιν' οἴκοθεν ἔχουσα.

825. Though *εἰ ἂν* with an optative is an unusual construction (see the note on *Agam.* 903,) it becomes scarcely worthy

of remark where *εἴπως* is equivalent to *ἴσως*.

828. διορίσαιμεν, cf. v. 394. Translate, 'And when we have persuaded her, can we get our feet clear away out of the land?'

829. λάθρα δ' ἂν οὐ is the excellent emendation of L. Dindorf for λάθρ' οὐδαμοῦ.

830. γυνή for γύναϊ Brodaeus, who compares a similar verse, παῖς παιδί, καὶ γυναικὶ πρόσφορον γυνή, in *Plutarch De Adul.* p. 51, E.

831. ὡς, ἴσθι ὡς, *Med.* 609.—ἄχρωστα, compare *Med.* 497. *Heracl.* 915.

834. προδότις κτλ. 'You want to betray me; it is this pretended compulsion (*βία*, 833,) that you have been making your excuse.' Compare *τλήμων ἂν εἴης* in v. 91. Hermann gives *προδότης ἂν εἴην, σὺ δὲ βίαν σκήψασ' ἔχεις*, 'In that case I should be a (base) betrayer of you, while you would be able to plead compulsion,' and therefore the fault would be wholly mine. Cf. v. 850. The common reading, he objects, makes Menelaus to charge his wife with the deliberate intention of marrying another, just when he has

- ΕΔ. ἀλλ' ἀγνὸν ὄρκον σὸν κάρα κατώμοσα. 835
 ΜΕ. τί φῆς ; θανείσθαι κοῦποτ' ἀλλάξειν λέχη ;
 ΕΔ. ταυτῶ ξίφει γε* κείσομαι δὲ σοῦ πέλας.
 ΜΕ. ἐπὶ τοῖσδε τοῖνυν δεξιᾶς ἐμῆς θίγει.
 ΕΔ. ψαύω, θανόντος σοῦ τὸδ' ἐκλείψειν φάος.
 ΜΕ. καγὼ στερηθεὶς σοῦ τελευτήσω βίον. 840
 ΕΔ. πῶς οὔν θανούμεθ' ὥστε καὶ δόξαν λαβεῖν ;
 ΜΕ. τύμβου 'πὶ νώτῳ σὲ κτανῶν ἐμέ κτενῶ.
 πρῶτον δ' ἀγῶνα μέγαν ἀγωνιούμεθα
 λέκτρων ὑπὲρ σῶν· ὁ δὲ θέλων ἴτω πέλας·
 τὸ Τρωικὸν γὰρ οὐ καταισχυνῶ κλέος, 845
 οὐδ' Ἑλλάδ' ἐλθὼν λήψομαι πολὺν ψόγον,
 ὅστις Θέτιν μὲν ἐστέρησ' Ἀχιλλέως,
 Τελαμωνίου δ' Αἴαντος εἰσείδον σφαγὰς,
 τὸν Νηλέως τ' ἄπαιδα· διὰ δὲ τὴν ἐμὴν

learnt all that she has undergone to preserve herself intact for him. And certainly the absence of a copulative particle with τὴν βίαν is suspicious. It was to avoid such a fault that the grammarians introduced a still worse one in τήνδε, i. e. τὴν δὲ βίαν. The reading *προδότις* appears only to be given as a variant in one MS. —The phrase *σκήπτειν βίαν* for *σκήψιν ποιῆσθαι*, is worthy of notice. It is more common in the middle voice. Photius, *σκήπτεται, προφασίζεται*.

835. ἀγνὸν, *sanctum*, 'a holy oath,' viz. one which in a peculiar manner would bind a faithful wife. In the next verse Hermann reads *θανείσθαι; κοῦποτ' ἀλλάξεις λέχη;* which is good enough in itself, but then it is not so easy to prove οὐ (for μὴ) ἀλλάξειν to be really a solecism. A precisely similar instance in Theocr. xx. 59, ὄμοσα δ' οὐκέτι λοιπὸν ὑπὲρ πελάγους πόδα θείναι, he gets over by altering the text, μηκέτι δ' ὄμοσα λοιπὸν, or λοιπὸν δ' ὄμοσα μηκέθ' κτλ. The truth perhaps is, that as οὐ φημι, οὐ δοκῶ, οὐ θέλω, οὐ χρῆ, οὐκ ἀξίω &c. are sometimes constructed where φημι μὴ &c. is so obviously the meaning, that οὐ is placed directly before the infinitive (like χρῆ μὲν οὐ σ' ἀμαρτάνειν in Hipp. 507, ὄφελω οὐκ ἀεὶ πράσσειν κακῶς, *inf.* v. 1448), and as μὴ ὄφελον ἰδεῖν may be regarded as a similar hyperbaton for

ὄφελον μὴ, so *δμνυμι οὐ ποιήσειν* originally represented οὐ φημι ποιήσειν, ὄρκω κατειλημμένος, 'I assert with an oath that I will not do it.' Hermann supports his emendation by the fact that one MS. has ἀλλάξειν σὸν λέχη, which he ingeniously explains as arising from a super-scribed variant, ἀλλάξειν.

838. ἐπὶ τοῖσδε. See *inf.* 1234. Alcest. 375, ἐπὶ τοῖσδε παῖδας χεῖρς ἐξ ἐμῆς δέχου. Ran. 589, δέχομαι τὸν ὄρκον, κατὰ τοῦτους λαμβάνω.—τοῖνυν Canter for τοῖς νῦν.

840. τελευτήσειν Hermann after Fritzsck; a probable correction.

842. κτανῶ Heath and others for κτανεῖ. On ἐμέ for ἐμαντὸν see Hipp. 1409. Androm. 256, ἀλλ' οὐδ' ἐγὼ μὴν πρόσθεν ἐκδώσω με σοί.

843. πρῶτον, before I am driven to that last resource. At the words ὁ δὲ θέλων he draws his sword to show his readiness for the fight.—ἐλθὼν for ἀνελθὼν, *inf.* 929. Ion 828.

849. τὸν Νηλέως τ' ἄπαιδα. The old reading τὸν Θησέως τε παῖδα was so corrected, the proper name by Musgrave, the substantive by Bothe. Hermann and Dindorf rightly adopt these unquestionable emendations. The death of Antilochus, the son of Nestor, who was the son of Nélous, is clearly meant. Her-

οὐκ ἀξιώσω καταθεῖν δάμαρτ' ἐγώ ; 850
 μάλιστα γ' εἰ γάρ εἰσιν οἱ θεοὶ σφοδοί,
 εὐψυχον ἄνδρα πολεμίων θανόνθ' ἔπο
 κούφη καταμπίσχουσιν ἐν τύμβῳ χθονί,
 κακοὺς δ' ἐφ' ἔρμα στερεὸν ἐκβάλλουσι γῆς.

ΧΟ. ὦ θεοὶ, γενέσθω δήποτ' εὐτυχὲς γένος 855
 τὸ Ταντάλειον καὶ μεταστήτω κακῶν.

ΕΔ. οἶ γὼ τάλαια. τῆς τύχης γὰρ ὦδ' ἔχω
 Μενέλαε, διαπεπράγμεθ'· ἐκβαίνει δόμων
 ἢ θεσπιωδὸς Θεονόη. κτυπεῖ δόμος
 κλήθρων λυθέντων· φεῦγ'· ἀτὰρ τί φευκτέον ; 860
 ἀπούσα γάρ σε καὶ παροῦσ' ἀφιγμένον
 δεῦρ' οἶδεν ὦ δύστηνος, ὡς ἀπωλόμην.
 Τροίας δὲ σωθεὶς ἀπὸ βαρβάρου χθονὸς
 ἐς βάρβαρ' ἐλθὼν φάσγαν' αὔθις ἐμπεσεῖ.

ΘΕΟΝ:

ἠγοῦ. σύ μοι φέρουσα λαμπτήρων σέλας, 865

mann considers Euripides here to have followed Homer, Od. iii. 109, where Nestor says to Telemachus

ἔνθα μὲν Αἴας κείται ἀρήϊος, ἔνθα δ'
 Ἀχιλλεύς,
 ἔνθα δὲ Πάτροκλος, θεόφιν μῆστωρ ἀτά-
 λαντος,
 ἔνθα δ' ἐμὸς φίλος υἴος.

But by ἐστέρησα Menelaus only means that he was the cause of death to all these heroes, as being the author of the war. According to the Cyclic poems, it was Paris who killed Achilles the son of Thetis.

850. ἐγώ. Here apparently for αὐτός. Compare the note on 'σὺ in Ion 847. *sup.* 117.

853. The compound ἐαμπίσχειν occurs in Tro. 1148, of throwing earth over an unburied corpse.—ἐφ' ἔρμα, for which Pflugk and Bothe give the false reading ἐφ' ἔρμα after Stephens, is rightly explained by Hermann, "ignavos proijci ab diis duro in solo dicit, ubi insepulti jacent: quod putabatur esse tristissimum." On such a naked rock no earth would be found to throw on the body, even if any one should wish to perform that pious rite. By ἐφ' ἔρμα a very different sense

would be conveyed, the contrary to that pious wish *κούφα σοι χθὼν ἐπάνωθε πέσοι, γύναι*, Alcest. 463. But thus the antithetical word to *κούφη* should have been *βαρὴ* rather than *στερεόν*.—γῆς seems to belong to *ἔρμα*, not to *ἐκβάλλουσι*.

855. *δήποτε, tandem*. Hipp. 1181. These two lines were first assigned to the chorus by Musgrave, instead of being continued to Menelaus.

857. *ὦδε τῆς τύχης*, like *πῶς εὐμελείας* in v. 313.

859. *κτυπεῖ*, more usually of the noise of the foot, but here of the sounds made by withdrawing the bar from withinside of the door. Probably this would be the side door, which usually represented the *γυναικωνίτις*.

865. Menelaus and Helen have stepped aside while the inspired daughter of Proteus, attended by two or more maidens bearing torches and purificatory implements, come in procession on the stage. The scene, which must have been highly impressive and effective, closely resembles that in Troad. 308 seqq., where Cassandra appears with a torch-bearing troop, and foretells evil to Agamemnon and Ulysses. After giving some instructions to her attendants, Theonoe turns to Helen and

θείου δὲ σεμνῶν θεσμὸν αἰθέρος μυχὼν,
 ὡς πνεῦμα καθαρὸν οὐρανοῦ δεξώμεθα·
 σὺ δ' αὖ κέλευθον, εἴ τις ἔβλαψεν ποδὶ
 στείβων ἀνοσίῳ, δὸς καθαρσίῳ φλογί,
 κρούσον δὲ πύκην, ἵνα διεξέλθω, πάρος. 870
 νόμον δὲ τὸν ἐμὸν θεοῖσιν ἀποδοῦσαι, πάλιν
 ἐφέστιον φλόγ' ἐς δόμους κομίζετε.
 Ἑλένη, τί τὰμὰ πῶς ἔχει θεσπίσματα ;
 ἦκει πόσις σοι Μενέλεως ὄδ' ἐμφανῆς,
 νεῶν στρηθεῖς τοῦ τε σοῦ μιμήματος. 875
 ὦ τλήμων, οἴους διαφυγῶν ἦλθες πόνους,
 οὐδ' οἶσθα νόστον οἴκαδ', εἴτ' αὐτοῦ μενεΐς·

Menelaus, and informs them of the divided opinion of the gods concerning their safe return to Sparta.—For *σύ μοι* Pflugk and Dindorf needlessly read *σὺ μὲν* after Elmsley.

866. *θείου σεμνὸν θεσμόν*. 'Fumigate with sulphur according to the solemn rite.' The old reading was *θείου δὲ* (or *δὲ εἰς*) *σεμνοῦ θεσμὸν αἰθέρος μυχῶν*. To Pflugk is due *θεῖον* (the imperative middle of *θειοῦσθαι*), to Hermann *σεμνὸν θεσμὸν*, which is much better than the improbable compound *σεμνόθεσμον*, proposed by Pflugk and adopted by Dindorf. Hermann compares, for the use of the accusative, Soph. Ajac. 1107, *τὰ σέμν' ἔπη κόλαζ' ἐκείνους*, as if the full construction had been *σεμνὸν θεσμὸν σώζουσα, φυλάσσουσα*. See below, v. 1126. With respect to the custom, Musgrave has quoted a passage from Plutarch, *De Isid. et Osir.* p. 383, B, where it is stated that the Egyptian priests fumigate the morning air to remove the oppressive effects of night vapours, by burning rue (*ρή-τίνη*), and at mid-day with myrrh.

867. *δεξώμεθα* Schaefer for *δεξαίμεθα*.

870. *κρούειν πύκην* is precisely what the Romans called *quaterere facem*, viz. to knock the lighted torch against a wall or post, or perhaps merely to brandish it to and fro, for the same purpose that the neater process of snuffing candles was introduced. Compare Propert. i. 3, 9, 'Ebricum multo traherem vestigia Baccho, Et quaterent sera nocte facem pueri.' Again, lib. iv. 16, 15, 'Luna ministrat iter, demonstrant astra salebras, Ipse Amor accensas percutit ante faces,' where *ante*

well illustrates the correction of Reiske, adopted by Hermann, *πάρος* for *πυρός*. It is clear that *πῦρ πύκης* would be required rather than *πύκην πυρός*, and the addition of the latter word after an intervening clause, when the mind is satisfied with *πύκην*, is intolerable. For the sense of *πάρος* Hermann compares Soph. El. 1502, *σοὶ βαδιστέον πάρος*.—It is hardly necessary to add that *ἵνα* is 'in order that,' not 'wherever,' as Matthiae rather strangely explains it. Of course, her object was that the air should be purified by fire before she inhaled it.

871. *νόμον τὸν ἐμὸν, legem a me observari suetam*, Hermann.—'Bene vero delegit verbum ἀποδοῦσαι in re, quae est in parte officii et debiti instar,' Pflugk.—*ἐφέστιον φλόγα*, the flame which has been, as it were, borrowed from the sacred hearth. It was thought essential to light a torch from a lucky or sacred fire. Propert. v. 3, 13, 'Quae mihi deductae fax omen praetulit, illa Traxit ab everso lumina nigra rogo.' All these notions about fire were derived from the Pelasgi, and therefore an illustration from a Roman author equally applies to Greek customs.

873. *τί—πῶς*; Cf. v. 1543. 'What now of my prophecy? How is it verified?' She had declared that Menelaus would return, v. 517, or, at least, that he was still alive.

874. *ἴδε*, because Menelaus is still standing by her.—*μιμήματος*, the εἰδωλὸν that had vanished, ἀρθείω' ἄφαντος, v. 606. The correction of H. Stephens for *τιμήματος*.

ἔρις γὰρ ἐν θεοῖς σύλλογός τε σοῦ πέρι
ἔσται πάρεδρος Ζηνὶ τῷδ' ἐν ἡματι.

Ἥρα μὲν, ἣ σοι δυσμενῆς πάροιθεν ἦν, 880

νῦν ἐστὶν εὖνους, κείς πάτραν σῶσαι θέλει

ξὺν τῇδ', ἢν' Ἑλλάς τοὺς Ἀλεξάνδρου γάμους

δώρημα Κύπριδος ψευδονύμφευτον μάθη·

Κύπρις δὲ νόστον σὸν διαφθεῖραι θέλει,

ὡς μήτ' ἐλεγχθῆ μηδὲ πριαμένη φανῆ 885

τὸ κάλλος Ἑλένης οὐνεκ' ἀνοήτοις γάμοις.

τέλος δ' ἐφ' ἡμῖν, εἴθ', ἃ βούλεται Κύπρις,

λέξασ' ἀδελφῷ σ' ἐνθάδ' ὄντα διολέσω,

εἴτ' αὖ μεθ' Ἥρας στᾶσα σὸν σώσω βίον,

κρύψασ' ὀμαίμον', ὅς με προστάσσει τάδε 890

εἰπεῖν, ὅταν γῆν τήνδε νοστήσας τύχης.

τίς εἶσ' ἀδελφῷ τόνδε σημανῶν ἐμῷ

παρόνθ', ὅπως ἂν τοῦμόν ἀσφαλῶς ἔχη ;

ΕΑ. ὦ παρθέν', ἰκέτις ἀμφὶ σὸν πίννω γόνυ,

883. ψευδονύμφευτον Herm. for -ous. He observes, first, that the editions of Hervagius give ψευδονυμφεύτου, secondly, that δῶρημα Κύπριδος is alone a weak and useless ἐπεξήγησις of γάμοις. Translate, 'that Hellas may at length know, that the marriage of Helen with Paris was a gift of Cyprus that resulted in sham nuptials.'

886. ἀνοήτοις Pierson for ὀνοήτοις. The point to be avoided by Cyprus was not so much that she gained the decision in her favour by a bribe, for each of the three goddesses had notoriously proposed their own terms, (see Tro. 925 seqq.), but that the bargain was unreal and therefore fraudulent. The verb ὄνασθαι was commonly used of a fortunate marriage. Alcest. 335, σοῦ γὰρ οὐκ ὀνήμεθα. Ibid. 412, ὀνόνατ' ὀνόνατ' ἐνύμφευσας. Hippol. 757, κακονυμφοτάταν ὄνασιν.—'Ἑλένης οὐνεκ', i. e. 'Ἑλένην ὡς μισθὸν προϊσχομένη. For μήτ' ἐλεγχθῆ the Din-dorfs read μὴ 'ξελεγχθῆ, which Hermann rightly rejects. We closely represent μήτε—μηδὲ by 'neither—nor yet.' If Menelaus did not return to Greece with his true bride, Cyprus entertained the hope that the affair of the εἰδωλον, put upon her by her rival Hera, would never

be known to the Greeks.

888. σ' for γ' is Reiske's.

890. κρύψασα, concealing it (your presence here) from my brother Theoclymenus. Cf. Hec. 570, κρύπτουσ' ἃ κρύπτειν ὄματ' ἀργένων χρεῶν.—προστάσσει—ἔταν, the praesens historicum for προσέταξε—ὄποτε νοστήσῃσαι. 'He bids me tell him when you have returned' is not, in strict logic, applicable to one who now stands before her. But the Greeks were very fond of adapting the actual words of a speaker to indirect narrative. What Theoclymenus had charged her with was this, εἰπέ μοι ὅταν νοστήσῃ, while the event which has now happened was still pending.—After this verse we must suppose a short pause, as if of earnest deliberation as to which alternative she should adopt. At length, wishing perhaps to be entreated, she tells one of her attendants to carry the news, so adverse to Helen, to her brother. But the frantic action of Helen, who immediately throws herself at the feet of the prophetess, arrests a mission which, perhaps, as Barnes observed, was not really intended.—σημανῶν, Scalliger's correction for σημανῶ γ'. It is needless to read σημανοῦσ', τις being quite indefinitely used.

καὶ προσκαθίζω θᾶκον οὐκ εὐδαίμονα 895

ὑπέρ τ' ἔμαυτῆς τοῦδέ θ', ὃν μόλις ποτὲ
λαβούσ' ἐπ' ἀκμῆς εἰμὶ καθθανόντ' ἰδεῖν·

μή μου κατείπης σῶ κασιγνήτῳ πόσιω
τόνδ' εἰς ἐμὰς ἤκοντα φιλάτας χέρας·

σῶσον δέ, λίσσομαί σε· συγγόνῳ δὲ σῶ 900

τὴν εὐσέβειαν μὴ προδῶς τὴν σὴν ποτε,
χάριτας πονηρὰς κἀδίκους ὠνουμένη.

μισεῖ γὰρ ὁ θεὸς τὴν βίαν, τὰ κτητὰ δὲ
κτᾶσθαι κελεύει πάντα, οὐκ ἐς ἀρπαγᾶς.

[ἐατέος δ' ὁ πλοῦτος, ἄδικός τις ὦν.] 905

κοινὸς γάρ ἐστιν οὐρανὸς πᾶσιω βροτοῖς
καὶ γαῖ', ἐν ᾗ χρὴ δώματ' ἀναπληρουμένους

τᾶλλότρια μὴ χεῖν μηδ' ἀφαιρεῖσθαι βία.

ἡμᾶς δὲ μακαρίως μὲν, ἀθλίως δ' ἐμοί,

896. μόλις ποτὲ, 'at last.' The early edd. give *σὺ μόλις ποτὲ*, which Hermann supposes to be a corruption of another reading *οὐ μόλις*, non parum, (v. 334.) intended to be construed with ἐπ' ἀκμῆς εἰμί.

898. μή μου, 'do not inform against me (i. e. do not reveal my secret) to your brother, that' &c. Hermann approves, and Dindorf adopts, μή μοι from Seidler. If the genitive be right, it depends not on πόσιω, but on the κατά. This compound is nearly a synonym of μηνύειν, and is used either with or without a genitive of the person. So Ion 1215, ὥφθη δὲ καὶ κατεῖπ' ἀναγκασθεὶς μόγις Τόλμας Κρεούσης.

901. τὴν εὐσέβειαν. By this noun the Greeks meant righteous behaviour, arising primarily from reverence to the god, who punished the contrary conduct, though this idea is sometimes lost sight of, as in Antig. 731, οὐδ' ἂν κελεύσαιμ' εὐσεβεῖν ἐς τοὺς κακοὺς, 'to show any consideration for the bad.' Thus too Hippolytus complains that his εὐσεβία towards his fellow-men has been vain, v. 1368, and Admetus in the *Alcestis* is enjoined to continue his considerate conduct, εὐσεβεῖν τὸ λοιπὸν, to strangers, though this indeed was a real religious obligation. Here then Theonoe is implored not to sell to her brother for unjust rewards (χάριτας) the duty she owes to a sup-

pliant in distress. The explanation of εὐσέβεια, as far as it has reference to the gods, is introduced by the following γὰρ, 'for the god hates such violence as would be shown, if Theoclymenus were to murder Menelaus.'

904. οὐκ ἐς ἀρπαγᾶς. The sense is, κτᾶσθαι ἀλλὰ μὴ ἀρπάζειν, 'to gain fairly, but not to seize by violence,' as Theoclymenus would seize Helen. The meaning of ἐς is, 'not going so far as' &c. Compare Tro. 1210, οὐς φρύγες νόμους τιμῶσιν, οὐκ ἐς πλοῖσμονὰς θηρώμενοι. *Ibid.* 1201, οὐ γὰρ ἐς κάλλος τύχας δαίμων δίδασιν, and see on Bacch. 457. In the next verse ἄδικος (ὁ ἄδ.) is given for ἄδικος, and the same obvious correction occurred to Hermann. Thus ὁ πλοῦτος ὁ ἄδικος ὄν is a specification of the sort of wealth which should be let alone. But the addition of τις (and in a less degree, the fact that the next speech has only 49 verses) makes it probable that this line is an interpolation. Dindorf indeed thinks fit to inclose the whole of these interesting verses (903—908) within brackets as spurious, because "tota illa declamatio aliena ab hoc loco videtur." So far from being *aliena*, it is a reflexion which follows very naturally on the mention of Theoclymenus' intention towards Helen.

909. μακαρίως, ἀθλίως δέ. Fortunately, in so far as she had escaped the evils

Ἐρμῆς ἔδωκε πατρὶ σὼ σώζειν πόσει
 τῷδ', ὃς πάρεστι κάπολάζυσθαι θέλει.
 πῶς οὖν θανῶν ἂν ἀπολάβοι; κείνος δὲ πῶς
 τὰ ζῶντα τοῖς θανούσιν ἀποδοίη ποτέ;
 ἦδη τὰ τοῦ θεοῦ καὶ τὰ τοῦ πατρὸς σκόπει,
 πότερον ὁ δαίμων χῶ θανῶν τὰ τῶν πέλας 915
 βούλουτ' ἂν ἢ *οὐ βούλουτ' ἂν ἀποδοῦναι πάλιν.
 δοκῶ μὲν. οὐκουν χρή σε συγγόνῳ πλέον
 νέμειν ματαίῳ μᾶλλον ἢ χρηστῷ πατρὶ.
 εἰ δ', οὔσα μάντις καὶ τὰ θεῖ' ἤγουμένη,
 τὸ μὲν δίκαιον τοῦ πατρὸς διαφθερεῖς, 920
 τῷ δ' οὐ δικαίῳ συγγόνῳ δώσεις χάριν,
 αἰσχρὸν τὰ μὲν σε θεῖα πάντ' ἐξειδέναί,
 τὰ τ' ὄντα καὶ μὴ, τὰ δὲ δίκαια μὴ εἰδέναί.

which the other Helen had caused, but unhappily to herself, as far as personal trials and temptations were concerned.—*σώζειν πόσει*, cf. Suppl. 1.03, *σώζειν θεῶ δδς φ Δελφῶν μέλει*. Alcest. 1020, *γυναῖκα τήνδε μοι σώσον λαβάν*. Inf. 964.

912. *κείνος*, Proteus, who is still, though dead, regarded as the keeper of Helen. In the next line the old reading was *ἀν ἀποδοίη*. Hermann is clearly right in ejecting *ἀν*, which was added by some one who did not see that the idiom was the same as that in v. 769. Pflugk and Dindorf give *ἀποδοίη ποτ' ἂν* after Porson.

916. *οὐ* was inserted before *βούλουτ'* *ἀν* by Canter. So it has apparently been lost before *βούλεται* in Med. 708.

917. *δοκῶ μὲν*, 'of course they would.' See on Suppl. 771.—*πλέον νέμειν*, Suppl. 241, *δεινοί, νέμοντες τῷ φθόνῳ πλείον μέρος*. The meaning of *μάταιος* is here the same as *μῶρος*, *απορῶς*. Aesch. Suppl. 194, *τὸ μὴ μάταιον δ' ἐκ μεταποσωφρόνων ἴω προσώπων*. Ibid. 225, *οὐδὲ μὴ ἴ' Αἰδου θανῶν φύγη μάταιος αἰτία*.

919. *τὰ θεῖ' ἤγουμένη*. 'Believing in the reality of divine dispensations.' So Hec. 800, *νόμῳ γὰρ τοῖς θεοῖς ἠγοῦμεθα*. Suppl. 732, *νῦν τήνδ' ἕλεπτον ἡμέραν ἰδοῦσ' ἐγὼ Θεοῦ νομίζω*.—*διαφθερεῖς*, see on Hipp. 388. Here the sense is, 'if you shall alter and so thwart the just intentions of your father' Proteus; 'if you shall, by your conduct, degenerate from the example of justice,' set by him. So *διαφθερεῖν παροιμίαν μεταβάλλοντες*,

to change the purport of a proverb, Plat. Symp. p. 174, B.

922. *τὰ μὲν σε θεῖα*. The interpolation of a word besides *μὲν* between the article and its noun is of very unfrequent occurrence. Cf. Phoen. 512, *ταῖς γὰρ ἂν Θήβαις τῶδε γένοιτ' ὄνειδος*. Aesch. Suppl. 1039, *τὸ μὲν ἂν βέλτατον εἶη*, for *τὸ β. εἶη ἂν*, like *τὰ λῶστ' ἂν εἶη* in Heracl. 1021.

923. *τὰ ὄντα καὶ (τὰ) μὴ*, i. e. things present and future. Mr. Clark would read *τὰ τ' ὄντα καὶ μέλλοντα*, *τὰ δὲ δίκαια μὴ*. See v. 14. There is a little irony in the passage, as if the *μάντις* were not always *δίκαιοι*, disinterested. See v. 756. After this verse Hermann thinks a line has been lost, in which some petition for the safety of Menelaus was uttered. The *τε* which introduces the next verse somewhat confirms the supposition. Barnes gives *τῆν δ'*, which, Hermann objects, should rather have been *ἀλλὰ*. Certainly, the passage would read less abruptly with the addition of some such verse as *ἀλλ' ὦ φίλη μοι παρθέν', ἐκσῶσον πόσιν, κτλ.* Not much weight, perhaps, is to be attributed to the circumstance that this *βῆσις* and the following one of Menelaus, contain each forty-nine verses. See however on Heracl. 221. In Hecuba v. 1132 seqq. both Polymestor and Hecuba speak exactly fifty-one lines apiece; as in Aesch. Theb. 563 seqq. the messenger and Eteocles each speak twenty-nine. There are many other instances; too

τὴν τ' ἀθλίαν ἔμ', οἷσιν ἔγκειμαι κακοῖς,
 ῥύσαι, πάρεργον δοῦσα τοῦτο τῆς τύχης· 925
 Ἐλένην γὰρ οὐδεὶς ὄστις οὐ στυγεῖ βροτῶν·
 ἢ κλήζομαι καθ' Ἑλλάδ' ὡς προδοῦσ' ἐμὸν
 πόσιω Φρυγῶν ᾤκησα πολυχρύσους δόμους.
 ἦν δ' Ἑλλάδ' ἔλθω κάπιβῶ Σπάρτης πάλιν,
 κλύοντες, εἰσιδόντες, ὡς τέχναις θεῶν 930
 ὦλοντ', ἐγὼ δὲ προδότις οὐκ ἄρ' ἦν φίλων,
 πάλιν μ' ἀνάξουσ' ἐς τὸ σῶφρον αὐθις αὖ,
 ἐδνώσομαί τε θυγατέρ', ἦν οὐδεὶς γαμεῖ,
 τὴν δ' ἐνθάδ' ἐκλιποῦσ' ἀλητείαν πικρὰν
 ὄντων ἐν οἴκοις χρημάτων ὀνήσομαι. 935
 κεῖ μὲν θανῶν ὄδ' εἰς πυρὰν κατεσφάγη,

many, indeed, to attribute the circumstance always to chance: compare Med. 465—519, with 522—575.

924. οἷσιν—κακοῖς. For ῥύσαι κακῶν οἷς ἔγκειμαι. Hermann, who objects to supplying τούτων, might have remembered Alcest. 770, κακῶν γὰρ μυρίων ἐρρέετο.—πάρεργον κτλ., granting me this favour as a piece of extra good-fortune; because, as she says in the next line, it was hardly to be expected that one so universally detested could meet with mercy. Pflugk does not seem to have understood this rightly. He explains it ὑπουργήσασα τοῦτο τῇ τύχῃ, ἐκπληρώσασα τὰ τῆς τύχης. If he had meant 'helping or co-operating with fortune in our preservation,' the dative τῇ τύχῃ would have been required.

928. πολυχρῆσους. It was alleged that Helen had been tempted by the wealth of Paris. See Androm. 169. Troad. 994—7. The Spartans, with all their affectation of simplicity, bore the character of being αἰσχροκερδεῖς,—a phenomenon not without examples in the history of human inconsistencies. Their warmest apologist, Xenophon, admits this, Resp. Lac. § 14, πρόσθεν μὲν οἶδα αὐτοὺς φοβουμένους χρυσιον ἔχοντας φαίνεσθαι νῦν δ' ἔστιν οὐκ καὶ καλλῶπιζομένους ἐπὶ τῷ κεκτῆσθαι.

929. ἔλθω, see v. 846. 'Now, if I should have returned to Hellas, and have set foot once more in Sparta, (my countrymen,) not merely hearing, but seeing for themselves how through the stratagems of deities they had suffered by the war, and that I was not, after all, the betrayer

of my friends, will restore me again to my character for chastity.' Hermann is quite right in defending οὐκ ἄρ' ἦν against the reading adopted by Dindorf and Pflugk from the Etymol. M. p. 430, 15, who quotes ἐγὼ δὲ προδότις οὐκ ἤμην τέκνον as if from the Ἐλένης ἀπατησις, which, in fact, was a play of Sophocles, though he adds παρ' Εὐριπίδῃ. There is no doubt that the grammarian referred to this passage; but he was misled either by his memory or by a false reading, as ἤμην is barbarous in the earlier Attic dialect. Indeed, he himself adds ζῆται to the end of his gloss, as if in doubt about the reading; just as we should append *quaere* to a doubtful statement. In point of sense, ἄρ' ἦν is obviously better than ἤμην.

933. ἐδνώσομαι Hermann, ἐκδώσομαι Elmsley and Dindorf, for ἐδνάσομαι, which Pflugk retains, apparently without suspicion. Bothe suggests ἐδνώσομεν. The forms ἐδνώω and ἐδνώζω are alike unknown; but ἐδνώω, or rather ἐδνοῦσθαι, is epic, (Od. ii. 56).—ἦν οὐδεὶς γαμεῖ, perhaps from the ill-repute of the mother; whereas such an objection might be overcome by a large dower.

934. ἀλητείαν, see on Ion 576.

936. εἰς πυρὰν, viz. as a prisoner of war, sacrificed at the tomb of a Patroclus or an Achilles. Hermann's reading ἐν πέρα, 'on the opposite continent,' viz. in the Peloponnesus, is ingenious, but not very probable, from the rarity of the substantive, which occurs only in Aesch. Suppl. 258, Agam. 182, and as a variant for πέτρας, Pers. 392. Besides, κατεσφά-

- πρόσω σφ' ἀπόντα δακρύοις ἂν ἠγάπων,
 νῦν δ' ὄντα καὶ σωθέντ' ἀφαιρεθήσομαι ;
 μὴ δῆτα, παρθέν', ἀλλὰ σ' ἵκετεύω τόδε
 δὸς τὴν χάριν μοι τήνδε, καὶ μιμοῦ τρόπους 940
 πατρὸς δικαίου· παισὶ γὰρ κλέος τόδε
 κάλλιστον, ὅστις ἐκ πατρὸς χρηστοῦ γεγῶς
 ἐς ταυτὸν ἦλθε τοῖς τεκοῦσι τοὺς τρόπους.
- ΧΟ. οἰκτρὸν μὲν οἱ παρόντες ἐν μέσῳ λόγοι,
 οἰκτρὰ δὲ καὶ σύ. τοὺς δὲ Μενέλεω ποθῶ 945
 λόγους ἀκοῦσαι τίνας ἐρεῖ ψυχῆς πέρι.
- ΜΕ. ἐγὼ σὸν οὔτ' ἂν προσπεσεῖν τλαίην γόνυ
 οὔτ' ἂν δακρῦσαι βλέφαρα· τὴν Τροίαν γὰρ ἂν
 δειλοὶ γενόμενοι πλείστον αἰσχύνοιμεν ἂν.
 καίτοι λέγουσιν ὡς πρὸς ἀνδρὸς εὐγενοῦς 950
 ἐν ξυμφοραῖσι δάκρυ' ἀπ' ὀφθαλμῶν βαλεῖν.

γῆ is exactly the word which is suited to *εἰς πυρᾶν*, whereas *ἐν πέρᾳ διάλετο* would have been a more appropriate expression. For no one will say that *κατεσφάγη* is rightly used in the same general way as the Romans say *interfectus esset*.—On the meaning of *ἀγαπᾶν*, properly 'to hug,' see on Suppl. 764. The primary sense is well shown by Od. xxiii. 214, where Penelope, having just embraced Ulysses, (v. 207, ἀμφὶ δὲ χεῖρας Δειρή βάλλ' Ὀδυσῆι,) says to him *μὴ νῦν μοι τόδε κλέος μηδὲ νεμέσσα, Οὐνεκά σ' οὐ τὸ πρῶτον, ἐπεὶ ἴδον, ᾧδ' ἀγάπησα*. Cf. Hes. Opp. 57, τοῖς δ' ἐγὼ ἀντὶ πυρὸς δάσω κακὸν, φ' κεν ἅπαντες τέρπωνται κατὰ θυμὸν, ἐδὸν κακὸν ἀμφαγαπῶντες.

941. *παισὶ* has been restored by Porson and others from Stobaeus, for *παιδί*.

944—6. First assigned to the Chorus instead of to Theonoe by L. Dindorf.

945. *τοὺς for τοῦ Hermann*.—*ψυχῆς πέρι*, for his life. A common expression. See the note on Aesch. Eum. 114. Heracl. 984, *μηδ' ἄλλο μηδὲν τῆς ἐμῆς ψυχῆς πέρι λέξοντα*.

947. Menelaus adds his own entreaties to Theonoe, who is now the sole arbiter of his fate. He will not condescend to embrace her knees, nor to shed a tear for the sake of exciting compassion; that were unworthy of the hero of Troy. He will leave it to her own choice, whether or not she will save a stranger who is merely

seeking to regain his own rights. He will appeal for justice to the spirit of her departed father; he will invoke Hades, who owes him a debt for the many victims he has sent to the abodes beneath; let him either restore them to life, or compel the daughter to perform a duty which the father refuses to satisfy. Both he and Helen are under an oath, if their request is refused, either to meet Theoclymenus, sword in hand, and slay him or be slain; or, if he declines the combat, and tries to starve them in the sanctuary, to die by their own hands on the grave where they have taken refuge. None other but Menelaus shall be called the husband of Helen.

948. "Rigandi potestatem hic habet *δακρῦσαι*: quem rariorem usum praecivit Homerus illis *δεδάκρυνται δὲ παρειαί, et τίπτε δεδάκρυνται*;" Hermann. We may compare the double use of *δαίνειν*, primarily 'to moisten,' then 'to bewail,' as *συρ.* v. 379.—*τὴν Τροίαν*, for *τὸ Τρωϊκὸν κλέος*. Compare v. 808. 845.

950. Most probably this idea arose from the doctrine of *αἰδῶς* being closely connected with *εὐγένεια*, on which see Alcest. 601. For the notion of *shame* is also connected with that of shedding tears, especially as the Greeks regarded the eyes as the seat of shame. Hence Aesch. Suppl. 572, *δακρῶν δ' ἀποστᾶζει πένθιμον αἰδῶ*.

ἀλλ' οὐχὶ τοῦτο τὸ καλὸν, εἰ καλὸν τόδε,
 αἰρήσομαι τὸ πρόσθε τῆς εὐψυχίας.
 ἀλλ' εἰ μὲν ἄνδρα σοι δοκεῖ σῶσαι ξένον,
 ζητοῦντά γ' ὀρθῶς ἀπολαβεῖν δάμαρτ' ἐμήν, 955
 ἀπόδος τε καὶ πρὸς σῶσον· εἰ δὲ μὴ δοκεῖ,
 ἐγὼ μὲν οὐ νῦν πρῶτον, ἀλλὰ πολλάκις
 ἄθλιος ἂν εἶην, σὺ δὲ γυνὴ κακὴ φανεῖ.
 ἂ δ' ἄξι' ἡμῶν καὶ δίκαι' ἡγοῦμεθα,
 καὶ σῆς μάλιστα καρδίας ἀνθάψεται, 960
 λέξω τάδ' ἀμφὶ μνήμα σοῦ πατρὸς πόθῳ
 ᾧ γέρον, ὃς οἰεῖς τόνδε λαῖνον τάφον,
 ἀπόδος, ἀπαιτῶ τὴν ἐμήν δάμαρτά σε,
 ἣν Ζεὺς ἔπεμψε δευρό σοι σῶζειν ἐμοί.
 οἶδ' οὐνεχ' ἡμῶν οὐποτ' ἀποδώσεις θανῶν 965
 ἀλλ' ἦδε πατέρα νέρθεν ἀνακαλούμενον
 οὐκ ἀξιώσει τὸν πρὶν εὐκλέεστατον
 κακῶς ἀκοῦσαι· κυρία γάρ ἐστι νῦν.

953. τὸ πρόσθε, as that which is preferable to. The article perhaps combines with πρόσθε as in Suppl. 758, τοῦκείθεν ἢ τοῦνθένδε; Porson on Med. 722 proposes αἰρήσομαι ἡγῶ, which Dindorf writes with a crasis, αἰρήσομαῖγῶ. Hermann adopts the emendation; but it is far from a convincing one. There is no necessary emphasis on the personal pronoun; and the elision, or crasis, is neither very elegant nor very common.—For εὐψυχίας the old reading was εὐδαιμονίας, which Tyrwhitt acutely perceived was a gloss on the corrupt reading εὐτυχίας, the ψ and the τ being confused (as in Suppl. 623 ψυχὰς for τύχας). Hermann gives εὐανδρίας, but this presupposes that another gloss had still earlier crept into the text, εὐψυχίας, which in its turn was supplanted by εὐδαιμονίας.

955. ζητοῦντά γ'. Perhaps δ'. Dindorf gives μ' with Reiske. But the γε is not redundant; it is exegetical, and means εἰ μὴ πάντως, ἀλλὰ ὀρθῶς γε ζητοῦντα κτλ.

957. The meaning is, that by refusing the request, Theonoe will herself receive worse harm than Menelaus; for *he* is inured to misfortune, but she will be thought base, while hitherto she has been thought pious, θεοσεβής. •

961. σοῦ πατρὸς πόθῳ, "quasi pater

tuus superstes esset." Pflugk. This is rather a forced translation; but it seems safer than Hermann's transposition of the verses,

λέξω τὸδ' ἀμφὶ μνήμ' ἃ σοῦ πατρὸς
 πόθῳ
 καὶ σῆς μάλιστα καρδίας ἀνθάψεται,

where the καὶ involves some ellipse, as οὐ μόνον ἐκείνου ἀνθάψεται, ἀλλὰ καὶ σοῦ, διὰ τὸν πόθον τοῦ πατρὸς. The common reading is equivalent to σὸν πατέρα ποθῶν, 'regretting the absence of one who would have rendered effectual assistance.' We might even read ποθῶν, sc. αὐτὸν, cum *ipsum alloqui non possim*. There is little probability in *πίτνων* or *πεσῶν*.

965. ἀποδώσεις Brodaeus for ἀπολέσεις. 'I well know that you can never restore her, since you are now dead; yet (my request will not be altogether vain, for) your daughter will not allow her father who once was most renowned, to have an ill name when invoked from below; for she now has become the possessor,' viz. of the sacred deposit entrusted to you in life; and she owes it to her father's good name that that deposit should be safely returned. — This and what follows is very fine. It is seldom that Euripides displays the character of Menelaus to such advantage.

ὦ νέρτερ' Ἄϊδη, καὶ σὲ σύμμαχον καλῶ,
 ὃς πόλλ' ἐδέξω τήσδ' ἕκατι σώματα 970
 πεσόντα τῶμῳ φασγάνῳ, μισθὸν δ' ἔχεις·
 ἢ νῦν ἐκείνους ἀπόδος ἐμψύχους πάλιν,
 ἢ τήνδ' ἀνάγκασόν γε *μὴ εὐσεβοῦς πατρὸς
 ἦσσω φανείσαν τὰμὰ γ' ἀποδοῦναι λέχη.
 εἰ δέ με γυναιῖκα τήν ἐμὴν συλήσετε, 975
 ἃ σοὶ παρέλιπεν ἦδε τῶν λόγων, φράσω.
 ὄρκους κεκλήμεθ', ὡς μάθης, ὦ παρθένε,
 πρῶτον μὲν ἐλθεῖν διὰ μάχης σῶ συγγόνῳ·
 κἀκεῖνον ἢ 'μὲ δεῖ θανεῖν ἀπλοῦς λόγος.
 ἦν δ' ἔς μὲν ἀλκὴν μὴ πόδ' ἀντιθῆ ποδὶ, 980
 λιμῶ δὲ θηρᾷ τύμβον ἱκετεύοντε νᾶ,
 κτανεῖν δέδοκται τήνδ' ἐμοὶ, κᾶπειτ' ἐμὸν
 πρὸς ἦπαρ ὦσαι δίστομον ξίφος τόδε,
 τύμβου 'πὶ νώτοις τοῦδ', ἔν' αἵματος ῥοαὶ
 τάφου καταστάζωσι κεισόμεσθα δὲ 985
 νεκρῶ δὴ ἐξῆς τῶδ' ἐπὶ ξεστῶ τάφῳ,
 ἀθάνατον ἄλγος σοὶ, ψόγος δὲ σῶ πατρί.
 οὐ γὰρ γαμῆ τήνδ' οὔτε σύγγονος σέθεν
 οὔτ' ἄλλος οὐδεὶς· ἀλλ' ἐγὼ σφ' ἀπάξομαι,
 εἰ μὴ πρὸς οἴκους δυνάμεθ', ἀλλὰ πρὸς νεκρούς. 990
 τί ταῦτα; δακρύοις ἐς τὸ θῆλυ τρεπόμενος
 ἔλεινός εἶην μᾶλλον ἢ δραστήριος.

973. μὴ εὐσεβοῦς πατρὸς ἦσσω is Hermann's admirable correction for γ' εὐσεβοῦς πατρὸς κρείσσω, 'proving herself not inferior to a righteous father.' "Quum omissem esset μὴ colliquescens cum sequente diphthongo, quae saepe vel omissionis vel ut μ' scriberetur causa fuit, ἦσσω sententiae jam repugnans in κρείσσω ab librariis erat mutatum." So ἦσσω and κρείσσω are confused in Androm. 707. Dindorf acquiesces in Elmsley's reading. δυσσεβοῦς, but further suggests νόμου for πατρὸς. Under no circumstances could Proteus be called δυσσεβής. Cf. v. 61. The γε properly belongs to τήνδε, — 'if you do not do that, at least compel her,' &c. In English the difference is not apparent; but in Greek γε is not a particle commonly annexed to an imperative.—

τὰμὰ γ' Barnes for τὰμ'.

982. ἐμοὶ. Hermann gives τήνδε μοι, after L. Dindorf, but there is an antithesis in the persons, 'I have resolved to kill her.'

985. καταστάζωσι. See the note on Heracl. 1041. Hermann would read τάφον. For the accusative cf. Hec. 241. — ξεστῶ τάφῳ, Alcest. 836.

989. Alcest. 47, κἀπάξομαι γε νερτέραν ἢπὸ χθόνα.

992. εἶην. So Barnes after Scaliger. The old reading was ἐλεεινός ἦν, but ἔν is added in one MS. (Par. E. Herm.), if not in others (Dind.). However, ἦν ἔν is not the meaning required, but εἶην ἔν. The omission of ἔν may be justified by Hippol. 867, ἐμοὶ μὲν οὐδ' ἀβίωτος βίου τύχα πρὸς τὸ κρανθεῖν εἶη τυχεῖν. *Ibid.* 1186, καὶ θάσσον ἢ λέγοι

- κτεῦν', εἰ δοκεῖ σοι· δυσκλεῶς γὰρ οὐ κτενεῖς·
 μᾶλλον· γε μέντοι τοῖς ἐμοῖς πείθου λόγους,
 ἔν' ἧς δικαία καὶ δάμαρτ' ἐγὼ λάβω. 995
- ΧΟ. ἐν σοὶ βραβεύειν, ὦ νεᾶνι, τοὺς λόγους,
 οὕτω δὲ κρῖνον ὡς ἅπασιν ἀνδάνης.
- ΘΕΟΝ: ἐγὼ πέφυκά τ' εὐσεβεῖν καὶ βούλομαι
 φιλῶ τ' ἐμαυτήν, καὶ κλέος τοῦμοῦ πατρὸς
 οὐκ ἂν μιάναμι, οὐδὲ συγγόνῳ χάριν 1000
 δοίην ἂν, ἐξ ἧς δυσκλεῆς φανήσομαι.
 ἔνεστι δ' ἱρὸν τῆς δίκης ἐμοὶ μέγα
 ἐν τῇ φύσει· καὶ τοῦτο Νηρέως πάρα
 ἔχουσα σώζειν Μενέλεων πειράσομαι
 Ἥρα δ' ἐπέιπερ βούλεται σ' εὐεργετῆν, 1005
 ἔς ταυτὸν οἴσω ψῆφον· ἡ Κύπρις δέ μοι
 ἔλεως μὲν εἶη, συμβέβηκε δ' οὐδαμοῦ·
 πειράσομαι δὲ παρθένος μένειν αἰεῖ.
 ἃ δ' ἀμφὶ τύμβῳ τῶδ' ὄνειδίξεις πατρὶ
 ἡμῶν ὄδ' αὐτὸς μῦθος· ἀδικοίημεν ἂν, 1010
 εἰ μὴ ποδώσω· καὶ γὰρ ἂν κείνος βλέπων
 ἀπέδωκεν ἂν σοὶ τήνδ' ἔχειν, ταύτῃ δὲ σέ.
 καὶ γὰρ τίσις τῶνδ' ἐστὶ τοῖς τε νερτέροις

τις κτλ. On the Attic form *ελεινός* see Porson in the Preface to *Hecuba* (p. 3, ed. Scholefield). There is an allusion perhaps to the custom of culprits appealing to the *δικασταί* with tears and sighs.

998. Theonoe sums up the arguments. She is naturally disposed to act righteously, and such too was the disposition of her father, whom she is bound to prefer to her unrighteous brother. Since Hera has resolved on saving Menelaus, she will give her vote on the same side; and may Cypris pardon the opposition to her will! She admits that Helen has descended to her from her father, as a deposit to be restored to the owner. There is such a thing as punishment hereafter. The soul of man loses not its consciousness after it has departed to the celestial ether whence it was derived. It will be a favour done to her brother, if she prevents him from committing a wrong. Let them devise some means of escape, and she will aid them at least by her silence. And their

first object must be, to propitiate Hera and Cypris.

1002. *ἱρὸν δίκης*. Similarly Aeschylus speaks of the altar of Justice, *Agam.* 375. *Eum.* 511.—*Νηρέως*, cf. v. 15.

1007. *συμβέβηκε*, she has never been near me, I have had nothing to do with her. *Ar. Ran.* 807, *ὅσπερ γὰρ Ἀθηναίοισι συνέβαιν' Αἰσχύλος*. *Soph. Aj.* 1281, *ὅν οὐδαμοῦ φῆς οὐδὲ συμβῆναι ποδί*.

1013. *καὶ γάρ*. ('And I would not knowingly commit any such wrong;') *for* there is a retribution for these actions to all men, both those below and those (yet) on earth.' This passage is very remarkable. Why it should be considered (1013—16) an interpolation by Dindorf, is by no means clear. The punishment due for sin in a future state, though perhaps not elsewhere alluded to by Euripides, was distinctly taught by Aeschylus; see *Suppl.* 225. The doctrine that the soul was derived from ether and returned to it, is laid down clearly in *Eur.*

- καὶ τοῖς ἄνωθεν πᾶσω ἀνθρώποις. ὁ νοῦς
 τῶν καθανούτων ζῆ μὲν οὐ, γνώμην δ' ἔχει 1015
 ἀθάνατον, εἰς ἀθάνατον αἰθέρ'. ἐμπροσθέν.
 ὡς οὖν περαίνω μὴ μακρὰν, σιγήσομαι
 ἄ μου καθικετεύσατ', οὐδὲ μωρία
 ζύμβουλος ἔσομαι τοῦ κασιγνήτου ποτέ.
 εὐεργετῶ γὰρ κείνον οὐ δοκοῦσ' ὅμως, 1020
 ἐκ δυσσεβείας ὅσιον εἰ τίθημί νιν.
 αὐτοὶ μὲν οὖν εὐρίσκειτ' ἔξοδόν τινα,
 ἐγὼ δ' ἀποστᾶσ' ἐκποδῶν σιγήσομαι.
 ἐκ τῶν θεῶν δ' ἄρχεσθε, χικετεύετε
 τὴν μὲν σ' εἶσαι πατρίδα νοστήσαι Κύπριν, 1025
 Ἥρας δὲ τὴν ἔννοιαν ἐν ταύτῳ μένειν
 ἦν ἐς σὲ καὶ σὸν πόσιν ἔχει σωτηρίας.
 σὺ δ', ὦ θανῶν μοι πάτερ, ὅσον γ' ἐγὼ σθένω,
 οὐποτε κεκλήσει δυσσεβῆς ἀντ' εὐσεβοῦς.
- XO. οὐδεὶς ποτ' ἠτύχησεν ἔκδικος γεγῶς, 1030
 ἐν τῷ δικαίῳ δ' ἐλπίδες σωτηρίας.
- ΕΔ. Μειέλαε, πρὸς μὲν παρθένου σεσῶσμεθα.
 τοῦνθένδε δὴ σὲ τοὺς λόγους φέροντα χρῆ
 κοινὴν ξυνάπτειν μηχανὴν σωτηρίας.
- ΜΕ. ἄκουε δὴ νυν' χρόνιος εἶ κατα στέγας; 1035
 καὶ συντέθραψαι προσπόλοισι βασιλέως.

Suppl. 532. The poet appears here to mean, that the soul, after it has left the human body, still retains its consciousness even when dissolved into its kindred element. Thus the punishment in a future state is regarded as arising from memory and remorse. The doctrine was doubtless derived from Anaxagoras.

1017. *περαίνω μὴ μακρὰν* is an expression made up of two, *ὡς περαίνω τὸν λόγον*, and *ὡς μὴ μακρὰν μηκύνω*.

1019. *τῆ γὰρ τοῦ Δινδ.* after Dobree, — a very arbitrary alteration, for the article often represents the possessive pronoun. — *μωρία*, see on v. 918. Hippol. 161. Ion 545.

1022. *εὐρίσκειτ' ἔξοδόν τινα* Hermann for *τὴν ἔξοδόν γ' εὐρίσκειτε*. Both the *γ* and the article are wrong, to say nothing of the metre. The error arose from the

accidental transposition of the words, *τὴν ἔξοδον εὐρίσκειτε*.

1025. *τὴν μὲν*—*Κύπριν*. The Homeric use of the article, 'the one of them,'—namely, *Cypris*. Similarly Bacch. 1230, *τὴν δ' εἶπέ μοι τις δεῦρο βακχείῳ ποδὶ στείχειν Ἀγαθήν*. Pflugk quotes El. 781, *ὁ δ' εἶπ' Ὀρέστης*. Sophocles has many instances of this usage, e.g. Phil. 371, *ὁ δ' εἶπ' Ὀδυσσεύς*. For the crasis of *καὶ ἰ* (*ι*) into *χι* (*ι*), see Suppl. 344, *χῦπερορρωδοῦσα*. Androm. 736, *χῦποχείριον λαβεῖν*.

1029. *εὐσεβοῦς*. See v. 973. Here Theonoe finally leaves the stage.

1032. *πρὸς μὲν παρθένου*, i. e. *ἐκατι*, as far as her concurrence is concerned.

1033. *τοὺς λόγους*. The meaning of the article is this, *χρῆ σε τοὺς λόγους φέρειν ἐς τὸ κοινὸν, ὥστε συνάπτειν κτλ.*

- ΕΛ. τί τοῦτ' ἔλεξας ; εἰσφέρεις γὰρ ἐλπίδας,
ὡς δὴ τι δράσων χρηστὸν ἐς κοινόν γε νῶν.
- ΜΕ. πείσειας ἄν τιν' οἴτινες τετραζύγων
ὄχων ἀνάσσουσ' ὥστε νῶν δοῦναι δίφρους ; 1040
- ΕΛ. πείσαιμ' ἄν' ἀλλὰ τίνα φυγὴν φευξοῦμεθα,
πεδίωv ἄπειροι βαρβάρου τ' ὄντες χθονός ;
- ΜΕ. ἀδύνατον εἶπας. φέρε, τί δ', εἰ κρυφθεῖς δόμοις
κτάνοιμ' ἄνακτα τῷδε διστόμῳ ξίφει ;
- ΕΛ. οὐ τὰν ἀνάσχοιτ' οὐδὲ σιγήσειεν ἄν 1045
μέλλοντ' ἀδελφῇ σύγγονον κατακτανεῖν.
- ΜΕ. ἀλλ' οὐδὲ μὴν ναῦς ἔστω ἢ σωθεῖμεν ἄν
φεύγοντες· ἦν γὰρ εἴχομεν θάλασσο' ἔχει.
- ΕΛ. ἄκουσον, ἦν τι καὶ γυνὴ λέξῃ σοφόν.
βούλει λέγεσθαι μὴ θανῶν λόγῳ θανεῖν ; 1050
- ΜΕ. κακὸς μὲν ὄρις· εἰ δὲ κερδανῶ λέγων,
ἔτοιμός εἰμι μὴ θανῶν λόγῳ θανεῖν.
- ΕΛ. καὶ μὴν γυναικείοις ἄν οἰκτισαίμεθα

1040. ὄχων ἀνάσσειν is like κόπης ἄνακτες Cycl. 86, πέλατης ἄναξ Alcest. 498. See on Aesch. Pers. 380, and compare Alcest. 428, τέθριππά θ' οἱ ζεύγυσθε καὶ μονάμπυκας πώλους.—In the next verse ἄν was first added by Canter. The common reading πείσαιμ' was a correction of πεισαίμαν wrongly taken for πεισαίμην, a barbarous word.

1043. At φέρε there is perhaps a slight pause, as if it were φέρε ἕλλο τι βουλεύομεν. Τί δ' εἰ, κτλ.

1045. The old reading οὐκ ἄν is more probably a corruption of οὐ τοι ἄν than of οὐκ ἄν σε, which latter Dind. Pflugk, and Hermann have edited after Portus. The error is a very common one (see Med. 867), and the correction of it so easy that little reliance can be placed on W. Dindorf's theory, that ἄν was sometimes used as a long syllable.—κατακτανεῖν W. Dindorf.

1047. ἀλλ' οὐδὲ μὴν. 'And besides, we have not even a ship,' &c. So Aesch. Cho. 181, ἀλλ' οὐδὲ μὴν νιν ἢ κτανοῦσ' ἐκέρατο. Theb. 665. Orest. 1117. Androm. 256, ἀλλ' οὐδ' ἐγὼ μὴν πρόσθεν ἐκδώσω μέ σοι.

1048. θάλασσο' ἔχει. See v. 410.

1049. καὶ γυνή. See Med. 1082. Suppl. 294. Aesch. Ag. 339.

1050. λόγῳ θανεῖν. Hermann, object-

ing to λέγεσθαι λόγῳ, and still more to the repetition of the same words in the reply of Menelaus, v. 1052, reads, after Fritzsche, βούλει λέγεσθαι, μὴ θανῶν ἔργῳ, θανεῖν; The correction may be ingenious, but it is certainly not highly probable. The punctuation is too artificial for Euripides. The poet's mind, intent on the antithesis, λόγῳ θανεῖν, καίπερ ἔργῳ μὴ θανῶν, took no heed of the accident that λέγεσθαι had preceded.

1051. εἰ κερδανῶ. It would be a mistake to regard this as intended by the poet to disparage the character of Menelaus. On the contrary, such was the ordinary doctrine and practice of the Greeks. See on Alcest. 537.—λέγων for λέγειν Barnes. He means, by relating his own pretended death, v. 1077. 1518.

1053. καὶ μὴν. 'Well, then, we (Helen and the chorus) will mourn for you with shorn hair and dirges after the manner of women, addressing ourselves to that impious man' (Theoclymenus). So θρηνεῖν ζῶσα πρὸς τύμβον, Aesch. Cho. 912. Pflugk compares Orest. 1121, γόους πρὸς αὐτὴν θησόμεσθ' ἃ πάσχομεν. Hermann adds σ' after γυναικείοις. See on v. 802. For καὶ μὴν in this confirmatory sense (when it is not followed by γε) compare vv. 1071, 1079.

- κουραῖσι καὶ θρήνοισι πρὸς τὸν ἀνόσιον.
- ΜΕ. σωτηρίας δὲ τοῦτ' ἔχει τί νῶν ἄκος ; 1055
ἀπαιδὼλη γὰρ τῷ λόγῳ γ' ἔνεστί τις.
- ΕΛ. ὡς δὴ θανόντα σ' ἐνάλιον κενῶ τάφῳ
θάψαι τύραννον τῆσδε γῆς αἰτήσομαι.
- ΜΕ. καὶ δὴ παρείκεν· εἶτα πῶς ἄνευ νεῶς
σωθησόμεσθα κενοταφούντ' ἐμὸν δέμας ; 1060
- ΕΛ. δοῦναι κελεύσω πορθμίδ', ἧ καθήσομεν
κόσμον τάφῳ σῶ πελαγίας εἰς ἀγκάλας.
- ΜΕ. ὡς εὖ τόδ' εἶπας, πλὴν ἔν· εἰ χέρσῳ ταφὰς
θεῖναι κελεύσει σ', οὐδὲν ἢ σκῆψις φέρει.
- ΕΛ. ἀλλ' οὐ νομίζειν φήσομεν καθ' Ἑλλάδα 1065
χέρσῳ καλύπτειν τοὺς θανόντας ἐναλίους.
- ΜΕ. τοῦτ' αὖ κατορθοῖς· εἶτ' ἐγὼ συμπλεύσομαι
καὶ συγκαθήσω κόσμον ἐν ταῦτῳ σκάφει.
- ΕΛ. σὲ καὶ παρεῖναι δεῖ μάλιστα τοὺς τε σοὺς
πλωτῆρας, οἵπερ ἔφυγον ἐκ ναυαγίας. 1070
- ΜΕ. καὶ μὴν ἔάνπερ ἴναν ἐπ' ἀγκύρας λάβω,
ἀνὴρ παρ' ἄνδρα στήσεται ξιφηφόρος.
- ΕΛ. σὲ χρὴ βραβεύειν πάντα· πόμπιμοι μόνον
λαίφει πνοαὶ γένοιντο καὶ νεῶς δρόμος.

1055. ἄκος σωτηρίας. Generally a remedy *against*, here a remedy preventing one thing and bringing the contrary. The next verse, which Tyrwhitt restored to Menelaus, was wrongly given to Helen. Hermann's emendation of the old reading *παλαιότης* is worthy of all praise. He quotes Hesychius, ἀπαιδὼλη, ἀπάτη, ἀποστέρησις. Αἰσχρὸς Περραιβοῖς (Frag. 172 Dind.), Τέθνηκεν αἰσχρῶς χρημάτων ἀπαιδὼλη. Ar. Nub. 1150, εὖ γ' ὦ παμβασιλείε' Ἀπαιδὼλη. Ion 549, τοῦτο κἄμ' ἀπαιολᾷ. Nothing can be weaker than the interpretations 'given of παλαιότης, 'You talk of an event that had happened long ago,' or 'there is something of old-fashioned simplicity in your words,' or lastly, 'your proposal is folly.' In the emended reading, the force of γε is this ; 'your proposal, at least, is well calculated for deception, if only it can be successfully carried out,'—λόγῳ γούν, εἰ μὴ ἔργῳ.

1059. καὶ δὴ παρείκεν. 'Suppose then

that he grants it.' See Med. 386, καὶ δὴ τεθνῶσι. The perfect active is so rare that we should perhaps restore the aorist παρήκεν, even though the perfect is the more proper tense in the formula καὶ δὴ. Compare however τέθεικε in El. 7. Sophocles is said to have employed παρείκα (frag. 305).

1061. καθήσομεν for -μαι Musgrave. This is a common error. In Rhes. 949, ἐπάξομεν for ἐπάξομαι is highly probable. 1065. οὐ νομίζειν, scil. τοὺς Ἕλληνας. With καθ' Ἑλλάδα we should have expected νομίζεσθαι.

1069. σὲ καί. The καί belongs to παρεῖναι μάλιστα, 'You must be present even before all others.' Of course, no accurate scholar will take the meaning to be καὶ σὲ—τοὺς τε σοὺς, or σὲ καί for καὶ σὲ, 'you also.' There is a similar verse in Aesch. Cho. 878, σὲ καὶ ματεύω, 'I have been even looking for you.'

1071. ἐπ' ἀγκύρας, scil. δχομένην. Cf. v. 277.

- ME. ἔσται· πόνους γὰρ δαίμονες παύσουσί μου. 1075
 ἀτὰρ θανόντα τοῦ μ' ἐρεῖς πεπυσμένη ;
- EA. σοῦ· καὶ μόνος γε φάσκει διαφυγεῖν μόρον
 Ἀτρέως πλέων σὺν παιδί, καὶ θανόνθ' ὄραν.
- ME. καὶ μὴν τὰδ' ἀμφίβληστρα σώματος ῥάκη
 ξυμμαρτυρήσει ναυτικῶν ἐρειπίων. 1080
- EA. ἐς καιρὸν ἦλθε, τότε δ' ἄκαιρ' ἀπώλλυτο.
 τὸ δ' ἄθλιον κεῖν' εὐτυχές τάχ' ἂν πέσοι.
- ME. πότερα δ' ἐς οἴκους σοὶ συνεισελθεῖν με χρῆ,
 ἢ πρὸς τάφῳ τῶδ' ἦσυχοι καθώμεθα ;
- EA. αὐτοῦ μὲν· ἦν γὰρ καὶ τι πλημμελές σε δρᾶ, 1085
 τάφος σ' ὄδ' ἂν ῥύσαιτο φάσγανόν τε σόν.
 ἐγὼ δ' ἐς οἴκους βᾶσα βοστρύχους τεμῶ,
 πέπλων τε λευκῶν μέλανας ἀνταλλάξομαι,
 παρῆδ' ἰ' ὄνυχα φόνιον ἐμβάλῳ χροός.
 μέγας γὰρ ἀγών, καὶ βλέπω δύο ῥοπᾶς· 1090
 ἢ γὰρ θανεῖν δεῖ μ', ἢν ἄλῳ τεχνωμένη,
 ἢ πατρίδα τ' ἐλθεῖν καὶ σὸν ἐκσῶσαι δέμας.
 ὦ πότνι, ἢ Δίοισιν ἐν λέκτροις πίτνεις,

1079. ἀμφίβληστρα σώματος, the garments which he had before described as ναὸς ἔκβολα v. 422. The construction, according to Hermann, is τὰδ' ἀμφ. σώματος ξυμμ. ῥάκη v. ἐρειπίων, 'will confirm my assertion that they are rags from the wreck.' One might suspect however that the poet wrote thus (cf. frag. 688),

καὶ μὴν τὰδ' ἀμφίβληστα σώματος
 ῥάκη
 ξυμμαρτυρήσει ναυτικοῖς ἐρειπίοις,

i. e. will bear joint attestation to the wreck. So ναυτικῶν ἐρειπίων means 'fragments of ships' in Ag. 643. In Tro. 1025, ἐν πέπλων ἐρειπίοις is adduced by Pflugk to justify the syntax ῥάκη ἐρειπίων. But according to this it should rather have been ἐρείπια ῥακίων.

1081. ἐς καιρὸν κτλ. 'They' (your present tattered garments) now come appropriately; but then (those which you wore) were lost when they were most needed.—ἀπώλλυτο, scil. τὰ καλλίω καὶ βασιλικᾷ ἀμφιβλήματα. J. Barnes.

1085. Photius, πλημμελεῖν, τὸ ἀγατεῖν καὶ ὑβρίζειν καὶ ῥαθυμεῖν· καὶ πλημμελές, τὸ ἐκμελές καὶ ἀπαίδευτον.

1088. ἀνταλλάξομαι, 'I will take in exchange.' On this verb, active and middle, see Alcest. 462. In the next verse, Heath, Hermann, and others construe φόνιον χροός, qui cutem cruentet,—a syntax more artificial than is usual with Euripides. It seems obvious to read χερὸς, 'the bloody nail of my hand.'

1090. δύο ῥοπᾶς, two turnings of the scale, two opposite results of our scheme, death or escape.

1093. ὦ πότνια. This is a very fine prayer, and a very impressive one too, from the action which accompanied it, and the energy of despair which inspired it. To Cyprus her petition is addressed next after Hera, because these two goddesses, as rivals, had willed both the destruction of Troy and the misfortunes of Helen, whose marriage the latter had frustrated after it had been promised by the former to Paris as a bribe. The mythology by which she is represented as the daughter of Dione is less common. Theocritus invokes her as Κύπρι Διωνάτα, Id. xv. 106. Plato (Symp. p. 180. E.) and Apollodorus make Aphrodite the daughter of Zeus and Dione, who was

Ἦρα, δὺ οἰκτρὰ φῶτ' ἀνάψυξον πόνων,
 αἰτούμεθ', ὄρθας ἀλένας πρὸς οὐρανὸν 1095
 ῥιπτοῦνθ', ἵν' οἰκεῖς ἀστέρων ποικίλματα.
 σὺ θ', ἧ' πὶ τῶμῶ κάλλος ἐκτήσω γάμῳ,
 κούρη Διώνης Κύπρι, μὴ μ' ἐξεργάσῃ.
 ἄλις δὲ λύμης, ἦν μ' ἐλυμήνω πάρος,
 τοῦνομα παρασχοῦσ', οὐ τὸ σῶμ', ἐν βαρβάροις.
 θανεῖν δ' ἔασόν μ'; εἰ κατακτεῖναι θέλεις, 1101
 ἐν γῆ πατρώα. τί ποτ' ἄπληστος εἶ κακῶν,
 ἔρωτας ἀπάτας δόλια τ' ἐξευρήματα
 ἀσκοῦσα φίλτρα θ' αἵματηρὰ δωμάτων ;
 εἰ δ' ἦσθα μετρία, τᾶλλα γ' ἠδίστη θεῶν 1105
 πέφυκας ἀνθρώποισιν οὐκ ἄλλως λέγω.

ΧΟ. σὲ τὰν ἐναυλείοις ὑπὸ δενδροκόμοις στρ. α'.
 μουσεῖα καὶ θάκουσ ἐνίζουσαν ἀναβοάσω,
 σὲ τὰν ἀοιδοτάταν ὄρνιθα μελωδῶν

one of the Τιτανίδες, (lib. i. 1, 3, and 3, 1.) See likewise Ovid, Fast. ii. 461, and v. 309. Hom. Il. v. 370, ἧ δ' ἐν γούνασι πίπτε Διώνης δὲ Ἀφροδίτη, μητρὸς ἔης.—The Ionic form κούρη, if genuine, is deserving of notice.

1097. κάλλος ἐκτήσω, "pulchritudinis praeium adeptas es," Pflugk. So Med. 218, δύσκληιαν ἐκτήσαντο καὶ βραθυμίαν. Hippol. 414, τόλμας οὐ καλὰς κεκτημένας.—ἐπὶ γάμῳ κτλ., by promising me to Paris.

1104. δωμάτων. Hermann gives σωμαμάτων after Musgrave. Those who retain the vulgate make it depend on αἵματηρὰ, which is at least needless, if not incorrect. It is sufficient to understand, that Cyprus incites families to mutual murders.

1105. μετρία. Cf. Med. 630, εἰ δ' ἄλις ἔλθοι Κύπρις, οὐκ ἄλλα θεὸς εὐχαρισ οὐτω. Hippol. 443, Κύπρις γὰρ οὐ φορητὸν, ἦν πολλὰ ῥυτῆ. Taken alone, such passages might be regarded as evidences that the poet was a sensualist, as some of his detractors have assumed. On this point the reader is referred to p. xliii of the Preface to Vol. i.—πέφυκας is rather irregular in construction; but the poet meant to say, 'It is your nature to be most pleasing to mankind, (and you would always be so,) if you did not come in excess.'

1107. The Chorus, while Menelaus remains alone and silent on the stage, within

the asylum of the altar, (v. 1085—6,) invoke the aid of the nightingale to sing the woes of Helen and the calamities brought by Paris upon Troy. The Argive army too shared in the general disaster, for many were lost by shipwreck on their return. Menelaus himself was driven from the mountains of his native shore, when he approached it bringing back his supposed bride, the cloud-formed semblance of Helen. 'Tis impossible for man to understand the dealings of the god, seeing that these go according to the least expected way, and end in the strangest results. Here is Helen, a daughter of Zeus, as men say, and yet held up to infamy for the gravest crimes! Foolish are men who desire to gain glory and to end their disputes by war. If bloodshed is the only way of deciding them, there will never be wanting a cause of slaughter. The affair of Helen might have been settled by arbitration; but it is now too late to save those who have fallen from the grave, or the city from being a prey to the flames.

1108. μουσεῖα, a place of song; see above, v. 174.—ἐνίζειν with an accusative occurs also in Pers. 143; τόδ' ἐνεζόμενοι στῆγος ἀρχαῖον, and Cho. 786, οἱ τ' ἔσω δωμάτων πλουτογαθῆ μυχὸν ἐνίσετε (according to Hermann's excellent emendation for νομίσετε).

- ἀηδόνα δακρυόεσσαῖν, 1110
 ἔλθ' ὦ διὰ ξουθᾶν γενύων ἐλελιζομένα,
 θρήνοις ἔμοις ξυνεργός,
 Ἐλένας μελέους πόνους
 τὸν Ἰλιάδων τ' αἰ-
 δούσα δακρυόεντα †πόνον 1115
 Ἀχαιῶν ὑπὸ λόγχαις,
 ὄτ' ἔμολεν ἔμολε πεδία, βαρβάρῳ πλάτα
 ὃς ἔδραμε ρόθια, μέλεα Πριαμίδαις ἄγων
 Λακεδαίμονος ἄπο λέχεα
 σέθεν, ὦ Ἐλένα, Πάρις αἰνόγαμος 1120
 πομπαῖσιν Ἀφροδίτας.
 πολλοὶ δ' Ἀχαιῶν ἐν δορὶ καὶ πετρίναις ἀντ. α'.
 ῥιπαῖσιν ἐκπνεύσαντες Ἴδιαν μέλεον ἔχουσιν,
 τάλαιναν ὦν ἀλόχων κείραντες ἔθειραν
 αἰνυμφα μέλαθρα δὲ κεῖται 1125

1111. *ἐλθ' ὦ* Musgrave for *ἐλθέ*.—*ἐλελιζομένα*, 'trilling through thy tawny throat.' The words *ἐλελίσειν* and *ξουθὸς* (which latter, as an epithet of bees and nightingales, seems to mean 'dark-brown,' though some referred it to the sound emitted,) were so familiarly applied to the bird of song, that we need not be surprised at the similarity of words in the *Aves*, which was brought out two years before the *Helena*, v. 213, *ἐλελιζομένη διεροῖς μέλεσιν γενυός ξουθῆς*. Pflugk, who says that Aristophanes copied Euripides, has failed in his preface to determine the date of the *Helena*. But his error was held in common with Valckenaer and others, as Hermann tells us.

1113. *μελέους* Herm. for *μελέας*. Thus in the next clause *πόνον* has a corresponding epithet *δακρυόεντα*. But the reading *πόνον* seems very improbable, on account of the awkward repetition. There is some probability that it is a gloss on *ὑτλον* (Aesch. Theb. 18), which the grammarians regularly explained by *πόνον*. In the antistrophic verse 1130 it is equally clear that we should read *ἄκραις* for *ἄκταις*, these words being commonly interchanged; see Heracl. 83, Hippol. 1208. (So Bothe has also corrected the vulgate.) Thus *πόνον* may be considered as metrically equivalent to the last syllable of *ἄκραις*, this being a glyconean and the next a

pherecratean verse.—*Ἰλιάδων*, of the Trojan women, captives like the chorus themselves, v. 193.—*αἰδούσα* Herm. and Lachmann for *αἰδουσα*.

1117. *ὄτ'* for *ὃς* Herm. after Hoffmann. They are clearly right; the sense being *ὄτ' ἔμολεν ἐκεῖνος, ὃς ἔδραμε ρόθια πλάτη, ἄγων Ἐλένην ἀπὸ Λακεδαίμονος, Πάρις κτλ.* The comma, usually placed after *πλάτα*, has been transferred by the present editor to *πεδία*, i. e. *Troias*. For the accusative *ρόθια* see vv. 405. 532. 598.

1120. *ὦ Ἐλένα* is the clever restoration of Seidler for *ὡς εἶλε*.

1122. By *πέτριναί ριπαί* the whirling or whizzing of stones in battle is meant. Of the buzzing of the mosquito in Agam. 866, *λεπταῖς ὑπαὶ κώνωπος ἐξηγειρόμην ριπαῖσι θαύσσοντος*. In Oed. Col. 1245 seqq., cares are said to come from all quarters and at all times, 'both from the west and the east, at midday and by night,' *νυχιᾶν ἀπὸ ριπᾶν*, where the twinkling of the stars is apparently meant. Cf. Il. xii. 462, *σανίδες δὲ διέτμαγεν ἄλλυδις ἄλλη, λάος ὑπὸ ριπῆς*.

1124. *ὦν* for *τῶν* Matthiae. Hermann's remark on the former word is curious, "Unicus, quod sciam, hic Helenae locus apud tragicos est, in quo hoc pronomen, uti saepius apud poetas Alexandrinos, de eo quod plurimum est dictum

πολλοὺς δὲ πυρσεύσας φλογερὸν σέλας ἀμφιρύταν
Εὐβοίαν εἶλ' Ἀχαιῶν

μονόκωπος ἀνὴρ, πέτραις

Καφηρίσιν ἐμβάλων

Αἰγαίαις τ' ἐνάλοις ἄκραις,

1130

δόλιον ἀστέρα λάμψας.

ἀλίμενα δ' ὄρεα ἡμέλεα βαρβάρου στολᾶς,

ὄτ' ἔστυτο πατρίδος ἀποπρὸ χειμάτων πνοᾶ

τέρας, οὐ τέρας, ἀλλ' ἔριν

Δαναῶν νεφέλαν ἐπὶ ναυσὶν ἄγων,

1135

εἰδῶλον ἱρὸν Ἑρας.

ὁ τι θεὸς, ἢ μὴ θεὸς, ἢ τὸ μέσον,

στρ. β'.

invenitur."—*κείραντες*, causing them to cut their hair in mourning.

1126 seqq. A legend from the Cyclic *Nóstoi* is here mentioned, for which see v. 767, τὰ Ναυπλίου τ' Εὐβοικὰ πυρπολήματα. The story was that Nauplius had sailed from Troy in a fisherman's boat to intercept the Greeks at the s.e. extremity of Euboea. Hence he is called *μονόκωπος*.—*πυρσεύειν Εὐβοίαν φλ. σέλας*, 'to light up Euboea with a beacon-fire,' is the same construction as v. 866, *θείου δὲ σεμνὸν θεσμὸν αἰθέρος μυχόν*. Hence the reading of Matthiae, *ἀμφιρύταν* for *ἀμφιρύταν*, is unquestionably right. Photius, *πυρσεύει, πῦρ ἐξάπτει*. Cf. *Electr.* 694.

1130. *ἄκραις* for *ἀκταῖς* Bothe. See on v. 1113.—*λάμψας*, 'having lighted up.' For this active verb see *Ion* 83. Hermann's alteration of the text to *δόλιον ἀκταῖς ἀστέρα λάμψας*, 'and by lighting a deceitful beacon on the sea-shores,' does not fully satisfy the metre of the strophe, (v. 1115—6,) unless we there read *Ἀργείων* for *Ἀχαιῶν*. This (in one verse) would give a form of glyconean such as in *Aesch. Suppl.* 660, *Ἀρτεμυδ' Ἐκτάν γυναικῶν λόχους ἐφορεῖν*, and *Ag.* 679, *κελσάντων Σιδόντος ἀκτὰς ἐπ' ἀκριτοφύλλους*.—*ἐνάλοις* for *ἐναλλοῖς* was Musgrave's correction, as also *Καφηρίσιν* for *Καφηρῖαις*.

1132. *Μάλεα* Herm. for *μέλεα*, and *ἀποπρὸ χειμάτων* Heath for *ἔπο, προχειμάτων*. The adjective *Μάλεος* from *Μαλέα* seems to follow no certain analogy, possibly *Μενέλεω* may have been written; as *ἀλίμενα δ' ὄρε'* (so Aldus) *ἀπέλασε Μενέλεω στολᾶν*, or *ἐπέλασε βαρβάρῳ*

στολᾶ (cf. *Andr.* 1167). After describing the fate of the other Greeks on the coast of Euboea, the poet went on to say, that Menelaus likewise was driven by adverse winds into Egypt, when he was returning home with his bride. Hermann compares *Orest.* 360, where Menelaus says of himself, *Ἀγαμέμνονος μὲν γὰρ τύχας ἠπιστάμην, Μαλέα προσίσχων πρόφρων*, and the whole passage he explains as follows;—" *Muleae aulem montes inhospitales fuere, quum longe a patria rejectus est ventis, qui barbaro vestitu pulcrum monstrum, inanem rixarum Danais caussam, secum ducebat.*" It seems, however, possible to follow the natural order of the words, and to construe *ἀλίμενα βαρβάρου στολᾶς* 'afforded no harbour to his Trojan ships,' i. e. the ships in which he brought back Helen and other Trojan spoils. So *Aeschylus* uses *στολῆ* for a naval armament, *Suppl.* 744, *οἱ τοι ταχέια ναυτικοῦ στρατοῦ στολῆ*, or rather perhaps, as Photius explains it, *ἡ ἀποστολὴ καὶ ἐκπεμψίς*. The genitive after *ἀλίμενα* is defended by *παντὸς οἰωνοῦ λιμὴν*, *Antig.* 1000.

1134. *τέρας, οὐ τέρας*, a prodigy not recognised under the form of a beautiful woman. For *ἀλλ' ἔριν* Hermann reads *ἔριν* ἐριδι, which suits the metre of v. 1119, though we might there as easily read *λέχη* for *λέχεια*.

1137—43. The poet here insinuates the same doubts as to the personality of the supreme Being which he has in so many other places ventured to express. Cf. *Troad.* 885, *ἅστις ποτ' εἰ σὺ, δυστόπαστος εἰδέναι, Ζεὺς*. *Herc.* F. 1263. *Supra.* 711 &c. To Hermann is due *τίς φύσιν—εὐδρην*, for *τὶ φησ—εὐδρῆν*, for

- τίς φύσιν ἐρευνήσας βροτῶν
μακρότατον πέρας ἤδρεν,
ὄς τὰ θεῶν ἔσορᾶ 1140
δεῦρο καὶ αὐθις ἐκείσε
καὶ πάλιν ἀντιλόγοις
πηδῶντ' ἀνελπίστοις τύχαις ;
σὺ Διὸς ἔφυς, ᾧ Ἑλένα, θυγάτηρ
πτανὸς γὰρ ἐν κόλποις σε Δή- 1145
δας ἐτέκνωσε πατήρ.
κατ' ἰαχίθης καθ' Ἑλλανίαν
ἄδικος, ἄπιστος, προδότις, ἄθεος· οὐδ' ἔχω
τί τὸ σαφές, ὃ τι ποτ' ἐν βροτοῖς.
τὸ θεῶν δ' ἔπος ἀλαθὲς ἠῦρον. 1150
ἄφρονες, ὅσοι τὰς ἀρετὰς πολέμῳ
ἀντ. β'.

which Pflugk, after Matthiae, gives *τίς φησιν—εὔρειν, 'who can affirm that he has found out?' But φύσιν ἐρευνᾶν, to investigate nature, is a term altogether appropriate to the disciple of Anaxagoras. Translate, 'What is God, or what is not God, or what is intermediate, who of mortals that has searched furthest into Nature, has found out as a conclusion, who sees (i. e. when he sees) the various dispensations of the gods shifting first here and then there and back again with contrary and unlooked for results?' It seems better to take μακρότατον with ἐρευνήσας than with πέρας.—τὸ μέσον, midway between things visible and invisible, matter and spirit, human and divine. He appears to mean the δαίμονες, or perhaps Νοῦς or φύσις. For the form of expression cf. Prom. 116, θεόστυος, ἢ βρότειος, ἢ κεκραμένη. Theb. 184, ἀνὴρ, γυνή τε, χῶτι τῶν μεταίχμιον.

1141. δεῦρο for δεῖνὰ Dobree, who likewise suggested ἀμφιλόγοις for ἀντιλόγοις. But the common reading is supported by πάλιν, implying contrariety. Literally, ἀντίλογοι τύχαι are casualties which, from their improbability, would admit of being reasoned against. But the chief force of the compound is in ἀντι, in the sense of ἀντιπάλαις, ἀντιστρόφοις.—πηδῶντα, cf. Tro. 1204, τοῖς τρώποις γὰρ αἱ τύχαι Ἐμπληκτος ὡς ἄνθρωπος ἄλλοτ' ἄλλοσε Πηδῶσι.

1147. κατ' ἰαχίθης Hermann for κατ' ἰαχὴ σή. This correction is better than

W. Dindorf's νῦν δ' ἰάχῃσαι, in as much as κατ' is very much nearer the MSS. than νῦν δ'. The initial ι is here long on account of the augment.—In the next verse the old reading was ἄδικος, προδότις, ἄπιστος κτλ. There is little to choose between Hermann's προδότις, ἄπιστος ἄδικος, and W. Dindorf's transposition as given in the text.

1148. οὐδ' ἔχω κτλ. 'Nor know I what certainty is, whatever it be that is so considered among men.' This of course is in continuation of the sentiment at v. 1137 &c.

1150. τὸ θεῶν δ'. The δ' was added by Barnes and Bothe. Hermann, who gives τό τοι θεῶν κτλ., alters the antistrophic verse to ἐν ἀλλοῖσι πάθεσιν ἴλίοισιν. The last is unquestionably corrupt, according to the common reading, and therefore it is hardly safe, on such evidence, to tamper with the present verse. The poet appears to mean, that nothing is to be relied on but the plain declaration of the gods (by oracles or portents). Compare Electr. 399, Λοξίου γὰρ ἔμπεδοι χρησμοί, βροτῶν δὲ μαντικῆν χαίρειν ἔω.

1151. ἀφρονες, ὅσοι κτλ. This is one of several passages which seem to prove that Euripides was not, as has sometimes been alleged, attached to the war-party at Athens. The Helena was acted in the year after the failure of the Sicilian expedition, so that it is highly probable the passage contains an allusion to that event.

κτᾶσθε δορὸς ἀλκαίου τε λόγ-
 χαις, καταπαυόμενοι πο-
 νους θνατῶν ἀμαθῶς·
 εἰ γὰρ ἄμιλλα κρινεῖ νιν
 αἵματος, οὐποτ' ἔρις
 λείψει κατ' ἀνθρώπων πόλεις·
 †αἰ Πριαμίδος γᾶς ἔλιπον θαλάμους,
 ἕξδον διορθῶσαι λόγοις
 σὰν ἔριν, ὧ Ἑλένα.
 νῦν δ' οἱ μὲν Ἄϊδα μέλονται κάτω,
 τείχεα δὲ, φλογμὸς ὥστε Διὸς, ἐπέσυτο φλόξ,
 ἐπὶ δὲ παθία πάθεισι φέρεις
 †ἀθλίους ἐν συμφοραῖς Ἰλίοις.

ΘΕΟΚΛΥΜΕΝΟΣ.

ὦ χαῖρε, πατρὸς μνημ'. ἐπ' ἐξόδοισι γὰρ 1165

See the Preface to Vol. i. p. xix. A similar sentiment occurs in Suppl. 949, ὦ ταλαίπωροι βροτῶν, τί κτᾶσθε λόγχας καὶ κατ' ἀλλήλων φόνους τίθεσθε; παύσασθ', ἀλλὰ λήξαντες πόνων Ἄσση φυλάσσεσθ' ἥσυχοι μεθ' ἡδύχων. As regards the reading, Hermann has slightly corrected v. 1152, κτᾶσθε, δορὸς ἀλκαίου λόγχαισι, while ἀμαθῶς for ἀπαθῶς is Musgrave's. The passage thus amended may be translated as follows:—'Senseless are ye, who win your reputations for valour by war and by the point of the martial spear, foolishly trying to have the troubles of men brought to an end in this way; for if bloody contest shall settle them, never will strife be wanting throughout the cities of men.' Hermann takes δορὸς ἀλκαίου to mean *auxiliaritricis hastae*; but ἀλκή is commonly used simply for *fighting*. He also edits θανάτων for θνατῶν, and πόθους after Seidler. Probably in v. 1140 we should read τὰ θνήτ' ἐσορᾶ.—Pflugk, it is hardly necessary to add, is wrong in explaining λείψει κατὰ by καταλείπει.

1158. This line is corrupt. Hermann gives ἂ Π. γᾶς ἐπέλεν θαλάμοις, but he admits that the imperfect of πέλω is not elsewhere found in the tragic writers. It seems likely that we should read ὃ Π. γᾶς ἐμολεν θαλάμοις 'which event came by the Trojan marriage, i. e. that of Helen and Paris, when they (the combatants) might have settled the quarrel about thee,

O Helen, 'by agreement.' Compare Suppl. 748, πόλεις τ' ἔχουσαι διὰ λόγου κάμψαι κακὰ, φίλοις μὲν οὐ πείθεσθε, τοῖς δὲ πράγμασι.

1164. This verse also is corrupt. Dindorf suspects that it was inserted by some grammarian to fill up a *lacuna*. Hermann's πάθεισι for συμφοραῖς has but little probability when πάθεισι occurs in the preceding verse.

1165. Theoclymenus returns from hunting, (see v. 154,) and his first impulse, on revisiting his palace, is to pay his wonted regards to the spirit of his father, whose tomb stands in front of the entrance. He next dismisses his attendants, and is beginning to reproach himself for his remissness in not putting to death the guards who have allowed a strange Greek to have access, when he is startled by finding that Helen has left her sanctuary at the tomb. He is reassured however by seeing her and the stranger not far from the spot. She, according to the plan agreed upon (cf. v. 1087), is dressed in deep mourning. An opportunity is now offered of making their request with respect to the burial of Menelaus, said to be lost at sea. It is readily granted, and with a simplicity and liberality which is highly exciting to an audience who know that his gifts are all to be turned against himself.

- ἔθαψα; Πρωτεύ, σ' ἔνεκ' ἐμῆς προσρήσεως·
 αἰὶ δέ σ' ἐξιῶν τε κείσιων δόμους
 Θεοκλύμενος παῖς ὄδε προσεννέπει, πάτερ.
 ὑμεῖς μὲν οὖν κύνας τε καὶ θηρῶν βρόχους,
 δμῶες, κομίζετ' ἐς δόμους τυραννικούς· 1170
 ἐγὼ δ' ἑμαυτὸν πόλλ' ἐλοιδόρησα δῆ·
 οὐ γάρ τι θανάτῳ τοὺς κακοὺς κολάζομεν.
 καὶ νῦν πέπυσμαι φανερὸν Ἑλλήνων τινα
 ἐς γῆν ἀφίχθαι καὶ λεληθέναι σκοποὺς,
 ἧτοι κατόπτῃν ἢ κλοπαῖς θηρώμενον 1175
 Ἑλέην· θανεῖται δ', ἣν γε δὴ ληφθῆ μόνον.
 ἔα·
 ἀλλ'; ὡς ἔοικε, πάντα διαπέπραγμένα
 ἡὔρηκα· τύμβου γὰρ κενὰς λιπούσ' ἔδρας
 ἢ Τυνδαρίσ παῖς ἐκπεπόρθμευται χθονός.
 ὦῆ, χαλᾶτε κληῖθρα, λύεθ' ἱππικὰς 1180
 φάτνας, ὀπαδοὶ; κᾶκκομίζεθ' ἄρματα,
 ὡς ἂν πόνου γ' ἕκατι μὴ λάθῃ με γῆς
 τῆσδ' ἐκκομισθεῖσ' ἄλοχος, ἧς ἐφίεμαι.
 ἐπίσχετ'· εἰσορῶ γὰρ οὖς διώκομεν
 παρόντας ἐν δόμοισι κοῦ πεφευγότας. 1185
 αὐτῇ, τί πέπλους μέλανας ἐξήψω χρὸς
 λευκῶν ἀμείψασ', ἔκ τε κρατὸς εὐγενούς
 κόμας σίδηρον ἐμβαλοῦσ' ἀπέθρισας,
 χλωροῖς τε τέγγεις δάκρυσι σῆν παρηίδα
 κλαίουσα; πότερον ἐννύχοις πεπεισμένη 1190

1171. The δῆ here is separated from πολλὰ, to which it belongs, as in Oed. Col. 1215, ἐπεὶ πολλὰ μὲν αἱ μακρὰ ἡμέραι κατέθεντο δὴ λύπας ἐγγυτέρω.

1177. πάντα διαπ., 'all my schemes frustrated,' viz. his hopes of marrying Helen. Accustomed hitherto to find Helen at his father's tomb, he is now surprised to find it vacant, and concludes that she is gone.

1187. ἀμείψασα, ἀνταλλαξαμένη, having taken in exchange for. See Bach. 53.—ἀπέθρισας, the contracted aorist of ἀποθρίω, which also occurs Agam. 519, ἀντόχθονον πατρῶν ἔθρισεν δόμον, and

Orest. 128.—χλωροῖς, fresh, abundant, like the Homeric θαλερὸν κατὰ δάκρυ χέουσα, compared by Hermann. Cf. Med. 922.

1190. πεπεισμένη, induced by, putting faith in, πιστεύουσα. There seems little cause for the objection which some critics have raised against the reading. So Aeschylus calls dreams ονείρων φάσματ' εὐπειθῆ in Agam. 265.—φάτιν οἴκοθεν, see on v. 820. The words are indeed capable of another sense, 'hearing news from home.' But if we compare the passage just quoted from Aeschylus, where φάτις ἄπτερος, 'an omen not from birds,' is

- στένεις ὀνείροις, ἢ φάτιν τιν' οἴκοθεν
κλύουσα λύπη σὰς διέφθαρσαι φρένας ;
ΕΛ. ὦ δέσποτ', ἤδη γὰρ τόδ' ὀνομάζω σ' ἔπος,
ὄλωλα· φρούδα τὰμὰ κούδέν εἰμ' ἔτι.
ΘΕΟΚ. ἐν τῷ δὲ κείσαι συμφορᾶς ; τίς ἢ τύχη ; 1195
ΕΛ. Μενέλαος, οἴμοι, πῶς φράσω ; τέθνηκέ μοι.
ΘΕΟΚ. οὐδέν τι χαίρω σοῖς λόγοις, τὰ δ' εὐτυχῶ.
* * * * *
ΘΕΟΚ. πῶς οἶσθα ; μῶν σοι Θεονόη λέγει τάδε ;
ΕΛ. κείνη τέ φησιν ὃ τε παρῶν, ὄτ' ἄλλυτο.
ΘΕΟΚ. ἦκει γὰρ ὅστις καὶ τὰδ' ἀγγέλλει σαφῆ ; 1200
ΕΛ. ἦκει· μόλοι γὰρ, ὡς ἐγὼ χρήζω μολεῖν.
ΘΕΟΚ. τίς ἐστί ; ποῦ ἔστω ; ἵνα σαφέστερον μάθω.
ΕΛ. ὄδ', ὃς κάθηται τῷδ' ὑποπτήξας τάφω.
ΘΕΟΚ. Ἄπολλον, ὡς ἐσθῆτι δυσμόρφω πρέπει.
ΕΛ. οἴμοι, δοκῶ μὲν κάμδον ὦδ' ἔχειν πόσιν. 1205
ΘΕΟΚ. ποδαπὸς δ' ὄδ' ἀνῆρ· καὶ πόθεν κατέσχε γῆν ;
ΕΛ. Ἑλληνα, Ἀχαιῶν εἷς, ἐμῷ σύμπλους πόσει.
ΘΕΟΚ. θανάτω δὲ ποίω φησὶ Μενέλεων θανεῖν ;
ΕΛ. οἰκτρόταθ' ὑγροῖσιν ἐν κλυδωνίοις ἀλός.

contrasted with dreams, we shall have good reason for preferring the other meaning, 'a warning voice from within.'

1197. τὰ δ' εὐτυχῶ, 'though in some respects I am fortunate.' Hermann remarks that a line must have been lost, both on account of the monostich dialogue, and because Theoclymenus replies πῶς (not πῶς δ') οἶσθα ;

1199. For ὃ παρῶν, qui *aderat*, see Suppl. 649, and Soph. El. 927, τοῦ πληστον παρόντος, ἥλικ' ἄλλυτο.

1201. ὡς ἐγὼ χρήζω, i. e. οὐχ ὡς σὺ χρήσεις. Cf. Androm. 1170. Theoclymenus wished the supposed messenger to come in order that he might hear with his own ears the news of the death ; for, as Aeschylus says, Cho. 834, οὐδὲν ἀγγέλωσθαι σθένος, ὡς αἰτῶν αὐτῶν ἄνδρα πύθεσθαι πάρα. But Helena wished him to come in the person of her living husband, as he really had, though as a matter of course she disguises it. Thus μόλοι bears its simple and proper sense, *utinam veniat*. There is nothing very difficult in this

verse, which has been altogether misunderstood by Pflugk ; while Hermann, who does not seem to have noticed the emphatic personal pronoun, explains it in a somewhat unnatural sense, *utinam venerit, sic ut ego venisse cupio* ; that is, (as Theoclymenus is to understand it,) 'I wish he could have come as I desire him (viz. the messenger) to have come,' viz. not come at all, but been lost at sea.—Menelaus, during this conversation, appears to be partly concealed behind the tomb of Proteus ; cf. v. 1085. He comes forward again at v. 1250, but Helen points to him at v. 1203.

1206. κατέσχε, 'touched at.' Said of sailors κατέχοντες τὴν ναῦν, as Heracl. 83, κατέχετ' ἐκλιπόντες Εὐβοῖδ' ἔκραν.

1209. οἰκτρόταθ' Hermann and Tyrwhitt for οἰκτρότατον. The error arose from supposing the sense was οἰκτρότατον θάνατον, whereas the adverbial meaning is rather required.—ὑγροῖς ἐν κλ. has been restored by several critics for ὑγροῖσι κλ.—πελάγειν, see v. 375.

ΘΕΟΚ. ποῦ βαρβάροισι πελάγεσιν ναυσθλούμενον ; 1210

ΕΛ. Διβύης ἀλιμένοις ἐκπεσόντα πρὸς πέτραις.

ΘΕΟΚ. καὶ πῶς ὄδ' οὐκ ὄλωλε κωωνῶν πλάτης ;

ΕΛ. ἐσθλῶν κακίους ἐνίοτ' εὐτυχέστεροι.

ΘΕΟΚ. λιπῶν δὲ ναὸς ποῦ πάρεστιν ἔκβολα ;

ΕΛ. ὅπου κακῶς ὄλοιτο, Μενέλεως δὲ μῆ. 1215

ΘΕΟΚ. ὄλωλ' ἐκεῖνος ἦλθε δ' ἐν ποίῳ σκάφει ;

ΕΛ. ναῦται σφ' ἀνεῖλον ἐντυχόντες, ὡς λέγει.

ΘΕΟΚ. ποῦ δὴ τὸ πεμφθὲν ἀντὶ σοῦ Τροία κακόν ;

ΕΛ. νεφέλης λέγεις ἀγαλμ' ; ἐς αἰθέρ' οἴχεται.

ΘΕΟΚ. ὦ Πρίαμε καὶ γῆ Τρωὰς, *ὡς ἔρρεις μάτην. 1220

ΕΛ. κἀγὼ μετέσχον Πριαμίδαις δυσπραξίας.

ΘΕΟΚ. πόσιν δ' ἄθαπτον ἔλιπεν ἢ κρύπτει χθοῖ ;

ΕΛ. ἄθαπτον οἱ γὰρ τῶν ἐμῶν τλήμων κακῶν.

ΘΕΟΚ. τῶνδ' οὐνεκ' ἔταμες βοστρύχους ξανθῆς κόμης ;

ΕΛ. φίλος γάρ ἐστιν, ὅς ποτ' ἐστίν, ἐνθάδ' ὦν. 1225

ΘΕΟΚ. ὀρθῶς μὲν ἦδε συμφῶρὰ δακρύεται ;

ΕΛ. ἐν εὐμαρεῖ γοῦν σὴν κασιγνήτην θανεῖν.

1212. καὶ πῶς, as usual, marks surprise or incredulity. The sense is, 'Well but, if, as you say (v. 1207), he sailed with your husband, he would have been drowned together with him.'

1214. ναὸς ἔκβολα. Here, apparently, for ναύγια, or the cast-up timbers on which he is supposed to have come ashore. *Sup.* 422. *Ion* 555. Barnes points out that the order is, ποῦ δὲ λιπῶν ναὸς ἔκβολα πάρεστιν; The question was one which Helen was especially concerned to avert, because the king would thus have discovered the survivors from the wreck, of whose existence she was aware, v. 1070. The answer of Helen seems generally to amount to this, 'I know not; the ship might perish unheeded, if only Menelaus had not perished with it.' Pflugk seems to be right in supplying with μῆ, ὄφελεν ἄλῃσθαι.

1220. ὡς, omitted in the MSS. either on account of the similar termination of the preceding word, or because it was taken for a trisyllable, Τρωὰς, was added by Scaliger.

1224. ἔταμες. W. Dindorf gives ἔτρεμες. Below, v. 1235, the old copies agree in the form τέμαμεν.

1225. ὅς ποτ' ἐστίν. Helena means, 'whether he be a messenger (as you suppose) or my husband (as I know), he is dear to me, being here.' The verse is a mere quibble; ἐνθάδ' ὦν alluding to the pretended death of Menelaus, but his real presence, while ὅς ποτ' ἐστίν describes his ambiguous character. Hermann gives ὡσπερ ἐστίν, which he thus explains; "Theoclymenum hoc ad inferos referre vult, ipsa sepulcrum, sub quo sedet Menelaus, in mente habet." It is clear that Theoclymenus himself is perplexed by the words ἐνθάδ' ὦν, for he asks next, 'Are you sure that this calamity is rightly and reasonably lamented?'

1226: On the interrogative μὲν see *Med.* 676. *Ion* 5:0.

1227. ἐν εὐμαρεῖ. Compare ἐν εὐσεβεῖ *inj.* 1277. ἐν καλῷ *Heracle.* 971. ἐν εὐμαρεῖ *Iph. A.* 969. The γοῦν is ironical, the sense being, as Pflugk rightly explains it, 'Would you like your sister to die?' 'Would you think it a light thing?' &c. Hermann and Jacobs read λαθεῖν for θανεῖν, 'I could not deceive your sister, even if I could deceive you;' and there are other instances of λαθεῖν and θανεῖν being confused. The reply of Helena amounting to

- ΘΕΟΚ. οὐ δῆτα. πῶς οὖν ; τόνδ' ἔτ' οἰκήσεις τάφον ;
 ΕΛ. τί κερτομεῖς με, τὸν θανόντα δ' οὐκ ἔως ;
 ΘΕΟΚ. πιστὴ γὰρ εἶ σὺ σῶ πᾶσει φεύγουσά με. 1230
 ΕΛ. ἀλλ' οὐκέτ' ἤδη δ' ἄρχε τῶν ἐμῶν γάμων.
 ΘΕΟΚ. χρονία μὲν ἦλθες, ἀλλ' ὁμως αἰνῶ τάδε.
 ΕΛ. οἶσθ' οὖν ὃ δρᾶσον ; τῶν πάρος λαθώμεθα.
 ΘΕΟΚ. ἐπὶ τῷ ; χάρις γὰρ ἀντὶ χάριτος ἐλθέτω.
 ΕΛ. σπονδὰς τέμωμεν καὶ διαλλάχθητί μοι. 1235
 ΘΕΟΚ. μεθίημι νεῖκος τὸ σὸν, ἴτω δ' ὑπόπτερον.
 ΕΛ. πρὸς νῦν σε γονάτων τῶνδ', ἐπέιπερ εἶ φίλος,
 ΘΕΟΚ. τί χρῆμα θηρῶσ' ἰκέτις ὠρέχθης ἐμοῦ ;
 ΕΛ. τὸν κατθανόντα πόσιν ἐμὸν θάψαι θέλω.
 ΘΕΟΚ. τίς δ' ἔστ' ἀπόντων τύμβος ; ἢ θάψεις σκιάν ;
 ΕΛ. Ἑλλησίν ἐστὶ νόμος, ὃς ἂν πόντῳ θάνῃ, 1241
 ΘΕΟΚ. τί δρᾶν ; σοφοί τοι Πελοπίδαι τὰ τοιάδε.
 ΕΛ. κενόισι θάπτειν ἐν πέπλων ὑφάσμασιν.
 ΘΕΟΚ. κτέριζ' ἀνίστη τύμβου οὐ χρῆζεις χθονός.
 ΕΛ. οὐχ ᾧδε ναύτας ὀλομένους τυμβεύομεν. 1245

this, 'I assure you the loss to me is as great as your sister's loss would be to you,' Theoclymenus, in accepting her evasive reply, consistently adds, 'Will you not then now marry me?'—*ἔτ' οἰκήσεις*, cf. 64—5.

1229. *τί κερτομεῖς*; 'why do you tease or distress me about this question of marriage, and why do you not forbear to speak of my departed husband?'—'Because,' replies Theoclymenus, 'your fidelity to your husband makes you shun me.' The old reading *πιστὴ γὰρ ἐσοί* was corrected by Elmsley. But the *σοί* is very questionable where no emphasis is conveyed. (See on v. 1201.) The true reading is probably, *πιστὴ γὰρ ὄσα σῶ πᾶσει φεύγεις ἐμέ*. Thus *ἀλλ' οὐκέτ'*, scil. *φεύξομαι*, in the next verse, is no longer ambiguous. As the text stands, it might mean *οὐκέτι πιστὴ ἔσομαι*.

1234. *ἐπὶ τῷ*: 'On what terms?' Cf. v. 838. Hipp. 459, and on Alcest. 375.—*χάρις γὰρ κτλ.*, i. e. he is willing to do her a favour in return for her proffered reconciliation. That favour is not asked by Helen till v. 1239, the intermediate lines containing a mutual resolve to put

themselves in amicable relations with each other.

1236. *μεθίημι*. The *ῖ* is here unusual; but perhaps the word was pronounced as if of three syllables. See on Hippol. 821.—*νεῖκος τὸ σὸν*, your jealousy of me, your quarrel with me for being your suitor. Compare *νεικη μεθήσω* in v. 1681, and *λόω νεῖκος* in Hippol. 1442. But Pflugk explains *νεῖκος ὃ σοι εἶλον*, and Barnes' marginal version gives *remitto indignationem adversus te susceptam*. In favour of this latter it is to be said, that *μεθίεναι* more naturally refers to his own feelings, than to his not retaining the remembrance of another's dislike. The metaphor here is the same as in Hippol. 827.

1238. *ὠρέχθης*, do you stretch out your arms to grasp me.

1241. *ὃς ἂν*. Hermann reads *ὃς ἐν π. θάνῃ*, with much probability, since the sense is not 'whoever shall have died,' but 'when a man shall have died at sea.' See on Ion 856. Med. 516.

1242. *Πελοπίδαι*, the Peloponnesians, i. e. the Doric people of Laconia in particular.

1243. *πέπλων* Scaliger for *πέπλοισ*.

ΘΕΟΚ. πῶς δαί ; λέλειμμαί τῶν ἐν Ἑλλησιν νόμων.

ΕΛ. ἐς πόντον ὄσα χρῆ νέκυσιν ἐξορμίζομεν.

ΘΕΟΚ. τί σοι παράσχω δῆτα τῷ τεθνηκότι ;

ΕΛ. οὐκ οἶδ' ἔγωγ', ἄπειρος, εὐτυχοῦσα πρῖν.

ΘΕΟΚ. ᾧ ξένε, λόγων μὲν κληδόν' ἦνεγκας φίλην. 1250

ΜΕ. οὐκουν ἐμαυτῷ γ' οὐδὲ τῷ τεθνηκότι.

ΘΕΟΚ. πῶς τοὺς θανόντας θάπτει ἐν πόντῳ νεκρούς ;

ΜΕ. ὡς ἂν παρούσης οὐσίας ἕκαστος ἦ.

ΘΕΟΚ. πλούτου λέγ' οὐνεχ' ὃ τι θέλεις, ταύτης χάριν.

ΜΕ. προσφάζεται μὲν αἷμα πρῶτα νερτέροις. 1255

ΘΕΟΚ. τίνος ; σύ μοι σήμαινε, πείσομαι δ' ἔγωγ'.

ΜΕ. αὐτὸς σὺ γίγνωσκ'. ἀρκέσει γὰρ ἂν διδώς.

ΘΕΟΚ. ἐν βαρβάροις μὲν ἵππον ἢ ταύρον νόμος.

ΜΕ. διδούς γε μὲν δῆ, δυσγενὲς μηδὲν δίδου.

ΘΕΟΚ. οὐ τῶνδ' ἐν ἀγέλαις ὀλβίαις σπανίζομεν. 1260

1246. λέλειμμαί, non assequor, 'I am deficient in the knowledge of Hellenic customs.'

1247. ἐξορμίζομεν. Literally, 'We send them out to sea and moor them there,' i. e. the ship, while the offerings are thrown in.

1249. The old reading, οὐκ οἶδ' ἔγωγ' ἄπειρος κτλ., was corrected by Hermann. She means, that not having before lost a husband by sea, she has no exact knowledge, from her own experience, of the customary offerings. Hearing this, Theoclymenus turns to Menelaus, still seated at the tomb, and requests from him the necessary information on the subject. And thus any suspicion that might arise, in consequence of the arrangements originating with herself, is shrewdly averted. Menelaus appears to give the required instructions as a disinterested and indifferent spectator.

1253. ὡς ἂν—οὐσίας. The genitive depends on ὡς as in the phrase ὡς τάχους, ὅπως ποδῶν &c. Cf. Electr. 751, πῶς ἀγῶνος ἤκομεν ; Sup. 313, πῶς δ' εὐμελείας τοισίδ' ἐν δόμοις ἔχεις ;

1254. ταύτης χάριν. As if he had said δῶσω instead of λέγε, 'specify what I must give, (and I will give it).' Dr. Donaldson, *New Cratylus*, p. 359, considers this verse to illustrate the distinction between ἕνεκα and χάριν, 'as far as wealth is concerned, say what you would

have to please her.' To the present editor ταύτης χάριν seems rather to mean, 'for her sake,' i. e. that to show his affection for her, no request shall be refused.

1255. προσφάζεται. This passage seems to indicate the true sense of the rather obscure word πρόσφαγμα (Agam. 1249), which apparently meant 'the preliminary offering of blood,' as the first great propitiatory act, which placed the petitioner in amicable relations with the daemons or heroes to whom he was about to address any prayer. Hence it came to signify in general 'a victim,' as Hec. 41, Iph. Taur. 458, or 'the blood of a victim,' as Alcest. 845. Barnes rightly explains the word by προλαμβάνεται τῶν σφαγῶν αἷμα.

1257. ἀρκέσει and δίδως. Barnes, for ἀρκέσειε and δίδως. The optative arose from the transcribers mistaking ἂν for ἔν. All the requests of Menelaus, it will be observed, have reference to supplying the ship with provisions &c. for a voyage. The mention of δυσγενὲς μηδὲν is a mere trick, that Theoclymenus may be kept in ignorance of the real motives. In all this scene the spirit of Greek deceit is strikingly shown. Every verse is a lie, in some form or other.

1258. ἵππον. It was the custom of the Persians to sacrifice a horse to the sun. Ovid, Fast. i. 385, 'Placat equo Persis radiis Hyperiona cinctum, Ne detur celeri victima tarda deo.'

- ΜΕ. καὶ στρωτὰ φέρεται λέκτρα σώματος κενά.
 ΘΕΟΚ. ἔσται τί δ' ἄλλο προσφέρειν νομίζεται ;
 ΜΕ. χαλκήλαθ' ὄπλα· καὶ γὰρ ἦν φίλος δορί.
 ΘΕΟΚ. ἄξια τὰδ' ἔσται Πελοπιδῶν ἅ δώσομεν.
 ΜΕ. καὶ τὰλλ' ὅσα χθῶν καλὰ φέρει βλαστήματα. 1265
 ΘΕΟΚ. πῶς οὖν ; ἐς οἶδμα τίνι τρόπῳ καθίετε ;
 ΜΕ. ναῦν δεῖ παρεῖναι κἀρετμῶν ἐπιστάτας.
 ΘΕΟΚ. πόσον δ' ἀπείργει μῆκος ἐκ γαίας δόρυ ;
 ΜΕ. ὥστ' ἐξορᾶσθαι ῥόθια χερσόθεν μόλις.
 ΘΕΟΚ. τί δῆ ; τόδ' Ἑλλάς νόμιμον ἐκ τίνος σέβει ; 1270
 ΜΕ. ὡς μὴ πάλιν γῆ λύματ' ἐκβάλλῃ κλύδων.
 ΘΕΟΚ. Φοίνισσα κώπη ταχύπορος γενήσεται.
 ΜΕ. καλῶς ἂν εἶη, Μενελεώ τε πρὸς χάριν.
 ΘΕΟΚ. οὐκουν σὺ χωρὶς τῆσδε δρῶν ἀρκεῖς τάδε ;
 ΜΕ. μητρὸς τόδ' ἔργον ἢ γυναικὸς ἢ τέκνων. 1275
 ΘΕΟΚ. ταύτης ὁ μόχθος, ὡς λέγεις, θάπτειν πόσιν.
 ΜΕ. ἐν εὐσεβεῖ γοῦν νόμιμα μὴ κλέπτειν νεκρῶν.

1261. *στρωτὰ λέκτρα*. An empty bier represented the bodies of those who were absent. And hence perhaps it is, that in the Supplices, v. 1207, mention is made of *σθεν* pyres of the Argive chiefs, though Amphiaras and Polynices were not included among the bodies brought on the stage. Their places may have been taken by similar empty litters. Pflugk well compares Thucyd. ii. 34, *μία δὲ κλίνη κενὴ φέρεται ἐστρωμένῃ τῶν ἀφανῶν, οἱ ἂν μὴ εὐρεθῶσιν ἐς ἀναίρεσιν*.

1268. *πόσον μῆκος*. 'What interval, what distance from the land is to keep the ship apart?' As *ἐκ, τὸ ἀπὸ*, is used, we must construe *πόσον μῆκος ἐκ γαίας*, not *ἀπείργει ἐκ γαίας*. Perhaps we should read *ἀπείργειν*, viz. *δεῖ*.—*ρόθια*, the foam caused by the waves dashing against the ship. Cf. Iph. T. 1387, *λάβεσθε κώπης ῥόθια τ' ἐκλευκαίνετε*. It seems probable that our word *froth* is of common origin. But the Greeks meant by it *sound* rather than *appearance*. Photius, *ῥόθιον καλεῖται παρὰ τὸν ῥόθον τὸν ἐκ τῶν κωπῶν ἀκουόμενον, ὅτ' ἐν σφοδρῶς ἐλαύνωσιν*. Again, *ῥόθιον, τὸ μετὰ ψόφου κῆμα, ἢ ῥεῦμα*. Hence in Androm. *ῥόθιον κακὸν* is a murmur of discontent. Pers. 408, *Περσίδος γλώσσης ῥόθος*.

1270. *τί δῆ ;* 'Why so?' On what

ground does Hellas hold this custom in regard?' Dindorf and Pflugk remove the stop at *δῆ*, making it a double interrogation, as in v. 873. But *τί νόμιμον τόδε* is a needless question when the nature of the *νόμιμον* had just been explained.

1272. *Φοίνισσα κώπη*. This does not mean, 'You shall have a swift Phoenician ship,' (for he would rather have said *δοθήσεται* than *γενήσεται*.) but, 'a Phoenician bark will soon perform the passage,' and bring you back again to the shore.

1273. *τε* for *γε* is Reiske's correction. The sense is, 'That will do very well, and will be agreeable to Menelaus,—playing, of course, on the ambiguity between the living and the dead hero.—On *δρῶν ἀρκεῖς* see Alcest. 383, *ἀρκοῦμεν ἡμεῖς οἱ προθνήσκοντες σέθεν, for ἀρκεῖ ἡμᾶς προθνήσκειν*. 'Is it not enough,' asks Theoclymenus, 'that you should do these things without her?'

1277. *ἐν εὐσεβεῖ*. See v. 1227. 'It is not perhaps necessary,' replies Menelaus, 'that she should be present at the funeral; but it is a matter of piety not to deprive the dead of their rites.'—'Let her go,' is the reply; 'it is to our interest to train a wife to piety.'

ΘΕΟΚ. ἴτω· πρὸς ἡμῶν ἄλοχον εὖσεβῆ τρέφειν.
 ἐλθὼν δ' ἐς οἶκους ἐξέλω κόσμον νεκρῶ.
 καὶ σ' οὐ κεναῖσι χερσὶ γῆς ἀποστελῶ, 1280
 δράσαντα τῆδε πρὸς χάριν. φήμας δέ μοι
 ἐσθλὰς ἐνεγκὼν ἀντὶ τῆς ἀχλαινίας
 ἐσθῆτα λήψει σῖτά θ', ὥστε σ' ἐς πάτραν
 ἐλθεῖν, ἐπεὶ νῦν γ' ἀθλίως ἔχουθ' ὄρῳ.
 σὺ δ', ὦ τάλαινα, μὴ 'πὶ τοῖς ἀνηνύτοις 1285

* * * *

τρήχουσα σαυτήν· Μενέλεως δ' ἔχει πότμον,
 κοῦκ ἂν δύναίτο ζῆν ὁ κατθανὼν πόσις.

ΜΕ. σὸν ἔργον, ὦ νεᾶνι· τὸν παρόντα μὲν
 στέργειν πόσιω χρῆ, τὸν δὲ μηκέτ' ὄντ' ἔαν·
 ἄριστα γάρ σοι ταῦτα πρὸς τὸ τυγχάνου. 1290
 ἦν δ' Ἑλλάδ' ἔλθω καὶ τύχῳ σωτηρίας,
 παύσω ψόγου σε τοῦ πρὶν, ἦν γυνὴ γένη
 οἶαν γενέσθαι χρῆ σε σῶ ξυνευνέτη.

ΕΔ. ἔσται τάδ'· οὐδὲ μέμψεται πόσις ποτὲ
 ἡμῶν· σὺ δ' αὐτὸς ἐγγὺς ὦν εἴσει τάδε. 1295
 ἄλλ', ὦ τάλας, εἴσελθε καὶ λουτρῶν τύχε

1279. ἐξέλω. Alcest. 160, ἐκ δ' ἐλοῦσα
 κεδρίων δάμων ἐσθῆτα κόσμον τ' εὐπρε-
 πῶς ἡσκήσατο. Hermann appears right
 in reading ἐξέλω, the aorist subjunctive,
 'let me take,' for the future ἐξελῶ, for
 ἐξαιρήσω, does not occur in Attic Greek.
 —In the next verse καὶ σὲ is 'You-too,'
 i. e. as well as providing gifts for the
 dead. The emphatic σὲ is not very un-
 frequently elided, as well as the enclitic.
 1282. Hermann rightly ejects γ' after
 ἐνεγκῶν.

1285. After this verse Matthiae, Her-
 mann, and Dindorf, place the mark of a
lacuna. The old editions give τρήχου σὺ
 σαυτήν, but the two Florence MSS. have
 τρήχουσα σαυτήν. Pflugk supposes τρή-
 χου to be the imperative of τρυχοῦν, and
 he quotes ἐκτρυχοῦν from Thucyd. iii. 93,
 vii. 48. Elmsley suggested τρήχου σεαυτῆς,
 from Ar. Pac. 989, οἱ σου τρυχόμεθ' ἤδη
 τρία καὶ δέκα ἔτη. But this is a very dif-
 ferent thing, 'who have been pining for,
 or about you, for thirteen years.' One
 might conceive the original to have stood
 thus:—

σὺ δ', ὦ τάλαινα, μὴ 'πὶ τοῖς ἀνηνύτοις·
 δάκρυε, μὴδὲ σὸν διαφθέρης δέμας
 τρήχουσα σαυτήν.

By τὰ ἀνήνυτα the impossibility of raising
 Menelaus from the dead is meant.—A
 more usual idiom would be Μενελέων δ'
 ἔχει πότμος.

1288. σὸν ἔργον. "Illud Theoclymeni
 ἴτω respicet, monens Helenam ut jam
 sacra funebria curet." *Herm.* By τὸν
 μηκέτ' ὄντα (πόσιν) he in fact means
 Theoclymenus, who has no longer any
 claim to the name.

1292. ψόγου. This word, as observed
 on Tro. 642, is especially used of blame
 attaching to the female sex. The right
 order of this distich (1292—3) was restored
 by Canter, the verses being transposed in
 the old copies.

1295. αὐτὸς εἴσει τάδε. She speaks, of
 course, of her real lord, Menelaus, being
 a witness to her promises of good beha-
 viour, while Theoclymenus is to take πόσις
 as if said of himself, σὺ δ' αὐτὸς being ad-
 dressed to the supposed messenger.

ἔσθῆτά τ' ἑξάλλαξον. οὐκ εἰς ἀμβολὰς
 εὐεργετήσω σ'. εὐμενέστερον γὰρ ἂν
 τῷ φιλάτῳ μοι Μενέλεω τὰ πρόσφορα
 δρώης ἂν, ἡμῶν τυγχάνων οἶων σε χρῆ

1300

ΧΟ. ὀρέϊα ποτὲ δρομάδι κῶλω

στρ. α'.

μάτηρ θεῶν ἐσύθη

ἂν' ὑλάντα νάπη

ποτάμιόν τε χεῦμ' ὑδάτων

βαρύβρομόν τε κῶμ' ἄλιον

1305

1297. Heracl. 270, κλάων ἄρ' ἔσει
 τᾶνδε, κοῦκ ἐς ἀμβολάς.

1298. εὐμενέστερον κτλ. 'You will do what is right and proper for my dearest Menelaus (i. e. in the pretended burial) with the more hearty good will, if you find me such as you ought to find,' viz. liberal in rewarding you.—*τυγχάνων ἡμῶν*, as Alcest. 10, *ὄσιου γὰρ ἀνδρὸς ὄσιος ἂν ἐτύγχανον*.—*χρῆ* for *χρῆν* Matthiæ.

1301. The choral ode which here follows, though remarkably beautiful in itself, is liable to a charge which has often been brought against the lyric strains of the poet, of being wholly unconnected with the subject of the play. For what has the legend of Ceres and Proserpine, the wanderings of the disconsolate mother, the effects of her wrath on mankind, the persuasion of Zeus, and her reconciliation, — what has all this to do with Menelaus and Helen? Just thus much, it would seem, and no more, that the circumstances bear some resemblance to the restoration of Helen to her husband. Pflugk's explanation is far-fetched to the last degree; viz. that the supposed death of Menelaus is a judgment on Helena for having neglected the worship of Rhea or Cybele, a goddess peculiarly honoured by women. The chorus, so far from believing that Menelaus was dead, had heard the declaration of Theonoe (v. 515) that he was still alive. There is much more probability in Musgrave's suspicion, for which he assigns some reasons, that the *cultus* of Rhea had been translated to Athens (from Asia Minor) about this very time, and that the poet seized the occasion to delight his audience with her highly romantic history. There is an obscure allusion, at the beginning of antistr. β', to Helen's neglect of Cybele, which has been compared with the similar case of Phædra in Hippol. 141 seqq.; but Hermann con-

tends that this forms no apology for the entire ode being on the subject of that goddess. "Vix credible est," he writes, "ea caussa, ut paucis verbis adversi Helenae casus ex ira Idæacæ matris repetentur, cujus rei in tota tragoedia nullum vestigium est, raptum Proserpinae, luctum matris, gravem omnibus animantibus iram, singularem denique rationem, qua placata fuerit, esse descripta." And he adds this opinion (on v. 1376 of his edition), "Nisi fallor, histrionibus hoc debemus, qui pro eo carmine, quod Euripides posuerat, aliud inseruerunt, leviter mutatum, ut aliquo certe modo pertinere ad Helenae tragœdiam videretur." By *leviter mutatum* he means that the last antistrophe was changed from an address to Cypris, who had inflamed Pluto with a love of Proserpina, to suit the supposed case of Helen herself. Whatever reason be assigned for the introduction of such an ode in this place, one point must be clearly understood by the student, that Rhea is confused or identified with Demeter. Nor is this difficult to explain; for both goddesses were supposed to symbolize Mother Earth.—The metre of the ode, which is both difficult and corrupt, consists of varieties of glyconean verse. Many of these are *polyschematic*.

1301—8. 'Twas at full speed that the Mountain Mother once rushed over the woody dells and the streaming waters of rivers and the deep-roaring surge of the sea, through an eager longing for the mysterious maid who had gone from her.'—*ὑλάντα* for *ὑλήεντα* is L. Dindorf's metrical correction. Compare *χρυσὸν τιμήντα* for *τιμήεντα*, Il. xviii. 475. The epithet *ἄρρητος* applied to Proserpine has reference to the secrecy of the Eleusinian Mysteries. Compare Oed. Col. 127—32 with v. 1051 *ibid.*

πόθῳ τὰς ἀποιχομένας
ἀρρήτου κούρας·
κρόταλα δὲ Βρόμια διαπρύσιον
ιέντα κέλαδον ἀνεβόα,

1310

θηρῶν ὅτε ζυγίους
ζευξάσα θεᾷ σατίνας
τὰν ἀρπασθεῖσαν κυκλίω
χορῶν ἔξω παρθενίων
μέτα κούραι ἀελλόποδες,
ἅ μὲν τόξους Ἄρτεμις, ἅ δ'
ἔγχει Γοργώπα πάνοπλος

1315

* * *

ἀυγάζων ἔξ οὐρανίων
ἄλλαν μοῖραν ἔκραυεν.
δρομαίων δ' ὅτε πολυπλανήτων

ἀντ. α΄.

1309—17. And the Bacchic cymbals sending forth a piercing clang sounded aloud, when with the goddess, having fastened her car to her yoked lions in pursuit of her who had been carried off from without the ring of dancing maidens, the light-footed virgins Artemis with her bow and Pallas fully equipped with her spear, [went forth in company]. The difficulty of this passage, the true sense of which Hermann appears to have been the first to perceive, consists chiefly in the loss of the verb depending on ὅτε and governing θεᾷ. Hermann would supply προξωρμώντα, but, as a whole verse has evidently dropped out, it is vain to guess at the exact word. Pflugk understands ἐσώθησαν, and a similar example has already been illustrated on v. 236. The dative, instead of ζευξάσα θεᾷ, was restored by Hermann, and both sense and metre (θεᾷ being a monosyllable) require the change.—σατίνας for σατίνας is due to Musgrave. The word is not truly Greek, but borrowed from some oriental dialect.—For μέτα compare Alceste. 483; Ὀρχιδὸς πέτρων ἄρμα Διομήδους μέτα.—κούραι for κούρῶν δ' Tyrwhitt, Pflugk, and others. That Pallas and Artemis, the two virgin goddesses, were often represented as the companions of Persephone at the time of her being carried off by Pluto, is observed by Hermann, after Welcker, to have been a common tradition.

1316. Γοργώπα for Γοργώ is Hermann's acute and satisfactory restoration. The final syllable πα was absorbed or lost in consequence of the πα in πάνοπλος. Matthiæ's ἐν ἔγχει is not so good as Seidler's καὶ Γοργῶ, viz., 'with spear and aegis.' But there is little force in Dindorf's criticism, "ineptum est ἔγχει πάνοπλος, nisi clipei mentio addatur." The dress of Pallas was that of a hoplite (Heracle 695), which is easily implied by πάνοπλος, though the spear only is specified.

1317. Burges and L. Dindorf supply on conjecture Ζεὺς δ' ἔδραν, which W. Dindorf has admitted into the text. In the old copies the δ' is added after ἀυγάζων. By ἄλλαν μοῖραν he means that Zeus willed otherwise than that the pursuit should be successful.

1319—29. 'But when from the toil of her long and hurried wanderings the mother ceased, (and from) investigating the perplexing and crafty rape of her daughter, then it was that she crossed the snow-preserving heights of the Iðean Nymphs, and rushed in her grief over the rocky thickets deep with snow; and for mortals not making the horribles plains of the earth to produce fruit in arable lands, she destroys the race of the inhabitants.' Expressed in a very few words, the sense is simply this: 'When Rhea gave up the pursuit in despair, she

- μάτηρ ἔπαυσε πόνων,
ματεύουσ' ἀπόρους
θυγατρὸς ἀρπαγὰς δολίους,
χιονοθρέμμοινας δ' ἐπέρασ'
Ἰδαίαν Νυμφῶν σκοπιάς·
ρίπτει δ' ἐν πένθει
πέτρωνα κατὰ δρία πολυνιφέα·
βροτοῖσι δ' ἄχλοα πεδία γᾶς
οὐ καρπίζουσ' ἀρότοις
λαῶν φθείρει γενεάν·
ποίμναις δ' οὐχ ἴει θαλερὰς
βοσκὰς εὐφύλλων ἐλίκων·

threw herself into the solitudes of the mountains in profound grief, and caused a famine by neglecting to bless the year's crops.' In the above readings, *ματεύουσ'* ἀπόρους is Hermann's and Matthiae's correction of *μασπεύουσα πόνους* (πόρους H. Stephens), and Ἰδαίαν νυμφῶν σκοπιάς Elmsley's for Ἰδαίαν νυμφῶν σκοπιάς. The reader will notice ἔπαυσε for ἐπαύσατο, and the exegetical use of the participle (= ἔπαυσε ματεύουσα), of which an exactly parallel instance occurs in Med. 420, Μοῦσαι δὲ πάλαγγενίων λήξουσ' αἰοδῶν, τὰν ἐμᾶν ἠνεῦσαι ἀπιστοσύναν. We might also supply πόνων (οὐς εἶχε) ματεύουσα.—The δὲ in v. 1323 marks the apodosis, by a sufficiently common use. Hermann gives a strange interpretation of this passage. He reads διέπερσ', and says, "Prostravisse ac disjecisse Idaea cacumina dici debet (?) dea, iisque obruisse saltus nivosos: ex quo sponte intelligitur reversam cogitari ad consuetas sedes." Dindorf follows him in this; but *ρίπτει* (as the addition ἐν πένθει alone shows) means *ρίπτει ἐαυτήν*. Compare Alcest. 897. Cycl. 166. Aesch. Suppl. 541, *ιάπτει κἀσίδος δι' αἶας*, which is precisely similar. The flight through the wild mountains was a mark of her grief for the ineffectual pursuit, — the *λύπη ἀλᾶν* in v. 1344.

1328. *καρπίζειν* is 'to fructify,' (Photius, *εὐκαρπα ποιεῖν*), whence in the middle *ἐκαρπίζεσθαι* is 'to have fruit produced from oneself,' Aesch. Theb. 597. See Bacch. 406. — ἀρότοις, 'crops.' Med. 1261. Suppl. 29. Diodorus Siculus, Lib. v. § 5, quotes ten lines of Carcinus the tragic writer, upon this subject. The

famine she caused is described in similar words, *πένθεσιν δὲ παρθένου σίτων ἑμοῖρον διοτρεφὲς φθλίνει γένος*. See also Ovid, Fast. iv. 1617.—*δέ* after *λαῶν* was omitted by G. Dindorf, other critics having previously condemned it.

1330—7. 'And for the flocks she sent not forth the juicy food of leafy tendrils; therefore of many of them did the life fail, and there were no sacrifices to the gods; and on the altars the bread-offerings were not consumed; the dewy fountains of clear waters she stopped from springing, through inconsolable grief for her child.' For *βοσκὰς* Hermann chooses to read *βοτὰς*,—a change not metrically necessary, and one that introduces a word which he admits is "non aliunde notam," though *βοτῶν* and *βοτῶς* are cited as substantives by two or three obscure grammarians. The *ἔλικες* are any kind of young curling shoots. Both goats and other cattle in foreign countries are to this day fed on the clippings of vines mixed with other fodder of various kinds (*συρφετῶς*, Hes. Opp. 604).—Cf. Virg. Georg. iii. 531, who is speaking of a murrain among cattle: 'Tempore non alio dicunt regionibus istis Quaesitas ad sacra boves Janonis.' The last verse was restored by L. Dindorf from three MSS. It is omitted in the old editions. "In codicibus qui illum versum servant, adscriptum *περισσόν*. Redundare enim credebant metrici, quod non animadvertent excidisse unum ex strophicis versibus. Hinc factum, ut omitteretur in edd." Hermann.—*ἀλάστωρ* for *ἀλάστωρ* is the obvious correction suggested by L. Dindorf.

πολέων δ' ἀπέλειπε βίος,
 οὐδ' ἦσαν θεῶν θυσίαι,
 βωμοῖς τ' ἄφλεκτοι πέλανοι·
 πηγὰς τ' ἀμπαύει δροσερὰς
 λευκῶν ἐκβάλλειν ὑδάτων
 πένθει παιδὸς ἀλάστω.
 ἐπεὶ δ' ἔπαυσ' εἰλαπίνας
 θεοῖς βροτείῳ τε γένει,
 Ζεὺς μελίσσων στυγίους
 ματρὸς ὀργὰς ἐνέπει,
 βᾶτε, σεμναὶ Χάριτες,
 ἴτε, τὰν περὶ παρθένῳ
 Διοῖ θυμωσαμένα
 λύπαν ἐξάλλάξατ' ἀλᾶν,
 Μοῦσαι θ' ὕμνοισι χορῶν.
 χαλκοῦ δ' αὐδὰν χθονίαν
 τύπανά τ' ἔλαβε βυρσοτενῆ
 καλλίστα τότε πρῶτα μακάρων
 Κύπρις, γέλασέν τε θεὰ,

1335

στρ. β'. 1337

1340

1345

1338—1352. 'But after that she had put a stop to the banquets both for gods and men (i.e. the corn and the cattle), Zeus, by way of soothing the moody anger of the mother, said, Go, ye revered Graces, go, remove from Demeter who is wrathful the grief she has felt for her child in her wanderings; go, ye Muses too, with hymns of the dance. And then the rumbling noise of brass, and the skin-stretched tambourine, Cypris first seized, the fairest of the immortals; and the goddess (Rhea) smiled, and took into her hands the deep-toned flute, delighted with the din.'—τᾶ for τὰν is L. Dindorf's reading, adopted by W. Dindorf, but rightly rejected by Pflugk and Hermann, the construction being τὰν περὶ παρθένῳ λύπαν.—ἀλᾶν is Bothe's, ἄλας Hermann's independent conjecture for ἀλαλᾶ. Matthiae and Pflugk give ἀλλάξαιτ' ἀλαλᾶ after Musgrave. The sense and punctuation of the passage were determined by both Seidler and Hermann; but W. Dindorf has departed from it widely, reading λάβετε for τε λάβετε, and understanding this was the command of Zeus to the

Muses, and πέλασεν, (perhaps by a misprint for γέλασεν,) instead of γέλασέ τε. Some minor and more obvious errors, as τύπανα for τύπανα, and βυρσοτενῆ for βυρσοτενῆ, were removed by Canter and others. The τύπανον was a circle of brass, probably like our tambourines, with moveable tinkling plates, (κρόταλα in v. 1309,) and stretched with skin. Its tone is called χθονία αὐδή, because, being deep like our drums, it was compared to earthquake rumblings. Musgrave most appositely quotes Aesch. frag. Edon. 54 Dind., τυπάνου δ' ἠχῶ ὡσθ' ὑπογείου βροντῆς φέρεται βαρυταρβῆς. There is no difficulty in taking αὐδὰν as the accusative after ἔλαβε, to which τύπανά τε is a sort of *epexegetis*. Hermann's summary of the general meaning is undoubtedly right; "Venerem fecit primam deorum tibias et tympana cepisse, ut eam exhiberaret, quo facto risisset Idaeam matrem dicit, gavisamque isto concentu tibias manibus suis acceptasse. Neque id absurde invenit. Venus enim caussa doloris exstiterat, ut per quam amore incensus Pluto rapuisset Proserpinam."

δέξατό τ' ἐς χέρα 1350
 βαρύβρομον αὐλὸν
 τερφθεῖσ' ἀλαλαγμῶ.
 ὦν οὐ θέμις σ' οὔθ' ὄσια, ἀντ. β'.
 ἔκυρσας εὐνῶν θαλάμοις,
 μῆνιν δ' ἔσχες μεγάλας 1355
 ματρὸς, ὦ παῖ, θυσίας
 οὐ σεβίζουσα θεᾶς.
 μέγα τοι δύνатаι νεβρῶν
 παμποίκιοι στολίδες,
 κισσοῦ τε στεφθεῖσα χλόα 1360
 νάρθηκας εἰς ἱερούς,

1350. χέρα for χέρας Hermann, on account of the metre of ν. 1366.

1353 seqq. The concluding antistrophe is exceedingly difficult; as much so, perhaps, as any passage in Euripides. The first two lines are thus given in the old copies; ὦν οὐ θέμις οὔθ' ὄσια ἐπύρσας ἐν θαλάμοις. Canter and Hermann, guided by the metre, give ὦν οὐ θέμις σ', οὔθ' ὄσια, and the words so corrected are referred by some to Cypris, who inspired Pluto in Hades with love, by others to Helen, who did the same to Paris. Whether πυροῦν alone is ever used in this sense is justly doubted by Dindorf, who reads ἐπύρσας ἐν γὰρ θαλάμοις. Hermann, who takes the latter view, gives ἐπύρσας ἐν σοῖς θαλάμοις, but proposes also ἐπύρσας ἄνδρ' ἐν θαλάμοις. The present editor, venturing on some licence in a passage of more than usual perplexity, has given ἔκυρσας εὐνῶν (ἔκυρσας is also Heath's conjecture), on the supposition that the εὐν passed into ἐν, when the termination of the word had by some accident been lost, and the ὦν, added in the margin, was perhaps wrongly used to make up ἐκύρσας (afterwards further corrupted to ἐπύρσας) from ἔκυρσας. Thus the sense is made easy enough, and, in fact, is perfectly appropriate and natural, the allusion being to the amour of Helen and Paris, and the consequent anger of Cybele, who had already been incensed at Helen's neglect. For θαλάμοις, Helen's own house at Sparta, where Paris wooed her, see Androm. 593. The above emendation, it may be remarked, alone accounts for and retains the old reading

ὦν οὐ θέμις. Adopting ἔσχες for ἔχεις from Seidler (εἶχες Musgrave and Hermann), and θεᾶς for θεοῖς from Heath; we may now translate as follows:—'A union which it was unlawful and unholy for you to have (κῆρσαι), you met with in your own marriage chamber; and so you incurred the anger of the great mother by not paying due respect to the sacrifices of the goddess.' Dindorf adopts the very improbable alteration of Seidler, συσεβίζουσα, explaining μῆνιν ἔσχες *iram cohibuisti*.

1358. δύνатаι for δύνανται Musgrave. For this idiom (*schema Pindaricum*) see Ion 1146. Pers. 49. The meaning apparently is, that the cultus of Cybele, and the kindred orgiastic rites of Bacchus are of great power, are not to be slighted with impunity, as Helen has found to her cost.—στολίδες νεβρῶν, the νεβρίδες or fawn-skins worn by the Bacchantes. See Bacch. 696, and for στολίδες (*tucks*) *ibid.* 936.

1360. κισσοῦ for κισσῶ Matthiae. Hermann retains the dative, on the dubious ground that the fir-cone was called χλόη. Ancient drawings however (several of which have been published, among other sources, from the walls of Pompeii and Herculaneum,) sometimes represent the Bacchic wand (νάρθηξ as distinct from θύρσος) as a very long and slender reed surmounted simply with a tuft of ivy-leaves. Here therefore the κισσοῦ χλόη is said στεφθῆναι εἰς νάρθηκας, to be hung in tufts from the ferule. So στέφειν πρὸς τι in Aesch. Theb. 50.

ρόμβων θ' ἔλισσομένα
 κύκλιος ἔνοσις αἰθερία,
 βακχεύουσα τ' ἔθειρα Βρομίῳ
 καὶ παννυχίδες θεάς,
 εὐτέ νιν ὄμμασιν
 ἔβαλε σελάνα.

1365

[μορφῆ μόνον ἠῦχεις.]

ΕΛ. τὰ μὲν κατ' οἴκους εὐτυχοῦμεν, ᾧ φίλαι·
 ἢ γὰρ συνεκκλέπτουσα Πρωτέως κόρη,
 πόσιν παρόντα τὸν ἐμὸν ἱστορομένη,
 οὐκ εἶπ' ἀδελφῶ· καθανόντα δ' ἐν χθονὶ
 οὗ φησιν αὐγὰς εἰσορᾶν ἐμὴν χάριν.
 κάλλιστα δῆτ' ἀνήρπασεν τὲν τύχη πόσις·

1370

1363. ἔνοσις, Tro. 1326. Bacch. 585, the brandishing of the drum, is called κύκλιος from its rotating and at the same time circular motion round the head. Similar antics may often be noticed among our modern street-players. Musgrave quotes the Schol. on Apoll. Rhod. i. 1139, 'Ρόμβος τροχίσκος, ὃν στρέφουσιν ἱμάσι, τύπτοντες, καὶ οὕτως κτύπον ἀποτελοῦσι. Similarly Photius, 'Ρόμβος, ὃ ἔχουσι οἱ ἐπιθειάζοντες ὡς τύμπανον' οὕτως Εὐπολις.

1364. ἔθειρα. Bacch. 864, δέραν εἰς αἰθέρα δροσερὴν ῥίπτουσα.

1366. The concluding three verses are very corrupt, and nothing can be made of them without admitting rather violent conjectures. Dindorf retains the vulgate, εὐ δὲ νιν ἡμασιν ὑπέρβαλε σελάνα. μορφῆ μόνον ἠῦχεις, avowedly as 'being a hopeless farrago of words. There is some probability in Hermann's reading, as given in the text, 'when the (full) moon visits them with her light.' He quotes Troad. 1075, Φρυγῶν τε ζᾶθει σελάναι συνδώδεκα πλῆθει, (literally, 'twelve together in fulness,') in proof that the nightly orgies of Cybele were celebrated on the day of the full moon every month. The last line he considers to be manifestly the patchwork of some grammarian, inserted to fill up the place of the genuine one which had been lost.—It remains only to give an English version of vv. 1358—1367: 'Great is the power which the speckled folds of the fawn-skin possess, and the verdure of ivy hanging in folds

on the sacred wands, and the circular motion of the hoops whirled through the air, and the locks that revel for Bromius, the nightly vigils too of the goddess (Rhea), when the moon visits them with her full light.'

1369. Helen, who has been within the house to use her best endeavours to win Theonoe to her cause, now comes forward to announce her success. The daughter of Proteus, (with a readiness for falsehood not unworthy of a true Greek,) has consented to conceal the existence of Menelaus, and to assert that he is dead. Menelaus has himself taken charge of the arms which Helen had requested for offerings (v. 1263); and Theoclymenus is at this juncture seen with his attendants bringing such ornaments as had been bespoken for the funeral.

1371. ἱστορομένη, 'informing herself about,' πυνθανομένη.—ἐν χθονὶ must be taken with εἰσορᾶν. Helen's own story had been, that he was lost at sea, v. 1209, and it is not likely that Theonoe should have spoken of him as καθανόντα ἐν χέρσῳ. Translate therefore, 'But, to oblige me, she says that, being dead, he no longer sees the light of the sun on the earth.'

1374. This verse is corrupt. Hermann marks the loss of one line, supposing κάλλιστα to refer to the most available or beautiful of the arms in the palace which Menelaus could lay his hands upon. Both the want of caesura, if we omit ἐν, and the improper use of δῆτα show the

- ἂ γὰρ καθήσειν ὄπλ' ἔμελλεν εἰς ἄλα, 1375
 ταῦτ' ἐμβαλὼν πόρπακι γενναίαν χέρα
 αὐτὸς κομίζει, δόρυ τε δεξιᾷ λαβῶν,
 ὡς τῷ θανόντι χάριτα δὴ συνεκπονῶν.
 προὔργου δ' ἐς ἄλκην σῶμ' ὄπλοις ἤσκησατο,
 ὡς βαρβάρων τροπαῖα μυρίων χερὶ 1380
 θήσων, ὅταν κωπήρες εἰσβῶμεν σκάφος,
 πέπλους ἀμείψας, ἀντὶ ναυφθόρου στολῆς,
 ἀγὼ νιν ἐξήσκησα, καὶ λουτροῖς χροῖα
 ἔδωκα, χρόνια νίπτρα ποταμίας δρόσου.
 ἀλλ' ἐκπερᾷ γὰρ δωμάτων ὁ τοὺς ἐμοὺς 1385
 γάμους ἐτοίμους ἐν χεροῖν ἔχειν δοκῶν,
 σιγητέον μοι καὶ σὲ προσποιούμεθα
 εὐνοῖν, κρατεῖν τε στόματος, ἣν δυνώμεθα
 σωθέντες αὐτοὶ καὶ σὲ συσσωσαί ποτε.
 ΘΕΟΚ. χωρεῖτ' ἐφεξῆς, ὡς ἔταξεν ὁ ξένος, 1390

passage to be faulty; and neither of these difficulties is removed by Barnes' conjecture *τεύχη* for *ἐν τύχη*. Possibly *ἐν τύχη* is a gloss on *κάλλιστα*, which has supplanted the genuine word. Thus, if the poet wrote *κάλλιστα δὴ τήνδ' ἄσπιδ' ἤρπασεν πόσις*, some grammarian may have explained it by *ἐν τύχη*, meaning that the taking of the shield on his arm was well done, was suitable to the occasion, as being an omen of the fight which, as a hoplite, he would soon have to engage in. A plausible correction has also been communicated, *κάλλιστα δὴ τᾶδ' ἤρπασεν τεύχη πόσις*.

1375—8. 'For the arms which he intended to throw into the sea these he carries to the ship himself, having inserted his valiant arm within the handle, and taking the spear in his right hand.' The meaning is that, as it chanced, he held both shield and spear as a hoplite would do, though not as showing any hostile intention, but as if forsooth he were taking part in rites acceptable to the dead. By *ὄπλα* the *ἀσπίς* is meant.

1379. *προὔργου*, opportunely, viz. because he would so soon have to use them. — *ἤσκησατο*, cf. *Alcest.* 161.

1382. *ἀμείψας*. The old copies add δ' after *πέπλους*. Hermann rightly omits it, so that the construction is continued from *ἤσκησατο*, 'having taken as garments, in

exchange for the dress of a shipwrecked sailor, what I dressed him out in,' &c. Bothe and Pflugk, apparently in ignorance of the old reading, give the alteration of Pierson, *πέπλους δ' ἀμείψασ' ἀντὶ ναυφθόρου στολῆς* 'Ἐγὼ νιν ἐξήσκησα. But not only is *ἀμείβειν* incorrectly used of one who effects a change upon another, but, as Hermann remarks, this is to make him first put on the arms, and then to put off his clothes.

1387. *καὶ σὲ κτλ.* 'And you (the chorus) we claim as friends to our cause and (bid you) to control your tongue, if perchance we may be able, having ourselves got home safe, to bring you also home together at some future day.' Here again Pflugk and Bothe, following Matthiae, who was himself misled by the pretended MSS. of H. Stephens, give a corrupt reading *κρατοῦντα στόματος*, which should have been *κρατοῦσαν*, as referring to females. Hermann gives *κρατεῖν γε*, apparently regarding the infinitive as exegetical of *εὐνοῖν*.

1390. *ἐφεξῆς*, 'abreast,' i. e. in rank and file like a military λόχος. "Theoclymenus hic ingreditur in scenam, non modo corporis sui custodiis regis septus, sed etiam longo famulitio comitatus, qui vestes, arma, et animalia ducebant ad navem Menelai exequiarum causa." *J. Barnes.*

- δμῶες, φέροντες ἐνάλια κτερίσματα.
 Ἐλένη, σὺ δ', ἦν σοι μὴ κακῶς δόξω λέγειν,
 πείθου, μὲν' αὐτοῦ ταῦτά γὰρ παροῦσά τε
 πράξεις τὸν ἄνδρα τὸν σὸν ἦν τε μὴ παρῆς.
 δέδοικα γάρ σε μὴ τις ἐμπροσθὼν πόθος 1395
 πείσῃ μεθεῖναι σῶμ' ἐς οἶδμα πόντιον,
 τοῦ πρόσθεν ἀνδρὸς χάρισιν ἔκπεπληγμένην
 ἄγαν γὰρ αὐτὸν οὐ παρόνθ' ὁμῶς στένεις.
- ΕΛ. ὦ καινὸς ἡμῶν πόσις, ἀναγκαίως ἔχει
 τὰ πρῶτα λέκτρα νυμφικὰς θ' ὁμιλίας 1400
 τιμῶν ἐγὼ δὲ διὰ τὸ μὲν στέργειν πόσιν
 καὶ ξυνθάνοιμ' ἄν' ἀλλὰ τίς κείνῳ χάρις
 ξὺν κατθανόντι κατθανεῖν ; ἔα δέ με
 αὐτὴν μολοῦσαν ἐντάφια δοῦναι νεκρῶ.
 θεοὶ δὲ σοὶ τε δοῖεν οἷ' ἐγὼ θέλω 1405
 καὶ τῷ ξένῳ τῷδ', ὅτι συνεκπονεῖ τάδε.
 ἔξεις δέ μ' οἶαν χρή σ' ἔχειν ἐν δώμασι
 γυναικ', ἐπειδὴ Μενέλεων εὐεργετεῖς
 καμ'. ἔρχεται γὰρ δὴ τιν' ἐς τύχην τάδε
 ὅστις δὲ δώσει ναῦν, ἐν ἧ' τὰδ' ἄξομεν, 1410
 πρόσταξον, ὡς ἂν τὴν χάριν πλήρη λάβω.
- ΘΕΟΚ. χώρει σὺ, καὶ ναῦν τοῖσδε πεντηκόντορον
 Σιδωνίαν δὸς κἀρετμῶν ἐπιστάτας.

1392. Theoclymenus repeats his effort (cf. v. 1274) to induce Helen to stay on shore while the ceremonies are being performed. He is afraid lest through excess of grief she should throw herself into the sea. A plausible and clever answer suffices to allay his fears on that head, and he leaves her believing that he possesses her affection at least so far as that he will shortly become her husband.

1395. *σε*. So the MSS.; but the old edd. have *σοι*, which is equally good, if construed with *ἐμπροσθῶν*.

1399. *ὦ καινός*. W. Dindorf gives *ὁ καινός*, which is quite needless. For we often find *ὦ φίλος* in direct address, and in *Alcest.* 569, *ὦ πολύξεινος καὶ ἐλεύθερος ἀνδρὸς ἀεὶ ποτ' οἴκος*. See on *Androm.* 1. The old reading *κλεινός* was corrected by Elmsley. The mention in the next verse of *τὰ πρῶτα λέκτρα* confirms this, which

is of course spoken to Theoclymenus, now about to become her husband, as he supposes.

1405. *οἷ' ἐγὼ θέλω*. The emphatic *ἐγὼ* implies, *οὐχ οἷα σὺ θέλεις*, i. e. *πάντα κακά*. It is intended really as an imprecation on her persecutor. This is the meaning of a verse in the *Achærians* which is often misunderstood, v. 446, *εὐδαιμονοίης, Τηλέφω δ' ἄγῳ φρονῶ, sc. γένοιτο*. See *sup.* v. 1201. *Androm.* 1170, *οὐχ ὡς σὺ θέλεις*.

1409. "Septentia haec est; nam haec ad aliquam donam fortunam tendunt." Hermann. There is however, as Pflugk perceived, & latent meaning besides the apparent one,—'there is a certain fortune in this matter that you little suspect,' viz. that in assisting the dead, as you suppose, you are in fact assisting the living to escape from you.

- ΕΛ. οὐκουν ὄδ' ἄρξει ναὸς ὅς κοσμεῖ τάφον ;
 ΘΕΟΚ. ἴαλιστ' ἀκούειν τοῦδε χρῆ καύτας ἐμούς. 1415
- ΕΛ. αὐθις κέλευσον, ἵνα σαφῶς μάθωσί σου.
 ΘΕΟΚ. αὐθις κελεύω, καὶ τρίτου γ', εἴ σοι φίλον.
 ΕΛ. ὄναιο, κἀγὼ τῶν ἐμῶν βουλευμάτων.
 ΘΕΟΚ. μὴ νυν ἄγαν σὸν δάκρυσιν ἐκτῆξῃς χροά.
 ΕΛ. ἦδ' ἡμέρα σοι τὴν ἐμὴν δείξει χάριν. 1420
 ΘΕΟΚ. τὰ τῶν θανόντων οὐδὲν, ἀλλ' ἄλλως πόνος.
 ΕΛ. ἐστὶν τι κακὴν κἀνθάδ' ὦν ἐγὼ λέγω.
 ΘΕΟΚ. οὐδὲν κακίω Μενέλεώ μ' ἕξεις πόσιν.
 ΕΛ. οὐδὲν σὺ μεμπτός· τῆς τύχης με δεῖ μόνον.
 ΘΕΟΚ. ἐν σοὶ τόδ', ἦν σὴν εἰς ἐμ' εὐνοϊαν διδῶς. 1425
 ΕΛ. οὐ νῦν διδαξόμεσθα τοὺς φίλους φιλεῖν.
 ΘΕΟΚ. βούλει ξυνεργῶν αὐτὸς ἐκπέμψω στόλον ;
 ΕΛ. ἦκιστα· μὴ δούλευε σοῖς δούλοις, ἄναξ.
 ΘΕΟΚ. ἀλλ' εἶα· τοὺς μὲν Πελοπιδῶν ἐῷ νόμους.

1416. αὐθις κέλευσον. The answer had been addressed to herself, but she wishes it to be explicitly given to the attendant who is conveying the king's orders.

1418. For *δυνασθαι* with a genitive see Alcest. 335. Med. 1025. 'May I too be fortunate in *my* plans,' is to be understood by Theoclymenus as a hope that the funeral ceremonies will be safely and efficiently performed.

1420. τὴν ἐμὴν χάριν, 'the amount of my gratitude,'—i. e. how glad I shall be to escape from you.—ἄλλως in the next verse has been restored by Hermann and others from two MSS. for ἀπλῶς. Pflugk compares Tro. 1248, δοκῶ δὲ τοῖς θανοῦσι διαφέρειν βραχὺ, εἰ πλουσίων τις τεύχεται κτερισμάτων· Κενὸν δὲ γαῦρα μ' ἐστὶ τῶν ζώντων τῶδε.

1422. καὶ ἐκεῖ καὶ ἐνθάδε, not only in Hades, but also here on earth. *She* means Menelaus, who is not ἐκεῖ but ἐνθάδε, while *he* supposes her to mean, that her affection is divided between her dead husband and her living suitor. Both's conjecture is both ingenious and probable, ὦν ἔχω λόγον, *quorum rationem habeo*. If ὦν ἐγὼ λέγω be right, she must mean τῶν θανόντων in the preceding verse:—'What I mean by *the dead* are those who are in fact alive.'

1424. οὐδὲν σὺ μεμπτός. 'With you

I have no reason to be dissatisfied; all I now require is to be fortunate (in my marriage).' So Theoclymenus is to understand it; but Helen of course means, luck in her enterprise. The old reading μέλει was corrected by Musgrave, whose emendation, adopted by Dind. and Herm., is rejected by Matth. and Pflugk.

1427. βούλει—ἐκπέμψω. The conjunctive is used because the question virtually is *πότερον ἐκπέμψω*; So Cycl. 149, βούλει σε γεύσω πρῶτον ἕκρατον μέθυ; Prom. v. 799, ἐλοῦ γὰρ ἡ πόνων τὰ λοιπά σοι φράσω σαφηνῶς, ἢ τὸν ἐκλύσοντ' ἐμέ.

1428. μὴ δούλευε. As the proposal of Theoclymenus is fatal to their chance of escape, and as at the same time the rejection of a courteous and well-meant offer might, by irritating the king, equally have frustrated the whole plan, some ready wit was required for framing a suitable answer. We may notice the truly Greek ingenuity with which inconvenient offers are evaded, ambiguous replies returned, and Theoclymenus is kept in the best humour with himself and his captives, while in fact he is being bantered by them. The poet was concerned to show that the βάρβαροι were no match in cunning for the Hellenes.

1429. ἀλλ' εἶα κτλ. The sense is 'Well! I have myself no further concern

- καθαρά γὰρ ἡμῖν δώματ'· οὐ γὰρ ἐνθάδε 1430
 ψυχὴν ἀφήκε Μενέλεως· ἴτω δέ τις
 φράσων ὑπάρχοις τοῖς ἐμοῖς φέρειν γάμων
 ἀγάλματ' οἴκους εἰς ἐμούς· πᾶσαν δὲ χρῆ
 γαίαν βοᾶσθαι μακαρίαις ὑμνωδίαις
 ὑμέναιον Ἐλένης κάμον, ὡς ζηλωτὸς ἦ. 1435
 σὺ δ', ὦ ξέν' ἔλθων πελαγίους ἐς ἀγκάλας
 τῷ τῆσδε πρὶν ποτ' ὄντι δούς πόσει τάδε
 πάλιν πρὸς οἴκους σπευδ', ἐμὴν δάμαρτ' ἔχων,
 ὡς τοὺς γάμους τοὺς τῆσδε συνδαίσις ἐμοί
 στέλλῃ πρὸς οἴκους, ἣ μένων εὐδαιμονῆς. 1440
- ME. ὦ Ζεῦ, πατὴρ τε καὶ σοφὸς κλήζει θεός·
 βλέψον πρὸς ἡμᾶς καὶ μετάστησον κακῶν.
 ἔλκουσι δ' ἡμῖν πρὸς λέπας τὰς συμφορὰς
 σπουδῇ σύναψαι· κἂν ἄκρα θίγῃς χερσὶ,
 ἦξομεν ἔν' ἔλθῃν βουλόμεσθα τῆς τύχης. 1445
 ἄλις δὲ μόχθων οὐς ἐμοχθούμεν πάρος.
 κέκλησθέ μοι, θεοὶ πολλὰ, χρῆστ' ἐμοῦ κλύειν

with the customs of Greeks, for *my* house is free from the guilt of the stranger's death; let them go if they please then without me.' He thus dismisses the matter, and turns to give directions about his approaching marriage.

1432. γάμων ἀγάλματα, presents to increase the splendour of the royal nuptials. The Egyptian king is represented as supreme over divers petty sovereigns, like the king of the Persians.

1434. βοᾶσθαι. This might be regarded as the middle voice, with ὑμέναιον for its object, in the sense *canendum curare*; and indeed the only Attic future in use, βοᾶσθαι, seems to show that the present also once had a similar signification; and so indeed we may understand διὰ ταῦτα τὰ ἴδια ἐπιβούμενος in Thucyd. vi. 16. It is however more probably passive, as Hermann explains it, the accusative ὑμέναιον depending on the meaning 'to resound.' So Iph. Aul. 437, κατὰ στέγας λωτὸς βοᾶσθω. Elmsley so far differed in his view, that he regarded ὑμέναιον as an accusative in apposition to the sentence, βοᾶσθαι being compared with αὐλεῖται πᾶν μέλαθρον Iph. T. 367, θηηπολεῖται ἄστν Heracl. 402, to which

might be added El. 714, σελαγεῖτο δ' ἄν' ἄστν | πῦρ ἐπιβώμιον Ἀργείων.

1436. It is needless to place commas, as even Hermann has done after other editors, before and after ἔλθων, for no one would construe ἔλθων ἐς ἀγκάλας rather than ἔλθων δούς τάδε ἐς ἀγκάλας. Pflugk's eulogy is certainly superfluous, "perite fecit, quisquis fuit, qui primus post hoc verbum interpunxit. Est enim hoc participium ex eo genere, quod abundare putatur."

1443. ἔλκουσι, the dative plural. The metaphor is from a yoke of oxen dragging a heavy load up a hill. Musgrave, who corrected λέπας for λύπας, happily compares Alcest. 499, καὶ τόνδε τοῦμοῦ δαίμονος πόνον λέγει· σκληρὸς γὰρ αἰεὶ καὶ πρὸς αἴπας ἔρχεται. Of course σύναψαι is the imperative middle. 'Lend us a zealous hand as we drag our fortunes to the hill-top.' Compare Pers. 738, ἀλλ' ἴσταν σπεύδῃ τις αὐτὸς, χῶ θεὸς ἐυνάπτεται. Rhcs. 318, ἔρπει κατάντης ξυμφορὰ πρὸς τὰγαθά.

1447. κέκλησθε κτλ. 'Ye have been invoked by me many times, ye gods, to hear both my joys and my sorrows,' or rather, perhaps, 'my probity and at the

καὶ λύπρ' ὀφείλω δ' οὐκ ἀεὶ πράσσειν κακῶς,
 ὀρθῶ δὲ βῆναι ποδί. μίαν δ' ἐμοὶ χάριν
 δόντες τὸ λοιπὸν εὐτυχῆ με θήσετε.

1450

ΧΟ'. Φοίνισσα Σιδωνιάς ὦ

στρ. α'.

ταχεῖα κόπα, ῥοθίοισι μάτηρ,
 εἰρεσία φίλα,

χοραγὲ τῶν καλλιχόρων
 δελφίνων, ὅταν αὔραις πέλαγος νήνεμον ᾖ,

1455

γλαυκὰ δὲ Πόντου θυγάτηρ

Γαλάνεια τάδ' εἶπη

κατὰ μὲν ἰστία πετάσατ' αὔραις

λείποντες ἐναλίας,

1460

same time (i. e. nevertheless) my misfortunes.' As he had acted towards them the part of a pious man, and had not only invoked them in his troubles, but also thanked them in his prosperity, he adds, as if upbraiding them for their present neglect, 'I ought not always to fare ill.' Such seems the sense of a passage which Porson (on Orest. 1662) pronounced corrupt, and Hermann has violently and improbably altered to *χρήστ' ἐμοὶ τυχεῖν κἄλυπ'*. In this he is followed by W. Dindorf, who more strangely still regards *κέκλησθε* as the imperative, and joins *πολλὰ χρηστὰ κἄλυπα*. But *πολλὰ* is rightly taken for *πολλάκις* by Hermann, who compares Herc. F. 501, *καίτοι κέκλησαι πολλάκις μάτην πονώ*. Similarly we have *κεκλημένους μὲν ἀνακαλούμεθ' αὐθεούς*. See Tro. 470, 1280.

1448. *ὀφείλω δ' οὐκ*. See the note on v. 835.

1449. *ὀρθῶ βῆναι ποδί* for *μὴ χαμαὶ πεσόντα κείσθαι*.

1450. "Discedunt Menelaus et Helena cum ministris a Theoclymeno datis ad portum, rex autem in domum se recipit." *Herm.*

1451. The Phoenician ship (1413), that is destined to carry Helen to her native shores, is addressed in a highly poetical strain, of the glyconeian metre, in which a fair voyage is predicted, the festivals she will find in the course of celebration at Sparta are enumerated (as indicative of the season), and lastly, her brothers the Dioscuri are invoked, that they may send fair weather for the voyage.—The subject of this stasimon, it will at once be perceived, is closely connected with the plot

of the play, and is not, like the preceding, a mere interpolatory ode to serve the purpose of a break or rest in the action. There are many difficulties, and some perplexing corruptions in the course of it; but the sagacity of Hermann has removed most of these in a satisfactory manner. The culpable carelessness of Pflugk in following the text of Matthiae, without troubling himself to inspect any of the early editions, has been justly exposed by the same accurate critic.

Ibid. The address to the ship does not at first appear to be followed by a request for any action on its part. But in fact *λάβοις ἄν*, v. 1467, refers to this vocative, as Bothe rightly perceived.—*κόπη*, as elsewhere *πλάτη*, is put for the ship generally; cf. v. 1272, but its attributes, *εἰρεσία φίλα* and *ροθίοισι μήτηρ*, (dear to the rowers and causing froth and foam in its movement,) are strictly applicable to the oar itself.

1454. *χοραγὲ*, leading the dances of the dolphins which sport round the ship. Electr. 435, *ἦν δ' φίλαντος ἔπαλλε δελφίς πρῶραις κνανεμβόλοισιν εἰλισσόμενος*.—*αὔραις νήνεμον*, Virg. Ecl. ii. 26, *quum placidum ventis staret mare*, compared by Pflugk. To the agent of a certain effect is sometimes, by a well-known poetical use, attributed the exactly contrary result.

• 1460. *λείποντες* for *λιπόντες* Seidler, who also gives *εἰναλίας*. But this, though adopted by Hermann and Dindorf, does not suit the antistrophic verse, which imperatively requires the *λ* to be doubled in pronunciation. In proper names this licence is undisputed, as *Τελλεύταντος Ἀἴακ*.

λάβετε δ' ειλαινας πλάτας,
 ἰὼ ναῦται, ἰὼ ναῦται,
 πέμποντες εὐλιμένους
 Περσείων οἴκων 'Ελέναν ἐπ' ἀκτάς·
 ἧ που κόρας ἂν ποταμοῦ ἀντ. α΄. 1465
 παρ' οἶδμα Λευκιππίδας, ἧ πρὸ ναοῦ
 Παλλάδος ἂν λάβοις
 χρόνῳ ξυνελθούσα χοροῖς
 ἧ κόμοις 'Τακίνθου νυχίαν εὐφροσύναν,
1470
 ὃν ἐξαμιλλησάμενος
 τροχῶ τέρμονι δίσκου
 ἔκανε Φοῦβος, ὄθεν Λακαίνα
 γᾶ βούθυτου ἀμέραν

210 (where Dindorf wrongly edits *παῖ τοῦ Φρυγίου Τελετάντος*), and *Αἰδλλου* for *Αἰδλλου* in *Od.* x. 36; probably also *Ἐλλύπου* for *Ὀδλλύπου* in *Tro.* 215. *Herc.* F. 872.—By *λείποντες* the poet means *μεθιέντες, χαλῶντες*, 'abandoning them to the breeze.'

1462. *ἰὼ* for *ᾤ* at the beginning of the verse is Hermann's necessary correction. The metre is $\cup \cup$.

1464. *Περσείων*. "Perseus condidisse Mycenae credebatur, de quo Pausanias ii. 15, 4, 16, 3. Memorat autem poeta Mycenae non, quod Menelaum infra (1586) precantem facit ut ad Naupliam feratur, sed antiquos auctores sequutus, qui eum priusquam Spartam veniret in portu Argivo navem appulisse tradiderant. Id illi autem collegerant ex *Odyssea* iii. 311 seqq., etsi nihil de ea re est in iv. 583 seqq." *Hermann*. The poet doubtless here follows the *Cyclic* poems.—*Apolodor.* ii. 4, 4, *καὶ Μεγαπένης μὲν ἐβασιλευσεν Ἀργείων, Περσεὺς δὲ Τίρυνθος, προστείχισας Μίθειαν καὶ Μυκίνας*.

1465. *ἧ που κτλ.* 'Methinks you may find by the waters of Eurotas the maiden priestesses of the daughters of Leucippus, or those of Pallas in front of her temple, having joined at length in the dances or in the revelries of Hyacinthus (the *Hyacinthia*).' The daughters of Leucippus, *Hilaira* and *Phoebe*, were carried off by the Dioscuri (*Theocr.* xxii. 138. *Apolodor.* iii. 11, 2), but according to other accounts, for which Pausanias, iii. 16, 1, cites the authority of the Cyprian verses,

they were deified as the daughters of Apollo, and had priestesses called *Λευκιππίδες* attached to their temple.—*Παλλάδος*, i. e. *Χαλκιοῖκου*, *sup.* 228, 245.

1470. *νυχίαν εὐφροσύναν* *Matthiae* for *νύχιον εἰς εὐφρόναν*. Like *convenire*, *ξυνελθεῖν* seems to take an accusative in the sense of *εἰσελθεῖν* or *κιγχάνειν*, 'having joined the nightly sport in the dance,' &c. From not seeing this, the *eis* was added by some grammarian; and the verse being thus too long, *εὐφροσύναν* was cut down to *εὐφρόναν*.

1471. *ὃν κτλ.* 'Whom having driven from the contest (i. e. killed) by the far-thrown circle of the quoit, Phoebus slew, from which event the son of Zeus enjoined the Spartan land to keep a sacred day.' There is some difficulty here. *Hermann* seems right in regarding *ὃν* as the accusative after *ἐξαμιλλησάμενος*. We might compare the use of *ἐξεχορεύσατο* in v. 381. See *Orest.* 38. 431, *sup.* v. 387, where *ἐξαμιλληθεὶς ἀμίλλας Οἰνομάχῃ* is, 'victorious in the contest with Oenomaus.'—*τέρμονι* he takes for *τερμονίῃ*, and this suits the sense, 'reaching its limit,' as well as the adjectival form of the word, better than to make *τροχῶ* mean *τρέχοντι*, with Dindorf. To *Hermann* also is due *ᾗθεν* for *τᾷ*. The correction, bold as it seems, is quite necessary both to the sense and the metre. The needless addition of the article, which transcribers were very fond of inserting, probably caused the expulsion of *ᾗθεν* on the principle noticed at v. 1470.

ὁ Διὸς εἶπε σέβειν γόνος, 1475
 μόσχον θ', ἂν λιπέτην οἴκοις

* * *

ἄς οὔπω πεύκαι πρὸ γάμων ἔλαμψαν.

δι' ἀέρος εἶθε ποτανοὶ στρ. β'.

γενοίμεθ' ὅθι στολάδες

οἰωνοὶ Δίβυες

1480

ὄμβρον λιπούσαι χειμέριον

νίσσονται πρεσβυτάτα

σύριγγι πειθόμεναι

ποιμένος, ὃς ἄβροχα πεδία καρποφόρα τε γῆς 1485

ἐπιπετόμενος ἰακχεῖ.

ὦ πταναὶ δολιχαύχενες,

1476. *μόσχον θ'*, i.e. *κατὰ λάβοις* (κατὰ λάβοις) ἂν, τὴν ὑπὸ Μενελάου καὶ Ἑλένης λειφθεῖσαν θυγατέρα Ἑρμιόνης. Again a rather violent correction of Hermann's, *λιπέτην* for *λίποιτ'*, commends itself by its perfect and appropriate restoration of sense and metre. But Hermann, who appears to think *λάβοις ἂν* in v. 1467 is addressed to Helen, supposes *λιπέτην* to be the second person, though, if *λάβοις ἂν* is spoken to the ship, it follows that *λιπέτην* must be the third,—'you will find her whom her parents left,' &c. The following verse has been lost. Hermann supposes it may have been *θάλλουσαν ἐν θαλάμοις*.

1478. *εἶθε* for *εἰ* J. Barnes. 'Would that we could be borne on wings through the air, where the migratory Libyan cranes, having left the rains of the winter season, move along in obedience to the note of the oldest as their leader, who, as he flies over desert plains unmoistened by rain and fields fruitful in corn, utters a warning note.' The flight of cranes in orderly flocks (*στολάδες*) from the north into Libya is here beautifully and accurately described. Compare Hes. Opp. 446, *φράζεσθαι δ' εἶθ' ἂν γεράνων φωνὴν ἐπακούσης ὑψόθεν ἐκ νεφέων ἐνιαύσια κεκληγυγίης*. Hermann thinks Euripides had in view the well-known lines of Homer, II. iii. 3,

ἦδτε περ κλαγγὴ γεράνων πέλει οὐρα-
 νόθι πρό,
 αἴτ' ἐπεὶ οὖν χειμῶνα φύγον καὶ ἀθέσφα-
 τον ὄμβρον,
 κλαγγῆ ταιγε πέτονται ἐπ' Ὀκεανοῖο
 ῥοάων.

Brodacius well compares Ar. Av. 710, *σπείρειν μὲν ὅταν γέρανος κρώζουσ' ἐς τὴν Λιβύην μεταχωρῆ*.—*ἔθι* was inserted by Hermann, who also transposed the words *στολάδες* and *Δίβυες*, and again *χειμέριον* and *λιπούσαι*. The two last however may stand according to the order in the old copies (as given in the text,) till the true reading of the antistrophic verse is ascertained.

1482. *πρεσβυτάτα*. Perhaps we should read *πρεσβυτάτου*. It is known that cranes migrate in forked-shaped lines, at the vertex of which one takes its place as leader of the company. Aristotle (Hist. An. ix. 10,) observed that they are under the guidance of a leader, who, when they are resting, gives a warning note of approaching danger. He speaks also of the *τοὺς ἐπισυρτήτοντας ἐν τοῖς ἐσχάτοις*, but Euripides seems to have supposed, as perhaps Homer did, that the foremost bird kept up a continuous strain as it flew; and this strain, (not indeed, like that of the *cygnus musicus*, a harmonious one,) is compared to the pan-pipe of a shepherd.

1485. *ἄβροχα*. Not wetted by rain, like the Libyan desert; and so distinct from the *καρποφόρα*. It is not usual to couple mere epithets by the particle *τε*. Thus, unless *δὲ* be the true reading (*ἄβροχα μὲν, καρποφόρα δὲ*), it is better to repeat *πεδία*, or supply some other substantive implied in it. This verse makes a senarius, mostly of resolved feet.

1487. The old reading *ὀπόταν* was altered by H. Stephens to *ὦ πταναί*, by Canter after him to *ὦ πταναί*.—*σύνηρομοι*,

σύννομοι νεφέων δρόμου,
 βάτε Πλειάδας ὑπὸ μέσας
 Ὀρίωνά τ' ἐννύχιον, 1490
 καρύξατ' ἀγγελίαν,
 Εὐρώταν ἐφεζόμεναι,
 Μενέλεως ὅτι Δαρδάνου
 πόλιν ἐλὼν δόμον ἤξει.
 μόλοιτέ ποθ' ἵππιον ἄρμα 1495
 δι' αἰθέρος ἰέμενοι
 παῖδες Τυνδαρίδαι,
 λαμπρῶν ἄστρον ὑπ' ἀέλλαισιν
 οἱ ναίετ' οὐράνιοι,
 σωτήρες †τᾶς Ἑλένας 1500
 γλαυκὸν ὑπὲρ οἶδμα κυανόχροά τε κυμάτων
 ῥόθια πολιά θαλάσσας,
 ναύταις εὐαεῖς ἀνέμων
 πέμποντες Διόθεν πνοάς· 1505
 δύσκλειαν δ' ἀπὸ συγγόνου

companions (i.e. sharing) in the flight of the clouds, which are blown from the north. Pflugk's version, *πυθτιμ cursus sequaces*, is not very explicit. It is properly said, like *σύνχορτος*, of any animals which pasture together, as *σύννομα μάλα* Theocrit. vii. 56. 'Go, ye birds of flight,' say the chorus, 'and soaring under the highest heavens alight on the Eurotas, and tell Sparta that Menelaus is coming home, the conqueror of Troy.'—Μενέλεως for Μενέλαος, which is obviously required by the glyconic verse, was restored by Hermann, and timidly conjectured by Matthiae. So also Bothe.

1495. ἵππιον for ἵππειον Bothe and Elmsley. "Pind. Pyth. v. 11, legimus ἕκατι χρυσαρμάτων Καστορος, ubi Castorem bigas invenisse narrant scholiastae." *Herz.* Probably ἄρμα is a cognate accusative rather than the direct object after ἰέμενοι, as if it were ὄδον ἰέμενοι. Whether ἔσθαι ἄρμα is ever used in the sense of ἰέναι or ἐλαύνειν may be questioned. See below on v. 1665.

1498. It seems better to leave this verse, corrupt as it is, than to adopt an emendation of Hermann's which is far from satisfying the strophic verse, λαμπρῶν οἴτ'

ἄστρον ὑπ' ἀέλλαισι ναίετ' οὐράνιοι. The word ἀέλλαισι, which is interpreted to mean the apparent movement of the stars round the earth, is suspicious. See however on Bacch. 872. Probably the Τυνδαρίδαι were themselves called λαμπροὶ ἄστéρες, or at least were spoken of as numbered among the bright stars.

1500. τᾶς is undoubtedly corrupt. Hermann formerly proposed ἔσθ', but afterwards edited εἶθ', which he refers back to μόλοιτε. Neither reading seems to have any high probability. In the next verse he is perhaps more successful in restoring a senarius by giving ὑπὲρ οἶδμα for ἐπ' οἶδμ' ἄλιον.

1506—11. 'And remove from your sister the evil report of her marriage with a barbaric prince, which she has incurred in punishment for the decision of Paris on Mount Ida, though she never went to the land of Ilium, to the city built by Phoebeus.' The reading of Scaliger, *ποιναθείσ'* for *πονηθείσ'* has been adopted by Hermann. The meaning is that Helen has been made to pay for the decision given against Hera by Paris, in that she has unjustly suffered in character, though only her εἶδωλον in fact went to Troy. Cf. v.

βάλετε βαρβάρων λεχέων,
ἂν Ἰδαίων ἐρίδων

ποιναθείς ἐκθήσατο, γᾶν
οὐκ ἔλθοῦσά ποτ' Ἰλίου

1510

Φοιβείους ἐπὶ πύργους.

ΑΓ. ἄναξ, ἥτὰ κάκιστ' ἐν δόμοις εὐρήκαμεν
ὡς καὶν' ἀκούσει πήματ' ἕξ ἐμοῦ τάχα.

ΘΕΟΚ. τί δ' ἔστιν ;

ΑΓ. ἄλλης ἐκπώνει μνηστεύματα
γυναικός· Ἑλένη γὰρ βέβηκ' ἕξω χθονός.

1515

ΘΕΟΚ. πετροῖσιν ἀρθείς ἢ πεδοστιβεῖ ποδί ;

ΑΓ. Μενέλαος αὐτὴν ἐκπεπόρθμενται χθονός,
ὃς αὐτὸς αὐτὸν ἦλθεν ἀγγέλλων θανεῖν.

ΘΕΟΚ. ὦ δεινὰ λέξας· τίς δέ νιν ναυκληρία

ἐκ τῆσδ' ἀπῆρε χθονός ; ἄπιστα γὰρ λέγεις.

1520

ΑΓ. ἦν γε ζένω δίδως σὺ, τοὺς τε σοὺς ἔχων
ναύτας βέβηκεν, ὡς ἂν ἐν βραχεῖ μάθης.

31, where even the marriage of Helen with Paris (here alluded to in *βαρβάρων λεχέων*) is stated to have been a delusion. The phrase *δύσκειαν κτήσασθαι* occurs also in *Med.* 218.—*γᾶν* for *τὰν* is *Musgrave's* correction, *ἐλθοῦσά ποτ'* for *ἐλθοῦσαν* *Bothe's* and *Hermann's*.—*Φοιβείους*, see *Troad.* 4.

1512. A messenger approaches in haste to inform *Theoclymenus*, whom he meets at the door of the palace, of the escape of *Menelaus* and *Helen*. The first verse is corruptly given in all the old copies, *ἄναξ, τὰ κάκιστ' ἐν δόμοις εὐρήκαμεν*, and it is not easy to divine the true reading. *Matthiae* gives *κάκιστα τὰν δόμοις*, "res domesticas tuas," viz. your intended marriage; but this is inappropriate in the mouth of one who had just arrived from the harbour, and indeed from the very scene of the successful enterprise. There is no doubt that the meaning ought to be, 'we have found you at home opportunely, since you shall forthwith hear bad news,' i.e. since we have bad tidings to communicate. *Pierson's* emendation, adopted by *Bothe* and not disapproved by *Hermann*, is *τὰ κάλλιστ' ἐν δόμοις σ' εὐρήκαμεν*. *Hermann* himself gives *τὰ μάλιστα* &c., 'at last we have found you in the house.' Such a reading is very improbable in it-

self; and *Dindorf* further objects, that if the king had been at home all the time, the messenger would have found him at once, and without any search at all. One might suggest *τάχιστα σ' ἐν δόμοις εὐρήκαμεν*, i.e. *τάχιστα, ὡς ἐν δόμοις ὄντα καὶ οὐκ ἕξω βεβηκότα*. But then the repetition of *τάχα* at the end of the next line seems objectionable. The reading of the MSS. however would thus easily be accounted for, since *κάκιστα* having *τά* or *τάχ* written over it as a correction, would naturally pass into *τὰ κάκιστα*. Or perhaps, *κάλλιστά σ', ἄναξ, κτλ.* *W. Dindorf* leaves the verse in his text as the old copies exhibit it; and he conjectures with some probability that it is the clumsy insertion of a grammarian to fill up a *lacuna*.

1516. *πετροῖσιν*. This is said in a bantering or incredulous tone perhaps, because he had been informed of the similar escape of the *εἴδωλον*, v. 1219. Compare *Hec.* 1264.—In the next line we have an example of the perfect passive used in a deponent sense. Cf. *Herac.* 42, where *ὑπηγκαλισμένη* is for *ὑπαγκαλισαμένη*.

1519. *ναυκληρία*, as in *Alcest.* 112, seems here to mean the ship itself, on account of *ἦν δίδως σὺ* following. But inf. 1589, *δόλιος ἢ ναυκληρία*, it must mean the *στόλος* or naval expedition.

- ΘΕΟΚ. πῶς ; εἰδέναι πρόθυμος· οὐ γὰρ ἐλπίδων
 εἴσω βέβηκα μίαν ὑπερδραμεῖν χέρα
 τοσοῦσδε ναύτας, ὧν ἀπεστάλης μέτα. 1525
- ΑΓ. ἐπεὶ λιποῦσα τοῦσδε βασιλείους δόμους
 ἢ τοῦ Διὸς παῖς πρὸς θάλασσαν ἐστάλη,
 σοφώταθ' ἄβρὸν πόδα τιθεῖσ' ἀνέστεινε
 πόσῳ πέλας παρόντα κοῦ. τεθηγκότα.
 ὡς δ' ἤλθομεν σῶν περίβολον νεωρίων, 1530
 Σιδωνίαν ναῦν πρωτόπλου καθείλκομεν,
 ζυγῶν τε πεντήκοντα κἄρετμῶν μέτρα
 ἔχουσαν ἔργου δ' ἔργον ἐξημείβετο·
 ὁ μὲν γὰρ ἰστὸν, ὁ δὲ πλάτην καθίστατο
 ταρσόν τε χειρὶ, λευκά θ' ἰστί' εἰς ἐν ἦν,
 πηδάλιά τε ζεύγλαισι παρακαθίετο. 1535

1523. πρόθυμος, scil. εἰμι, according to a common ellipse with such adjectives as ἄξιος, ἔτοιμος, &c.—οὐκ ἐλπίσω ὑπερδραμεῖν is equivalent to ἐλπίσω μὴ δυνήσεσθαι ὑπερδραμεῖν, and is the same idiom as οὐ δοκῶ, οὐ φημι &c.—ἀπεστάλης μέτα, in whose company you left the shore; the messenger himself having with difficulty escaped from the ship, v. 1615.

1528. σοφώτατα κτλ. 'Craftily setting her delicate foot,' as if it were the slow pace of grief, and not the lightsome step of one escaping from captivity. For ἄβρὸς ποῦς see Med. 1164. Troad. 506. 820. Possibly σοφώτατα ἀνέστεινε should be taken together; but the sense is not materially different.

1532. μέτρα, the size, proportions, of a first-rate sailing vessel; for this is πρωτόπλου, rather than 'launched for her first voyage.' See *inf.* 1622. Androm. 865.—ἐξημείβετο, one work was succeeded by another; different hands were busied in the different operations.

1534. πλάτην ταρσόν τε. Though both words properly mean 'the blade of the oar,' (ταρροί: τὰ πλατύματα τῶν κωπῶν, Photius,) the latter is also used, as Hermann remarks, of the *bank* of oars (*remigium*), which is here the meaning that best suits the context. 'One set up the mast, another placed the oar, and arranged the oarage to the rower's hand.' Cf. Thuc. vii. 40, ἕς τε τοὺς ταρσοὺς ὑποπίπτοντες τῶν πολεμίων νεῶν καὶ ἐς τὰ πλάγια παραπλέοντες [μεγάλα ἐβλαπτον].

Iph. T. 1345, δρῶμεν Ἑλλάδος νεὸς σκάφος ταρσῶ καθέρι πίτυλον ἐππερωμένον, where the whole row or bank of oars, elsewhere called *πτερά*, is clearly meant. The fitting of the oars to the rowlocks is described, as Hermann has pointed out. He compares Pers. 377, ναυβάτης ἀνήρ τροπούτο κώπην σκαλμὸν ἀμφ' εὐήρητον. W. Dindorf thinks *τε χειρὶ* corrupt.

1535. The old reading, λευκά δ' ἰστί' εἰς ἐν ἦν, is allowed by all to be obscure, and by most critics to be corrupt: though, as *εἰς ἐν* was rather a favourite phrase used by the poet (see Androm. 1172,) it is possible, with Hermann, to interpret, "*in unumque conjuncta cum his vela erant*: i. e. dum alii remos aptabant, idem fiebat velis." W. Dindorf reads *εἰμὲν ἦν*, which seems very improbable. The present editor ventures to suggest *ἐνεθέθι* or *ἐνετέθη*. This reading, with *εἰς* super-scribed as a variant (i. e. *εἰσετέθη*) would have easily been mistaken by the next transcriber for *εἰσενετέθη*, and this again would as naturally have been cut down to *εἰσενῆν*. The sails and other tackle were commonly kept apart from the ship, Hes. Opp. 625. Od. xi. 3, ἐν δ' ἰστὸν τιθέμεσθα καὶ ἰστία. As for the metre, a similar verse is 991, τί ταῦτα; δακρύοις εἰς τὸ θῆλυ τρεπόμενος, *inf.* 1546, ἄνΤυνδαρίς παῖς ἦδ' ἀπόντα κεροσφαεῖ, Hec. 1281, κτεῖν', ὡς ἐν Ἄργει φόνια λουτρά σ' ἀναμένει, besides many instances in other plays.

1536. πηδάλια, the rudders, or rather oars, one of which was inserted through

κὰν τῷδε μόχθῳ τοῦτ' ἄρα σκοπούμενοι
 Ἕλληνες ἄνδρες Μενέλεω ξυνέμποροι
 προσήλθον ἀκταῖς, ναυφθόροις ἡσθημένοι
 πέπλοισιν, εὐειδέϊς μὲν, αὐχμηροὶ δ' ὄραν. 1540
 ἰδὼν δέ νιν παρόντας Ἀτρέως γόνος
 προεῖπε, δόλιον οἶκτον ἐς μέσον φέρων,
 ὧ τλήμονες, πῶς ἐκ τίνος νεὼς ποτε
 Ἀχαιῖδος θραύσαντες ἤκετε σκάφος ;
 ἄρ' Ἀτρέως παῖδ' ὀλομένον συνθάπτετε, 1545
 ὃν Τυνδαρὶς παῖς ἦδ' ἀπόντα κενοταφεῖ ;
 οἱ δ' ἐκβαλόντες δάκρυα ποιητῷ τρόπῳ
 ἐς ναῦν ἐχάrouν, Μενέλεω ποντίσματα
 φέροντες. ἡμῖν δ' ἦν μὲν ἦδ' ὑποψία
 λόγος τ' ἐν ἀλλήλοισι, τῶν ἐπεισβατῶν 1550
 ὡς πλήθος εἶη· διεσιωπῶμεν δ' ὁμως,
 τοὺς σοὺς λόγους σῶζοντες· ἄρχειν γὰρ νεὼς

a hole on each side of the stern, and fastened there with a collar, *ζεῦγλη*, (after the same metaphor by which *ζυγὸν* was used of a bench of rowers, Agam. 1596, because two sate *ἐφείης*, like beasts under a yoke). These rudders are most clearly represented in paintings of Egyptian ships,—and that here described, though called a Sidonian galley, may fairly be referred to the same class,—and also in a perfect and important fresco-painting of two armed and manned ships of forty oars, discovered in the temple of Isis at Pompeii, and engraved in Plate 50 of “*Raccolta de' più belli Dipinti*” &c. from the Royal Museum at Naples. Wilkinson (*Ancient Egyptians*, Vol. ii. p. 125,) has a good account of these double rudders; and in p. 129 he observes, “sometimes the rudder, instead of traversing in a groove, merely rested on the taffrel, and was suspended and secured by a rope, or band.” This is doubtless the *ζεῦγλη* here described, and in the well-known, but not always well understood passage of the Acts, chap. xvii. 40, τὰς ἀγκύρας περιελόντες ἔωον εἰς τὴν θάλασσαν, ἅμα ἀνέντες τὰς ζευκτηρίας τῶν πηδαλίων. Musgrave compares Orph. Argon. 277, ἐπὶ δ' αὐτ' οἴηκας ἔδθησαν, πρυμνόθεν ἀρτήσαντες, ἐπεσφίξαντο δ' ἰμάσιν.

1537. τοῦτ' ἔρα κτλ., 'who, it seems,

had been on the look out for this,' viz. the τὸ ἐτοιμάζειν τὴν ναῦν. The common construction of ἔρα with the imperfect is here adapted to the present participle which represents that tense (οἱ τοῦτο ἐσκόπων ἔρα). So Androm. 1088, καὶ τοῦθ' ἕποπον ἦν ἔρ'.—ναυφθόροις πέπλοισι, the dress of shipwrecked mariners, ναυτίλοι ἐφθαρμένοι, Iph. T. 276.

1543. πῶς ἐκ τίνος. See v. 873, and Ion 948.

1545. ἄρα συνθάπτετε; 'Can it be that you are for assisting at the funeral of Menelaus?' i. e. is that the purpose for which you are here present? Their answer is practically given in the affirmative, by their entering the ship with the presents they had brought for that very purpose. Pflugk therefore is wrong in explaining the present tense as a command or exhortation to the men to join the party. This would have been οὐκ—συνθάπτετε;

1547. ποιητῷ τρόπῳ, in got-up style; in artificial manner.

1549. ἡμῖν δ' κτλ. 'Now to us this was indeed a matter of suspicion, and a subject of talk with one another, how that there was a large number of the supernumerary crew; nevertheless we maintained silence through the whole transaction in obedience to your commands.'—ἄρχειν νεὼς, see v. 1416.

ξένον κελεύσας πάντα συνέχεας τάδε.
καὶ τᾶλλα μὲν δὴ ῥαδίως εἶσω νεὺς
ἐθέμεθα κουφίζοντα· ταύρειος δὲ ποὺς 1555
οὐκ ἤθελ' ὀρθὸς σανίδα προσβῆναι κάτα,
ἀλλ' ἐξεβρυχᾶτ' ὄμμ' ἀναστρέφων κύκλω,
κυρτῶν τε νῶτα κείς κέρας παρεμβλέπων.
μὴ θιγγάνειν ἀπεύργεν. ὁ δ' Ἑλένης πόσις
ἐκάλεσεν, ᾧ πέρσαντες Ἰλίου πύλῳ, 1560
οὐκ εἶ' ἀναρπάσαντες Ἑλλήνων νόμος
νεαίαις ᾧμοισι ταύρειον δέμας
ἐς πρῶραν ἐμβαλεῖτε, (φάσγανόν θ' ἅμα
πρόχειρον ᾧθει) σφάγια τῷ τεθνηκότι ;

1555. *κουφίζοντα*. From the mention of *ποὺς* in connexion with the next animal, it seems clear that the participle is not here truly intransitive, but, as in *Rhes*. 281, 'λόγου δὲ δις τάσου μ' ἐκούφισας, active, with *πόδας* supplied, 'stepping lightly.' It is needless therefore to compare *ἐλαφρίζον γόνυ* *Frag.* 531, 8, or *Hes. Opp.* 463, *ἔτι κουφίζουσαν ἄρουραν*. — *κατὰ σανίδα*, over the plank laid between the shore and the vessel: properly, according to its guidance or direction.

1558. *παρεμβλέπων*, looking askance towards his horn, i. e. taking sight along it, as bulls appear to do when meditating an attack. Cf. *Bacch.* 743, *ταῦροι δ' ὕβρισται κείς κέρας θυμούμενοι*,—the *irasci in cornua* of *Virgil*, *Georg.* iii. 232.

1561. *οὐκ εἶα*—*ἐμβαλεῖτε*. A mixed construction of *ἄλλ' εἶα, ἐμβάλλετε* (cf. *Med.* 400, *ἀλλ' εἶα, φείδου μηδέν*), and *οὐκ ἐμβαλεῖτε*; which latter is virtually an imperative. Compare *inf.* 1597: *Iph. T.* 1423, *οὐκ εἶα πόλις ἐμβαλόντες ἠρίας παρᾶκτιοι δραμεῖσθε*:

1564. *ᾧθει* for *ᾧσει*, and the including the clause as a parenthesis, is due to *Hermann*, who in the former correction was preceded by *Dupont*. But he further alters the vulgate text to *φασγάνῳ θ' ἅμα πρόχειρος*, 'with sword in hand he pushed the bull on to the deck.' The sword, he says, was ready, in fact to attack the Egyptian crew, but in pretence to defend himself against the bull. The point of the passage however seems to be this. *Menelaus* pretended to the crew that the animal was to be sacrificed immediately, and applied his drawn sword to its throat

as if to slay it while held on the men's shoulders, for such was the Greek custom, *Ἑλλήνων νόμος*, as appears from *Electr.* 813, *κᾶσφαξ*, *ἐπ' ὤμων μύσχον ὡς ἦραν χερσῶν δῶμας*. *Agam.* 226, where *Agamemnon* orders the attendants to hold *Iphigenia* *δίκαν χιμαῖρας ὑπερθε βωμοῦ ἀέρδην*. On this *Barnes* correctly writes, "Mos erat Graecorum, ut bovem placide euntem (*Od.* iii. 439) duo juvenes cornibus ducerent; sin is restitaret, tum boni ominis gratia, ne taurus reluctando auspicia turbaret, ut robusti quidem et ad hoc parati juvenes uno impetu taurum adorti simul humeris abriperent ad aram." Hence *Cassandra* is asked, *Agam.* 1268, *πῶς θεηλάτου βοὸς δίκην πρὸς βωμῶν εὐτόλμῳ πατεῖς*: Of course, the action was only a feint; but it served at once as an excuse for disarming the suspicions of the crew, for holding his sword ready for action, and for getting the animal quickly on board. And this view is confirmed by the words *ἐς πρῶραν ἐμβαλεῖτε*, (for it was at the prow that the animal was sacrificed, v. 1582), and the immediate mention of *σφάγια τῷ τεθνηκότι*. If it were possible, as *Pflugk* thinks, to construe *ᾧσει σφάγια victimam immolabit*, the future would unquestionably be the best reading, 'Will you not take the bull and kill it?' But, though *ᾧθειν* *ξίφος διὰ τιμῶς* is common enough, it does not appear how the sword itself can be said *ᾧθειν τιὰ*, unless it be one of those exceptional expressions like *ἔκειρε πολύκερον φόνον*, *Ajac.* 55. On the whole, it seems best to give the reading adopted by *W. Dindorf*.

- οἱ δ' ἐς κέλευσμά' ἔλθόντες ἐξανήρπασαν 1565
ταῦρον φέροντες τ' εἰσέθεντο σέλματα.
μονάμπυκον δὲ Μενέλεως ψήχων δέρην
μέτωπά τ' ἐξέπεισεν εἰσβῆναι δόρυ.
τέλος δ' ἐπειδὴ ναῦς τὰ πάντ' ἐδέξατο,
πλήσασα κλιμακτῆρας εὐσφύρου ποδὸς 1570
'Ἐλένη καθέζετ' ἐν μέσοις ἐδωλίοις,
ὃ τ' οὐκέτ' ὦν λόγοισι Μενέλεως πέλας·
ἄλλοι δὲ τοίχους δεξιούς λαιούς τ' ἴσοι
ἀνὴρ παρ' ἀνδρ' ἔζονθ', ὕψ' εἴμασι ξίφη
λαθραῖ ἔχοντες, ῥόθιά τ' ἐξεπίμπλατο 1575
βοῆς, κελευστοῦ φθέγμαθ' ὡς ἠκούσαμεν.
ἐπεὶ δὲ γαίας ἦμεν οὔτ' ἄγαν πρόσω
οὔτ' ἐγγύς, οὔτως ἦρετ' οἰάκων φύλαξ·
ἔτ', ὦ ξέν', ἐς τὸ πρόσθεν, ἢ καλῶς ἔχει,
πλεύσωμεν ; ἀρχαὶ γὰρ νεῶς μέλουσί σοι. 1580
ὁ δ' εἶφ', ἄλις μοι δεξιᾶ δ' ἐλὼν ξίφος
ἐς πρῶραν εἶρπε, κἀπὶ ταυρείῳ σφαγῇ

1565. ἐς κέλευσμα ἐξανήρπασαν, 'caught up the bull at the word of command.' Hermann rightly understands this of the word given to all to lift together, for the simultaneous effort of several was necessary for hoisting so large a victim.

1566. εἰσέθεντο. Hermann reads εἰς ἔθεντο, but he seems to be wrong in saying the use of the accusative of the place *where* is confined to neuter verbs, as εἰσπίπτειν, εἰσθορεῖν, &c. Cf. Choeph. 68, θεοὶ—δούλιόν μ' ἐσᾶγον αἶσαν. Eur. Suppl. 876, χρυσὸν—οὐκ εἰσεδέξατ' οἶκον. Ion 1434, ἦν πρῶτ' Ἀθήνα σκόπελον εἰσηνέγκατο. By φέροντες εἰσέθεντο the antithesis is implied, φερόμενος ἄλλ' οὐ βαδίζων εἰσετέθη.

1567. μονάμπυκον, *Alcest.* 428, with a single rope round its horns in the manner of the halter or bridle of a riding-horse.—εἰσβῆναι δόρυ Pflugk rightly explains *ut in navi consisteret*, though he entirely misunderstands μονάμπυκον. The bull had been carried into the ship, and persuasion was only required that it should remain quiet. Mr. Clark thinks μονάμπυκος here stands for ἵππος, comparing v. 1258.—ψήχων, 'patting,' 'stroking.'
1570. πλήσασα. See Ion 1108. The

meaning is, occupying successively all the steps of the ladder as she ascended the sides of the ship.—κλιμακτῆρ is 'the round of a ladder,' as distinct from κλιμαξ, the ladder itself.

1574. ἔζοντο τοίχους, took their seats at the sides of the ship ἐφέξῃς, two in a row, ἀνὴρ παρ' ἀνδρα. The usual accusative after verbs of sitting, and not, as Bothe supposes, that of *motion towards*. Musgrave understands 'singuli Graeci totidem Aegyptiis,' but this is hardly necessary. The fight seems to have been a general one, not a preconcerted scheme for each to stab his neighbour, v. 1594 seqq.

1575. ῥόθια for ὕθρια Pierson.—βοῆς, the noise of the song, or perhaps the sounds extorted by the exertion. Cf. *Iph. T.* 1390, οἱ δὲ στεναγμὸν ἦδον ἐκβρυχώμενοι ἐπαισαν ἄλμην. The former however is more probably the meaning. Pflugk and others aptly cite Longus, iii. 21, εἰς μὲν αὐτοῖς κελευστῆς ναυτικᾶς ἦδεν φῶδας, οἱ δὲ λοιποὶ καθάπερ χορὸς δημοφώνως κατὰ καιρὸν τῆς ἐκείνου φωνῆς ἐβδων.

1580. σοι for μοι was acutely restored by Elmsley. Cf. 1415.

σταθεὶς νεκρῶν μὲν οὐδενὸς μνήμην ἔχων,
 τέμνων δὲ λαιμὸν ἠΰχετ', ᾧ ναίων ἄλα
 πόντιε Πόσειδον Νηρέως θ' ἀγναὶ κόραι, 1585
 σώσατέ μ' ἐπ' ἀκτὰς Ναυπλίας δάμαρτά τε
 ἄσυλον ἐκ γῆς. αἵματος δ' ἀπορροαὶ
 εἰς οἶδμ' ἐσηκόντιζον οὐριαὶ ξένω.
 καὶ τις τόδ' εἶπε, δόλιος ἢ ναυκληρία·
 τί νῦν πλέωμεν Ναυπλίαν; κέλευε σύ· 1590
 σὺ δὲ στρέφ' οἶακ'. ἐκ δὲ ταυρείου φόνου
 Ἀτρέως σταθεὶς παῖς ἀνεβόησε συμμαχούς,
 τί μέλλετ', ᾧ γῆς Ἑλλάδος λωτίσματα,
 σφάζειν, φονεύειν βαρβάρους, νεὼς τ' ἄπο
 ρίπτειν ἐς οἶδμα; ναυβάταις δὲ τοῖσι σοῖς 1595
 βοᾷ κελευστῆς τὴν ἐναντίαν ὄπα,
 οὐκ εἶ' ὁ μὲν τις λοῖσθον ἀρεῖται δόρν,
 ὁ δὲ ζύγ' ἄξας, ὁ δ' ἀφελῶν σκαλμοῦ πλάτην,
 καθαιματώσει κράτα πολεμίων, ξένων;
 ὀρθοὶ δ' ἀνήξαν πάντες, οἱ μὲν ἐν χεροῖν 1600

1583. *μνήμην ἔχων*, not, as was expected, making mention of a deceased person, but uttering quite a different prayer. Cf. Bacch. 46.

1588. *οὔρια* Hermann, *οὔριοι* Elmsley, for *οὔρια*. He means that the *ξένος* himself deduced a favourable omen for his bold enterprise, from the manner in which the blood spurted into the sea. For, if it had not done so, it could not have been accepted by Poseidon to whom he prayed.

1590. The old reading *πάλιν πλέωμεν Ναξίαν* is allowed by all to be corrupt, if we except Pflugk, who seems scarcely conscious of any difficulty, but supposes *Ναξία* to be "locus omnibus ignotus." Hermann's correction is by no means probable, *πάλιν πλέωμεν, ἀξίω· ἠκέλευε σύ* (a Paris MS. giving *ἄξίαν*). Mr. Clark suggests *ἀντίαν κέλευε σύ*. The words ought to convey the reason why the expedition was now discovered to be *δόλιος*. If we mistake not, the poet wrote *τί νῦν πλέωμεν Ναυπλίαν*; 'Why should we sail to Nauplia now?' i. e. when so different a purpose was alleged, viz. to sail scarcely out of sight of land, v. 1269. On Π corrupted to ΤΙ, see the note on Aesch. Suppl. 756. It is equally easy to perceive that N differs from the first part of

ΑΛ only by a single stroke; and the V (i. e. Υ) would be mistaken for the other half of Λ and the following I. Thus when ΤΙ NVN had become ΠΑΛΙΝ, the reading *Ναυπλίαν* was altered, because it became a manifest absurdity. It does not seem likely that *Ναξία* could allude, as Barnes supposes, to the island of Pharos, where a light-house had been built before the poet's time by one Sosstratus of Naxos. As plausible a conjecture might have been derived from Ar. Pac. 143, *τὸ δὲ πλοῖον ἔσται Ναξιοῦργης κἀνθαρος*. Only, Naxos was so far out of their course from Egypt to Sparta.

1593. *λωτίσματα*, Hesych. *λωτίσμα· οἱ πῶτοι καὶ ἐπίλεκτοι*. So *λωτίσασθαι* is *carpere* in Aesch. Suppl. 940.

1595. *τοῖσι σοῖς*, the Egyptian crew of king Theoclymenus, who on their parts were exhorted by their boatswain to rise against the Greeks. This is said to assure the king that the ship was not surrendered to the Greeks without a struggle.

1597. *οὐκ εἶα*. See on v. 1561.—*λοῖσθον δόρν* is interpreted by Hermann *ultimam, si quae forte relicta sit, hastam*. But perhaps nothing more is meant than 'any spare piece of wood.'

κορμούς ἔχοντες ναυτικούς, οἱ δὲ ξίφη.
 φόνῳ δὲ ναῦς ἔρρειτο· παρακέλευσμα δ' ἦν
 πρύμνηθεν Ἑλένης, ποῦ τὸ Τρωικὸν κλέος ;
 δείξατε πρὸς ἄνδρας βαρβάρους· σπουδῆς δ' ὑπο
 ἔπιπτον, οἱ δ' ὠρθοῦντο, τοὺς δὲ κειμένους 1605
 νεκροὺς ἂν εἶδες. Μενέλεως δ' ἔχων ὄπλα,
 ὅπη νοσοῖεν ζύμμαχοι κατασκοπῶν,
 ταύτη προσῆγε χειρὶ δεξιᾷ ξίφος,
 ὥστ' ἐκκολυμβᾶν ναός· ἠρήμωσε δὲ
 σῶν ναυβατῶν ἐρέτμ'. ἐπ' οἰάκων δὲ βὰς 1610
 ἄναξ ἐς Ἑλλάδ' εἶπεν εὐθύνην δόρυ.
 οἱ δ' ἰστὸν ἦρον, οὔριαι δ' ἦκον πνοαὶ,
 βεβᾶσι δ' ἐκ γῆς· διαφυγῶν δ' ἐγὼ φόνον
 καθῆκ' ἐμαυτὸν εἰς ἄλ' ἄγκυραν πάρα.
 ἦδη δὲ κάμνονθ' ὄρμιαν τείνων μέ τις 1615
 ἀνείλετ', ἐς δὲ γαίαν ἐξέβησέ σοι
 τὰδ' ἀγγελοῦντα. σῶφρονος δ' ἀπιστίας

1601. "Quos κορμούς ναυτικούς vocat, hi conti sunt: Homero ξυστὰ ναύμαχα Iliad. xv. 389. 677." *Herm.*

1602. ἔρρειτο, Pflugk adopts, and Shilleto on Dem. de Fals. Leg. p. 433, approves, Elmsley's inharmonious (and indeed, on account of the article, incorrect) alteration, φόνῳ δὲ ναῦς ἔρρει· τὸ παρακέλευσμα δ' ἦν κτλ. Hermann, who appears generally to have much deference for Elmsley as a critic, observes, that the article might mean 'the exhortation that was given was from Helen standing at the stern.' It is clear however, that as no such exhortation had yet been alluded to, the article is at least wholly superfluous. Hermann defends the passive by ἰδρῶτι βεούμενον in an oracle ap. Herod. vii. 140, and by Phrynichus p. 220, who gives ἔρρειτο as an Attic form. Compare Lucian, Eunuch. p. 358, § 11, Βαγῶας δὲ μᾶλλον ἐταράττετο καὶ παντοῖος ἦν ἐς μυρία τραπόμενος χρώματα καὶ ψυχρῶ τῷ ἰδρῶτι βεόμενος. That βεῖν had originally an active sense seems clear from Hec. 528, ἔρρει χειρὶ παῖς Ἀχιλλέως χοῶς θανόντι πατρί.

1605. οἱ δ' ὠρθοῦντο. 'And while some rose up again, others you might have seen lying dead.' It is singular enough that Hermann, generally so acute and so accurate, should have thought κειμένους "tam

inutile et languidum, ut non dubitaverit νεκρούς τ' exhibere." The metaphor is a very common one, from a wrestler who, when unable to rise, was said κείσθαι πεσῶν. See Tro. 466. Agam. 1256, ὑπίασμα κειμένου πατρός. Theocr. iii. 53, κεισεῦμαι δὲ πεσῶν, καὶ τοὶ λύκοι ὠδέ μ' ἔδονται. It is clear therefore, that so far from κειμένους being redundant, it contains a direct antithesis with ὠρθοῦντο.

1611. ἄναξ. Euripides, perhaps, used this word somewhat inadvertently; for though to his mind, in writing the narrative, Menelaus was κατ' ἐξοχὴν ὁ ἄναξ, the messenger should have applied that title only to his own master, Theoclymenus. Mr. Clark proposes ἐπ' οἰάκων δὲ βὰς ἀρχὰς, as in v. 1580. But ἄναξ (see on v. 1040) might fairly be explained thus: 'Taking his place on the steerage as master of it, he gave the order to sail for Hellas.' Hermann reads ἀλλάξ, from Hesych. ἀλλάξ· ἐνηλλαγμένως. Menelaus himself taking charge of the helm, shouted, as he turned the prow homewards, the words ἐς Ἑλλάδα, 'For Greece!' at which inspiring sound his crew ἰστὸν ἦρον κτλ.

1617. σῶφρονος ἀπιστίας. He means to hint, that Theoclymenus would have been wiser if he had not put such implicit trust in the strangers.

οὐκ ἔστιν οὐδὲν χρησιμώτερον βροτοῖς.

ΧΟ. οὐκ ἂν ποτ' ἠϋχουν οὔτε σ' οὔθ' ἡμᾶς λαθεῖν
Μενέλαον, ὄναξ, ὡς ἐλάνθανεν παρών. 1620

ΘΕΟΚ. ὦ γυναικείαις τέχναισιν αἰρεθεῖς ἐγὼ τάλας.
ἐκπεφεύγασιν γάμοι με. κεί μὲν ἦν ἀλώσιμος
ναῦς διώγμασιν, ποιήσας εἶλον ἂν τάχα ξένους·
νῦν δὲ τὴν προδοῦσαν ἡμᾶς τισόμεσθα σύγγονον,
ἣτις ἐν δόμοις ὀρώσα Μενέλεων οὐκ εἶπέ μοι. 1625
τοιγὰρ οὔποτ' ἄλλον ἄνδρα ψεύσεται μαντεύμασιν.

ΠΡΟΣΠΟΛΟΣ.

οὗτος ὦ, ποῖ σὸν πόδ' αἶρεις, δέσποτ', ἐς ποῖον φόνον;

ΘΕΟΚ. οἴπερ ἡ δίκη κελεύει μ'. ἀλλ' ἀφίστασ' ἐκποδῶν.

ΠΡ. οὐκ ἀφήσομαι πέπλων σῶν, μεγάλα γὰρ σπεύδεις κακά.

ΘΕΟΚ. ἀλλὰ δεσποτῶν κρατήσεις δούλος ὦν; 1630

ΠΡ. φρονῶ γὰρ εἶ.

ΘΕΟΚ. οὐκ ἔμοιγ', εἰ μή μ' ἐάσεις

ΠΡ. οὐ μὲν οὖν σ' ἐάσομεν.

ΘΕΟΚ. σύγγονον κτανεῖν κακίστην.

ΠΡ. εὐσεβεστάτην μὲν οὖν.

ΘΕΟΚ. ἦ με προὔδωκεν;

ΠΡ. καλὴν γε προδοσίαν δίκαια δρᾶν.

ΘΕΟΚ. τὰμὰ λέκτρ' ἄλλω διδοῦσα; ΠΡ. τοῖς γε κυριω-
τέροις.

ΘΕΟΚ. κύριος δὲ τῶν ἐμῶν τίς; 1635

ΠΡ. ὃς ἔλαβεν πατρὸς πάρα.

1619. *ἠέχουν*. Either with or without *ἂν*, this word commonly means, 'I never thought that,'—properly, 'never said, or would have said that,' &c. See Agam. 489.—*λαθεῖν*, scil. *παρόντα*.

1622. *εἰ μὲν ἦν κτλ.* The ship could not be caught, because it was *πρωτόπλους*, a fast sailer, v. 1531. It could not yet have attained any great distance, for the Dioscuri afterwards address Helen, who therefore was at least still in sight.

1625. *ἣτις οὐκ εἶπε*, 'for not having told me.'

1628. *ἀφίστασ'* Porson for *ἀφίστασθ'*.

1630. *κρατήσει*, for *κρατήσεις*, is given by Hermann, because the chorus, being

women, could not, without great impropriety of language, be addressed in the singular masculine *ὦν*. Mr. Clark however is undoubtedly right in attributing the interference to an attendant, who now steps between the king and his sister, and ventures to argue with his master in her defence. He assigns this part in the dialogue as far as v. 1641 (including 1619—20) to the servant, instead of the chorus, as in the old copies.

1631. *οὐ μὲν οὖν*, 'nay, but we will not let you go.' Ar. Ach. 285, *σὲ μὲν οὖν καταλείψομεν, ὦ μισρὰ κεφαλὰ*. Cf. *Hec.* 1261.

ΘΕΟΚ. ἀλλ' ἔδωκεν ἡ τύχη μοι. ΠΡ. τὸ δὲ χρεῶν,
ἀφείλετο.

ΘΕΟΚ. οὐ σὲ τὰμὰ χρῆ δικάζειν. ΠΡ. ἦν γε βελτίω
λέγω.

ΘΕΟΚ. ἀρχόμεσθ' ἄρ', οὐ κρατοῦμεν.

ΠΡ. ὄσια δρᾶν, τὰ δ' ἔκδικ' οὔ.

ΘΕΟΚ. καθθανεῖν ἐρᾶν ἔοικας.

ΠΡ. κτεῖνε· σύγγονον δὲ σὴν
οὐ κτενεῖς ἡμῶν ἐκόντων, ἀλλ' ἔμ', *ὡς πρὸ δεσποτῶν
τοῖσι γενναίοισι δούλοις εὐκλεέστατον θανεῖν. 1641

ΔΙΟΣΚΟΡΟΙ.

ἐπίσχεσ ὀργὰς, αἴσιω οὐκ ὀρθῶς φέρει,
θεοκλύμενε, γῆς τῆσδ' ἀναξ'· δισσοὶ δέ σε
Διόσκοροι καλοῦμεν, οὗς Δήδα ποτὲ
ἔτικτεν, Ἑλένην θ', ἡ πέφευγε σοὺς δόμους· 1645

οὐ γὰρ πεπρωμένοιω ὀργίζει γάμοις,
οὐδ' ἡ θεᾶς Νηρηῆδος ἔκγονος κόρη
ἀδικεῖ σ', ἀδελφῆ Θεονόη, τὰ τῶν θεῶν
τιμῶσα πατρός τ' ἐνδίκους ἐπιστολάς.

ἔς μὲν γὰρ αἰεὶ τὸν παρόντα νῦν χρόνον 1650
κείνην κατοικεῖν σοῖσι ἐν δόμοις ἐχρήν·

ἐπεὶ δὲ Τροίας ἐξανεστάθη βάρηρα,
καὶ τοῖς θεοῖς παρέσχε τοῦνομ', οὐκέτι
ἐν τοῖσι αὐτοῖς δεῖ νιν ἐξεῦχθαι γάμοις,
ἔλθειν δ' ἐς οἴκους καὶ συνοικῆσαι πόσει. 1655
ἀλλ' ἴσχε μὲν σῆς συγγόνου μέλαν ξίφος,

1638. Compare Med. 120, ὀλίγ' ἀρχόμενοι, πολλὰ κρατοῦντες.—τὰ δ' ἔκδικ' οὐ Porson for τάνδ' ἐκδικῶ. The error in τάνδε arose from a variant ἐκδικ'.

1640. ὡς before πρὸ was inserted by Porson and Hermann.

1642. For the idiom φέρεσθαι ἐλπίσιν &c. see Rhes. 15. Ion 1065.

1647. ἔκγονος Matthisae for ἐκγόνη.

1652. ἐπεὶ δὲ κτλ. 'But now that the very foundations of Troy have been rooted up, and Helen has lent her name to the gods, it is no longer destined for her to be united in the same marriage.' The

same, i. e. as Theoclymenus has hitherto aspired to,—τοῖσι αὐτοῖς οἷς πάρος ἔσπευδεν αὐτὴν ζευχθῆναι Θεοκλύμενος. Hermann follows Bothe in placing a stop at οὐκέτι, and reading ἐν τοῖσι δ' αὐτοῖς κτλ., i. e. her original marriage with Menelaus. Mr. Clark proposes ἐν δ' οἷσι αὐτῆς, as in Oed. R. 1248. There is nothing however absurd in the text according to the reading given above. By παρέχειν ὄνομα it is meant that Helen lent her name to our way of speaking, that a liberty was taken with her name by its being for a time appropriated to another.

νόμιζε δ' αὐτὴν σωφρόνως πράσσειν τάδε.
 πάλαι δ' ἀδελφὴν καὶ πρὶν ἐξεσώσαμεν,
 ἐπεὶπερ ἡμᾶς Ζεὺς ἐποίησεν θεοῦς·
 ἀλλ' ἦσσον' ἡμεν τοῦ πεπρωμένου θ' ἄμα 1660
 καὶ τῶν θεῶν, οἷς ταῦτ' ἔδοξεν ᾧδ' ἔχειν.
 σοὶ μὲν τὰδ' αὐδῶ· συγγόνῳ δ' ἐμῇ λέγω
 πλεῖν ξὺν πόσει σῶ. πνεῦμα δ' ἕξειτ' οὐριον·
 σωτῆρε δ' ἡμεῖς σῶ κασιγνήτῳ διπλῶ
 πόντον παριππεύοντε πέμψομεν πάτραν. 1665
 ὅταν δὲ κάμψης καὶ τελευτήσης βίον,
 θεὸς κεκλήσει, καὶ Διοσκόρων μετὰ
 σπονδῶν μεθέξει· ξενία τ' ἀνθρώπων πάρα
 ἕξεις μεθ' ἡμῶν· Ζεὺς γὰρ ᾧδε βούλεται.
 οὐδ' ὄρισέν σε πρῶτα Μαιάδος τόκος 1670

1658. W. Dindorf, Matthiae, and Bothe, read *κἂν πρὶν* after Heath. Hermann thinks the omission of the *ἂν* justifiable, because the sentence, though virtually conditional, *ἔσωσα μὲν ἂν, εἰ μὴ &c.*, is not put in the conditional form. So in English we say, 'We had saved her, but that' &c. Mr. Clark would read *ἐξεσώζομεν*. The dual *ἦσσομε* for *ἦσσομε* is Pierson's correction. For the doctrine of non-interference here implied, see Hipp. 1329, οὐδεὶς ἀπαντᾶν βούλεται προθυμῶ τῇ τῶν θελόντων, ἀλλ' ἀφιστάμεσθ' αἰέ.

1663. *πλεῖν*. With the infinitive we should have expected *σὺν τῷ ἑαυτῆς πόσει*. Pflugk compares the somewhat similar transition from the third to the second person, *εἰρ.* v. 954—5. Here however we should probably restore the imperative *πλεῖ*, which occurs Troad. 103, *πλεῖ κατὰ πορθμὸν, πλεῖ κατὰ δαίμονα*. Nor is it less likely because Lucian appears to reckon the monosyllabic imperative among the quaint and obsolete forms collected in his *Lexiphanes*, p. 342, οὐκοῦν, ἦ δὲ δὲ, σὺ μὲν, εἰ βούλει, πλεῖ καὶ νεῖ καὶ θεῖ κατὰ τοῦ κλυδωνος. The address to Helen herself, who must now have been far out at sea, is remarkable enough; but the Dioscuri, as speaking from the air, must be supposed to command a wide view. Hermann compares Iph. T. 1446, where Pallas says to Orestes, *κλέεις γὰρ αὐδὴν, καίπερ οὐ παρῶν, θεᾶς*.

1665. *παριππεύοντε*. As Castor was famed in life for his skill in the equestrian

art, (*Καστώρ αἰολόπυλος*, Theocr. xxii. 34,) so the two brothers when deified were represented as riding through the air, *ἄρμα ἵππιον* v. 1495, where the seat on steeds is perhaps merely meant, without reference to the appendage of a chariot. So in Rhos. 621, *ὄχημα πωλικόν* is applied exclusively to the horses of Rhesus.

1666. *κάμψης βίον*. Hippol. 87, *τέλος δὲ κάμψαιμι, ὥσπερ ἠρόαμην, βίον*.

1668. *ξενία*. Musgrave quotes the Schol. on Pind. Ol. iii. 67, *ἡ γινομένη θυσία τοῖς Διοσκούροις ξενισμὸς λέγεται*. For the apotheosis of Helen is recorded not only by Isocrates and Lucian (quoted by Bothe from Brodacus), but by Herod. vi. 61, where mention is made of *τὸ τῆς Ἑλένης ἱρὸν, τὸ δ' ἔστι ἐν τῇ Ἐεράτρῃ καλευμένην ὑπερθε τοῦ Φοιβητοῦ ἱροῦ*.

1670—5. 'But the place to which Hermes first removed you from Sparta, after descending from his flight through the air, (having stolen you bodily away that Paris might not marry you,) I mean the guardian island that skirts the Attic coast, shall henceforth be called *Helena* among men, because it received you when you had been secretly conveyed from your home.' The meaning and right punctuation of this passage were first determined by Hermann, who quotes Philoct. 635, *ὡς ἡμᾶς πολὺ πέλαγος ὄριζι τῆς Ὀδυσσεύς νεὼς*, in defence of *ὄρισεν σε Σπάρτης*. To him also is due *φρουρὸν* for *φρουροῦ* and *τεταμένῃν* for —η. He reads *Ἀκτῆ*, perhaps to avoid the concurrence

Σπάρτης, ἀπάρας τῶν κατ' οὐρανὸν δόμων,
κλέψας δέμας σὸν, μὴ Πάρις γήμειέ σε,
φρουρὸν παρ' Ἀκτὴν τεταμένην νήσου λέγω,
Ἐλένη τὸ λοιπὸν ἐν βροταῖς κεκλήσεται,
ἐπεὶ κλοπὰς σὰς ἐκ δόμων ἐδέξατο.

1675

καὶ τῷ πλανήτῃ Μενέλεω θεῶν πάρα
μακάρων κατοικεῖν νήσόν ἐστι μόρσιμον
τοὺς εὐγενεῖς γὰρ οὐ στυγοῦσι δαίμονες,
τῶν δ' ἀναριθμήτων μᾶλλον εἰσιν οἱ πόνοι.

ΘΕΟΚ. ὦ παῖδε Λήδας καὶ Διὸς, τὰ μὲν πάρος
νείκη μεθήσω σφῶν κασιγνήτης πέρι.

1680

ἐγὼ δ' ἀδελφὴν οὐκέτ' ἂν κτάνοιμ' ἐμήν.
κείνη δ' ἴτω πρὸς οἶκον, εἰ θεοῖς δοκεῖ.
ἴστον δ' ἀρίστης σωφρονεστάτης θ' ἅμα
γεγῶτ' ἀδελφῆς ὁμογενοῦς ἀφ' αἵματος.

1685

of accusatives; but *extension along* is better expressed by the old reading Ἀκτὴν. Strabo, lib. ix. 1, p. 399, πρόκειται δὲ τῆς παραλλας ταύτης, πρὸ μὲν τοῦ Ὀρικού καὶ τοῦ Σουνίου, νήσος Ἐλένη, τραχεῖα καὶ ἔρημος, παραμήκης ὅσον ἐξήκοντα σταδίου τὸ μήκος. It is called φρουρὸς from its position like a sentinel in front of the Attic coast. Wordsworth (*Athens and Attica*, p. 211) says that the harbour of Thoricus (*Porto Mandri*) is completely sheltered by the long island of Macri, the ancient Helena, which is hence said to be 'stretched as a rampart by the shore.' The reading of most editions, after Stephens, is φρουρὰ, which Pflugk explains σκopicά. The old copies however agree in φρουροῦ. W. Dindorf unreasonably objects to Hermann's interpretation, as against the natural order of the words; and he has recourse to his favourite theory, that v. 1671—2 are the interpolation of some grammarian.

1671. δόμων. Perhaps δρόμων. On μὴ for ἴνα μὴ see Hec. 344. The fear of an event implies the purpose of its prevention.

1676. θεῶν πάρα. As if δῶρον δέχεσθαι were to follow μόρσιμον.

1677. μακάρων νήσον. This is taken from Homer, Od. iv. 562, Ζοὶ δ' οὐ θέσφατόν ἐστι, διωτρεφὲς δὲ Μενέλαε, Ἄργει ἐν ἵπποβότῳ θανέειν καὶ πότμον ἐπισπεῖν,

Ἄλλὰ σ' ἐς Ἡλύσιον πεδίον καὶ πείρατα γαίης Ἀθάνατοι πέμψουσιν. Barnes cites a curious passage from Tzetzes on Lycophron, to show that the 'Happy lands' of the ancient Greeks were none other than England! Of course, it was a purely mythical country, though founded on early reports, doubtless of Phoenician navigators, of fertile lands in the far west.

1679. ἀναριθμήτων. Ion 837, ἀμήτορ', ἀναριθμητόν. Theocr. xiv. 48, ζῆμεις δ' οὐτε λόγῳ τινὸς ἄξιοι, οὐτ' ἀριθματοί, Δύστανοι Μεγαρήες, ἀτιμοστάτη ἐνὶ μοῖρα. Barnes compares Il. ii. 202, οὐτε ποτ' ἐν πολέμῳ ἐναριθμῖος, οὐτ' ἐνὶ βουλή. Obscure persons are elsewhere called, by an apparently contrary term, ἀριθμὸς, as we say, 'a mere cypher.' But this implies a number who are indiscriminately put together to be counted, without distinction of rank or eminence,—a mere ὄχλος.

1681. νείκη περὶ σφῶν κασιγνήτης, my former quarrel with your sister for rejecting my hand. See on v. 1236.

1685. ὁμογενοῦς Hermann, after Canter, for μονογενοῦς. "Scilicet vos optimate castissimaeque sororis communi genitore sanguine esse natos." Thus αἶμα ὁμογενὲς ἀδελφῆς is the blood of Zeus which produced Helen together with the Dioscuri. The connexion of the passage would be improved by reading κείνη τ' ἴτω—, ἴστον τ'—, i. e. καὶ ὑμεῖς ἴστον.

- καὶ χαίρεθ', Ἑλένης οὔνεκ' εὐγενεστάτης
 γνώμης, ὃ πολλαῖς ἐν γυναιξίν οὐκ ἔνι.
 ΧΟ. πολλὰ μορφαὶ τῶν δαιμονίων,
 πολλὰ δ' ἀέλπτως κραίνουσι θεοὶ,
 καὶ τὰ δοκηθέντ' οὐκ ἔτελέσθη,
 τῶν δ' ἀδοκῆτων πόρον ἦρε θεός.
 τοιόνδ' ἀπέβη τόδε πρᾶγμα.

1686. καὶ χαίρεθ'. Cf. Hippol. 1437. 1688. For these concluding anapaestics
 As ὃ χαίρε is used of greeting, so καὶ see Med. 1413, Andr. 1284, and the end
 χαίρε is the common conclusion of a fare- of the Bacchae.
 well address.

ΕΥΡΥΠΙΔΟΥ ΑΝΔΡΟΜΑΧΗ.

Τ Π Ο Θ Ε Σ Ι Σ.

Νεοπτόλεμος ἐν Τροίᾳ γέρας λαβὼν Ἀνδρομάχην τὴν Ἑκτορος γυναῖκα, παῖδα ἔτεκεν ἐξ αὐτῆς τὸν Μολοττόν· ὕστερον δὲ ἐπέγγημεν Ἑρμιόνην τὴν Μενελάου θυγατέρα. δίκας δὲ πρότερον ἤτηκώς τῆς Ἀχιλλέως ἀναιρέσεως τὸν ἐν Δελφοῖς Ἀπόλλωνα, πάλιν ἀπῆλθεν ἐπὶ τὸ χρηστήριον μετανοήσας, ἵνα τὸν θεὸν ἐξιλάσῃται. ζηλοτύπως δ' ἔχουσα πρὸς τὴν Ἀνδρομάχην ἡ βασιλῆς ἐβουλεύετο κατ' αὐτῆς θάνατον, μεταπεμφαμένη τὸν Μενέλαον· ἡ δὲ τὸ παιδίον μὲν ὑπεξέθηκεν, αὐτὴ δὲ κατέφυγεν ἐπὶ τὸ ἱερὸν τῆς Θέτιδος. οἱ δὲ περὶ τὸν Μενέλαον καὶ τὸ παιδίον ἀνεῦρον, καὶ ἐκείνην ἀπατήσαντες ἀνήγειραν· καὶ σφάττειν μέλλοντες ἀμφοτέροισι ἐκωλύθησαν, Πηλέως ἐπιφανέντος. Μενέλαος μὲν οὖν ἀπῆλθεν εἰς Σπάρτην· Ἑρμιόνη δὲ μετενόησεν, εὐλαβηθεῖσα τὴν παρουσίαν τοῦ Νεοπτολέμου. παραγενόμενος δὲ ὁ Ὀρέστης ταύτην μὲν ἀπήγαγε πείσας, Νεοπτολέμῳ δὲ ἐπεβούλευσεν ὄν καὶ φονευθέντα παρήσαν οἱ φέροντες. Πηλεῖ δὲ μέλλοντι τὸν νεκρὸν θρηνεῖν Θέτις ἐπιφανείσα τοῦτον μὲν ἐν Δελφοῖς ἐπέταξε θάψαι, τὴν δὲ Ἀνδρομάχην εἰς Μολοσσούς ἀποστεῖλαι μετὰ τοῦ παιδός, αὐτὸν δὲ ἀθανασίαν προσδέχεσθαι· τυχὼν δὲ ταύτης εἰς Μακάρων νήσους οἰκήσει.

Ἡ μὲν σκηνὴ τοῦ δράματος ἐν Φθίᾳ κείται· ὁ δὲ χορὸς συνέστηκεν ἐκ Φθιωτῶν γυναικῶν· προλογίζει δὲ Ἀνδρομάχη. τὸ δὲ δράμα τῶν δευτέρων ὁ πρόλογος σαφῶς καὶ εὐλόγως εἰρημένος. ἔστι δὲ καὶ τὰ ἐλεγεία τὰ ἐν τῷ θρήνῳ τῆς Ἀνδρομάχης ἐν τῷ δευτέρῳ μέρει· ῥήσις Ἑρμιόνης τὸ βασιλικὸν ἐμφαίνουσα· καὶ ὁ πρὸς Ἀνδρομάχην λόγος καλῶς ἔχων· εὖ δὲ καὶ ὁ Πηλεὺς, τὴν Ἀνδρομάχην ἀφελόμενος.

ANDROMACHE.

THE date of the *Andromache* has not been recorded, nor is there internal evidence which can enable us to assign it with anything like certainty. W. Dindorf, forming a conclusion from the plain and regular style of the metres, is inclined to place it as early as Ol. 87, or not much later than the *Medea* and the *Hippolytus*, while others have dated it as late as Ol. 92. Hermann, with much probability, considers it to belong to the end of Ol. 89, because in v. 733 there is an allusion to the enmity of Argos with Sparta, which may fairly be interpreted of the treaty ratified between Argos and Athens in Ol. 89. 4, (Thuc. v. 47,) B.C. 420. This is also the opinion of K. O. Müller, (Hist. Gr. Lit. p. 373,) who considers the severe language used against the Spartans to refer to their want of honour and sincerity in their transactions on that occasion. The object of the poet in writing it was clearly to set the customs and manners of the Spartans in an odious light before the eyes of his countrymen; for this he does not only by direct invective (v. 445—452), but by representing Hermione and Menelaus as cruel, false, and selfish characters.

The plot belongs to the same division of the Trojan affairs as the *Troades* and the *Hecuba*, viz. the fortunes of the captives after the destruction of their city. Neoptolemus, the son of Achilles, and grandson of the aged Peleus, who is still king of the Thessalian territory Pharsalia, conterminous to Phthiotis, has taken as his concubine, and held as a prize of honour, Andromache, the wife of Hector. By her he has had one son, Molossus. Afterwards having wedded Hermione as his lawful spouse, he transferred his affections to her; but on her proving childless, he returned to Andromache; and hence a jealousy arose on the part of Hermione, who conceived that secret drugs administered by her rival were the real cause of her barrenness. Neoptolemus, at the time of the action, is absent at Delphi, whither he has gone, anxious to propitiate Apollo for his former imprudence in demanding of him vengeance for the death of Achilles. Hermione, supported by Menelaus, seizes the occasion for

oppressing Andromache. They obtain possession of the boy Molossus, who has been removed by his mother to conceal him from her enemies, and threaten to put him to death unless Andromache, who has taken sanctuary at the altar of Thetis, surrenders herself. Her maternal feelings prevail, and she gives herself up to death. Menelaus however basely deceives her, and declares that the life of the child must depend on his daughter's will. They are bound and led captive, but the old Peleus meets them, and chivalrously delivers them from the hands of Menelaus. Between the two kings, as before between Hermione and Andromache, a long altercation takes place, in which the pleadings on both sides of the case are given in the usual rhetorical style of Euripides on similar occasions; indeed, few of his plays are without this peculiar feature. Menelaus however has the worst of it both in argument and in action; he proves himself as cowardly as before he was base, and accordingly he departs with threats of what he will do when Neoptolemus shall have returned. Distracted at her failure, and stung with remorse, Hermione endeavours to commit suicide; but her intentions are changed by the sudden arrival of Orestes, who claims her as his long-promised bride, and explains that, having long ago conceived a hatred against Neoptolemus, he has laid a scheme for compassing his death by the hands of the exasperated populace at Delphi. Hermione makes no difficulty about transferring herself into the hands of her new husband. Peleus is informed of their departure, and of the imminent danger in which Neoptolemus is placed. He is about to dispatch a messenger to Delphi, when the news of his grandson's death arrives. Orestes has secretly instigated the Delphians against him as a thief in disguise intending to rob the temple of its treasures. He is attacked by the mob at the very altar, and after a brave and long-successful resistance, is slain. His body is finally brought on the stage with a *Commos* between Peleus and the chorus. Thetis then appears, and gives instructions that Neoptolemus shall be buried at Delphi, and there be worshipped as a hero; that Andromache shall marry Helenus, and Molossus, the sole surviving representative of the *Acacidae*, shall be the founder of a long line of kings in Epirus. Peleus himself shall receive the reward of his cohabitation with a goddess, and shall be made an immortal among the gods of ocean.

This is by no means one of the best plays of Euripides, though it has had the good fortune to be preserved in many MSS., to be illustrated by *Scholia*, and to be one of the four printed in the valuable and accurate edition of Janus Lascaris in 1496. It was one of those plays which obtained the second prize, if this be the meaning of the words in the Greek Argument, τὸ δὲ δράμα τῶν δευτέρων.

Hermann finds fault with what he calls its double action, viz. the chief interest centering first on Andromache, and then on Peleus; and he asserts that neither in the hero nor in the heroine is the course of events brought to a regular and natural conclusion. He maintains that the punishment of both Hermione and Menelaus ought to have appeared in the sequel; and complains that the death of Neoptolemus is a rather clumsy subterfuge to liberate Hermione for the claims of a new husband. "Ita tragoedia" (he writes) "quam oportebat Menelai et Hermioneae infortunio finiri, assuta parte aliena justam quidem magnitudinem adeptam est, sed ita ut scelerati impuniti abirent, plecteretur autem is [Peleus], qui non solum ipse innocens erat, sed etiam innocentes liberaverat ab interitu." Be this as it may, (and it is very doubtful if such criticisms on ancient works of art are worthy of serious attention,) the play is by no means without its points of interest. The haughty pride of Hermione and the discreet humility of Andromache are well depicted; the speech of old Peleus against Menelaus is spirited and effective; the choral odes are short, but clearly expressed and tolerably pertinent to the action; and the account of the death of Neoptolemus, in the messenger's speech, is among the best specimens of the author's descriptive style.

The scene at v. 545 is remarkable, as Elmsley and Hermann have pointed out, for bringing four actors at once upon the stage; Andromache, Molossus, Peleus, and Menelaus. The introduction of children was a device rarely adopted; it is seen however in the *Alcestis*, as well as in the *Medea*; but when they are not mutes, as in the last play, it is Hermann's opinion that, though real boys were produced, (since the stature would otherwise have been unnatural,) the words were spoken for them by an actor behind a curtain; and thus the actor who, without being seen, spoke for Molossus, may immediately afterwards have personated Peleus.

The scene of the play is laid at Phthia in Thessaly, the dominion of Achilles. Here the aged Peleus had dwelt at the death of Achilles, Od. xi. 494,

εἰπὲ δέ μοι, Πηλῆος ἀμύμονος εἴ τι πέπυσσαι,
ἦ ἔτ' ἔχει τιμὴν πολέσιν μετὰ Μυρμιδόνεσσιν,
ἦ μιν ἀτιμάζουσιν ἀν' Ἑλλάδα τε Φθίην τε,
οὔνεκά μιν κατὰ γῆρας ἔχει χεῖράς τε πόδας τε.

In respect of time, this must have been ten or twelve years after the capture of Troy, since Menelaus is represented in the *Helena* as

¹ Praefat, p. xiv.

returning to Greece in the eighth year after the war (v. 776). In the *Troades* (v. 274), we find Andromache just allotted to Neoptolemus as a *γέρας ἐξαίρετον*, and that play follows next after the *Æcuba* in the historical order of events. In the *Orestes*, v. 1654, the marriage of Hermione with Orestes, and the death of Neoptolemus, are predicted by Apollo; so that it must be regarded as preceding the action of the *Andromache*.

The chorus consists of women of the country, whose affections appear to be enlisted in behalf of Andromache, though a *γυνή βάρβαρος* in their view.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΝΔΡΟΜΑΧΗ.

ΘΕΡΑΠΙΑΝΑ.

ΧΟΡΟΣ.

ΕΡΜΙΟΝΗ.

ΜΕΝΕΛΑΟΣ.

ΜΟΛΟΣΣΟΣ.

ΠΗΛΕΥΣ.

ΤΡΟΦΟΣ.

ΟΡΕΣΤΗΣ.

ΑΓΓΕΛΟΣ.

ΘΕΤΥΣ.

ΕΥΡΥΠΙΔΟΥ ΑΝΔΡΟΜΑΧΗ.

ΑΝΔΡΟΜΑΧΗ.

Ἀσιάτιδος γῆς σχῆμα, Θηβαία πόλις,
 ὄθεν ποθ' ἔδνων σὺν πολυχρύσῳ χλιδῇ
 Πριάμου τύραννον ἐστίαν ἀφικόμην,
 δάμαρ δοθείσα παιδοποιὸς Ἑκτορι,

1. In the prologue Andromache, formerly the wife of Hector, then the favourite concubine of Neoptolemus, the son of Achilles, (Troad. 274,) bewails the accumulated evils that have befallen her since the destruction of Troy. Besides the loss of her husband and her son Astyanax, (Troad. 720,) and her reluctant union, as a captive, with her present lord, she has now to endure the threats and insults of Hermione, the daughter of Menelaus, whom Neoptolemus has taken for his wedded wife, but who, being childless, accuses her of causing sterility by secret drugs. Her only-son by Neoptolemus she has sent from home, in the absence of his father at Delphi. She herself has taken sanctuary at the shrine of Thetis; for Menelaus has arrived from Sparta, and is now co-operating with his daughter for her destruction.

Ibid. She addresses Thebes in Asia Minor, her birth-place, (Il. vi. 415,) not that she has anything to say in reference to it in what follows, beyond the above fact, but this is done, as in the beginning of the Alcestis and the Electra, by way of fixing the attention of the audience to the chief subject of the speaker's thoughts. Here the address to Thebes is the more remarkable, because it is not the scene of the play which is thus apostrophized.—For πόλις many copies give πόλι. Her-

mann defines the distinction to be this;—that the vocative addresses, the nominative specifies. So in Hel. 1399, ὦ καινὸς ἡμῖν πόσις means, 'O thou that hast appeared to me in the character of a new husband,' and in such phrases as ὦ φίλος, we are to understand 'O thou that standest in the light of a friend,' &c. This is plausible, though it does not so well apply to ὦ μῶρος, ὦ δύστηνος, and the like, which seem to have the true force of an exclamation, *me miserum!* &c., nor to such apostrophes as ὦ γάμος, ὦ γάμος, *inf.* v. 1186. Whether therefore he is right in saying, that if πόλις be read, σχῆμα is the vocative, and conversely, if πόλι, it must be the nominative, does not seem certain. Whatever may be thought on this point, most certain it is that ἐστὶ is not here to be supplied.—σχῆμα, the ornament or glory of Asia. So ὦ σχήματ' ὄκων, Hec. 619. The exact force of the word can hardly be given in English. It implies anything which is presented to our eyes in its existing shape, either pleasing or the contrary.

4. παιδοποιὸς is by no means a mere epithet. It distinguishes the wife from the concubine, since the children of the former only were legitimate, and entitled to the name in a political point of view. For Hector's νόθοι see *inf.* 224. Schol.

ζηλωτὸς ἔν γε τῷ πρὶν Ἀνδρομάχῃ χρόνῳ, 5
 νῦν δ', εἴ τις ἄλλη, δυστυχεστάτῃ γυνῇ
 [ἔμοῦ πέφυκεν ἢ γενήσεται ποτε].
 ἦτις πόσι μὲν Ἔκτορ' ἐξ Ἀχιλλέως
 θανόντ' ἐσεῖδον, παῖδά θ' ὄν τίκτω πόσει
 ριφθέντα πύργων Ἀστυάνακτ' ἀπ' ὀρθίων, 10
 ἐπεὶ τὸ Τροίας εἶλον Ἑλληνες πέδον,
 αὐτῇ δὲ δούλῃ, τῶν ἐλευθερωτάτων
 οἴκων νομισθεῖσ', Ἑλλάδ' εἰσαφικόμην,
 τῷ νησιώτῃ Νεοπτολέμῳ δορὸς γέρας
 δοθεῖσα λείας Τρωικῆς ἐξαίρετον. 15
 Φθίας δὲ τῆσδε καὶ πόλεως Φαρσαλίας

* νομίμη, γνησία παιδοτρόφος· οἱ γὰρ σκότιοι παῖδες (see on Alcest. 990) ἐκρίπνυνται.

7. The most probable account of this verse is, that it is the result of two ancient readings of the passage; νῦν δ' οὔτις ἄλλη δυστυχεσττέρα γυνῆ ἔμοῦ πέφυκεν κτλ., and νῦν δ', εἴ τις ἄλλη, δυστυχεστάτῃ γυνῇ. The common reading is νῦν δ' οὔτις ἄλλη δυστυχεστάτῃ κτλ., but several MSS. give εἴ τις for οὔτις. The edition of Lascaris (1496) has a reading which removes all difficulty, and which is adopted by Hermann, οὔτις —δυστυχεσττέρα κτλ. Only, if this be genuine, it seems strange that no other MS. nor edition should support it. Examples of a text made up from two different readings (perhaps early revisions), precisely similar to the present instance, are Med. 777. Soph. Trach. 83—5. The latter passage stands thus:—

οὐκ εἰ ξυνέρξων, ἦνίκ' ἢ σεσώσμεθα
 [ἢ κίπτομεν, σοῦ πατρὸς ἐξολωλότος]
 κείνου βίου σώσαντος, ἢ οἰχόμεσθ' ἡμα;

8. πόσι μὲν. Answered by αὐτῇ δὲ below, παῖδα θ' &c. being intermediate.

10. ριφθέντα. For the death of the infant Astyanax, see Troad. 720 &c. The source of the story, on which the Cyclic poets probably enlarged, was, as Hermann points out, the prophecy of his mother in Il. xxiv. 735. Lascaris has ριφέντα, a form at least as rare as τυπεῖς, and apparently resting on much less authority. Cf. v. 1150.

14. That τῷ νησιώτῃ is said in contempt, or rather, in disparagement of the marriage, she herself being a queen and

τῶν ἐλευθερωτάτων, it would be needless to remark, did not Pflugk think proper to deny it. See on Rhés. 701. Pyrrhus, otherwise called Neoptolemus, was born in the island Scyros. See Il. xix. 326, where Achilles, in grief for Patroclus, mentions his son as ὁς Σκύρῳ μοι ἐνὶ τρέφεται φίλος υἱός, and also Od. xi. 509. 15. Troad. 272, Ἀνδρομάχα τάλαινα, τίς ἔχει τύχαν; ΤΑΛ. καὶ τήνδ' Ἀχιλλέως ἔλαβε παῖς ἐξαίρετον.

16. Φθίας. Achilles himself was from this part of Thessaly, otherwise called Achaea, whence Aeschylus addressed him as Φθιώτ' Ἀχιλεῦ, Ar. Ran. 1264.—ξίγχορτα, 'neighbouring;' Aesch. Suppl. 5, δῖαν χθόνα σύγχορτον Συρία. Eur. Frag. Antip. 215. She means to describe her home as in a solitary spot on the confines of Phthia; for if Peleus retained the sovereignty over Pharsalus, his grandson would be likely to retire to a sufficient distance during his life-time. The scene of the play therefore is properly near rather than at Phthia; though she must point to it as represented not far off, on account of the demonstrative τῆσδε. It follows that the Thetideum was nearer to Phthia than to Pharsalus. There is however some uncertainty as to whether Θεττιδεῖον was merely another name for the city Phthia, or a τέμενος sacred to Thetis, or lastly, a district or suburb so called. Hermann quotes both Strabo, p. 431, who says the Thetideum was close to old and new Pharsalus, and the Schol. on Pind. Nem. iv. 81, who mentioning this passage, calls it ἱερὸν, and places it at Phthia; and also states from Pherecydes that Peleus lived both

ξύγχορτα ναίω πεδί, ἔν' ἡ θαλασσία
 Πηλεῖ ξυνώκει χωρὶς ἀνθρώπων Θετίς
 φεύγουσ' ὄμιλον Θεσσαλὸς δέ νιν λεῶς
 Θετίδειον αὐδᾶ θεᾶς χάριν νυμφευμάτων. 20
 ἔνθ' οἶκον ἔσχε τόνδε παῖς Ἀχιλλέως,
 Πηλέα δ' ἀνάσσειν γῆς ἐᾷ Φαρσαλίας,
 ζῶντος γέροντος σκῆπτρον οὐ θέλων λαβεῖν.
 κἀγὼ δόμοις τοῖσδ' ἄρσεν' ἐντίκτω κόρον
 πλαθεῖσ' Ἀχιλλέως παιδί, δεσπότη τ' ἐμῶ. 25
 καὶ πρὶν μὲν ἐν κακοῖσι κειμένην ὁμως
 ἐλπὶς μ' αἰεὶ προσῆγε σωθέντος τέκνου
 ἀλκὴν τω' εὐρεῖν κἀπικούρησιν κακῶν·
 ἐπεὶ δὲ τὴν Λάκαιναν Ἑρμιόνην γαμεῖ
 τοῦμόν παρώσας δεσπότης δοῦλον λέχος, 30
 κακοῖς πρὸς αὐτῆς σχετλίους ἐλαύνομαι·
 λέγει γὰρ ὡς νιν φαρμάκοις κεκρυμμένοις
 τίθημι ἄπαιδα καὶ πρόσει μισουμένην,
 αὐτῇ δὲ ναίειν οἶκον ἀντ' αὐτῆς θέλω
 τόνδ', ἐκβαλοῦσα λέκτρα τὰ κείνης βία· 35

ἐν Φαρσάλῳ καὶ ἐν Θετιδείῳ, meaning, apparently, by the latter the city of Phthia. That a temple of Thetis was on the spot appears from v. 43, Θετίδος εἰς ἀνάκτορον θάσσω τὸδ' ἐλθοῦσ'. The scholiast on the present verse says the Thetideum was between Pharsalus and Phthia.

24. As many good copies give *τίκτω*, and Euripides makes Andromache to have borne only one son to Neoptolemus, (viz. Molossus,) whereas others specify three, Lanting rather ingeniously reads *ἕνα τίκτω κόρον*. However, there are two objections to this; first, it is not consistent with the regular metre of this play; secondly, it implies, that what Euripides meant, was *ἕνα μὲν ἄρσενα, ἄλλην δὲ θήλειαν παῖδα*. Compare Hel. 9, Θεοκλύμενον μὲν ἄρσεν,—εὐγενῆ τε παρθένον. Εἰδῶ.—For *δεσπότη τ'* Hermann, after Brunck, gives *δεσπότη γ'*, Dindorf, after Elmsley, *δεσπότη δ'*. Hermann's argument is, (if a quibble can be called an argument,) that 'the son of Achilles and my master' is illogical, though 'Neoptolemus and my master' would be logical, because "quae conjun-

guntur, similia esse oportet." The question really is simply this; whether one and the same person, described under two attributes, did not appear to the Greek mind in much the same light as two distinct persons; for if it did, then *τε* is unquestionably right. See the notes on Agam. 1563, and Eur. Heracl. 827. Med. 970, where there is a similar verse, *πατὴρς νέαν γυναῖκα, δεσπότην τ' ἐμήν*.

25. *πλαθεῖσα*, united in marriage; a sort of euphemism, for which this verb is often used, as Trach. 17, *πρὶν τῆσδε κοίτης ἐμπελασθῆναι ποτε*.

27. *προσῆγε*, kept leading me on, as it were, up to the very point of finding, *πρὸς αὐτὸ τὸ εὐρεῖν*. There seems little difficulty in the word, and certainly no occasion to alter it. Compare the use of *ἄγειν* in Electr. 1301. W. Dindorf gives *προῆγε* after Matthiae, comparing Hippol. 496. For *ἐλπὶς εὐρεῖν* = *εὐρήσειν*, see v. 311. Alcest. 146, *ἐλπὶς μὲν οὐκέτ' ἐστὶ σώσασθαι βίον*;

29. *ἐπεὶ—γαμεῖ*, ever since he has married her. For *κακοῖς ἐλαύνειν* see Alcest. 676.

ἀγὼ τὸ πρῶτον οὐχ ἔκοῦσ' ἐδεξάμην,
 νῦν δ' ἐκλέλοιπα· Ζεὺς τὰδ' εἰδείη μέγας,
 ὡς οὐχ ἔκοῦσα τῶδ' ἐκοινώθην λέχει.
 ἀλλ' οὐ σφε πείθω, βούλεται δέ με κτανεῖν,
 πατήρ τε θυγατρὶ Μενέλεως συνδρᾶ τάδε. 40
 καὶ νῦν κατ' οἴκους ἔστ', ἀπὸ Σπάρτης μολῶν
 ἐπ' αὐτὸ τοῦτο· δειματουμένη δ' ἐγὼ
 δόμων πάροικον Θέτιδος εἰς ἀνάκτορον
 θάσσω τόδ' ἔλθοῦσ', ἦν με κωλύση θανεῖν·
 Πηλεὺς τε γάρ νιν ἔκγονοί τε Πηλέως 45
 σέβουσιν, ἐρμῆνευμα Νηρηΐδος γάμων.
 ὃς δ' ἔστι παῖς μοι μόνος, ὑπεκπέμπω λάθρα
 ἄλλους ἐς οἴκους, μὴ θάνη φοβουμένη.
 ὁ γὰρ φυτεύσας αὐτὸν οὔτ' ἐμοὶ πάρα
 προσωφελῆσαι παιδί τ' οὐδέν ἔστ', ἀπὼν 50
 Δελφῶν κατ' αἶαν, ἔνθα Λοξία δίκην
 δίδωσι μανίας, ἦν ποτ' ἐς Πυθῶ μολῶν
 ἤτησε Φοῖβον πατρὸς οὐ κτίνειν δίκην,

37. ἐκλέλοιπα. The assertion of Andromache, that she no longer cohabits with Neoptolemus, is an essential part of the story, since it at once shifts the blame wholly upon Hermione, who could not thus have been wronged by her rival.

46. ἐρμῆνευμα, an evidence, a witness to the marriage of Peleus with Thetis. Schol. ὑπόμνησιν, σημεῖον, τεκμήριον. As the family of Peleus, viz. her lord and master Neoptolemus, pays religious reverence to this shrine, she expects that the goddess in return will afford her a safe refuge.

50. οὐδέν ἔστι, 'is as good as dead.'

52—3. This is a very obscure passage. What the poet means to say is clear enough; that Neoptolemus has gone to Delphi to ask pardon of the god for his former presumption, in demanding of him (Apollo) satisfaction for the death of his father Achilles. See *inf.* 1008. Hermann, followed by W. Dindorf, gives ὅς ποτ', which is just that sort of emendation that one may fairly distrust, because it makes all clear and easy, while it suggests no reason why grammarians should have altered it under such circumstances. Pflugk says the construction is, δίκην δίδωσι τῆς δίκης, ἦν ποτε ἤτησε Φοῖβον

πατρὸς οὐ κτίνειν, and that the clause ἦν ποτε—δίκην is an *epexegetis* of μανίας. But what a strange phrase is δίκην δίδωσι δίκης! Rather, the poet seems to have intended to say, ἦν (μανίαν) ἔχων, μολῶν ἐς Πυθῶ, ἤτησε, κτλ., or, ἦν (μανίαν) ἔδειξε, μολῶν—αἰτήσας. The Scholiast explains, ἀπολογία δίδωσι τῆς τόλμης, ἦν ἐτόλμησε δίκας ὑπὲρ Ἀχιλλέως αἰτεῖν. An easier correction is Reiske's ἦ for ἦν, adopted by Musgrave.—οὐ κτίνειν is Hermann's correction for οὐ τίνει or κτείνει, one MS. giving οὐ κτίνει. The confusion of these words is so common, that there can be little room for doubt that κτίνειν is right. Matthiae places a colon at πατρὸς; and reads οὐ κτίνει, 'of which thing he is now offering satisfaction, if perchance, by begging off the consequences of his former errors, he may render the god propitious to himself for the future.' For the middle sense of παρασχέσθαι see Hippol. 619. The use of ἐξαιτεῖσθαι for παραιτεῖσθαι is remarkable. In Oed. Col. 1327, which Pflugk compares, it seems to have the ordinary sense of 'requesting,' but in Med. 971, ἰκετεύει, ἐξαιτεῖσθε μὴ φεύγειν χθόνα, it may be taken for παραιτεῖσθε.

εἶ πως τὰ πρόσθε σφάλματ' ἐξαιτούμενος
θεὸν παράσχουτ' ἐς τὸ λοιπὸν εὐμενῆ.

55

ΘΕΡΑΠΙΑΙΝΑ.

δέσποινα, ἐγὼ τοι τοῦνομ' οὐ φεύγω τόδε
καλεῖν σ', ἐπέπερ καὶ κατ' οἶκον ἤξιουν
τὸν σὸν, τὸ Τροίας ἠνίκ' ὤκοῦμεν πέδον·
εὐνοὺς δὲ καὶ σοὶ ζῶντί τ' ἦν τῷ σῶ πόσει,
καὶ νῦν φέρουσά σοι νέους ἤκω λόγους,
φόβῳ μὲν, εἶ τις δεσποτῶν αἰσθήσεται,
οἴκτῳ δὲ τῷ σῶ· δεινὰ γὰρ βουλεύεται
Μενέλαος εἰς σὲ παῖς θ', ἃ σοι φυλακτέα.

60

AN. ᾧ φιλάτῃ σύνδουλε, σύνδουλος γὰρ εἶ
τῇ πρόσθ' ἀνάσση τῆδε, νῦν δὲ δυστυχεῖ,
τί δρῶσι ; ποίας μηχανὰς πλέκουσιν αὐ,
κτεῖναι θέλοντες τὴν παναθλίαν ἐμέ ;

65

ΘΕΡ. τὸν παῖδά σου μέλλουσιν, ᾧ δύστηνε σὺ,
κτείνειν, ὃν ἔξω δωμαίων ὑπεξέθου.

AN. οἴμοι πέπυσται τὸν ἐμὸν ἔκθετον γόνον ;
πόθεν ποτ' ; ᾧ δύστηνος, ὡς ἀπωλόμην.

70

ΘΕΡ. οὐκ οἶδ', ἐκείνων δ' ἡσθόμην ἐγὼ τάδε
φροῦδος δ' ἐπ' αὐτὸν Μενέλεως δόμων ἄπο.

AN. ἀπωλόμην ἄρ' ᾧ τέκνον, κτενοῦσί σε
δισσοὶ λαβόντες γῦπες. ὁ δὲ κεκλημένος.

75

56. A servant and fellow-captive enters to inform Andromache of a new alarm. Menelaus has just left the house, intending to get possession of her son Molossus in order to slay him. With a delicate consideration, and mindful of the time when she used to serve Hector and Andromache in Troy, she persists in still calling her *mistress*, though slavery reduces all to an equality. This is one of the many passages where Euripides shows his amiable sympathy for this unfortunate class.

62. οἴκτω τῷ σῶ, my feeling of compassion for you. Compare δ οἴκτος ὁ σὸς, Ion 1276. On φόβος εἶ, where we should rather expect μῆ, or μὴ οὐ, see Heracl. 791. Med. 184.

68. τὸν παῖδά σου. 'Tis not you, as you suppose, but your son whom they

intend to kill.'

70. πέπυσται, viz. Hermione; for the servant adds Menelaus by name immediately afterwards. The correction of L. Dindorf, which W. Dindorf admits into the text, and Pflugk calls "elegans et ingeniosa," πέπυσθε — πόθεν ποτ' ; — is rightly rejected by Hermann. The difficulties raised by L. Dindorf are imaginary. Andromache asks, πέπυσται Ἐρμιόνη τὸν ἐμὸν γόνον ἔκθετον ὄντα ; πόθεν ; 'who could have told her this?' To which the servant replies, 'I don't know who told her; but I know that they (she and her father) have learnt the secret, for I heard myself (ἐγὼ) the matter from them.'

75. ὁ κεκλημένος πατήρ. This is said with something of reproach and bitterness, because she thinks her husband ought to

- πατήρ ἔτ' ἐν Δελφοῖσι τυγχάνει μένων.
 ΘΕΡ. δοκῶ γὰρ οὐκ ἂν ᾧδέ σ' ἂν πράσσειν κακῶς,
 κείνου παρόντος· νῦν δ' ἔρημος εἶ φίλων.
 ΑΝ. οὐδ' ἀμφὶ Πηλέως ἦλθεν, ὡς ἦξι, φάτις ;
 ΘΕΡ. γέρων ἐκεῖνος ὥστε σ' ὠφελεῖν παρών. 80
 ΑΝ. καὶ μὴν ἔπεμψ' ἐπ' αὐτὸν οὐχ ἄπαξ μόνον.
 ΘΕΡ. μῶν οὖν δοκεῖς σοῦ φροντίσαι τῶν ἀγγέλων ;
 ΑΝ. πόθεν ; θέλεις οὖν ἄγγελος σύ μοι μολεῖν ;
 ΘΕΡ. τί δῆτα φήσω χρόνιος οὐσ' ἐκ δωμαίων ;
 ΑΝ. πολλὰς ἂν εὔροις μηχανάς· γυνὴ γὰρ εἶ. 85
 ΘΕΡ. κίνδυνος· Ἐρμιόνη γὰρ οὐ σμικρὰ φύλαξ.
 ΑΝ. ὄρας ; ἀπαυδᾶς ἐν κακοῖς φίλοισι σοῖς.
 ΘΕΡ. οὐ δῆτα· μηδὲν τοῦτ' ὀνειδίσης ἐμοί.
 ἀλλ' εἴμ', ἐπεὶ τοι κοῦ περίβλεπτος βίος
 δούλης γυναικὸς, ἦν τι καὶ πάθω κακόν. 90
 ΑΝ. χάρει νυν ἡμεῖς δ', οἷσπερ ἐγκείμεσθ' αἰεὶ

have returned before this to protect his family.

77. δοκῶ γάρ. 'Why, truly, I think you would not be faring as badly as you now are, were he present.' If οὐδ' for οὐκ be the true reading, (one MS. having δοκῶ γὰρ οὐδὲν, and the double ἂν gives some strength to the suspicion,) the meaning would be very different, 'I think that, not' even as matters are, you would be badly off, if' &c. The οὐ is used, by a not uncommon idiom, where μὴ might seem more regular, because the idea in the speaker's mind is, οἶμαι, οὐκ ἂν πράσσεις &c. See on Hel. 835.

80. γέρων. Matthiæ and Pflugk add γ', with four MSS. Hermann's remark is a shrewd one, that the poet would rather have said γέρον ἐκεῖνός γ'.—παρών means, 'even if he were present.'

82. μῶν οὖν the reading of Aldus and others, is clearly wrong in this place, though a legitimate combination elsewhere. See Aesch. Suppl. 411. Med. 733. The addition of οὖν to a particle already including that element (μῶν = μὴ οὖν, the Latin *num.*) is to be noticed. So Aesch. Cho. 169, μῶν οὖν Ὀρέστου κρύβδα δῶρον ἦν τόδε ;

83. σύ μοι μολεῖν is better than μολεῖν σύ μοι, Lascaris having the former order, Aldus the latter. The σὺ is of course emphatic, though its accent happens to

be enclitic. The sense is, 'If others slight my requests, will you then go as a messenger?'

84. χρόνιος οἶσα. What excuse shall I give to Menelaus and Hermione, for so long an absence from home as this message will require ?

87. ἀπαυδᾶς φίλοις, you renounce, or disown your friends. See on Alcest. 487. Pflugk compares οὐκ ἀπειρηκὸς φίλοις, Med. 458.—ἐν κακοῖς, scil. οὐσιν, or ἐπεὶ πάρεστιν αὐτοῖς κακά.

88. μηδὲν. Used for μὴ, as *inf.* 463. Aesch. Ag. 1438. Med. 153. The τοῦτο is emphatic, as well as the ἐμοί, 'that is not a fault with which I can be charged,' who have already avowed my firm attachment, v. 59.

89. On the particles ἐπεὶ τοι καὶ see Med. 677. Heracl. 507. 744.—περίβλεπτος, worth regarding, worth casting the eye around to look after it, &c. 'If I should suffer for it,' she says, 'I am but a slave, and of no value,'—δούλης θανούσης, εὐμαροῦς χειρώματος, as Aeschylus touchingly says, Agam. 1297. To the present passage Photius perhaps alludes ;—περίβλεπτος, ἔτοχος, μέγιστος. Generally it has the notion of honour or respect being paid, as περιβλέπεσθαι τίμιον, &c. Herc. 508. Iph. A. 429. Compare ἀπόβλεπτος, Hec. 355. Here the Schol. explains it by ἐπίσημος, ἐνδοξος.

θρήνοισι καὶ γόοισι καὶ δακρύμασι,
 πρὸς αἰθέρ' ἔκτενούμεν' ἐμπέφυκε γὰρ
 γυναιξὶ τέρψις τῶν παρεστώτων κακῶν
 ἀνὰ στόμ' αἰεὶ καὶ διὰ γλώσσης ἔχειν.
 πάρεστι δ' οὐχ ἓν, ἀλλὰ πολλὰ μοι στένειν,
 πόλιν πατρώαν, τὸν θανόντα θ' Ἔκτορα,
 στερρόν τε τὸν ἐμὸν δαίμον', ᾧ ξυνεζύγην,
 δούλειον ἡμᾶρ εἰσπεσοῦσ' ἀναξίως.
 χρῆ δ' οὔποτ' εἰπεῖν οὐδέν' ὄλβιον βροτῶν,
 πρὶν ἂν θανόντος τὴν τελευταίαν ἴδῃς
 ὅπως περάσας ἡμέραν ἦξει κάτω.

95

100

Ἴλιῳ αἰπεινᾷ Πάρις οὐ γάμον, ἀλλὰ τιν' ἄταν
 ἀγάγετ' εὐναίαν ἐς θαλάμους Ἐλέαν.

93. πρὸς αἰθέρα. See Electr. 59. Med. 57.—γυναιξὶ κτλ. This natural softness (as the Greeks considered it) on the part of women is alluded to in Suppl. 83, τὸ γὰρ θανόντων τέκνων ἐπίπονόν τι κατὰ γυναῖκας ἐς γόους πέφυκε πάθος. There is a slight but obvious attraction of the genitive, 'pleasure in present evils, namely, to bewail them,' for 'pleasure in bewailing' &c. Compare ἡδονὰς τέκνων, Troad. 371, and see Frag. 578, ἀλλ' ἔστι γὰρ δὴ κὰν κακοῖσιν ἡδονὴ θνητοῖς ὀδυροῖ μοι δακρύων τ' ἐπιρροαί.

98. στερρόν τὸν ἐμὸν is a sort of hyperbaton, though strictly contrary to the laws of the Greek article, for τὸν ἐμὸν στερρόν δαίμονα. See on μακαρίας τῆς σῆς χερὸς, Electr. 1006. At the same time, it is possible to regard στερρόν as the predicate; στένειν τὸν ἐμὸν δαίμονα ὡς στερρόν ὄντα.

100. χρῆ—οὔποτε. See on Hippol. 507, χρῆν μὲν οὐ σ' ἁμαρτάνειν. Ion 1314. Inf. 214. The sentiment is the same as in Troad. 510. Heracl. 866. Here again θανόντος depends by attraction on ἡμέραν, for ὅπως περάσας—ὁ θανὼν ἦξει κάτω, or it may be the genitive absolute, αὐτοῦ being supplied.

103. The insertion of an elegiac threnos in the speech of one of the actors is unique in Attic tragedy. It has been remarked on Suppl. 808, that choral hexameters are usually composed of pure dactyls; and it is evident that here, and likewise in the choral ode following, the

same law has been applied. Indeed, as far as convenient, it has also been extended to the pentameters. In Tro. 590 seqq., we have not fewer than nine dactylic hexameters consecutively, with only one exceptional spondaic foot. Hence for αἰπεινᾷ it is by no means impossible that αἰπεινᾷ was, if not written, at least pronounced; compare the not unfrequent use of Ἀργεῖος for Ἀργεῖος. In v. 105, one can hardly hesitate to restore Τροία. See Rhos. 231. 262. So in Suppl. 274, οὐς ὑπὸ τέχεσι Καδμείοισιν ἀπόλεσα κόουρος is answered antistrophically by γούνασιν ὤδε πίτνω, τέκνοισι τάφον ἐξανύσασθαι. It is probable that in the one verse Καδμείοισιν, in the other τέκεσιν should be restored; though the occurrence of a spondee in the same foot in both is singular. (Compare Phoen. 787—9 with 804—6.) In v. 273 we have τέκνων τεθνεώτων κόμισαι δέμας, ᾧ μελέα γὰρ, corresponding, (or rather not corresponding,) to βλέψον ἐμῶν βλεφάρων ἐπι δάκρυον, ἃ περι σοῖσι. Read τεθνηότων (τεθνεώτων) τεκέων κτλ., on the analogy of τεθνήαναι for τεθνηκέναι, Agam. 522. Here however there remains the spondee αὐτὰ δ' in v. 109. In Agam. 121, the metre of the strophic verse would be accurately restored by reading κεδνὸς ὅτε (vulg. δὲ) στρατόμαντις ἰδὼν δύο λήμασι δισσοῦς, κτλ. The form Ἴλιος for the more common Ἴλιον is to be noticed at the beginning of the elegy.

ἄς ἔνεκ', ᾧ Τροία, δορὶ καὶ πυρὶ δηιάλωτον 105
 εἰλέ σ' ὁ χιλιόναυς Ἑλλάδος ὠκὺς Ἄρης,
 καὶ τὸν ἐμὸν μελέας πόσιν Ἔκτορα, τὸν περὶ τείχη
 εἰλκυσε διφρεύων παῖς ἄλλιας Θέτιδος·
 αὐτὰ δ' ἐκ θαλάμων ἀγόμαν ἐπὶ θῖνᾶ θαλάσσας,
 δουλοσύναν στυγερὰν ἀμφιβαλοῦσα κάρᾳ. 110
 πολλὰ δὲ δάκρυνά μοι κατέβα χροῶς, ἀνίκ' ἔλειπον
 ἄστνυ τε καὶ θαλάμους καὶ πόσιν ἐν κόνιαις·
 ὦμοι ἐγὼ μελέα, τί μ' ἐχρήν ἔτι φέγγος ὀραῖσθαι,
 Ἑρμιόνας δούλαν; ἄς ὑπο τειρομένα
 πρὸς τόδ' ἄγαλμα θεᾶς ἰκέτις περὶ χεῖρε βαλοῦσα
 τάκομαι ὡς πετρίνα πιδακόεσσα λιβάς. 116

ΧΟΡΟΣ.

ὦ γυναῖ, ἂ Θετίδος δάπεδον καὶ ἀνάκτορα θάσ-
 σεις
 στρ. α'.
 δαρὸν, οὐδὲ λείπεις,

106. "Miseris decenne bellum ὠκὺν Ἄρη dici. Videtur Euripides acrem dicere voluisse." *Herm.*

107. περὶ τείχη. Schol. παρ' ἱστορίαν περὶ τὸ τείχος ἐδιώχθη ὑπὸ Ἀχιλλέως ὁ Ἔκτωρ· νεκρὸς γὰρ παρὰ τὸ Πατρόκλου σῆμα τρίτον ἐσύρη.

110. κάρᾳ L. Dindorf. for κάρᾳ. The accusative, which Pflugk defends, would have been unexceptionable with ἀμφιβεβλημένη, as Hermann observes; but the Greeks do not appear to say ἀμφιβαλεῖν τινά τι. The idea in the speaker's mind seems to be that of putting on the yoke of slavery, (ζυγῶν θιγεῖν, Agam. 1008.

112. Hermann and W. Dindorf follow Bothe in placing a comma after καὶ πόσιν, so that δάκρυα κατέβα χροῶς ἐν κόνιαις is to be construed together. Nothing can be weaker than this. It is Hermann's own remark, in one of his notes on another play, that a sentence is always badly constructed, when, after all that is necessary to the sense has been said, and the mind rests satisfied, the reader unexpectedly finds afterwards that something was yet to have been added. This remark exactly applies to the present case. We have done with the tears down her cheeks, and have got to the cause of them, which was, that she had left home, house, and husband in the dust. The last, it is ob-

jected, was not left in the dust, but was given up to Priam to be buried. An absurd piece of hypercriticism. Even conceding, which we need not do, that ἐν κόνιαις does not strictly apply to the dead Hector, it is quite enough that she can be said λιπεῖν ἄστνυ ἐν κόνιαις, i. e. κατασκαφῇ αἰσθθέν.

114. τειρομένα, 'hard-pressed.' Aesch. Suppl. 77, ἔστι δὲ κακὸν πολέμου τειρομένοις βωμὸς ἀρᾶς φυγᾶσιν ῥῦμα.—πρὸς τόδ' ἄγαλμα, supply from the context καταφεύγουσα.

116. τάκομαι κτλ. Niobe is clearly meant. See Antig. 823. The Schol. however does not notice the allusion.

117. The chorus, composed of native women, inhabitants of Phthia, but either slaves or subjects of Neoptolemus, (whom they call δεσπότης v. 142.) approach Andromache, seated as she is at the image of Thetis, to console and take counsel with her on her present distresses. They advise her not to contend with those more powerful than herself, a captive with her conquerors; but to leave the altar and submit to the will of her superiors. She should remember that a stranger on a foreign land is friendless. With further expressions of sympathy they retire, unsuccessful in inducing her to leave the sanctuary.

Φθιάς ὄμως ἔμολον ποτὶ σὰν Ἀσιήτιδα γένναν,
 εἴ τί σοι δυναίμαν 120
 ἄκος τῶν δυσλύτων πόνων τεμεῖν,
 οἷ σέ καὶ Ἑρμιόναν ἔριδι στυγερά συνέκλησαν
 τλάμον' ἀμφὶ λέκτρων
 διδύμων ἐπίκουον εἴουσιν
 ἀμφὶ παῖδ' Ἀχιλλέως 125
 γνῶθι τύχαν, λόγισαι τὸ παρὸν κακὸν, εἰς ὅπερ
 ἦκεισ. ἀντ. α'.
 δεσπότηις ἀμιλλᾷ,
 Ἴλιάς οὔσα κόρα Λακεδαίμονος ἐκγενέταισι.
 λείπε δεξιμήλον
 δόμον τᾶς ποντίας θεοῦ. τί σοι 130
 καιρὸς ἀτυζομένα δέμας αἰκέλιον καταλείβειν
 δεσποτῶν ἀνάγκαις ;
 τὸ κρατοῦν δέ σ' ἔπεισιν τί μόχθον
 οὐδὲν οὔσα μοχθεῖς ;
 ἀλλ' ἴθι λείπε θεᾶς Νηρηίδος ἀγλαὸν ἔδραν, 135
 γνῶθι δ' οὔσ' ἐπὶ ξέναις [στρ. β'.
 δμῶις, ἐπ' ἀλλοτρίας πόλεος,
 εἴθ' οὐ φίλων τιν' εἰσοραῖς

110. Ἀσιήτιδα Herm. Pflugk, Bothe, with Aldus and most MSS. Ἀσιάτιδα Dindorf after Lascaris. But Ἀσιᾶτις is Attic rather than Doric; see v. 1. Hence in a choral verse the epic form is to be preferred.—ποτὶ σὰν γένναν, πρὸς σέ τὴν Ἀσιᾶτιν γένος.—ὄμως, i. e. καίπερ Ἑλληνίς πρὸς βάρβαρον, which they appear to think was an act of condescension.

123. τλάμον'. Aldus has τλάμον, Lascaris τλάμων. Pflugk and others adopt the vocative. Hermann thinks the following clause exegetical of τλάμονα, *miseram, quam communicare iorum cum Hermonia oporteat*. The construction is rather singular. The exact sense appears to be, 'they have involved you in an odious quarrel about a double bed, having to share it with another, in respect of the son of Achilles.' The ἐπὶ in composition implies interchange and reciprocity.

130. τί σοι καιρὸς κτλ. 'In what respect is it fitting for you, giving way to your grief, to disfigure your form by wast-

ing it away in tears, through the compulsory service of a master?'—ἀνάγκαις, the causal dative, διὰ τὴν δουλείαν,—or perhaps 'through the cruel conduct of a mistress,' Hermione.—αἰκέλιον for αἰέκελιον Gaisford and Elmsley. Compare αἰκὴς πῆμα in Prom. 480. *Inf.* 828, σῶμα σὸν κατακίει;

133. ἔπεισιν has been restored by Hermann and Dindorf from the Schol., who explains ἀντὶ τοῦ καταλήψεται τὸ κράτος, and mentions as another reading, what is found in all the copies, δέ σε πείσει. This however is against the metre. Cf. Prom. 1036, οἶός σε χειμῶν καὶ κακῶν τρικυμία ἔπεισ' ἄφυκτος. The meaning is, 'the party in authority will come upon you,' will punish you. A few copies have τὸ κράτος, but the article would then be out of place.

137. πόλεος Herm. Dind. Bothe, for πόλεως, on account of the metre. For this use of ἐπὶ see Med. 134.

σῶν, ὦ ὄνυστυχεστάτα,
 ὦ παντάλαινα νύμφα. 140
 οἰκτροτάτα γὰρ ἔμοιγ' ἔμολες, γύναι Ἰλιάς, οἴκους·
 δεσποτῶν δ' ἐμῶν φόβῳ [ἀντ. β'.
 ἤσυχίαν ἄγομεν, τὸ δὲ σὸν
 οἴκτῳ φέρουσα τυγχάνω,
 μὴ παῖς τᾶς Διὸς κόρας 145
 σοί μ' εὖ φρονουῖσαν εὖρη.

ΕΡΜΙΟΝΗ.

κόσμον μὲν ἀμφὶ κρατὶ χρυσέας χλιδῆς
 στολμόν τε χρωτὸς τόνδε ποικίλων πέπλων,
 οὐ τῶν Ἀχιλλέως οὐδὲ Πηλέως ἄπο
 δόμων ἀπαρχὰς δεῦρ' ἔχουσ' ἀφικόμην, 150
 ἀλλ' ἐκ Λακαίνης Σπαρτιάτιδος χθονὸς

139. τῶν σῶν. Hermann, and in the antistrophe (145) μὴ παῖς ἅ τᾶς Διὸς κόρας. Both are undoubtedly improvements, especially in a metrical point of view.

143. ἄσυχίαν Dindorf against all the copies. The clause τὸ δὲ σὸν—τυγχάνω is interposed, the construction being φόβῳ μὴ—εὖρη. ‘I say nothing, though I pity your case, for fear lest the daughter of Helen should discover that I am your friend.’

146. εὖρη is Hermann’s conjecture for ἴδη. Musgrave proposed εἰδῆ, which Pflugk and Dindorf adopt. This, as Hermann truly observes, can only have the subjunctive sense of οἶδα, for μὴ μᾶθῃ, μὴ γιγνώσκῃ. The Schol. has ἀσθηται, which suits εὖρη, the natural word in such a sentence, as well as ἴδη or εἰδῆ.

147. Enter *Hermione*, magnificently apparelled. She first addresses a few words to the chorus, intimating that her wealth and her position justify her in freely declaring her sentiments, and then turns to *Andromache*, and in an impassioned address, not without threats, charges her with having alienated the affections of her husband by detestable arts. She warns her, that in *Hellas* her eastern pride must give way; a slave she is, and to slavish offices she shall be kept. She even taunts her with flagrant indecency in cohabiting with her husband’s

murderer. The custom of bigamy she deprecates as unsuited to *Hellas*, however much it may be approved by eastern people.—The speech begins rather abruptly with the particle μὲν. Compare the address of *Theseus* to the herald in *Suppl.* 381, τέχνην μὲν ἀεὶ τήνδ' ἔχων ὑπηρετεῖς πόλει τε κάμοι, where no antithetical clause is expressed or even implied. So *Soph. Electr.* 516, ἀνειμένη μὲν, ὡς ξοικας, ἀδ' στρέφει. No notice of *Hermione*’s approach had been given, and she herself, though she talks of *replying* to the chorus in v. 154, had not been addressed by them. What she means to say, in her proud disdain, is this:—‘I owe nothing, I am in no way beholden or indebted to, but on the contrary, I have conferred obligations on, you and yours; and therefore, if I speak out boldly, I shall not be thought ungrateful or un-courteous.’ The meaning is, δεῦρ' ἀφικόμην ἔχουσα τόνδε κόσμον, οὐκ ἔλαβον ἀπαρχὰς παρὰ Πηλέως, &c. “Vultus intuebatur *Hermione* et ora chori, dum taceret, ipso tamen, adventu et praesentia sua exprobrare visi nimiam crudelitatem.” *Pflugk*.

150. ἀπαρχὰς is here improperly or metaphorically used of the best gifts and offerings which the house of *Peleus* could present to the bride on the occasion of her marriage.

Μενέλαος ἡμῖν ταῦτα δωρεΐται πατῆρ
πολλοῖς σὺν ἔδνοις, ὥστ' ἔλευθεροστομεῖν.
ὑμᾶς μὲν οὖν τοῖσδ' ἀνταμείβομαι λόγοις·
σὺ δ' οὔσα δούλη καὶ δορίκτητος γυνή 155
δόμους κατασχεῖν ἐκβαλοῦσ' ἡμᾶς θέλεις
τούσδε, στυγούμαι δ' ἀνδρὶ φαρμάκοισι σοῖς,
ιηδὺς δ' ἀκύμων διὰ σέ μοι διόλλυται·
δεινὴ γὰρ Ἑπειρώτις ἐς τὰ τοιάδε
ψυχὴ γυναικῶν ὧν ἐπισχήσω σ' ἐγὼ, 160
κοῦδέν σ' ὀνήσει δῶμα Νηρηΐδος τόδε,
οὐ βωμὸς οὐδὲ ναὸς, ἀλλὰ κατθανεῖ.
ἦν δ' οὖν βροτῶν τίς σ' ἢ θεῶν σῶσαι θέλη,
δεῖ σ' ἀντὶ τῶν πρὶν ὀλβίων φρονημάτων
πτῆξι ταπεινῇ, προσπεσεῖν τ' ἐμὸν γόνυ, 165
σαίρειν τε δῶμα τοῦμόν, ἐκ χρυσηλάτῳ
τευχέων χερὶ σπείρουσαν Ἀχελῷου δρόσον,
γυνῶναί θ' ἔν' εἰ γῆς. οὐ γάρ ἐσθ' Ἐκτωρ τάδε,

154. *ὑμᾶς*. To you then, the chorus, I reply thus to an anticipated objection, that being decked out with the wealth of my husband, I ought to speak with reserve of the members of his household. Musgrave fancies something must have been lost, to which the words of Hermione contained a pointed and definite reply; and W. Dindorf concurs in this opinion. See above on v. 147.

156. *κατασχεῖν*, 'to secure' (*obtinere*). See on Suppl. 15, *Οιδίπου παγκληρίας μέρος κατασχεῖν φυγάδι Πολυνεΐκει θέλων*. *Infra*, v. 198.

157. *φαρμάκοις*, διὰ φάρμακα. See above, v. 132. *Electr.* 149. 376. *Hol.* 79, and on *Heracl.* 475.

158. *ἀκύμων*. Photius, *κύμα*, τὸ κνούμενον. *Aesch. Eum.* 629, *μήτηρ—τροφὸς κύματος νεοσπύρου*. 'Translate, 'my barren womb continues fruitless through you.'

159. *Ἑπειρώτις*, (agreeing with *ψυχῇ* instead of *γυναικῶν* by a common metaphorical use,) is here and *inf.* v. 652 used for *Ἀσιάτις*. Photius, on the authority of *Isocrates*, defines *Ἑπειρος* to be ἡ ὑπὸ βασιλεῖ τῶν Περσῶν γῆ. Pflugk well illustrates the reputation of these people for 'baneful incantations and the use of

potent drugs, from *Aelian*, *de. Nat. An.* xv. 11, *χρῶνται δὲ αὐτοῖς ἐς τὰ ἴμοια ἀλειεῖς, ὅσοι κατὰ τοὺς Ἑπειρώτας φαρμακεύουσι, πονηροὶ καὶ οὐτοὶ σοφισταὶ κακῶν*. Hence *Dionysus* is styled *γῆς, ἐπαφδὸς Λυδίας ἀπὸ χθονός*, in *Bacch.* 234.

163. *ἦν δ' οὖν*. 'But if any one of gods or men should care to save you,' &c. For the formula *ἦν δ' οὖν* in this peculiar sense see *Alc.* 850. *Rhes.* 572.—*ἔλβιον φρόνημα* means 'pride in prosperity,' τὸ δοκεῖν ἔλβιον εἶναι, just as *καρτερὸν φρόνημα* is 'pride in strength,' *Prom.* 215; and so perhaps in that difficult passage *Suppl.* 907, *πλούσιον φρόνημα κτλ.* may mean, 'a pride in being thought rich, which was shown in his magnificent actions rather than in merely boasting of it.'

167. *Aldus* and two MSS. give *περὶ σπείρουσαν*.—*Ἀχελῷου*, see *Bacch.* 625.

168. *οὐ—τάδε*. 'You have not Hector here, nor Priam and his gold, but a Greek city.' For the use of *τάδε* see *Med.* 182. *Trond.* 100, *οὐκέτι Τροία τάδε καὶ βασιλεῖς ἐσμὲν Τροίας*. It is surprising that *Hermann* should be so dissatisfied with the common reading as to adopt *Markland's* violent conjecture (on *Suppl.* 109) *οὐ Πρίamos δ' ἄχρυσος*. 'Not Priam nor his gold' is however so clearly the same in sense as

- οὐ Πριάμιος, οὐδὲ χρυσὸς, ἀλλ' Ἑλλὰς πόλις.
 ἐς τοῦτο δ' ἦκεις ἀμαθίας, δύστηνε σὺ, 170
 ἢ παιδί πατρός, ὃς σὸν ὤλεσεν πόσω,
 τολμᾶς ξυνεύδειν καὶ τέκν' αὐθέντου πάρα
 τίκτειν. τοιοῦτον πᾶν τὸ βάρβαρον γένος·
 πατήρ τε θυγατρὶ παῖς τε μητρὶ μίγνυται
 κόρη τ' ἀδελφῶ, διὰ φόνου δ' οἱ φίλτατοι 175
 χωροῦσι, καὶ τῶνδ' οὐδὲν ἐξείργει νόμος.
 ἂ μὴ παρ' ἡμᾶς εἴσφερ'· οὐδὲ γὰρ καλὸν
 δυοῖν γυναικοῖν ἄνδρ' ἓν ἠνίας ἔχειν,
 ἀλλ' ἐς μίαν βλέποντες εὐναίαν Κύπριν
 στέργουσιν, ὅστις μὴ κακῶς οἰκεῖν θέλει. 180
- ΧΟ. ἐπίφθονόν τι χρῆμα θηλειῶν ἔφν,
 καὶ ξυγγάμοισι δυσμενὲς μάλιστ' αἶεί.
- ΑΝ. φεῦ φεῦ·
 κακόν γε θνητοῖς τὸ νέον, ἐν δὲ τῶ νέῳ

'not the rich Priam,' that it seems hardly worth altering the text even on much more probable grounds.

170. ἀμαθίας. Here a synonym of *μωρίας*, incontinency. See on Ion 545. Hel. 1018. Troad. 981, *μὴ ἀμαθεῖς ποιεῖ θεὰς τὸ σὸν κακὸν κοσμοῦσα*.—*ἢ τολμᾶς* for *ὥστε τολμᾶν*.—*αὐθέντου*, see on Suppl. 442.—*πάρα*, for *ἐξ, ἀπὸ*, with the physical notion of receiving the child from the male.

176. τῶνδ' οὐδέν. This may either mean, 'and none of these things the law prohibits,' or, 'and from these things the law does not at all prohibit them.' Compare *μηδὲν* for *μη* in v. 88.

179. εὐναίαν Κύπριν. The epithet here, as before in v. 4, has peculiar force. It was not a wife and a mistress, but *two wives* which the Greek law prohibited. See below, v. 222. So in v. 182, it is the *ξυγγαμοί*, not the indulgence of a mistress beside a wife, which is said to excite the ire of women. Med. 265, *ὅταν δ' ἐς εὐνήν ἡδικημένη κυρῆ, οὐκ ἔστιν ἄλλη φρὴν μαιφονωτέρα*. Properly speaking, Andromache was only the concubine of Neoptolemus; but then she had borne him a son, while his true wife was childless. Hence not only her jealous fears made her look on the captive as a rival wife, but there was a probability of Neo-

ptolemus legitimizing his child by declaring her so. With reference to this last point in particular Andromache argues in the following speech.

184. Andromache defends herself from the charge of having caused barrenness, by showing its extreme improbability. Her fear at the outset is, that, being a slave, she will not be allowed to speak freely; or that, if allowed, and having the better of the argument, she should on that account suffer harm, through the natural dislike of a superior to hear justice and reason from an inferior.—On what grounds, she asks, should she, a humble captive, seek to eject Hermione from her place as a wedded wife? Is Andromache possessed of more personal beauty or more national influence than Hermione? Why, should she hereafter bear children to Neoptolemus, they will be slaves like herself; so that at least rivalry and ambition are out of the question. Her children can never succeed to the throne of Phthia, for the Hellenes must ever detest one who has been a queen of their enemies the Trojans. No, 'tis not by *her* arts that Hermione appears to be held secondary in her husband's esteem. He does not like her as a wife. 'Your pride,' she says, 'and your disparaging references to your husband's obscurity, have made you odious to him.'

τὸ μὴ δίκαιον ὅστις ἀνθρώπων ἔχει. 185
 ἐγὼ δὲ ταρβῶ μὴ τὸ δουλεύειν μέ σοι
 λόγων ἀπώσῃ, πόλλ' ἔχουσαν ἔνδικα,
 ἦν δ' αὖ κρατήσω, μὴ πὶ τῷδ' ὄφλω βλάβην
 οἱ γὰρ πνέοντες μεγάλα τοὺς κρείσσους λόγους
 πικρῶς φέρουσι τῶν ἐλασσόνων ὑπο 190
 ὁμως δ' ἔμαυτὴν οὐ προδοῦσ' ἀλώσομαι.
 εἴπ', ὦ νεάνι, τῷ σ' ἐξεγγύω λόγῳ
 πεισθεῖς ἀπωθῶ γνησίων νυμφευμάτων ;
 ὡς ἡ Λάκαινα τῶν Φρυγῶν μείων πόλις,
 τύχη θ' ὑπερθεῖ κάμ' ἐλευθέραν ὄρας ; 195
 ἦ τῷ νέῳ τε καὶ σφριγῶντι σώματι
 πόλεως τε μεγέθει καὶ φίλοις ἐπηρμένη
 οἶκον κατασχεῖν τὸν σὸν ἀντὶ σοῦ θέλω ;

Besides, her intolerance of a second favourite of his was displeasing. What is this in fact, but to be convicted of a discreditable sensualism? Hector himself was not always faithful; yet Andromache never loved him the less. It is not jealousy but a generous confidence that wins the affection of a husband. Let not Hermione imitate her infamous mother Helen. Wise children will ever shun the ways of bad mothers.

Ibid. ἐν δέ. So Stobaeus for ἐν τε. And his reading is justly preferred by Hermann and Dindorf. The sense is, 'Youth is bad, when, combined with youth, there is a principle of injustice.' Thus, τὸ μὲν νέον alone may be bad, but it is certainly so when injustice is added to it, because the natural energy of youth supplies the means of carrying out unjust intentions. 'Now my fear is,' continues Andromache, 'not that the unfairness of my cause, but that my inferior position, should prevent me from addressing you.' There is evidently a rhetorical antithesis between τὸ μὴ δίκαιον and πολλὰ ἔνδικα, the one on the side of Hermione, the other on that of Andromache.

190. ὑπο. Hermann reads ἔπο, with great probability. He observes that the Schol. explains it by ἡπαρὰ τῶν ἐλασσόνων δικαιοτέρους λόγους ἀκούειν. Though the whole phrase may indeed be resolved into πικρῶς φέρουσι νοητοῦμενοι ὑπὸ τῶν ἐλασσόνων, still he correctly lays down the

distinction, that this is rightly used when a person hears something said of himself, or against himself by another; whereas here the reference is chiefly to the source from which the words proceed.

193. πεισθεῖσα. 'In compliance with what trustworthy reason am I repelling you from your lawful marriage-rights?' So ἐννύχοις πεπεισμένη ὀνειροῖς, and other similar expressions, where the process of *persuasion* is transferred from another to the reasonings of the party who is himself convinced.

194. ὡς κτλ. It cannot be because Troy is a more powerful state than Sparta, and because my fortune is superior to yours, and I am free while you are a slave. The very contrary to all this is the case; and so the fallacy of your suspicions on other grounds, my wealth, beauty, friends, &c., may be demonstrated.

196. σφριγῶντι, plump, well-conditioned, *en bon point*. Suppl. 478, μὴ—σφριγῶντ' ἀμείψῃ μῦθον. Ar. *Lysistr.* 80, ὡς δ' εὐχρῶεις, ὡς δὲ σφριγῶ τὸ σῶμά σου. Photius, σφριγῶν, νεύων, ἀβῶν, σφύων, βράζων, εὐσαματῶν, ἀκμάζων, ἀνθῶν.

197. The arguments by which Hermann defends Brunck's conjecture *πλούτου* for πόλεως are quite inconclusive. If the Schol. gives πλῆθει, he evidently means to show, that by μέγεθος not so much the size of the city as the extent of the population is meant.—κατασχεῖν, see v. 156.

πότερον ἴν' αὐτῇ παῖδας ἀντὶ σοῦ τέκω
 δούλους, ἔμαντῆ γ' ἀθλίαν ἐφορκίδα ; 200
 ἢ τοὺς ἐμούς τις παῖδας ἐξανέξεται
 Φθίας τυράννουσ ὄντας, ἦν σὺ μὴ τέκῃς ;
 φιλοῦσι γάρ μ' Ἕλληνες Ἐκτορός τ' ἄπο,
 αὐτῆ τ' ἀμαυρὰ κοῦ τύραννος ἦν Φρυγῶν.
 οὐκ ἐξ ἐμῶν σε φαρμάκων στυγεῖ πόσις, 205
 ἀλλ' εἰ ξυνεῖναι μὴ πιτήρεια κυρεῖς.
 φίλτρον δὲ καὶ τόδ'· οὐ τὸ κάλλος, ὦ γύναι,
 ἀλλ' ἄρεται τέρπουσι τοὺς ξυνευέτας.
 σὺ δ' ἦν τι κνισθῆς, ἢ Λάκαινα μὲν πόλις
 μέγ' ἐστὶ, τὴν δὲ Σκύρον οὐδαμοῦ τίθης, 210
 πλουτεῖς δ' ἐν οὐ πλουτοῦσι, Μενέλεως δέ σοι
 μείζων Ἀχιλλέως. ταῦτά τοί σ' ἔχθει πόσις.
 χρῆ γὰρ γυναῖκα, κὰν κακῶ δοθῆ πόσει,
 στέργειν, ἀμιλλάν τ' οὐκ ἔχειν φρονήματος.

199. αὐτῇ ἀντὶ σοῦ. The real fact being, that I am a slave, and that my children must be the same, it follows that I can hardly wish to supplant you, whose heirs would certainly succeed to the throne, in the desire for having offspring. —ἐμαντῆ γ' (for τ') Heßmann, which is better, because it implies that the statement is made in a tone of irony, —'to follow, forsooth, in my train, as wretched slaves as myself.' Photius, ἐφόρκια, μαράβια μικρὰ, παρὰ τὸ ἐλκεσθαι ὑπὸ τῶν κωπηλατῶν ἢ τῶν μεγάλων πλοίων. Herc. F. 631, ἄξω λαβῶν γε τοῦσδ' ἐφορκίδας χεροῖν, ναὺς δ' ὡς ἐφέλλω.

201. ἐξανέξεται—ὄντας. Cf. Alcest. 304, τοῦτους ἀνάσχου δεσπότης ἐμῶν δόμων. Ion 1070, οὐ γὰρ δόμων γ' ἐτέροισι ἄρχοντας—ἀνέχοιτ' ἔν.

203. φιλοῦσι κτλ. Ironically said. The real meaning is, 'the Greeks hate me, both as the wife of Hector and as the Queen presumptive of the Trojans.' The phrase ἀπὸ Ἐκτορος appears to be rightly explained by the Schol. διὰ τὸν Ἐκτορα. She means, τὸ εἰς ἐμὲ μίσος Ἑλλήνων ἀπὸ τε Ἐκτορος προσγένου, καὶ διότι αὐτῇ τύραννος ἦν.

205. 'No! 'tis not through any drugs of mine that your husband dislikes you, but (he naturally does so) if you are not a wife congenial to his affections. For

this also is a charm in wedded life; it is not merely their beauty, but the conjugal excellences in wives that afford satisfaction to their husbands.' Schol. ἀρετὴ δὲ γυναικὸς ἢ πρὸς τὸν ἄνδρα ὁμόνοια.

209. κνίσειν is used of the stings of jealousy, especially as applied to matrimonial disappointment. Cf. Med. 568, οὐδ' ἂν σὺ φαίης, εἰ σε μὴ κνίσει λέχος. The sense is, If you (emphatic, for Andromache is contrasting her own conduct with Hermione's.) are in any respect nettled, you immediately taunt your husband with the superiority of your birth over his; with his comparative poverty, and the greater celebrity and power of your father. 'You reckon Scyros no where,' means, you call him in disparagement νησιώτης, v. 14. For this sort of irony, which states as a fact what is meant to be conceived as absurd or false, compare v. 204, and Suppl. 737, ἡμῖν γὰρ ἦν τό τ' Ἄργος οὐχ ὑπόστατον αὐτοῖ τε πολλοὶ καὶ νέοι βραχίσιον. See also Herc. F. 467.—μέγ' ἐστὶ, not, of course, for μεγάλη, but κόμπος σοι ἐστὶ, μεγάληνεται.

214. οὐκ ἔχειν. See on v. 100. 'Even if,' she says, 'which you are not, a woman is wedded to an obscure husband, she ought not to show her pride by invidiously contrasting their respective families.'

εἰ δ' ἀμφὶ Θρηκήν χιόνι τὴν καταρρῦτον. 215
 τύραννον ἔσχες ἄνδρ', ἵν' ἐν μέρει λέχος
 δίδωσι πολλαῖς εἰς ἀνὴρ κοινούμενος,
 ἔκτεινας ἂν τάσδ' ; εἴτ' ἀπληστίαν λέχους
 πάσαις γυναιξὶ προστιθείσ' ἂν ἠυρέθης.
 αἰσχρὸν γε. καίτοι χεῖρον' ἀρσένων νόσον 220
 ταύτην νοσοῦμεν, ἀλλὰ προϋστημεν καλῶς.
 ᾧ φίλαθ' Ἔκτορ, ἀλλ' ἐγὼ τὴν σὴν χάριν
 σοὶ καὶ ξυνήρων, εἴ τί σε σφάλλοι Κύπρις,
 καὶ μαστὸν ἤδη πολλάκις νόθοισι σοῖς
 ἐπέσχον, ἵνα σοι μηδὲν ἐνδοίην πικρὸν. 225
 καὶ ταῦτα δρῶσα τάρετῃ προσηγόμην

215. Hermann's reading, *Θρηκῶν—γῆν*, is unquestionably an improvement; for the article, by emphasizing what is a mere descriptive adjunct, draws the attention away from the real point of the argument, which is not the *climate* of Thrace, but its customs. Similarly in Hec. 8, ὅς τὴν ἀρίστην Χερσονησίαν πλάκα σπείρει is objectionable, because no *particular* reference is wanted to the fertility of the soil. Here Hermann rightly reads *τήνδ'*. 'Supposing,' she asks, 'you had been one of the many wives of a Thracian king; would you have put all of them to death, that you alone might have him for a husband? And yet, to be consistent in your present wish of making away with me as your rival, you would have done this, even though the consequence would have been, that all the sex would be reviled for sensuality through you.' The reading of Lascaris and some MSS, *κοιμώμενος*, is manifestly inferior to the Aldine *κοινούμενος*. For *προστιθέναι τι*, to fasten the charge of any thing on a person, see Heracl. 475. *Inf.* 360.

221. *προβστημεν*. 'We manage it cleverly,' i. e. we conceal our feelings while they show theirs by violent emotions. She speaks, of course, and speaks truthfully too, of the sex in general. Hermann does not show good taste in reading *προσταίμεν*. He says, "Non potest Andromache hic dicere quid soleant facere mulieres; non enim omnes temperantes sunt, et non est, quicum loquitur, Hermiona: sed quid optandum sit ut faciant, dicere eam oportet." Truly, a weak and impotent conclusion to this psychological

comparison of the sexes, 'but may we women master it well!' When Andromache describes what women in general do, she alludes in fact to what Hermione in particular does *not* do; and hence the pointedness of the reproach. That *προβστημεν* does not refer merely to Andromache is evident, because ἀλλ' ἐγὼ is distinctively added immediately afterwards. For the use of *προστίηται* (whence *προστάτης*, a patron, a defender), Musgrave compares Ajac. 803, οἱ γὰρ φίλοι, πρόστητ' ἀναγκαίως τύχης. Schol. καλῶς περιστέλλομεν αὐτὰ καὶ οὐ φανεραὶ γιγνώμεθα; and ἀλλὰ προϊστάμεθα αὐτῆς καρτεροῦσαι. See Heracl. 306.

223. *ξυνήρων*, so far from hating my rival, I loved her because my husband loved her. A magnificent, though impossible concession to true affection. It has been elsewhere observed, that the *παλλάκη* or mistress was tolerated even by the wife, so long as both were not under the same roof. See *on Med.* 694, and compare Trach. 445, 460. For *σφάλλειν*, used peculiarly of the frailties of love, see Rhes. 917. Ion 1523. The commentators well compare Homer, II. v. 69, Πηδαιον δ' ἄρ' ἔπεφε Μέδης, Ἀντήρορος υἱόν, ὅς βα νόθος μὲν ἔην, πύκα δ' ἔτρεφε διὰ Θεαῶν, ἴσα φίλοισι τέκεσσι, χαρίζομένη πόσει φ.

225. *ἐνδοίην*. The meaning is, ἵνα μηδὲν ἐνορήψης ἐν ἐμοὶ εἰς ὀργὴν καὶ πικρότητα τρέπον. This use of *ἐνδιδόναι* is rare. It is illustrated by Pflugk from Herod. vii. 52, οἱ δὲ δικαιοσύνην καὶ πικρότητα ἐπέδωκαν, ἄχαρι δὲ οὐδέν. Cf. Hec. 1239. *Inf.* 965.

226. καὶ ταῦτα κτλ., 'And by acting

πόσω σὺ δ' οὐδὲ ρανίδ' ὑπαιθρίας δρόσου
τῷ σῶ προσίζειν ἀνδρὶ δειμαίνουσ' ἑᾶς.
μὴ τὴν τεκοῦσαν τῇ φιλανδρία, γύναι,
ζῆτει παρελθεῖν τῶν κακῶν γὰρ μητέρων 230
φεύγειν τρόπους χρὴ τέκν', ὅσοις ἔνεστι νοῦς.

ΧΟ. δέσποινα, ὅσον σοι ῥαδίως παρίσταται,
τοσόνδε πείθου τῆδε συμβῆναι λόγοις.

ΕΡ. τί σεμνομυθεῖς κεῖς ἀγῶν' ἔρχει λόγων,
ὡς δὴ σὺ σώφρων, τὰμὰ δ' οὐχὶ σώφρονα ; 235

ΑΝ. οὐκουν ἐφ' οἷς γε νῦν καθέστηκας λόγοις.

ΕΡ. ὁ νοῦς ὁ σός μοι μὴ ξυνοικίη, γύναι.

ΑΝ. νέα πέφυκας καὶ λέγεις αἰσχρῶν πέρι.

ΕΡ. σὺ δ' οὐ λέγεις γε, δρᾶς δέ μ' εἰς ὅσον δύνα.

ΑΝ. οὐκ αὖ σιωπῇ Κύπριδος ἀλγήσεις πέρι ; 240

thus, I won over my husband to myself (i.e. diverted him from others) by my worth; whereas you, in your fears for his fidelity, allow not so much as a drop of dew to settle on your husband from the open air.' The meaning is, that she watches him with such jealousy, that he can hardly leave the house and return in the early morning, without being suspected by her. Schol. βούλεται δὲ λέγειν, ὅτι οὐκ ὀφείλει γυνὴ ἀνδρὶ ἑτέρα γυναικὶ συνομιλοῦντι οὕτω φανερώς ἀγανακτεῖν, καὶ εἰς μέσον φέρειν αὐτῆς τὸ πάθος, ἀλλὰ μᾶλλον ἰδίᾳ τῷ ἀνδρὶ ἐπιτιμᾶν, πειθοῖ τε καὶ κολακείᾳ ἀπιστῶν αὐτὸν τῆς πρὸς τὰς ἄλλας πτώσεως.

229. τὴν τεκοῦσαν. 'Do not make it your aim to surpass your mother Helen in fondness for the male sex. Wise children will avoid rather than imitate the ways of their mothers.' Helen was called πολυάνωρ from the number of suitors and even husbands she had had.

232. The chorus, impressed with the soundness of Andromache's reasoning, beseech Hermione to yield to her arguments so far as she can do so without violence to her feelings. But Hermione is offended with Andromache, as people often are offended with plain truth; she takes no notice of the proposal for peace, but flies at her opponent, who on her part is by no means slow to retort.—παρίσταται, so far as occurs to you, as occasion offers, &c.—συμβῆναι, like συγχαρεῖν λόγοις, Hippol. 299.

235. ὡς δὴ. Cf. Suppl. 477. Aesch. Agam. 1611. Herc. F. 1407. Hel. 1057.

236. οὐκουν—γε. For οὐ γοῦν. 'Certainly you are not over modest on the claims upon which you now rest,' viz. the desire to possess your husband exclusively. It is needless to say, that Andromache's argument cannot be judged by modern usages and modern morality. Perhaps it is enough to translate, according to the Schol. ἐν οἷς νῦν λέγεις, 'according to your present avowals.'

237. ξυνοικίη. Cf. Aesch. Cho. 992, τοιάδ' ἐμοὶ ξύνοικος ἐν δόμοισι μὴ γένοιτ'. The meaning here is the same; 'may I never have to live with a person who thinks as you do,' not, 'may your principles never find an abode in my breast.'

238. This verse has no reference to the last, but to the charge of being οὐχὶ σώφρων ἐν τοῖς νῦν λόγοις. A young person speaking on so delicate a subject can scarcely, she thinks, practise σωφροσύνη.

239. σὺ δέ γε οὐ μόνον λέγεις, ἀλλὰ καὶ δρᾶς αἰσχρὰ, ὅσον δύνασαι, viz. in trying to cause barrenness in your rival, and so depriving her of the affections of her husband. Cf. v. 158. The old reading δύνῃ was corrected by W. Dindorf. The subjunctive is here out of place. Compare ἐπίστα for ἐπίστασαι, Eumen. 86.

240. οὐκ αὖ κτλ. 'What, Love again? Go and bear your disappointment in it in silence.' The verse is briefly put, because the limits of the στιχομυθία necessitate such a compendious way of speaking. The

- EP. τί δ' ; οὐ γυναιξὶ ταῦτα πρῶτα πανταχοῦ ;
 AN. καλῶς γε χρωμέναισιν εἰ δὲ μὴ, οὐ καλά.
 EP. οὐ βαρβάρων νόμοισιν οἰκοῦμεν πόλιν.
 AN. κάκει τά γ' αἰσχροῦ κἀνθάδ' αἰσχύνην ἔχει.
 EP. σοφὴ σοφὴ σύ· κατθανεῖν δ' ὅμως σε δεῖ. 245
 AN. ὄρα's ἄγαλμα Θέτιδος ἔς σ' ἀποβλέπον ;
 EP. μισοῦν γε πατρίδα σὴν Ἀχιλλέως φόνου.
 AN. Ἑλένη νιν ὤλεσ', οὐκ ἐγὼ, μήτηρ γε σή.
 EP. ἦ καὶ πρόσω γὰρ τῶν ἐμῶν ψαύσεις κακῶν ;
 AN. ἰδοῦ σιωπῶ κἀπιλάζυμαι στόμα. 250
 EP. ἐκεῖνο λέξον, οὐπερ οὐνεκ' ἐστάλην.
 AN. λέγω σ' ἐγὼ νοῦν οὐκ ἔχειω ὅσον σε δεῖ.
 EP. λείψεις τόδ' ἄγνον τέμενος ἐναλίας θεοῦ ;
 AN. εἰ μὴ θανοῦμαί γ'· εἰ δὲ μὴ, οὐ λείψω ποτέ.
 EP. ὡς τοῦτ' ἄραρε, κοῦ μενῶ πόσιν μολεῖν. 255
 AN. ἀλλ' οὐδ' ἐγὼ μὴν πρόσθεν ἐκδώσω μέ σοι.
 EP. πῦρ σοι προσοίσω, κοῦ τὸ σὸν προσκέψομαι.
 AN. σὺ δ' οὖν κάταιθε, θεοὶ γὰρ εἴσονται τάδε.
 EP. καὶ χρωτὶ δεινῶν τραυμάτων ἀλγηδόνας.
 AN. σφάζ', αἱμάτου θεᾶς βωμόν, ἧ μέτεισί σε. 260

retort is founded on the preceding *δραῖς* μὲ αἰσχροῦ, which revealed the true cause of her vexation.

242. Before this verse some copies prefix *ναί*, but it is wanting in the editions of Lascaris and Aldus. Hermann and W. Dindorf appear to be right in condemning it. The same remark applies to v. 586.

243. *βαρβάρων*, the easterns generally. We do not, she says, take from our standard of τὸ καλὸν and τὸ μὴ καλόν.

247. *φόνου*. The dative is the same as in v. 157.

248. *μήτηρ γε σή*, 'aye, your mother.' So Aldus; and Hermann justly prefers it to *μήτηρ δὲ σή*, which W. Dindorf has edited after Lascaris and the MSS.

249. *πρόσω*, further than you have yet done, by touching upon family topics. Schol. *περαιτέρω μοι θέλεις ἀνειδίσειν* ;

251. *ἐκεῖνο, κτλ.* Tell me that matter which I came here to learn, viz. *τί με ἀπωθεῖς γνησίων νυμφευμάτων* ; v. 193. She replies, 'That I will not tell you; but I will tell you that you show a want

of sense.'

254. *εἰ μὴ θανοῦμαί γε*. 'I will on condition that my life shall be spared; but otherwise, I will never leave it.'

256. *οὐδὲ μὴν*. See Hel. 1047. Hec. 401. The use of *με* for *ἐμαντήν*, as the object of a verb, is rather unusual. Hel. 842, *τύμβου πὶ νότοις σὲ κτανὼν ἐμὲ κτενῶ*. Aesch. Suppl. 108, *ζῶσα γόοις με τιμῶ*. Hippol. 1409, *στένω σε μᾶλλον ἢ μὲ τῆς ἀμαρτίας*. Iph. A. 677, *ζηλῶ σὲ μᾶλλον ἢ μὲ τοῦ μηδὲν φρονεῖν*.

257. *τὸ σὸν*, i. e. *σέ*. I shall have no consideration for you, but only for the obligations of religion, which does not permit me to force you from the altar. Cf. Med. 459, *τόσον γε προσκοπούμενος, γύναι*, where some read *τὸ σὸν γε*. Schol. *οὐ τὸ σὸν συμφέρον προνοήσω*.

258. *σὺ δ' ὄν*. For this combination see on Rhes. 336. Ion 408.—*θεοὶ εἴσονται*, the gods will take cognizance of this, will be witnesses, or witnesses of it.

260. Hermann cites Bekker's Anecdota, p. 362, *αἱμάτου, ἀντὶ τοῦ ἐξαίματου*. *Εὐριπίδης: αἱμάτου θεᾶς βωμόν*. We have

- EP. ὦ βάρβαρον σὺ θρέμμα καὶ σκληρὸν θράσος,
 ἐγκαρτερεῖς δὴ θάνατον; ἀλλ' ἐγὼ σ' ἔδρας
 ἐκ τῆσδ' ἐκοῦσαν ἐξαναστήσω τάχα.
 τοιόνδ' ἔχω σου δέλεαρ. ἀλλὰ γὰρ λόγους
 κρύψω, τὸ δ' ἔργον αὐτὸ σημανεῖ τάχα. 265
 κάθησ' ἐδραία· καὶ γὰρ εἰ πέριξ σ' ἔχει
 τηκτὸς μόλυβδος, ἐξαναστήσω σ' ἐγὼ,
 πρὶν ᾧ πέποιθας παῖδ' Ἀχιλλέως μολεῖν.
- AN. πέποιθα· δεινὸν δ' ἔρπετων μὲν ἀγρίων
 ἄκη βροτοῖσι θεῶν καταστήσαι τινα, 270
 ἃ δ' ἔστ' ἐχίδνης καὶ πυρὸς περαιτέρω,
 οὐδεὶς γυναικὸς φάρμακ' ἐξηύρηκέ πω
 κακῆς· τοσοῦτόν ἐσμεν ἀνθρώποις κακόν.
- XO. ἦ μεγάλων ἀχέων ἄρ' ὑπῆρξεν, ὄτ' Ἰδαίαν στρ. α΄.

the simple verb in Eur. Suppl. 77. Ar. Pac. 1019, οὐχ ἤδεται δῆπουθεν Εἰρήνη σφαγαῖς, οὐδ' αἱματοῦται βωμῶς, and the participle ἤματωμένος in Ran. 476. Bacch. 1135.

262. ἐγκ. δὴ θάνατον; 'So you brave death, do you?' Cf. Alcest. 1071, χρὴ δ', ὅστις εἶσι, καρτερεῖν θεοῦ δόσιν. She says this, disappointed that her threats of torture do not make her leave the sanctuary.—ἐκοῦσαν, without using violence, and so committing sacrilege.

266. κάθησο, keep your seat there before the altar. Schol. ἰσχυρῶς καθιδρυμένη. Compare the use of δρομαῖος, 'at full speed.' In Rhés. 783, ἐδραία βάχισ is the part of the horse's back where the rider sits. The mention of melted lead refers to the method of fixing statues on their pedestals.—At the end of her speech Hermione leaves the stage, and does not reappear till v. 825.

268. ᾧ πέποιθας. So Lascaris and others. Aldus has ἢν πέποιθας, scil. μολεῖν. The former seems rightly to be preferred by the recent editors.

270. θεῶν καταστήσαι. This is the reading of Stobaeus, who quotes these fine verses (269—273), lxxiii. 19. The MSS. and editions of Euripides agree in ἐγκαταστήσαι, but Aldus gives βροτοῖς θεῶν, and Lascaris βροτοῖσιν, without θεῶν. The reading originated probably in the ignorance of some transcriber that θεῶν might be a monosyllable; and so, omitting the word, as Lascaris has done, he filled up the verse by adding the use-

less preposition to the verb. Others recalled θεῶν, and adapted it to the metre as they best could.—Hence Aldus has ἄκη βροτοῖς θεῶν καταστήσαι τινα.

271. ἃ δ' ἔστι. Hermione was going to say ἐκείνων δὲ ἔρπετων (or rather, κνωδάλων,) to which γυναικῶν would have formed the *erepegesis*. Dobree would read ὃ δ' ἔστι, which W. Dindorf approves.

274. The subject of this ode is the Judgment of Paris. 'Twas a day of woe when the three fair rivals were led by Hermes to the homestead of the solitary herdsman. All that they could do, that they did, to enhance their natural charms, and so they appeared before the umpire. Cypris gained the victory by crafty and false promises, which proved the ruin of Troy.—Would that Paris had been slain by his mother, who was warned in time by her daughter Cassandra what a fire-brand he was destined to be! Then would none of the evils have occurred, which have now oppressed both Hellas and Troy.—The metres are of a simple kind, dactylic, cretic, iambic, anapaestic; but v. 280 is a glyconean, and v. 282 an antispastic verse.

Ibid. The subject to ὑπῆρξεν may be either ὁ Μαιάς τόκος, or τὸ πᾶγμα. Pflugk, perhaps rightly, prefers the latter. The word Ἰδαίαν, and οὐρείαν in the antistrophe, should perhaps be pronounced as a cretic. So οὐρεία is to be scanned in Tro. 533.

ἐς νάπαν ἦλθ' ὁ Μαΐας τε καὶ Διὸς τόκος, 275
 τρίπωλον ἄρμα δαιμόνων
 ἄγων τὸ καλλιζυγές,
 ἔριδι στυγερά κεκορυθμένον εὐμορφίας
 σταθμοὺς ἐπὶ βούτα 280
 βοτῆρά τ' ἀμφὶ μονότροπον νεανίαν
 ἔρημόν θ' ἔστιοῦχον αὐλάν.
 ταὶ δ' ἐπεὶ ὑλόκομον νάπος ἦλυθον, οὐρειᾶν ἀντ. ἀ.
 πιδάκων νύψαν αἰγλᾶντα σώματ' ἐν ροαῖς 285
 ἔβαν δὲ Πριαμίδαυ ὑπερ-
 βολαῖς λόγων δυσφρόνων.
 παραβαλλόμεναι. Κύπρις εἶλε λόγοισι δολίοις, 290
 τερπνοῖς μὲν ἀκούσαι,
 πικρὰν δὲ σύγχυσιω βίου Φρυγῶν πόλει

277. τρίπωλον ἄρμα, which ought to mean 'a three-horsed chariot,' especially with the addition of καλλιζυγές, does in fact mean nothing more than 'three young and fair goddesses.' For πῶλος is often used for παρθένος, and ἄρμα or ὄχημα for a team of horses. Pflugk compares Troad. 924, ἔκρινε τρισσὸν ζεύγος ὄδε τρισσῶν θεῶν.

278. κεκορυθμένον, ἐστεφανωμένον, ἐστολισμένον, a word difficult to translate, but implying that each was armed for a contest respecting her beauty. The Homeric κορύσσειν occurs also in Rhcs. 933.

281. μονότροπον, μόνον, ἔρημον. This is one of those compounds, like μονόστολος in Alcest. 407, μονόψηφος in Aesch. Suppl. 367, where the first part of the word alone conveys the meaning, the latter being comparatively otiose or ornamental.—ἐστιοῦχον αὐλάν, like ἐστιοῦχον γαίαν, Pers. 513, is the home which contains its hearth or domestic altar, as opposed to the mere shed or stall of oxen. The Scholiast observes that σταθμὸς is the shelter of herds, αὐλή the abode of men. Hence αὐλίεσθαι is 'to live in a cottage,' Electr. 304.

285. The old copies vary between νύψαντο, ἐνίψαντο, θνίψαν. To Hermann νύψαν is due; to Musgrave αἰγλᾶντα for αἰγλάεντα. Compare the contracted form τιμήντα in Il. ix. 605. Theocr. xxviii. 25.—ἐν ροαῖς Aldus. Lascaris and the MSS. omit ἐν, and so Dindorf. See, for this bath of the rival goddesses, Hel. 678.

286. ἔβαν δὲ κτλ. 'And they went to the son of Priam, comparing their respective charms in no measured terms of jealousy.' Hermann gives ἔβαν τε, with Aldus and others, and places a full stop at Πριαμίδαυ. He then reads ὑπερβολαῖς λόγων δ' εὐφρόνων &c., and supposes the intended sense to have been Κύπρις μὲν εἶλε, Ἥρα δὲ καὶ Ἀθηνᾶ ἐνικήθησαν. Thus the εὐφρονες λόγοι would be winning, specious words, viz. designed to gain the favour of Paris by promises and flattery. The Schol. however paraphrases the vulgate thus, ἐπαγγελιαὶ λόγων αὐτὸν βλαπτόντων καὶ τὴν πόλιν, παραβάλλουσαι τὰ κάλλη ἀλλήλων καὶ συγκρίνουσαι ἐμφιλονεικῶς. The absence of a connecting particle, as the next clause now stands, is certainly a difficulty. In one MS. Κύπρις δ' is found, but this is against the metre. For λόγοισι (or λόγοις) δολίοις Hermann gives δόλοισι with the marks of a lacuna, *W. Dindorf λόγοις αἰδίοις after Musgrave. Were this last word as certain as Dindorf asserts, we might read λόγοις δ' αἰδίοις. But the vulgate satisfies both sense and metre, the first long syllable of the cretic being resolved, as it very often is, into two short.—εἶλε, 'gained the cause.'

292. σύγχυσιω. This is a remarkable example of an accusative in apposition to the sentence, (see Hel. 77.) but connected with a preceding dative by μὲν and δέ. It would, of course, be wrong to suppose there is an ellipse of ἔχουσιω, or, as the

ταλαίνα περγάμοις τε Τροίας.
 εἶθε δ' ὑπὲρ κεφαλᾶς ἔβαλεν κακὸν
 ἅ τεκοῦσά νιν μόρον
 πρὶν Ἰδαίον κατοικίσει λέπας;
 ὅτε νιν παρὰ θεσπεσίῳ δάφνῃ
 βόασε Κασσάνδρα κτανεῖν,
 μεγάλην Πριάμου πόλεως λώβαν.
 τί' οὐκ ἐπήλθε, ποῖον οὐκ ἐλίσσεται
 δαμογερόντων βρέφος φονεύειν;
 οὔτ' ἂν ἐπ' Ἰλιάσι ζυγὸν ἤλυθε
 δούλιον, σύ τ' ἂν, γυναί,
 τυράννων ἔσχεθες δόμων ἔδρας.
 παρέλυσε δ' ἂν Ἑλλάδος ἀλγεινοῦς
 πόνους, ὅτ' ἀμφὶ Τρωίαν.
 δεκέτεις ἀλάληντο νέοι λόγχαις

στρ. β'.

295.

300

ἀντ. β'.

305

Schol. supposes, of κατασκευάζουσα. - In Latin, *verbis auditu jucundis, sed quae esset misera Trojanis vitae perturbatio.*

295. μόρον has been acutely restored by Hermann from the Scholia, for Πάριν. Aldus gives an unmetrical and evidently altered reading, which is retained by Pflugk, ἅτις τέκεν ποτὲ Πάριν. The commentators generally follow Barnes in, supposing ὑπὲρ κεφαλᾶς alludes to the well-known custom of tossing defilements or polluted things over the head without looking back; cf. Aesch. Cho. 91. But the Schol. is clearly right: εἶθε ὑπὲρ κεφαλῆς τοῦ Πάριδος ἔβαλε θάνατον ἢ τεκοῦσα τὸν Πάριν. Hence also it appears how Πάριν, an explanation of νιν, has crept into the text, some transcriber supposing that κακὸν, 'mischief,' was sufficient in itself. 'To put death over a person's head' is an unusual phrase, alluding probably to a blow unperceived by the victim.—κεφαλᾶν Lascaris and the MSS. For the legend here alluded to, the portentous birth of Paris and the evil predicted therefrom, see Troad. 592, 922, &c.

297. παρὰ θ. δάφνῃ—κτανεῖν. To slay him at the family altar, which, as Virgil tells us from the Cyclic poems, was overshadowed by a bay-tree, ii. 513, 'ingens ara fuit, juxtaque veterima laurus Incumbens arae,' &c. This is much simpler than to suppose, with the Scholiast, that Cassandra's inspiration by Apollo is

meant, as if the Greek could signify either δάφνην κατέχουσα or δάφνην κατεχομένη.

300. ποῖον (δημογ.) follows τίνα by a well-known use; Aesch. Suppl. 388. Theocr. ii. 90.

303. σύ τ' ἂν Pflugk for οὔτε σύ or οὔτ' ἂν σύ. The οὐ was added by some one who fancied that δόμων τυράννων ἔδρας meant the house of Neostolemus, whereas the palace of Priam is undoubtedly alluded to. 'Tuque naeta esses regiae domus sedes, Hectore nimirum Priamo succedente.' Herm.—ἔσχεθες for ἔσχεσ ἂν is W. Dindorf's correction. The repetition of ἂν, unless with an optative, or in some cases with the infinitive, is rare; and ἔσχεσ has elsewhere been written by mistake for ἔσχεθες.

306. ὅτ' for οὐς Hermann. The old reading violates the metre, and involves a very harsh construction, ἀλάσθαι πόνους for πάσχειν πόνους διὰ τὸ ἀλάσθαι. W. Dindorf approves Pflugk's conjecture ὅτ' ἀμφὶ κτλ., which is liable to the same grammatical objection as οὐς.—For παρέλθειν, a metaphor from the yoke, see Alcest. 931, πολλοὺς ἤδη παρέλθειεν θάνατος δάμαρτος.

307. νέοι. The flower of the people, ἄνθος Ἀργείων, Aesch. Agam. 190. Hermann gives κερῶι, a bold but not improbable conjecture. In the next verse the same critic prefers ἔρημ' ἂν οὐκ ἂν, with Aldus and several MSS. But see above, v. 303.

λέχη τ' ἔρημ' ἂν οὔ ποτ' ἐξελείπετο,
καὶ τεκέων ὄρφανοὶ γέροντες.

ΜΕΝΕΛΑΟΣ.

ἦ κω λαβὼν σὸν παῖδ', ὃν εἰς ἄλλους δόμους
λάβρα θυγατρὸς τῆς ἐμῆς ὑπεξέθου. 310.

σέ μὲν γὰρ ἠΰχεις θεᾶς βρέτας σῶσαι τόδε,
τοῦτον δὲ τοὺς κρύψαντας· ἄλλ' ἐφηυρέθης
ἦσσον φρονούσα τοῦδε Μενέλεω, γύναι.
κεῖ μὴ τόδ' ἐκλιποῦσ' ἔρημώσεις πέδον,
ὄδ' ἀντὶ τοῦ σοῦ σώματος σφαγήσεται. 315

ταῦτ' οὖν λογίζου, πότερα κατθανεῖν θέλεις,
ἢ τόνδ' ὀλέσθαι σῆς ἀμαρτίας ὑπερ,
ἦ ἢ εἰς ἔμ' ἔς τε παῖδ' ἐμὴν ἀμαρτάνεις.
AN. ᾧ δόξα δόξα, μυρίοισι δὴ βροτῶν
οὐδὲν γέγωσι βίοτον ἄγκωσας μέγαν. 320
εὐκλεία δ' οἷς μὲν ἔστ' ἀληθείας ὕπο,
εὐδαιμονίζω τοὺς δ' ὑπὸ ψευδῶν ἔχει

309. Menelaus, who at v. 73 had been described as absent in quest of Andromache's son, now returns, bringing the boy as a hostage. If she does not leave the sanctuary, the child shall be slain in her sight. This was one of the miserable compromises between cruelty and superstition which the Greeks, (and not the Greeks only,) could persuade themselves was no violation of religion. To slay a suppliant at the altar was the deepest sacrilege; but to starve him, burn him out, let him die of cold or of his wounds, or to entice him away by fraud or cruelty to his feelings, was a right and regular proceeding.

311. σᾶσειν W. Dindorf after Dobree; but verbs of hoping &c. rightly take an aorist infinitive, as above v. 28.

315. σφαγήσεται. He holds a drawn sword at the throat of the boy.

319. Andromache replies by inveighing against the false notions of glory and honour which prevail in the world. Here is a man,—a hero it may be,—who conquered Troy at the head of his chosen Argives, and who is now bringing war against a woman. The boast of wisdom is senseless; if there is any thing that makes a man seem great, it is perhaps

wealth,—an equally vain thing. She then proceeds to discuss the matter by argument. Suppose Hermione to succeed in compassing her death; in the opinion of the many, Menelaus will be regarded as an accomplice. If, however, she should be spared, and her child slain in her stead, let him look for a speedy vengeance from Neoptolemus. He will insist on the expulsion of Hermione from her home; and who will marry an ejected wife? None will believe that the fault is on the side of Neoptolemus. It were better to see Hermione wronged many times over, as she vainly fancies she has already been wronged, than to endure these calamities in his family. If women are bad, men need not imitate them in that respect. If she has really caused sterility to Hermione, she is willing to stand her trial for it before all the members of his family, who are equally aggrieved with himself.

322. The construction is, τοὺς δ' ὑπὸ ψευδῶν ἔχοντας εὐκλείαν, οὐκ ἀξιώσω ἔχειν αὐτήν, ἀλλὰ μόνον δοκεῖν κτλ., 'except so far as they are thought to be clever through mere luck.' The ὑπὸ is used, as if she had said ὑπὸ τῶν ἀληθῶς λεγόντων κεκλημένοι εὐκλείεις, &c. Cf. v. 190.

οὐκ ἀξιώσω πλὴν τύχῃ φρονεῖν δοκεῖν.
 σὺ δὴ στρατηγῶν λογάσιw Ἑλλήνων ποτὲ
 Τροίαν ἀφείλου Πρίαμον, ὧδε φαῦλος ὢν ; 325
 ὅστις θυγατρὸς ἀντίπαιδος ἐκ λόγων
 τοσόνδ' ἔπνευσας, καὶ γυναικὶ δυστυχεῖ
 δούλῃ κατέστης εἰς ἀγῶν'. οὐκ ἀξιώ
 οὔτ' οὖν σὲ Τροίας οὔτε σοῦ Τροίαν ἔτι.
 ἔξωθέν εἶσω οἱ δοκοῦντες εὖ φρονεῖν 330
 λαμπροὶ, τὰ δ' ἔνδον πᾶσιw ἀνθρώποις ἴσοι,
 πλὴν εἴ τι πλούτῳ· τοῦτο δ' ἰσχύει μέγα.
 Μενέλαε, φέρε δὴ διαπεράνωμεν λόγους·
 τέθηγκα δὴ σῆ θυγατρὶ καὶ μ' ἀπώλεσε
 μαιιφόνον μὲν οὐκέτ' ἂν φύγοι μύσος, 335
 ἐν τοῖς δὲ πολλοῖς καὶ σὺ τόνδ' ἀγωνιεῖ
 φόνον· τὸ συνδρῶν γάρ σ' ἀναγκάσει χρέος.
 ἦν δ' οὖν ἐγὼ μὲν μὴ θανέω· ὑπέκδράμαw,
 τὸν παῖδά μου κτενεῖτε ; κᾶτα πῶς πατῆρ
 τέκνου θανόντος ραδίως ἀνέξεται ; 340
 οὐχ ὧδ' ἀνανδρον αὐτὸν ἢ Τροία καλεῖ·

324. σὺ δὴ κτλ. 'What! you at the head of your chosen troops took Troy from Priam, poltroon that you are!' Similarly *στρατηλατεῖν* takes a dative, *Electr.* 321. *Bacch.* 52.

326. *ἀντίπαις* is used of either sex, and means one just emerged from childhood. See *Aesch. Eum.* 38.—*ἔπνευσας*, have blown such a gale. Cf. *Troad.* 1277, 'ὦ μεγάλα δῆποτ' ἐμπνεύουσ' ἐν βαρβάροις Τροία.

329. By saying 'neither are you worthy of Troy, nor Troy of you,' she means, that he was not the man who should have taken Troy, and that it was deserving of a better fate than to be taken by him.

330. *ἔξωθεν*—τὰ ἔνδον. For the explanation of this see the note on *Med.* 658. *Soph. Antig.* 709, οὔτοι διαπτύχοντες ὠφθησαν· κενοί. *Plato, Sympos.* p. 215, B, φημί γὰρ δὴ ὁμοίωτατον αὐτὸν εἶναι τοῖς σειληνοῖς τούτοις τοῖς ἐν τοῖς ἐρμολυφείοις καθημένοις, οὓς τινὰς ἐργάζονται οἱ δημιουργοὶ σύργγας ἢ αὐλοὺς ἔχοντας, οἱ δὲ χεῖρα διαιχθόντες φαίνονται ἐνδόθεν ἀγάλματα ἔχοντας θεῶν. *Xenophon, Hiero,* § ii. 4, ἢ τυραννὶς τὰ μὲν

δοκοῦντα πολλοῦ ἄξια κτήματα εἶναι ἀνεπτηγμένα θεᾶσθαι φανερά πᾶσι παρέχεται, τὰ δὲ χαλεπὰ ἐν ταῖς ψυχαῖς τῶν τυράννων κέκτηται ἀποκεκρυμμένα.

332. *πλούτῳ*. "Acerbe tangitur Menelaus, cuius opulentiam paullo ante jactaverat Hermione." *Herm.* See v. 147 seqq.

334. δὴ for τῆ is *Reiske's* correction, adopted by *Hermann* and *W. Dindorf*. It is like *καὶ δὴ* in *Med.* 386, *Hel.* 1059, &c., 'suppose now that I am slain.' The dative, for ὑπὸ σῆς θυγατρὸς, may be compared with that illustrated on *Ion* 455.

336. ἐν τοῖς πολλοῖς, at the tribunal of public opinion.—τὸ συνδρῶν χρέος, the fact, the circumstance, of being an accomplice. *Schol.* ἢ γὰρ χρεῖα τοῦ συνδράσαι τῆ θυγατρὶ ἀναγκάσει σε μὴ ἐκφυγεῖν τὸ μύσος.

338. On ἦν δ' οὖν, 'if I should escape,' see above, v. 163. Here the usual emphasis conveyed by this idiom on the contingency of the event, is necessarily transferred to the person by the addition of ἐγὼ, 'but even supposing that I should escape,' &c.

ἀλλ' εἶσι· οἱ χρῆ· Πηλέως γὰρ ἄξια
 πατρός τ' Ἀχιλλέως ἔργα δρῶν φανήσεται.
 ὥσει δὲ σὴν παῖδ' ἐκ δόμων· σὺ δ' ἐκδιδοῦς
 ἄλλω τί λέξεις; πότερον ὥς κακὸν πόσιν 345
 φεύγει τὸ ταύτης σῶφρον; ἀλλ' ἐψεύσεται.
 γαμῆ δὲ τίς νιν; ἢ σφ' ἀνανδρον ἐν δόμοις
 χήραν καθέξεις πολίων; ὦ τλήμων ἄνερ,
 κακῶν τοσοῦτων οὐχ ὄρας ἐπιρροάς;
 πόσας ἂν εὐνάς θυγατέρ' ἠδίκημένην 350
 βούλοι' ἂν εὐρεῖν ἢ παθεῖν ἀγῶ λέγω;
 οὐ χρῆ' πὶ μικροῖς μεγάλα πορσύνειν κακὰ,
 οὐδ', εἰ γυναικῆς ἐσμεν ἀτηρὸν κακὸν,
 ἄνδρας γυναιξὶν ἐξομοιοῦσθαι φύσιν.
 ἡμεῖς γὰρ εἰ σὴν παῖδα φαρμακεύομεν 355
 καὶ νηδὺν ἐξαμβλοῦμεν, ὡς αὐτὴ λέγει,
 ἐκόντες οὐκ ἄκοντες, οὐδὲ βώμιοι
 πίτνυντες, αὐτοὶ τὴν δίκην ὑφέξομεν
 ἐν σοῖσι γαμβροῖς, οἷσιν οὐκ ἐλάσσονα
 βλάβην ὀφείλω, προστιθείς' ἀπαιδίαν. 360
 ἡμεῖς μὲν οὖν τοιοῖδε· τῆς δὲ σῆς φρενὸς
 ἐν σου δέδοικα· διὰ γυναικείαν ἔριν

346. τὸ ταύτης σῶφρον. This is a taunt on Hermione's alleged ἀπληστία λέχους, which Andromache had charged her with in v. 218, &c.—ἐψεύσεται, 'it will be a lie,' 'it will have been falsely said.' So Hermann, Dindorf, and others correct the common reading ψεύσεται. Porson objected to it on metrical grounds; but Hermann's grammatical reason has more weight, that ψεύσεται would have an active sense, and require some nominative like τὸ σὺν βῆμα to be supplied, as the Schol. perceived. In fact, the poet should then have said ψεύσει, 'you will speak falsely.' See Hec. v. 729.

348. πολίων. More commonly πολίων. On the idea conveyed by this word applied to women, see Hel. 283.—ἐπιρροάς, cf. Suppl. 824.

350. πόσας Herm. and Dind. with two or three MSS., for πόσας δ'. Of the two explanations given by the Schol., the latter seems the best; βέλτιον ἐστὶν ἀν-

ἔχεσθαι πολλῶν εὐνῶν, ὅ ἐστι, φέρειν τὸν ἄνδρα εἰ καὶ πολλαῖς πολλακὶ χροῦτο, ἢ ταῦτα ὑποστήναι ἢ ἐγὼ λέγω.

351. βούλοι' ἂν—ἢ. From the sense of προαιρέεσθαι, this verb, as occasionally ἐλέσθαι, takes the construction of a comparative. Barnes well compares Il. i. 117, βούλομ' ἐγὼ λαὸν σόν ἐμμεναὶ ἢ ἀπολέσθαι.

360. προστιθείσα. Here, as in v. 219, the word is used of attaching the charge or blame of a thing.

362. ἐν σου δέδοικα. "Tuæ mentis unum (mulierositatem) a te metuo." Herm. The uxoriousness of Menelaus is very often alluded to. *She means, that she fears Menelaus will not punish Hermione as he ought, if the charge should be proved untrue, but will ruin herself, as he ruined Troy, in slavish submission to a woman's will. W. Dindorf approves, while Hermann with better judgment rejects, Scaliger's conjecture ἐν σου.

- καὶ τὴν τάλαιναν ὤλεσας Φρυγῶν πόλιν.
 ΧΟ. ἄγαν ἔλεξας, ὡς γυνὴ πρὸς ἄρσενας,
 καὶ σου τὸ σῶφρον ἐξετόξευσε φρενός. 365
- ΜΕ. γύναι, τὰδ' ἐστὶ σμικρὰ καὶ μοναρχίας
 οὐκ ἄξι', ὡς φῆς, τῆς ἐμῆς, οὐδ' Ἑλλάδος.
 εὖ δ' ἴσθ', ὅτου τις τυγχάνει χρεῖαν ἔχων,
 τοῦτ' ἔσθ' ἐκάστῳ μείζον ἢ Τροίαν ἐλεῖν. 370.
 καὶ γὰρ θυγατρὶ, μεγάλα γὰρ κρίνω τάδε,
 λέχους στέρεσθαι, σύμμαχος καθίσταμαι·
 τὰ μὲν γὰρ ἄλλα δεύτερ', ἂν πάσχη γυνή·
 ἀνδρὸς δ' ἀμαρτάνουσ' ἀμαρτάνει βίον.
 δούλων δ' ἐκείνων τῶν ἐμῶν ἄρχεω χρεῶν,
 καὶ τῶν ἐκείνου τοὺς ἐμοὺς ἡμᾶς τε πρὸς· 375
 φίλων γὰρ οὐδὲν ἴδιον, οἴτινες φίλοι
 ὀρθῶς πεφύκασ', ἀλλὰ κοινὰ χρήματα.
 μένων δὲ τοὺς ἀπόντας, εἰ μὴ θήσομαι

364. The chorus, who take the part of Andromache, remark that she has spoken somewhat more freely than a woman usually does in reply to a man; and that the virtue of her mind has expended all its arrows, and left nothing more to be said on the subject. 'Ἐκτοξεύει is 'to shoot away,' and πᾶν βέλος may be supplied from the parallel expression in Eum. 646, ἡμῖν μὲν ἤδη πᾶν τετόξευται βέλος. The Schol. explains, 'has over-shot the mark:' but ἐκτοξεύειν is very different from ἐξωτοξεύειν.

366. Menelaus says in reply, and in defence of his conduct from the charge of pusillanimity, that though she may think and say that he is acting unworthily of Troy, (cf. v. 329,) yet when a man has an object at heart, it requires and calls for all his energies to accomplish it. He has undertaken to support his daughter in her nuptial rights, and he is determined to do it. As Neoptolemus has a claim, on the score of relationship and friendship, to have power over the slaves of Menelaus, by the same principle Menelaus and his daughter shall deal with the slaves of Neoptolemus (i. e. with Andromache) as they think fit. As for the absent husband, it would be folly to wait for his return before setting his own affairs to rights.

367. Hermann places an interrogation

at the end of this verse; 'Do you call this conduct of mine unworthy of Troy?' But the same meaning is conveyed without the question; 'You say it is unworthy; I tell you it is not.'

372. ἂν πάσχη Musgrave, Bothe, Hermann, for ἂν πάσχη or πάσχοι. Since Stobaeus quotes the two verses with πάσχη (Ixiv. 23,) and the sense is better than with the optative, their judgment seems to be sound. Matthiae however and W. Dindorf give πάσχοι. 'All other wrongs,' says Menelaus, 'whatsoever they may be, that a woman may have to endure, are secondary to matrimonial slights.' Compare Med. 265, ἔταν δ' ἐς εὐνήν ἠδικημένη κυρῆ, οὐκ ἔστιν ἄλλη φρὴν μαιφονωτέρα.

374—5. 'Now, as it is right that he should have control over my slaves, so my relations, (i. e. my daughter,) and myself too, ought to have power over his slaves.' The argument will appear from v. 580 seqq. Menelaus regards Andromache as his captive, and though nominally the slave of another, still as virtually his own, on the principle that the possessions of friends (and slaves were always regarded as κτήματα,) are common. Cf. Iph. A. 859. For the elision of ι in the third person plural, see Ion 1624.

378. τοὺς ἀπόντας, the absent Neoptolemus. Cf. v. 568. If, he says, he

τᾶμ' ὡς ἄριστα, φαῦλός εἰμι κοῦ σοφός.
 ἀλλ' ἐξανίστω τῶνδ' ἀνακτόρων θεᾶς 380
 ὡς, ἦν θάνης σὺ, παῖς ὄδ' ἐκφεύγει μόρον,
 σοῦ δ' οὐ θελούσης κατθανεῖν, τόνδε κτενῶ.
 ὄνοιν δ' ἀνάγκη θατέρω λιπεῖν βίον.

AN. οἴμοι, πικρὰν κλήρωσιν αἵρεσίν τέ μοι
 βίου καθίστης, καὶ λαχοῦσά τ' ἀθλία 385
 καὶ μὴ λαχοῦσα δυστυχής καθίσταμαι.
 ὦ μεγάλα πράσσωσιν αἰτίας μικρᾶς πέρι,
 πιθού· τί καίνεις μ' ; ἀντὶ τοῦ ; ποίαν πόλιν·
 προῦδωκα ; τίνα σῶν ἔκτανον παίδων ἐγώ ;
 ποῖον δ' ἔπρησα δῶμ' ; ἐκοιμήθην βία 390
 ξὺν δεσπότηισι κᾶτ' ἔμ', οὐ κείνον, κτενεῖς,
 τὸν αἴτιον τῶνδ' ; ἀλλὰ τὴν ἀρχὴν ἀφείς
 πρὸς τὴν τελευταίην ὑστέραν οὔσαν φέρει ;
 οἴμοι κακῶν τῶνδ'· ὦ τάλαι' ἐμὴ πατρίς,
 ὡς δεινὰ πάσχω· τί δέ με καὶ τεκεῖν ἐχρῆν, 395
 ἄχθος τ' ἐπ' ἄχθει τῷδε προσθέσθαι διπλοῦν ;
 ἀτὰρ τί ταῦτ' ὀδύρομαι, τὰ δ' ἐν ποσὶν

shall neglect to see his own daughter righted, pending the return of her husband, he has but little sense or courage. He means, that he is not to be deterred by the hints of vengeance Andromache had dropped, v. 340—3.

382. οὐ θελούσης. 'Or, since you do not consent, I shall slay your son here.' This is a better explanation than to suppose οὐ θελούσης = ἀνανομένης, *si tu nevis*, with Hermann, which should properly have been expressed by μὴ θελούσης. After μόρον we may conceive a momentary pause, as if in expectation of her assent; but that being as yet withheld, he proceeds, 'well, then, since you do not choose,' &c.

385. λαχοῦσά τε καὶ μὴ λαχοῦσα, 'equally whether it falls to my lot to die, or not.' τ' for γ' is Hermann's correction. But perhaps εἰ λαχοῦσά γ' is the genuine reading; 'tis a sad choice this which you offer; since (εἰ γὰρ) in either event I am unhappy.'

387. μεγάλα. If this is not ironically said, she means that he is proceeding to extremes which are not justified by trifling

jealousies between two women.

390. βία. It was against my will that I cohabited with my present lord and master; and therefore I never sought to eject your daughter from the marriage bed.

392. 'Not noticing the beginning you proceed at once to the end,' means, 'Acquitting Neoptolemus, the real cause of the supposed wrong, you show your resentment against me, whose conduct was but the inevitable result of his will.' So we say in colloquial phrase, 'You begin at the wrong end.' The pleonastic use of ὑστέραν οὔσαν is illustrated by οὐκ ἔβριον ἐναθεν ἡμέρον σέβει κάτω, Aesch. Suppl. 591. Schol. τὸ γὰρ τέλος τῆς ἀρχῆς δευτερεύει καὶ ὑστερεῖ.

397. ὀδύρομαι. Porson proposed δύρομαι, (cf. Hec. 740,) but he is not followed by the more recent critics. See on Bacch. 1125. 'Why,' she asks, 'should I look back, and lament my fallen country and the time when I was made a mother, and not rather bewail the pressure of present ills,—the being a widow, a slave, the partner of my own husband's murderer,

οὐκ ἐξικμάζω καὶ λογίζομαι κακά ;
 ἦτις σφαγὰς μὲν Ἐκτορος τροχηλάτους
 κατείδον οἰκτρῶς τ' Ἴλιον πυρούμενον, 400
 αὐτῇ δὲ δούλῃ ναῦς ἐπ' Ἀργείων ἔβην,
 κόμης ἀποσπασθεῖς· ἐπεὶ δ' ἀφικόμην
 Φθίαν, φονεύσω Ἐκτορος νυμφεύομαι.
 τί δῆτ' ἐμοὶ ζῆν ἡδύ ; πρὸς τί χρῆ βλέπειν ;
 πρὸς τὰς παρούσας ἢ παρελθούσας τύχας ; 405
 εἷς παῖς ὄδ' ἦν μοι λοιπὸς ὀφθαλμὸς βίου
 τοῦτου κτανεῖν μέλλουσιν οἷς δοκεῖ τάδε.
 οὐ δῆτα τοῦμου γ' οὐνεκ' ἀθλίου βίου
 ἐν τῷδε μὲν γὰρ ἐλπὶς, εἰ σωθήσεται,
 ἐμοὶ δ' ὄνειδος μὴ θανεῖν ὑπὲρ τέκνου. 410
 ἰδοὺ προλείπω βωμὸν ἦδε χειρίᾳ
 σφάζειν, φονεύειν, δεῖν, ἀπαρτῆσαι δέρην.
 ὦ τέκνον, ἢ τεκοῦσά σ', ὡς σὺ μὴ θάνῃς ;
 στείχω πρὸς Αἰδὴν ἣν δ' ὑπεκδράμῃς μόρον,
 μέμνησο μητρὸς, οἶα τλάσ' ἀπωλόμην, 415
 καὶ πατρὶ τᾶ σῶ, διὰ φιλημάτων ἰὼν
 δάκρυνά τε λείβων καὶ περιπτύσσων χέρας,
 λέγ' οἷ ἔπραξα. πᾶσι δ' ἀνθρώποις ἄρ' ἦν

and lastly, about to be deprived of my son, my sole remaining consolation?—*ἐξικμάζω* is a word depending for its authority on a gloss of Hesychius, *ἐξικμάζεται, ἐξόλλυται, ἐξικνέται*. Schol. *δακρύω, ἀναζητῶ, ἐρευνῶ*. Matthiae adds *ἐξικμασαμένη χώρα* from Suidas. Properly, the word meant to extract the moisture, and so cause the withering and decay of a thing. Hence, 'to shed tears at,' exactly as *διαλεῖν πῆμα* is used in Hel. 379. W. Dindorf regards the word as corrupt, and made up of some reading like *ἐξίχνεύω*, with a superscribed gloss *ἐξετάζω*.

402. There seems no reason why *ἀποσπασθεῖς* should be altered to *ἐπισπασθεῖς*, though several MSS. give the latter. Both expressions were in use. The vulgate is sufficiently defended by Aesch. Suppl. 882, *ἔλξειν ἕοιχ' ὑμᾶς ἀποσπάσας κόμης*.

405. *παρελθούσας*. For the article omitted see Ion 7.

407. *κτανεῖν* W. Dindorf, with Aldus. But *μέλλω* is rightly followed by an aorist.

408. *οὐ δῆτα*. 'Certainly they shall not do so, if my wretched life is the cost of his safety; for there is yet a hope for him, if he escapes, while to me it would be a discredit not to die for my child.' In other words, life is nothing to me, while to him it may yet end prosperously. The *οὐνεκα* (for which Aldus and two or three MSS. give *εἵνεκα*, perhaps rightly), is used much as in Med. *μητρὸς οὐνεκ' εὐκλεεῖς*, 'as far as that consideration is concerned,' &c. The *μὲν* and the *δέ* seem so clearly to correspond in the next and the following verse, that the colon usually placed after *σωθήσεται* has been removed. Barnes has a comma in his text.

411. *χειρίᾳ, ὑποχειρίαν ἑμαντήν διδύσα*. Cf. *ἰητ.* 628. Ion 1257.

417. *π. χέρας*. This expression occurs Alcest. 350.

418. The fondness of Euripides for

- ψυχὴ τέκν'. ὅστις δ' αὐτ' ἄπειρος ὦν ψέγει,
 ἦσσον μὲν ἀλγεῖ, δυστυχῶν δ' εὐδαιμονεῖ. 420
- XO. ὦκτειρ' ἀκούσασ'. οἰκτρὰ γὰρ τὰ δυστυχή
 βροτοῖς ἅπασι, κἂν θυραῖος ὦν κυρῆ.
 ἐς ξύμβασι δὲ χρή σε σὴν τε παῖδ' ἄγειν,
 Μενέλαε, καὶ τήνδ', ὡς ἀπαλλαχθῆ πόνων.
- ME. λάβεσθέ μοι τῆσδ', ἀμφελίξαντες χέρας, 425
 δμῶες· λόγους γὰρ οὐ φίλους ἀκούσεται.
 ἐγὼ δ', ἵν' ἀγνὸν βωμὸν ἐκλίποις θεᾶς,
 προὔτεια παιδὸς θάνατον, ᾧ σ' ὑπήγαγον
 ἐς χεῖρας ἐλθεῖν τὰς ἐμὰς ἐπὶ σφαγῆν.
 καὶ τὰμφι σοῦ μὲν ᾧδ' ἔχοντ' ἐπίστασο· 430
 τὰ δ' ἀμφὶ παιδὸς τοῦδε παῖς ἐμῆ κρῳεῖ,
 ἦν τε κτανεῖν νιν ἦν τε μὴ κτανεῖν θέλλῃ.
 ἀλλ' ἔρπ' ἐς οἴκους τούσδ', ἵν' εἰς ἐλευθέρους

children is apparent from many passages. That he sometimes praises and sometimes blames a life of celibacy, is no inconsistency; for it is according as the blessing or the risk of children appears to him at the time to predominate. See Ion 449. 'I never fully felt it before,' Andromache says, "but I now find that to myself as well as to all others, children are the very life and soul of a parent. It is easy for those, who have them not, to speak lightly of the tie; they are indeed spared from much pain and sorrow; but their supposed happiness is, after all, but wretchedness.' On the distinction between *εὐτυχία* and *εὐδαιμονία* see Med. 1230. For the use of *ψυχὴ* Pflugk well compares Hesiod, Opp. 688, *χρήματα γὰρ ψυχὴ πέλεται δειλοῖσι βροτοῖσιν*. For *εὐτυχεῖν* used of those who are blessed with offspring, see Ion 699, 772, 775. *Inf.* v. 713. Schol. ὁ τοιοῦτος κατὰ τὸ μὲν εἶναι ἄτεκνος δυστυχεῖ, κατὰ δὲ τὸ ἀπολεῦσθαι τῆς τῶν παίδων φροντίδος, εὐδαιμονεῖ.

422. *θυραῖος*, unconnected by blood. See Alcest. 811. And this is perhaps the true meaning in a verse of the Agamemnon (1586), where Aegisthus, having called himself *δικαῖος φόνου βαφεινός*, adds, *καὶ τοῦδε τάνδρος ἠψάμην θυραῖος ὦν*, not as an immediate blood relation, (and therefore being exempt from the more heinous crime,) but in

the position of a stranger coming from another country, where he had lived an exile.

423. *σὴν τε παῖδ'* Elmsley for *καὶ σὴν παῖδ'* or *σὴν γε παῖδ'*. Lascaris gives *ἐχρῆν σε σὴν παῖδ' ἐξάγειν*, but these are all so many attempts to complete the verse after the *τε* had dropped out. See on v. 648. Aldus has *χρή* for *χρῆν* or *ἐχρῆν*, and the present tense certainly suits the subjunctive following rather better. Besides, *χρῆν* would mean, 'you ought to have done so, but you have not;' whereas *χρή* allows that there is yet time for a reconciliation. And the reply of Menelaus to this is quite consistent; 'Seize her; she shall hear anything rather than terms of peace.' Matthiae's objection to *χρή* has little force, "Si monere voluisset chorus, quid nunc etiam faciendum esset Menelao, haud dubie plura addidisset, quibus magis etiam persuaderet Menelao." It is sufficient to reply, that the chorus rarely interposes more than three or four (generally two) verses in the dialogue of two actors; e. g. *inf.* 642, 691, 727, 954, &c. However, Pflugk, Hermann, Bothe, and Dindorf agree with him in preferring *χρῆν*.

427. *ἐγὼ δ'* Hermann for *ἐγὼ σ'*, one MS. having *ἐγωγ'*. The *σε* is only defensible on the ground that the poet was going to say *ἐξηπάτησα παιδὸς θάνατον προτεινας*.

δούλη γεγῶσα μήποθ' ὑβρίζειν μάθης.

AN. οἴμοι δόλω μ' ὑπήλθες, ἡπατήμεθα. 435

ME. κήρυσσ' ἅπασιν οὐ γὰρ ἐξαρνούμεθα.

AN. ἦ ταυτ' ἐν ὑμῖν τοῖς παρ' Εὐρώτα σοφά;

ME. καὶ τοῖς γέ Τροία, τοὺς παθόντας ἀντιδρᾶν.

AN. τὰ θεῖα δ' οὐ θεῖ', οὐδ' ἔχειν ἡγέει δίκην;

ME. ὅταν τάδ' ἦ, τότε οἴσομεν. σέ δὲ κτενῶ. 440

AN. ἦ καὶ νεοσσὸν τόνδ', ὑπὸ πτερῶν σπάσας;

ME. οὐ δῆτα· θυγατρὶ δ', ἦν θέλη, δώσω κτανεῖν.

AN. οἴμοι τί δητά σ' οὐ καταστένω, τέκνον;

ME. οὐκουν θρασεῖά γ' αὐτὸν ἐλπίς ἀναμένει.

AN. ὦ πᾶσι ἀνθρώποισι ἔχθιστοι βροτῶν, 445

Σπάρτης ἔνοικοι, δόλια βουλευτήρια,

ψευδῶν ἄνακτες, μηχανορράφοι κακῶν,

ἐλικτὰ κούδεν ὑγιές, ἀλλὰ πᾶν περίξ

φρονούντες, ἀδίκως εὐτυχεῖτ' ἀν' Ἑλλάδα.

434. μήποθ'. Perhaps μηκέθ'. Cf. v. 609. 439. ἔχειν δίκην. 'Do you imagine that God has no justice? Are you persuaded that there is no divine law of retribution for the guilty?' A lax use of ἔχειν δίκην, which is properly said of those who have got, or those who have given, satisfaction for a fault.

440. τάδ' ἦ. When this divine retribution which you talk of arrives, I shall be prepared to bear it.

441. ὑπὸ πτερῶν. See Hec. 53. Electr. 495.

443. τί οὐ καταστένω; Why do I not at once commence the θρήνος over you, as over a corpse, if you are to be given up to the tender mercies of Hermione? In the next verse οὐκουν—γέ is for οὐ γούν, as is often the case.—θρασεῖα ἐλπίς, like θάρσος ἐλπίδος Hec. 370.

445. This well-known speech against the Spartans must of course be taken to represent the poet's dislike of that people. This is clear also from the bad and deceitful character he generally attaches to Menelaus, and especially in the present play, where it has evidently been intentionally drawn so as to give a plausible ground for a political invective. See also Suppl. 187, and the exposure of Spartan customs, *ibid.* 595. But why did Euripides so bitterly assail that people? His detractors are ever ready to reply, 'Because he

wished to incite the Athenian people to prosecute the war against them with vigour.' No, that was not his reason; far from it. He disliked them just for those vices which to every good and honest and virtuous man are peculiarly odious; because they were deceitful, treacherous, fond of gain, lax in their public morals, unscrupulous in their political relations. He wished his own countrymen to have a better character through the nations of Hellas, and therefore he spoke plainly against the faults of their opponents. And he could do this in a time of war, though it might have been imprudent or impossible in a time of peace. Even Xenophon, that professed advocate and admirer of Spartan institutions, makes a curious admission at the close of his treatise on the Spartan polity, that the nation have sadly degenerated from what they were in the time of Lycurgus.

446. βουλευτήρια, the thing for the person, δόλια βουλευόμενοι. Aesch. Theb. 571, κακῶν Ἀδράστῳ τᾶνδε βουλευτήριον.—ἄνακτες, σοφισταί, ἐπιστήμονες. Cf. Hel. 1267. Alcest. 498.

448. ἐλικτὰ—πέριξ. For σκολιὰ, οὐκ ὀρθῶς, φρονούντες,—as we say of an honest man that he is 'straight-forward.' Iph. A. 332, πλάγια φρονεῖν. Schol. ἡ μεταφορὰ ἀπὸ τῶν παρὰ γεωμέτραις γραμμάτων. For οὐδὲν ὀγιές see Bacch. 262.

τί δ' οὐκ ἐν ὑμῶν ἐστίν ; οὐ πλείστοι φόνοι ; 450
 οὐκ αἰσχροκερδεῖς ; οὐ λέγοντες ἄλλα μὲν
 γλώσση, φρονούντες δ' ἄλλ' ἐφευρίσκεσθ' αἰεὶ ;
 ὄλοισθ'. ἐμοὶ δὲ θάνατος οὐχ οὕτω βαρὺς
 ὡς σοὶ δέδοκται. κείνα γάρ μ' ἀπάλεσεν,
 ὅθ' ἡ τάλαινα πόλις ἀναλώθη Φρυγῶν 455
 πόσις θ' ὁ κλεινὸς, ὃς σε πολλάκις δορὶ
 ναύτην ἔθηκεν ἀντὶ χερσαίου κακόν.
 ἡνὺν δ' ἐς γυναιῖκα γοργὸς ὀπλίτης φανεῖς
 κτείνεις μ'. ἀπόκτειν'. ὡς ἀθώπεντόν γέ σε
 γλώσσης ἀφήσω τῆς ἐμῆς καὶ παῖδα σῆν. 460
 ἐπεὶ σὺ μὲν πέφυκας ἐν Σπάρτῃ μέγας,
 ἡμεῖς δὲ Τροία γ'. εἰ δ' ἐγὼ πράσσω κακῶς,
 μηδὲν τόδ' αὔχει· καὶ σὺ γὰρ πράξειας ἄν.

ΧΟ. οὐδέποτε δίδυμα λέκτρ' ἐπαπέσω βροτῶν στρ. α'.
 οὐδ' ἀμφιμάτορας κόρους,

451. αἰσχροκερδεῖς. Cf. Ar. Pac. 622, κἀνέπειθον τῶν Λακωνῶν τοὺς μεγίστους χρήμασιν· οἱ δ' ἄτ' ὄντες αἰσχροκερδεῖς καὶ διερω- νόξεναι τήνδ' ἀπορρίψαντες αἰσχρῶς τὸν πόλε- μον ἀνῆρπασαν.

Pflugk, who also compares the above pas- sage, adds, for what follows, Herod. ix. 54, ἐπιστάμενοι τὰ Λακεδαιμονίων φρονή- ματα ὡς ἄλλα φρονούντων καὶ ἄλλα λε- γόντων. This was, unfortunately, a cha- racteristic of the Hellenic people gene- rally, ἕτερον μὲν κεύθειν ἐνὶ φρεσίν, ἄλλο δὲ βάζειν, as Homer expresses it.

454. ὡς. Hermann gives ὅς, after Lenting, because δέδοκται means 'has been determined upon' rather than 'ap- pears to be.' However, the change does not seem necessary, since δέδοκται may mean, 'as has been concluded by you,' 'as you have determined to believe.' Schol. νερόμισται, δεδοκίμασται.

457. χερσαίου, 'a landsman,' χέρσος and πόντος being regularly opposed to each other. She means, of course, 'who often drove you back to your ships.'

463. μηδέν. See on v. 88. If the doctrine of reverses was a favourite one with the Greeks, who regarded unmixed happiness as next to an impossibility, so especially the gloomy temperament of

Euripides was fond of dwelling upon it.— At the conclusion of the speech Andro- mache and her child are conducted within by the attendants who have held them in custody since v. 425. They appear to move slowly off the stage; for they are not yet out of sight of the spectators when Peleus arrives, v. 547.

464. The evils of a double marriage bed (i. e. of a wife and a concubine) are illustrated in the following ode by the comparison of two supreme rulers in a state, two musicians in a concert, and two pilots in a ship. The conduct of Her- mione has shown this; for, intolerant of a rival, she would kill Andromache and her child, for the sake of her own nuptial rights. The time however will come, when she shall have cause to repent of her conduct.—The metres are, iambic tri- meter and other varieties, antispastic (469—70), and in the second strophe, besides three iambic trimeter verses, one wholly of resolved feet (484), v. 480 seems to be dactylic with an anacrusis, and v. 485 antispastic.

Ibid. ἀμφιμάτορας, with two mothers, i. e. several sons born from two or more women, but begotten by the same father. —For ἔριν μὲν Lascaris and several MSS. with the Scholiast give ἔριδας. Hermann suspects ἐρίσματ' οἰκῶν to be the true reading, as in Il. iv. 37, μὴ τοῦτό γε

ἔριν μὲν οἴκων, δυσμενεῖς τε λύπας.
 μίαν μοι στεργέτω πόσις γάμοις
 ἀκουώνητον ἀνδρὸς εὐνάν. 470
 οὐδέ γ' ἐνὶ πόλεσι δίπτυχοι τυραννίδες ἀντ. α'.
 μιᾶς ἀμείνονες φέρειν,
 ἄχθος τ' ἐπ' ἄχθει καὶ στάσις πολίταις. 475
 τόνων θ' ὕμνου συνεργάταιν δυοῦν
 ἔριν Μοῦσαι φιλοῦσι κραίνειν
 πνοαὶ δ' ὅταν φέρωσι ναυτίλους θοαὶ, στρ. β'.

νέικος ὀπίσω σοὶ καὶ ἐμοὶ μέγ' ἔρισμα
 μετ' ἀμφοτέροισι γένηται. This is confirmed by the fact, that in more passages than one ὕβριν seems to have superseded ὕβρισμα. See Bacch. 1298. Yet ἔριδας may have been the ignorant correction of a grammarian offended by the singular between two plural nouns.

470. It seems best to construe γάμοις ἀκουώνητον ἀνδρὸς, 'unshared by the man's marriage with another,' i. e. as Neoptolemus has a wife besides a concubine. See sup. v. 216. Pflugk would construe ἀκ. γάμοις, 'the marriage of a man not shared in by other alliances;' and lastly, the Scholiast explains εὐνήν τὴν ἐμὴν, καὶ αὐτὴν ἀκουώνητον ἄλλου ἀνδρὸς, ἀντὶ τοῦ ἀμικτον.

471. The old reading οὐδὲ γὰρ ἐν πόλεσι was corrected by Lenting, whom Hermann follows. W. Dindorf transposes thus, οὐδ' ἐνὶ πόλεσι γάρ. The Spartan institution of having two kings at once may perhaps be alluded to. Some however have referred these words to the rivalry between Nicias and Alcibiades. The Schol. quotes the well-known verse of Homer, οὐκ ἀγαθὸν πολυκοιρανίῃ εἰς κοίρανος ἔστω. These, says the poet, are not so good to bear as a single one. Of course, to an Athenian mind the idea of a βασιλεὺς was as of a thing οὐ φορητὸν under any circumstances. It was an ἔχθος at best, and one which, if doubled, became a crushing load.

476. τόνων Hermann for τεκτόνοιον or -ων. This is an acute emendation. The strophic verse indeed was commonly read τὴν μίαν μοι κτλ., but the same critic has rightly condemned the article as contrary to the usage of the language.—For ὕμνοισιν ἐργάται or ὕμνοιον ἐργάταιν Dupont, with not less creditable sagacity (and it was not very often that this worthy

Professor hit upon a really good emendation) restored ὕμνου συνεργάταιν. The meaning is, 'between two persons who together set the tones (or compose the music) of a hymn, the Muses are wont to create a quarrel.' The Schol. compares Hesiod, Opp. 26, καὶ πτωχὸς πτωχῷ φθονεῖ καὶ αἰοῖδὸς αἰοῖδῷ.

479—81. On this very difficult passage neither Pflugk, nor Dindorf, nor even Bothe, has a word of explanation. The Scholiast noticed the obscurity of the phrase κατὰ πηδαλίων, for he gives, besides another and less probable explanation, this comment, δύο κυβερνήται ἐν μιᾷ νηὶ διχοστατοῦντες κατὰ τῶν πηδαλίων γίνονται, οὐχ ὑπὲρ τῶν πηδαλίων. Hermann thinks γνώμα κατὰ πηδαλίων means 'an opinion against steering in this or that direction;' and he reads, chiefly on metrical grounds, κατὰ πηδαλίων διδύμα πραπίδων σοφῶν γνώμα τὸ πλήθος κτλ., i. e. in a dispute about sailing between two pilots, the many taken together are of less weight than the judgment of one who has the command. This, unfortunately, loses sight of the important antithesis between the πλήθος σοφῶν and the εἰς φαυλότερος. Besides, only three or four copies give διδυμαὶ γνώμαι, the rest having διδύμα γνώμα, except the edition of Brubach, διδύμα γνώμα. On the whole, it seems best to place a colon at γνώμα and to translate thus:—'When violent breezes carry sailors on their course, a double opinion of knowing minds (πραπίδων) is unfavourable to steering; and a plurality of wise persons at one and the same time, is of less avail than even the inferior mind of one who has the sole management; for this (δ) is real power both in the palace and in the state, when men choose to find the right time of exercising it.'

κατὰ πηδαλίῳν διδύμα πρᾶπίδων γινώμα·	480
σοφῶν τε πλήθος ἀθρόον ἀσθενέστερον	
φαιλοτέρας φρενὸς αὐτοκρατοῦς	
ἐνὸς, ὃ δύνασις ἀνά τε μέλαθρα κατὰ τε πόλιας	
ὀπόταν εὐρεῖν θέλωσι καιρόν.	485
ἔδειξεν ἢ Λάκαινα τοῦ στρατηλάτα	ἀντ. β΄.
Μενέλα· διὰ γὰρ πυρὸς ἦλθ' ἐτέρῳ λέχει,	
κτείνει δὲ τὴν τάλαιναν Ἰλιάδα κόραν	
παῖδά τε δύσφρονος ἔριδος ὑπερ.	490
ἄθεος, ἄνομος, ἄχαρις ὁ φόνος. ἔτι σε, πότνια,	
μετατροπὰ τῶνδ' ἔπεισιν ἔργων.	
καὶ μὴν ἔσορῶ τόδε σύγκρατον	
ζεύγος πρὸ δόμων,	495
ψήφῳ θανάτου κατακεκριμένον·	
δύστηνε γύναι, τλήμον δὲ σὺ, παῖ,	
μητρὸς λεχέων ὃς ὑπερβνήσκεις,	
οὐδὲν μετέχων,	500
οὐδ' αἴτιος ὦν βασιλεῦσιν.	
AN. ἄδ' ἐγὼ χέρας αἵματη-	στρ.

484. δ for δ Hermann, who removed the full stop commonly placed after αὐτοκρατοῦς. The old reading, ἂ δύνασις, which is against the metre, obviously originated with those who did not perceive that the sense was continued. To take δ as the neuter plural is possible; but it is much less probable than δ, a short way of saying τούτο γὰρ δύναμιν ἔχει, scil. τὸ ἓνα αὐτοκρατῆ εἶναι.

487. διὰ πυρὸς ἦλθε, she has proceeded to violent measures against a rival. Compare Electr. 1182.—λέκτρῳ Lenting and W. Dindorf for λέχει.

490. ἀμφ' ἔριδος Hermann, a bold and scarcely necessary metrical correction.

491. πότνια for δέσποια. 'Yet, O Lady, reverses will come upon you in consequence of these deeds.' Unless, with the Scholiast, we understand μετατροπὰ of her penitence. Hermann reads πότνια μετατροπὰ, 'divine retribution,' comparing Heracl. 104, πότνια γὰρ δίκᾳ τὰδ' οὐ πείσεται.

494. σύγκρατον, *amicitiæ vinculo conjunctum*, Dindorf and Pflugk. And this seems better than to explain *una mori-*

tuos, or to take σύγκρατον θανάτῳ together, like οἰκτῶ τῷδε συγκεκραμένῳ, Ajax. 895. δειλαῖα συγκεκραμαι δὲ, Antig. 1311, compared by Hermann. See on φιλίας ἀνακίρνασθαι, Hippol. 254. Hermann thinks it possible that κατακεκριμένον is an interpolation; and in truth it is a prosaic rather than a poetical form. Euripides might have written thus:—καὶ μὴν ἔσορῶ ζεύγος πρὸ δόμων | τόδε σύγκρατον ψήφῳ θανάτου. Schol. συγκεκροτημένον, συνεζευγμένον, δεδεμένον. The first word refers to a variant σύγκροτον, which is found in Lascaris, Aldus, and several MSS.

501. αἴτιος βασιλεῦσιν, guilty in the sight of Menelaus and Hermione.

502. The scene which follows is written in the glyconean measure, a rhythm peculiarly adapted for exciting pathos, and for this reason much more employed by Euripides than by Sophocles or Aeschylus. The introduction of a child on the stage is a licence rather sparingly adopted; see the note on Alcest. 393. Hermann's opinion on this point is given in the introduction to this play.

ρὰς βρόχοισι κεκλημμένα
πέμπομαι κατὰ γαίας.

• ΜΟΛΟΣΣΟΣ.

- μᾶτερ μᾶτερ, ἐγὼ δὲ σᾶ
πτέρυγι συγκαταβαίνω. 505
- AN. θῦμα δάϊον, ᾧ χθονὸς
Φθίας κράντορες.
- MO. ᾧ πάτερ,
μόλε φίλοις ἐπίκουρος.
- AN. κείσει δὴ, τέκνον, ᾧ φίλος, 510
μαστοῖς ματέρος ἀμφὶ σᾶς
νεκρὸς ὑπὸ χθονὶ σὺν νεκρῶ τ'.
- MO. ᾧμοι μοι, τί πάθω τάλας
δῆτ' ἐγὼ σύ τε, μᾶτερ ;
- ME. ἴθ' ὑποχθόνιοι καὶ γὰρ ἀπ' ἐχθρῶν 515
ἦκετέ πύργων δύο δ' ἐκ δισσαῖν
θυήσκειτ' ἀνάγκαιν σὲ μὲν ἡμετέρα
ψῆφος ἀναίρει, παῖδα δ' ἐμῆ παῖς
τόνδ' Ἑρμῖονη καὶ γὰρ ἀνοία 520
μεγάλη λείπειν ἐχθροὺς ἐχθρῶν;
ἐξὸν κτείνειν
καὶ φόβον οἴκων ἀφελέσθαι.

506—7. Hermann first assigned the words *θῦμα*—*κράντορες* to Andromache. They were commonly continued to Molossus; an error readily detected by the arrangement of the persons in the antistrophe. The address is to Peleus and Neoptolemus, not, as Pflugk says, to the citizens of Phthia generally.

510. *κείσει* δὴ is said to be found in three or four MSS. Lascaris has *κείσ' ἦδη*, Aldus *κείσο δ' ἦδη*. These are evidently mere corruptions of *κείσει* for *κείσει*.

513. "*τί πάθω est quid faciam*," says Hermann; and this opinion seems widely prevalent, from the fancied analogy of *κακῶς πράσσειν* = *κακῶς πάσχειν*. Yet it is simply impossible that *δράν* or *πράσσειν*, and its correlative *πάσχειν*, should ever have interchanged meanings. The

true sense of *τί πάθω* is, 'What will become of me?' The subjunctive here represents the old epic usage in place of the future, and is wholly distinct from the *deliberative* subjunctive. The idiom is well illustrated by *Od. v. 465*, *ᾧμοι ἐγὼ τί πάθω; τί νύ μοι μήμισα γένηται*;

520. *ἀνοία*. This is one of the few instances which occur of the final *α* being made long in words of this kind, on which see the editor's note on *Aesch. Theb. 397*. So in *Trach. 350*, *ἄ μὲν γὰρ ἐξείρημας, ἀγνοία μ' ἔχει*. The old copies give the usual accent, *ἀνοία*, and it is a question if in both places the *α* is not really made long by the following *μ*, as in '*Ἐπιπομέδοτος σχῆμα*, *Theb. 483*.—*ἐχθρῶν*, supply *καίτας*. For the principle here advocated, see the note on *Heracl. 1005*.

- AN. ὦ πόσις πόσις, εἴθε σὰν
 χεῖρα καὶ δόρυ σύμμαχον
 κτησαίμαν, Πριάμου παῖ. 525
- MO. δύστανος, τί δ' ἐγὼ μόρου
 παράτροπον μέλος εὔρω ;
- AN. λίσσου, γούνασι δεσπότη
 χρίμπτων, ὦ τέκνον. MO. ὦ φίλος,
 φίλος, ἄνες θάνατόν μοι. 530
- AN. λείβομαι δακρύοις κόρας,
 στάζω, λισσάδος ὡς πέτρας
 λιβάς ἀνήλιος ἀ τάλαιν'.
- MO. ὦμοι μοι. τί δ' ἐγὼ κακῶν
 μῆχος ἐξανύσωμαι ; 535
- ME. τί με προσπίτνεις ἄλιαν πέτραν
 ἢ κῦμα λιταῖς ὡς ἱκετεύων ;
 τοῖς γὰρ ἐμοῖσιν γέγον' ὠφελία,
 σοὶ δ' οὐδὲν ἔχω φίλτρον, ἐπεὶ τοι 540
 μέγ' ἀναλώσας ψυχῆς μόριον
 Τροίαν εἶλον καὶ μητέρα σὴν
 ἧς ἀπολαύων
 Ἄιδην χθόνιον καταβήσει.
- XO. καὶ μὴν δέδορκα τόνδε Πηλέα πέλας,
 σπουδῆ τιθέντα δεύρο γηραιὸν πόδα. 545

ΠΗΛΕΥΣ.

ὕμᾱς ἐρωτῶ τόν τ' ἐφεστῶτα σφαγῆ,

527. μέλος, the common reading, is clearly better than τέλος, adopted by W. Dindorf from two MSS.. Molossus simply says, 'what strain shall I devise, to avert my fate?' i. e. what appeal to Menelaus for mercy.

530. χρίμπτων. Here, as in Ion 156, used intransitively.

533. Compare *sup.* v. 116.

536. ἐξανύσωμαι, *consequar.* Cf. Bacch. 131.

538. κῦμα. Med. 28, ὡς δὲ πέτρος ἢ θαλάσσιος κλύδων ἀκούει νοθετημένη φίλων. From. 1022, ὄχλεις μάτην με κῦμ' ὅπως παρηγορῶν.

539. τοῖς ἐμοῖσιν, to my-daughter Hermione.

541. μέγα ψυχῆς μόριον, a large moiety of life, viz. the ten years of the siege, and the wear and tear accompanying it.—ἧς ἀπολαύων, either Τροίας or μητέρας, 'whose fault it will be (and not mine) that you (Molossus) shall descend to Hades.' Cf. Hel. 77.

547. The captives, followed by Menelaus, are on the point of leaving the stage, when Peleus, supported by an attendant, appears just in time to save them. Menelaus endeavours to sneak off, but is arrested by the firm and authoritative tone

τί ταῦτα ; πῶς τε καὶ τίνος λόγου νοσεῖ
 δόμος ; τί πράσσειτ' ἄκριτα μηχανώμενοι ;
 Μενέλα', ἐπίσχεσ' μὴ τάχυν' ἄνευ δίκης. 550
 ἡγοῦ σὺ θᾶσσον· οὐ γὰρ ὡς ἔοικέ μοι
 σχολῆς τόδ' ἔργον, ἀλλ' ἀνηβητηρίαν
 ῥώμην μ' ἐπαιῶ λαμβάνειν, εἴπερ ποτέ.
 πρῶτον μὲν οὖν κατ' οὖρον, ὥσπερ ἰστίοις,
 ἐμπνεύσομαι τῆδ'· εἶπέ, τίνι δίκη χέρας 555
 βρόχοισιν ἐκδήσαντες οἷδ' ἄγουσί σε
 καὶ παῖδ'· ὕπαρνος γάρ τις ὡς ἀπόλλυσαι,
 ἡμῶν ἀπόντων τοῦ τε κυρίου σέθεν.
 AN. οἷδ', ὦ γεραῖε, σὺν τέκνῳ θανουμένην
 ἄγουσί μ' οὕτως ὡς ὄρας. τί σοι λέγω ; 560
 οὐ γὰρ μιᾶς σε κληδόνος προθυμία
 μετῆλθον, ἀλλὰ μυρίων ὑπ' ἀγγέλων.
 ἔριν δὲ τὴν κατ' οἶκον οἰσθά που κλύων
 τῆς τοῦδε θυγατρὸς, ὣν τ' ἀπόλλυμαι χάριν.
 καὶ νῦν με βωμοῦ Θέτιδος, ἧ τὸν εὐγενῆ 565
 ἔτικτέ σοι παῖδ' ἦν σὺ θαυμαστήν σέβεις,
 ἄγουσ' ἀποσπάσαντες, οὔτε τῷ δίκῃ

of the old man. This was a scene in which the Athenians took particular delight, the chivalrous rescue of a suppliant from a tyrannical oppressor.

548. πῶς τε Hermann. The old reading was πῶς ταῦτ' or καὶ πῶς. The attempts to restore the verse after τε had been lost are similar to those in v. 423.—ἄκριτα, before the matter has been brought to a fair trial, (ἄνευ δίκης, v. seq.) for ἀκρίτως, in point of sense, though μηχανώμενοι requires an accusative after it.

553. ἐπαιῶ, I advise, exhort, recommend. The με seems rather the object to ἐπαιῶ, than the subject to λαμβάνειν. See on v. 256. The με however is only found in two MSS., and is not recognised in the Scholia. Matthiae compares Alcest. 641, καὶ μ' οὐ νομίζω παῖδα σὺν πεφυκέναι. The sense is, 'now, if ever, there is need that I should feel young again.' It is nearly equivalent to the hortative conjunctive, φέρε ἀναλάβω κτλ. Cf. Aesch. Suppl. 600, ὥστ' ἀνηβῆσαι με γηραιῶ φρενί.

554. μὲν οὖν. Aldus has γε μὲν, and it is a question if γε μὴν is not the true reading. For it is more consistent to say, 'Now is the time for valour, but first I will console this captive,' than to proceed, 'therefore I will console her,' as if the youthful valour were needed for that purpose.—ἐμπνεύσομαι, 'I will inspire her with courage;' properly, 'I will blow upon her as a gale blows on the sails of a ship to give it a favourable course,' οὐριοδραμεῖν, ὥστε κατ' οὖρον φέρεσθαι.

556. ἐκδήσαντες, having tied your hands so as to drag you by the rope attached therefrom.—ὑπαρμος, like a sheep with its lamb led to the slaughter. The simile consists in this, that the lamb unconsciously follows its mother, to which alone compulsion is applied, just as Molossus followed Andromache, though not himself put in bonds. For, as Hermann remarks, he could not have been so, since he is invited to assist in untying his mother, v. 723.

566. θαυμαστήν. See Med. 1144. Elect. 84.

- κρίναντες οὐδὲ τοὺς ἀπόντας ἐκ δόμων
 μείναντες, ἀλλὰ τὴν ἐμὴν ἐρημίαν
 γνόντες τέκνου τε τοῦδ', ὃν οὐδὲν αἴτιον 570
 μέλλουσι σὺν ἐμοὶ τῇ τάλαιπώρῳ κτανεῖν.
 ἀλλ' ἀντιάζω σ', ὦ γέρον, τῶν σῶν πάρος
 πίτνουσα γονάτων, χειρὶ δ' οὐκ ἔξεστί μοι
 τῆς σῆς λαβέσθαι φιλτάτης γενειάδος,
 ῥύσαί με πρὸς θεῶν· εἰ δὲ μὴ, θανούμεθα, 575
 αἰσχροῦς μὲν ὑμῶν, δυστυχοῦς δ' ἐμοὶ, γέρον.
- ΠΗ. χαλᾶν κελεύω δεσμὰ πρὶν κλαίειν τιὰ,
 καὶ τῆσδε χεῖρας διπτύχους ἀνιέναι.
- ΜΕ. ἐγὼ δ' ἀπαυδῶ γ' ἄλλος οὐχ ἦσσαν σέθεν,
 καὶ τῆσδε πολλῶ κυριώτερος γεγώς. 580
- ΠΗ. πῶς ; ἦ τὸν ἀμὸν οἶκον οἰκήσεις μολῶν
 δεῦρ' ; οὐχ ἄλις σοι τῶν κατὰ Σπάρτην κρατεῖν ;
- ΜΕ. εἰλόν νιν αἰχμάλωτον ἐκ Τροίας ἐγώ.
- ΠΗ. οὐμὸς δέ γ' αὐτὴν ἔλαβε παῖς παιδὸς γέρας.
- ΜΕ. οὐκουν ἐκείνου τὰμὰ τὰκείνου τ' ἐμά ; 585
- ΠΗ. δρᾶν εὖ, κακῶς δ' οὐ, μηδ' ἀποκτείνειν βία.
- ΜΕ. ὡς τήνδ' ἀπάξεις οὐποτ' ἐξ ἐμῆς χερός.
- ΠΗ. σκήπτρῳ δὲ τῷδε σὸν καθαιμάξω κάρα.
- ΜΕ. ψαῦσον δ', ἔν' εἰδῆς, καὶ πέλας πρόσελθέ μου.
- ΠΗ. σὺ γὰρ μετ' ἀνδρῶν, ὦ κάκιστε κακ κακῶν ; 590
 σοί που μέτεστιν ὡς ἐν ἀνδράσι λόγου ;

568. οὔτε—οὐδέ. 'Neither—nor yet.' W. Dindorf, after Lenting, reads οὔτε in the latter place, against all the copies.—τοὺς ἀπόντας, Neoptolemus. Cf. 378.

571. κτανεῖν Dindorf, with Aldus. See v. 407.

573. χειρὶ. She extends towards him, as far as she can do, her fettered hands ; a stroke of pathos very characteristic of Euripides.

577. κλαίειν, οἰμώζειν, 'or somebody shall suffer for it.' Cf. v. 634.—διπτύχους, not simply for *dissois*, but 'folded one upon another and tied there.'

581. τὸν ἀμὸν. Some copies give ἄμὸν, others ἐμὸν. There is some probability in Lenting's conjecture, ἦ σὺ τὸν ἐμὸν κτλ.

584. οὐμὸς παῖς παιδὸς, 'my grandson.'

See Bacch. 1329.—γέρας, see Tro. 274.

585. ἐκείνου τὰμὰ. See above, v. 374.

586. Before this verse some MSS. insert *val.* Cf. v. 242.

589. ψαῦσον δ'. So Lascaris and others. The readings γ' and θ' are also found ; but Hermann supposes the δ' takes up the δὲ of the preceding speaker, and observes that "altercantes eadem dicendi forma, qua alter usus erat, respondent," quoting a remarkable example from Oed. R. 547—52. The δὲ however in 588 is rather irregular. The conjecture of Pflugk has much to commend it, σκήπτρῳ γε τῷδε σὸν καθαιμάξω κάρα, scil. ἀπάξω.—ἔν' εἰδῆς, see on Heracl. 65.

591. ὡς ἐν ἀνδράσι, scil. ὄντι. The enclitic *που* is not very common in interrogative sentences. Prom. 762, τί

ὄστις πρὸς ἀνδρὸς Φρυγὸς ἀπὸ ἀλλήλας λέχους,
 ἄκληστ', ἄδουλα δώμαθ' ἐστίας λιπῶν,
 ὡς δὴ γυναῖκα σῶφρον' ἐν δόμοις ἔχων,
 πασῶν κακίστην. οὐδ' ἂν εἰ βούλοιτό τις
 σῶφρων γένοιτο Σπαρτιατίδων κόρη,
 αἰ ξὺν νέοισιν ἐξερημοῦσαι δόμους
 γυμνοῖσι μηροῖς καὶ πέπλοις ἀνειμένους
 δρόμους παλαίστρας τ' οὐκ ἀνασχετοὺς ἐμοῖ

595

που δράσεις, ὅταν τὰ λοιπὰ πυνθάνη
 κακά;

593. ἄκληστ', ἄδουλα. 'Without a bolt to fasten it, and without a slave to keep it.' An hyperbole in speaking; but the taunt intended is, that Menelaus was so carelessly indolent as to leave his young wife unguarded in the company of the handsome Paris. Compare Troad. 944, ὄν, ὃ κάκιστε, σίσιν ἐν δόμοις λιπῶν Σπάρτης ἀπῆρας νηὶ Κρησίαν χθόνα. Hermann, who is offended at the idea of a queen being left in the charge of slaves, and also at the expression δώμαθ' ἐστίας, where ἐστίαν δόμων is the usual phrase, ventures to edit ἔβουλα, which he construes with ἐστίας, 'a house whose interior has no βουλή or management.' This is decidedly bad. It has been elsewhere remarked (see Med. 1137), that δῶμα and δόμος often mean 'a room.' Hence δώματα ἐστίας is nothing more than θαλάμους δόμων.

595 seqq. This is a very interesting passage. It was consistent in Euripides, to whom the immorality of women was a perpetual scandal, to inveigh against what seemed to him, as an Athenian, a very lax usage,—the free society of the sexes in the athletic national games. Possibly the details of this well-known concession on the part of Lycurgus have been exaggerated by writers against it; but Lycurgus certainly understood human nature well. His direct object was, not to promote but to check unlawful appetites, and to provide for as fine and healthy a race of children as could be produced for the service of the state. Xenophon, De Republ. Lac. i. 4, ταῖς δ' ἐλευθεραῖς μέγιστον νομίσας εἶναι τὴν τεκνοποιίαν πρῶτον μὲν σωμασκεῖν ἔταξεν οὐδὲν ἤττον τὸ θῆλυ τοῦ ἄρρενος φύλου ἔπειτα δὲ δρόμου καὶ ἰσχύος, ὡς περ καὶ τοῖς ἀνδράσιν, οὕτω καὶ ταῖς θηλείαις ἀγῶνας πρὸς ἑλλάδας ἐποίησε, νομίζων ἐξ ἀμφοτέρων ἰσχυρῶν καὶ τὰ ἔκγονα ἔρρωμενέστερα γίγνεσθαι. On this subject the following sensible re-

marks are from a late writer on India. "Nor can we doubt, while we reprobate the system of Lycurgus, which sought to destroy by familiarity the pruriency of the imagination, that it was so far a successful, though a most ungraceful expedient; and one that, by uprooting personal bashfulness, and with it all our dreams of female sacredness and reverence, and in rendering common what is chiefly desired as rare, had a fatal tendency to divert the passions from their natural course, and beget an indifference in particulars wherein the most delicate nicety should prevail." This is true; but the general fact cannot be questioned, that great familiarity in the daily intercourse of the sexes is consistent with a great degree of chastity; and the customs of many barbarous nations to this day prove it. Propertius, though he writes as a sensualist, and for sensual reasons, expresses no virtuous horror at these Spartan institutions. He says (Lib. iv. 14, 1),

" Multa tuae, Sparte, miramur jura palaestrae,
 Sed mage virginei tot bona gymnasia,
 Cum non infames exercet corpore ludos
 Inter luctantes nuda puella viros."

Theocr. xviii. 23,

ἔμμε γὰρ πᾶσαι συνομάλικες, αἶς δρόμος
 αὐτῶς
 χρισαμέναις ἀνδριστὶ παρ' Εὐρύταο βε-
 ἔθροισ.

598. The γυμνοὶ μηροὶ refer to the custom of leaving the lower part of the χιτῶν open at each side, whence Spartan maids were called φαινομηρίδες: the πέπλοι ἀνειμένοι to the looseness of the κόλπος. They wore only the tunic, or rather, perhaps, did not wear the πέπλος or shawl

κοινὰς ἔχουσι. κᾶτα θαυμάζειν χρεῶν 600
 εἰ μὴ γυναικάς σώφρονας παιδεύετε ;
 Ἐλένην ἐρέσθαι χρῆν ἰτάδ', ἦτις ἐκ δόμων
 τὸν σὸν λιποῦσα φίλιον ἐξεκώμασε
 νεανίου μετ' ἀνδρὸς εἰς ἄλλην χθόνα.
 κᾶπειτ' ἐκείνης οὐνεχ' Ἑλλήνων ὄχλον 605
 τοσούδ' ἀθροίσας ἤγαγεσ πρὸς Ἴλιον
 ἦν χρῆν σ' ἀποπτύσαντα μὴ κινεῖν δόρου,
 κακῆν ἐφευρόντ', ἀλλ' ἔαν αὐτοῦ μένειν,
 μισθόν τε δόντα μήποτ' εἰς οἴκους λαβεῖν.
 ἀλλ' οὐ τι ταύτη σὸν φρόνημ' ἐπούρισας 610
 ψυχὰς δὲ πολλὰς κἀγαθὰς ἀπώλεσας,
 παίδων τ' ἄπαιδας γραῦς ἔθηκας ἐν δόμοις,
 πολιοῦς τ' ἀφείλου πατέρας εὐγενῆ τέκνα.
 ὦν εἰς ἐγὼ δύστηνος, αὐθέντην δὲ σέ,
 μιάστορ' ὡς τιν', εἰσδέδορκ' Ἀχιλλέως, 615

properly so called. Hence Hec. 933, λέχη δὲ φίλια μονόπεπλος λιποῦσα, Δωρὶς ὡς κόρα, means μονοχίτων ἄνευ πέπλου.

602. ἐρέσθαι τᾶδε, viz. whether Spartan women are chaste.—ἦτις, 'inasmuch as she,' &c.—τὸν σὸν φίλιον, scil. Δία, for τὸ σὸν λέκτρον,—a remarkable ellipse. Photius, φίλιος Ζεὺς, ὁ τὰ περὶ τὰς φίλιας ἐπισκοπῶν. He cites a passage from Phœcrates, in the glyconeian metre,

τοῖς δὲ κριταῖς
 τοῖς νυνὶ κρίνουσι λέγω,
 μὴ πιορκεῖν μηδ' ἀδίκως
 κρίνειν, ἦ, νῆ τὸν φίλιον,
 μῦθον εἰς ὄμας ἕτερον
 Φιλοκράτης λέξει πολὺ τοῦ
 του κακηγοριστότερον.

Musgrave compares Plat. Alcib. i. p. 109, D, μὰ τὸν φίλιον τὸν ἐμὸν τε καὶ σὸν, ὃν ἐγὼ ἦμιστ' ἂν ἐπιορκήσαιμι. Add Lucian, Τοχαρισ, § 11, p. 518, ὁμοῦμεθα, εἰ τι καὶ ἔρκου δεῖν νομίζεις. τίς δέ σοι τῶν ἡμετέρων θεῶν; ἀρ' ἱκανὸς ὁ φίλιος;—ἐξεκώμασε, (as we say,) 'ran off with another gallant,' the κῶμος and κωμάζειν being especially used of lover's visits, as in the familiar verse of Theocritus, κωμάσδω ποτὶ τὰν Ἀμαρυλλίδα.

615. κᾶπειτα. 'And yet, faithless as she was, you nevertheless raised an army to regain her.'

609. μήποτ'. Perhaps μηκέτ', as in v. 434. So far from wishing to regain her, he should have been glad to pay a sum of money to any one who would rid him of such a burden.

610. ἐπούρισας. 'It was not this way that you directed the gale of your thoughts;' or, as we say familiarly, 'it was not that way that the wind blew.' Hesych. ἐπουρίσας, ἐφορμήσας, and so the Scholiast on this verse. In Prom. 986, Hermann has well restored ἐς τάσδε σαντὸν πημονὰς κατούρισας, for καθώρισας, the Med. MS. giving καθώρισας. These two last readings arose from a gloss καθώρισησας. Cf. Eum. 132, σὸν δ' αἵματηρὸν πνεῦμ' ἐπουρίσασα τῷ.

615. The editors, by placing a full stop at Ἀχιλλέως (Bothe however having a colon), materially weaken the sense of the whole passage (614—18), which is this; 'I regard you as the murderer of Achilles, not by your own prowess (for you avoided coming into close conflict), but by the secret and malign agency of some evil demon.'—οὐδὲ τραθεῖς, 'without even a sword-wound,' opposed to Βεβλημένος, hit with a javelin, as the Schol. well explains it. "Exprobrat Menelao Peleus, quod non comminus sit cum hoste congressus." Herm.

- ὄς. οὐδὲ τρωθεὶς ἦλθες ἐκ Τροίας μόνος,
 κάλλιστα τεύχη δ' ἐν καλοῖσι σάγμασιν
 ὄμοι' ἐκέισε δευρό τ' ἤγαγες πάλιν·
 κἀγὼ μὲν ἠὔδων τῷ γαμοῦντι μήτε σοι
 κῆδος ξυνάψαι μήτε δώμασιν λαβεῖν
 620
 κακῆς γυναικὸς πῶλον· ἐκφέρουσι γὰρ
 μητρῷ ὄνειδη. τοῦτο καὶ σκοπεῖτέ μοι,
 μνηστῆρες, ἐσθλῆς θυγατέρ' ἐκ μητρὸς λαβεῖν.
 πρὸς τρῖσδε δ' εἰς ἀδελφὸν οἱ' ἐφύβρισας,
 σφάξαι κελεύσας θυγατέρ' εὐθέςτατα.
 625
 οὕτως ἔδεισας μὴ οὐ κακὴν δάμαρτ' ἔχοις.
 ἐλὼν δὲ Τροίαν, εἴμι γὰρ κἀνταῦθά σοι,
 οὐκ ἔκτανες γυναικὰ χειρίαν λαβῶν
 ἀλλ' ὡς ἐσεῖδες μαστὸν, ἐκβαλὼν ξίφος
 630
 φίλημ' ἐδέξω, προδοτὴν αἰκάλλων κύνα,
 ἦσσαν πεφυκῶς Κύπριδος, ᾧ κάκιστε σύ.
 κᾶπειτ' ἐς οἴκους τῶν ἐμῶν ἐλθὼν τέκνων
 πορθεῖς ἀπόντων, καὶ γυναικὰ δυστυχή
 κτείνεις ἀτίμως παῖδά θ', ὄς κλαίουτά σε
 καὶ τὴν ἐν οἴκοις σὴν καταστήσει κόρην, * 635

617. *κάλλιστα τεύχη*. Your shield undimmed, unsoiled, and without that *πυκνὸς κροτησμός* which a warrior's shield should exhibit on his return from war, Aesch. Theb. 556.—Photius, *σάγμα*, τὸ τῆς ἀσπίδος ἔλυτρον. Schol. *θήκαις τῶν ἀσπίδων*.

619. *ἠὔδων*. Pflugk and others adopt ἦδον, an inferior reading, and of much less authority. Herm. and Dind. rightly give *ἠὔδων* with Lasc. Ald. and most of the MSS. 'I for my part kept telling Neoptolemus neither to contract an affinity with you, nor to receive in his house the child of a bad woman; for,' said I, 'they bring into another home the discredit that belongs to their mothers.' Schol. *ἀπομάττονται τι, καὶ κομίζουσιν εἰς τοὺς γάμους*. On a somewhat different sense of *ἐκφέρειν*, 'to divulge,' see Hipp. 649.

622. The *καὶ* appears to mean, 'Take care to get not only a wife in herself good, but the child of a good mother also.'

625. Hermann and Pflugk place an interrogation at *εὐθέςτατα*, as if *ποιὰ*, not *οἷα*, had preceded. See on Hel. 461. The neuter plural belongs to *σφάξαι*, not to *κελεύσας*. The *request* was selfish, cruel, heartless; the *act* on the part of Agamemnon was weakly compliant, and argued a simple and unsuspecting character.

626. *ἔχοις* W. Dindorf for *ἔχης*, several copies giving *ἔχεις*. The sense is, *ἔδεισας μὴ ἀμάρτοις κτλ.*

630. *αἰκάλλων*, fawning upon, wheedling, using blandishments to, &c. Ar. Equit. 47, *ὑποπεσὼν τὸν δεσπότην ἦκαλλ', ἐθάπεν*. The story, which Hermann observes, after the Schol. on Lysistr. 155, was borrowed from the Cyclic poem of Lesches called "The Little Iliad," is alluded to by Aristophanes himself in the latter passage, *ὁ γὰρ Μενέλαος τὰς Ἑλένας τὰ μάλ' ἀπαγυμνὰς παρενιδὼν ἐξέβαλ', οἶω, τὸ ξίφος*. Cf. Orest. 1287. Again the uxorious character of Menelaus is spoken of to his reproach.

κεί τρις νόθος πέφυκε. πολλάκις δέ τοι
 ξηρά βαθείαν γῆν ἐνίκησε σπορά,
 νόθοι τε πολλοὶ γνησίων ἀμείνονες.
 ἀλλ' ἐκκομίζου παῖδα. κύδιον βροτοῖς
 πένητα χρηστὸν ἢ κακὸν καὶ πλούσιον 640
 γαμβρὸν πεπᾶσθαι καὶ φίλον· σὺ δ' οὐδὲν εἶ.

XO. σμικρὰς ἀπ' ἀρχῆς νεῖκος ἀνθρώποις μέγα
 γλῶσσ' ἐκπορίζει· τοῦτο δ' οἱ σοφοὶ βροτῶν
 ἐξευλαβοῦνται, μὴ φίλοις τεύχειν ἔριν.

ME. τί δῆτ' ἂν εἴποις τοὺς γέροντας ὡς σοφοὶ, 645
 καὶ τοὺς φρονεῖν δοκοῦντας Ἑλλησίν ποτε ;
 ὅτ' ὦν σὺ Πηλεὺς, καὶ πατὴρ κλειοῦ γεγῶς,
 κῆδος ξυνάψας, αἰσχρὰ μὲν σαυτῷ λέγεις,
 ἡμῖν δ' ὀνειδίη διὰ γυναῖκα βάρβαρον,
 ἦν χρῆν σ' ἐλαύνειν τὴν ὑπὲρ Νείλου ῥοᾶς . 650

636. *τρις νόθος*. Musgrave well compares Soph. Oed. R. 1081, οὐδ' ἂν ἐκ τρίτης ἐγὼ μητρὸς φανῶ τρίδουλος, and Pflugk Dem. p. 1327, 3, *πονηρὸς ἐκ τρίγωνίας*.—In the next verse *σπορᾶ* is the reading of Lascaris and two MSS., but the Schol. recognizes only the nominative. The dative might mean 'in its crop,' *ξηρὰ γῆ* being understood; but, like *seges*, *σπορᾶ* seems to have been both the crop and the place where it grows. The *γῆ βαθεία* is that sort of land which Virgil in the Georgics deprecates as too rich, 'ah nimium ne sit mihi fertilis illa,' &c., because the corn was thought to produce great stalks but small ears. The Schol. explains the text to mean, 'rough land if cultivated is better than rich land untilled.' The word *ξηρὰ* means not merely 'dry' but what we call 'poor land,' as the antithesis shows.

638. *νόθοι—γνησίων*. Euripides, who is fond of what to his audience would seem paradoxes, as, that humble birth may be better than nobility, poverty than riches, and so forth, has the present statement also in Hipp. 309, *νόθον, φρονοῦντα γνησί, οἰσθὰ νιν καλῶς, Ἰππόλυτον*.

639. *ἐκκομίζου*, get your daughter removed from the house.—*κύδιον*. Hesych. *κρεῖττον, αἰρετώτερον*. We have *κύδιος* for *βέλτιστος* in Aesch. Suppl. 13. The positive was originally *κυδύς*, like *ὄξυς, ἥδύς*, &c. Hence *κύδος* and *κυδρός*, as

αἰσχὺς gave *αἰσχος, αἰσχυρός, αἰσχιών, αἰσχιστος*.

641. *γαμβρὸν καὶ φίλον*, whether as a relative by marriage, or as a friend. Pflugk needlessly restricts *γαμβρὸν* here to the sense of 'father-in-law.'

644. *τεύχειν ἔριν*. So *τεύχειν στάσιω* Aesch. Pers. 191. *κακὸν* Cho. 717.

645—6. *τί δῆτα κτλ.* 'Why then should you say of old men that they are wise, and of those who once had the reputation of good sense with the Greeks, (that they really had it)?'—*τοὺς γέροντας*, old men generally, *τοὺς γ. δντας*. The allusion in the next verse is special, viz. to the seven so-called wise men of Greece, whose gnomes or wise saws are often quoted by the tragic writers. After the next line Matthiæ and Dindorf mark the loss of one or more verses. There is no appearance, in the context, of any *lacuna*; but *κῆδος ξυνάψας* was thought too indefinite in itself to convey any clear meaning. Hermann, Lenting, and Pflugk seem to judge more correctly in supposing *ἐμοί* to be understood; 'You have contracted a relationship-by-marriage with me (by your grandson having wedded my daughter), and then you insult me, as well as disgrace yourself, in taking part with a foreign woman.' Hermann thinks *κῆδος ξυνάψας* sufficiently explained by its close connexion with *ἡμῖν δ' ὀνειδίη*.

650. The common reading of this verse,

ὑπὲρ τε Φᾶσιν, κἀμὲ παρακαλεῖν αἰεῖ,
 οὐσαν μὲν Ἑπειρώτιν, οὐ πεσήματα
 πλείσθ' Ἑλλάδος πέπτωκε δοριπετῆ νεκρῶν,
 τοῦ σοῦ τε παιδὸς αἵματος κοινουμένην·
 Πάρις γὰρ, ὃς σὸν παῖδ' ἔπεφν' Ἀχιλλέα, 655
 Ἐκτορος ἀδελφὸς ἦν, δάμαρ δ' ἦδ' Ἐκτορος.
 καὶ τῆδέ γ' εἰσέρχει σὺ ταυτὸν ἐς στέγος,
 καὶ ξυντράπεζον ἀξιοῖς ἔχειν βίον,
 τίκτειν δ' ἐν οἴκοις παῖδας ἐχθίστους ἕως;
 ἀγὼ προνοία τῆ τε σῆ κάμῃ, γέρον, 660
 κτανεῖν θέλων τήνδ' ἐκ χερῶν ἀρπάζομαι.
 καίτοι φέρ', ἄψασθαι γὰρ οὐκ αἰσχροὺν λόγον,

ἦν χρῆν σ' ἐλαύνειν τήνδ' κτλ., is defended by Pflugk on the ground that τήνδε is a pleonasm (he should have said, a confused construction or asyndeton) after the relative, as *inf.* 1115, ὦν Κλυταιμνήστρας τόκος εἰς ἦν ἀπάντων τῶνδε μηχανορράφος. Hermann adds Philoct. 315, οἷς Ὀλύμπιοι θεοὶ δοίεν ποτ' αὐτοῖς ἀντίποιν' ἐμοῦ παθεῖν, (though here αὐτοῖς is emphatic, *ei ipsis pali.*) The Scholiast seems to have read ἦν χρῆν σ' ἐλαύνειν τῆσδ', for he explains it ἀπαρρίψαι ταύτης τῆς γῆς. And this is defensible, without doubt; compare Aesch. Cho. 281, διώκεσθαι πόλεως. Soph. Phil. 613, ἀγνοῖτο νήσου τῆσδε. *Inf.* v. 1061, ἄγων χθονός, scil. ἔξω. However, it seems best to choose one of two equally plausible emendations; that of W. Dindorf, as given in the text above, where ὁδὸν is to be supplied; 'whereras you ought to have driven her away by the route to the furthest south or the furthest east' &c., and that of L. Dindorf, ἢν χρῆν ἐλαύνειν τήνδε, κτλ. Hermann reads κἂν ὑπὲρ κτλ., "ut nonnihil restringatur nimia exaggeratio." This is as bold, if not as needless, as his alteration of the next verse to κἀμὲ τοῦτο παρακαλεῖν. The αἰεῖ seems to mean, that he ought constantly to have been exhorting Menelaus to assist him, until the deed was done.

652. Ἑπειρώτιν. See v. 159. Here the fact of her coming from a hostile country is alone meant,—πεσήματα νεκρῶν is said in conformity with a rule laid down by Phrynichus, p. 375, that πτώμα was not used alone for 'a corpse,' but πτώματα νεκρῶν &c. However, there is an exception in Aesch. Suppl. 647.—οὐ, scil. ἐν

Ἑπειρώτ. Cf. Hec. 711.

654. Dindorf gives δὲ for τε. This sort of criticism proceeds on the fallacious principle of laying down certain fixed grammatical rules, and then altering every passage to suit them. Euripides seems to have had in mind some such sentence as this, ἢ ἄλλους τε πολλοὺς ὤλεσε, καὶ τοῦ σοῦ παιδὸς φόνου μεταίτια ἦν.

655. Πάρις γὰρ κτλ. The reasoning of Menelaus reminds us of the fable of the wolf and the lamb; but it was not the object of the poet to represent him either as logical or as just; besides, the Greek notion of revenge was not very limited in its application.

657. σὺ. 'And do *you* (Peleus), of all men in the world, dare to enter the same house with the murderess of your son?'

661. For κτανεῖν W. Dindorf reads παύειν with Brunck; an alteration which has not the slightest probability. The poet meant to say ἂ προνοούμενος ὑπὲρ σοῦ καὶ ὑπὲρ ἐμοῦ, but he left the ἂ to be governed by the general sense of the clause. And so the Scholiast has rightly explained it.

662. καίτοι. (You will say, that to put her to death is a needless cruelty.) Well then, let us view the matter thus:—Suppose she lives, and bears children, while Hermione remains childless. Will you, Peleus, place on the throne of Phthia the foreign children who have supplanted my daughter in her just claims? And shall I still be told that I am foolish, in hating what is wrong, while you are wise, for the contrary reason?

ἦν παῖς μὲν ἡμῆ μὴ τέκη, ταύτης δ' ἄπο
 βλάστῶσι παῖδες, τῆσδε γῆς Φθιώτιδος
 στήσεις τυράννους, βάρβαροι δ' ὄντες γένος 665
 Ἑλλησιν ἄρξουσ' ; εἴτ' ἐγὼ μὲν οὐ φρονῶ,
 μισῶν τὰ μὴ δίκαια, σοὶ δ' ἔνεστι νοῦς ;
 κάκεινῳ ἴνυ ἄθρησον· εἰ σὺ παῖδα σὴν
 δούς τῳ πολιτῶν, εἴτ' ἔπασχε τοιάδε,
 σιγῇ κάθησ' ἄν ; οὐ δοκῶ ξένης δ' ὕπερ 670
 τοιαῦτα λάσκεις τοὺς ἀναγκαίους φίλους ;
 καὶ μὴν ἴσον γ' ἀνὴρ τε καὶ γυνὴ σθένει
 ἀδικουμένη πρὸς ἀνδρός· ὡς δ' αὐτῶς ἀνὴρ
 γυναιῖκα μωραίνουσαν ἐν δόμοις ἔχων.
 καὶ τῷ μὲν ἔστιν ἐν χεροῖν μέγα σθένος, 675
 τῇ δ' ἐν γονεῦσι καὶ φίλοις τὰ πράγματα.
 οὐκ οὖν δίκαιον τοῖς γ' ἐμοῖς ἐπωφελεῖν ;
 γέρων γέρων εἶ· τὴν δ' ἐμὴν στρατηγίαν
 λέγων ἐμ' ὠφελούς ἄν ἢ σιγῶν πλέον.
 Ἑλένη δ' ἐμόχθησ' οὐχ ἑκούσ', ἀλλ' ἐκ θεῶν, 680

668. εἰ σὺ κτλ. If you, Peleus, had been in my place, and known that your daughter had been wronged as the wife of one of the citizens; would you have been as quiet under the affront as you advise me to be? Compare Ar. Ach. 541, φέρ', εἰ Λακεδαιμονίων τις, ἐκπλεύσας σκάφει, ἀπέδοτο φήνας κυνίδιον Σεριφίων, καθῆσθ' ἂν ἐν δόμοισιν; ἢ πολλοῦ γε δεῖ. The *nomi-nativus pendens* presents no difficulty. He should have said, εἰ σὺ ἔδικας, κᾶτα ἔπασχε, or εἰ σὺ δούς, ἔπειτα τοιάδε πάσ-χουσαν εἶδες. A similar instance is cited by Pflugk from Herc. F. 185, Δίρφον δ' ἐρωτῶν, ἢ σ' ἔθρεψ', Ἀβαρτίδα, οὐκ ἂν σ' ἐπαίνεῖσιν. It is however a question whether we should not read εἴγ' for εἴτ', in this sense; ἄθρησον, εἰ σὺ, δούς παῖδα σὴν πολιτῶν τινί, σιγῇ καθῆσο ἄν, εἴγε ἐκέλευε τοιάδε ἔπασχε. Thus, of course, the sentence ceases to be interrogative; but εἴπερ rather than εἴγε would seem to be required.

671. Photius, λάσκει, λέγε. Aesch. Ag. 579, ἔλασκον εὐφημοῦντες ἐν θεῶν ἔδραις. Suppl. 854, ἕγρια γὰρ σὺ λάσκεις. The construction is the same as in v. 645. Hipp. 119, &c.

672. καὶ μὴν—γε. "Hoc dicit poeta;

par mulieri, si ei a marito injuria fit, jus est, ac viro: sed vir in se ipso praesidium habet, mulier in parentibus et cognatis." Hermann on Elmsley's Medea, v. 313. By ἴσον σθένει he means, that the claims for redress are equally strong, though the methods of obtaining it are different.—ὡς αὐτῶς, i. e. καὶ ἀνὴρ ἀδικούμενος πρὸς γυναικός. For μωραίνειν is to be unfaithful to her marriage vows. See on Ion 545. Schol. αἱ ζεύξεις τῶν ἀνδρῶν πρὸς τὰς γυναικᾶς ἐπὶ ἰσότητι γίνονται, οὐχ ἵνα ὁ μὲν ἀνὴρ ἀδικῆ, ἢ δὲ γυνὴ ἀδικῆται· οἶον ἴσον τὸ γυναιῖκα ἀδικεῖσθαι ὑπὸ ἀνδρός, καὶ ἀνδρα ὑπὸ γυναικός. Stobaeus, Ixxiv. 24, quotes v. 672—7, with the variant τοῖς ἐμοῖς ἐμ' ὠφελεῖν. Hence Matthiae and Pflugk, after Reiske, insert μ' after ἐμοῖς. But this is needless; see on Hel. 802.

678. γέρων εἶ. The implied antithesis is, ἀλλ' οὐ σοφῶς διειδίξεις ἐμοὶ τὰ ἐν Τροίᾳ πραχθέντα, v. 616 seqq.

680. ἐμόχθησε. He uses a mild word, as Matthiae observes, to conceal his wife's guilt. 'Poor Helen's troubles were not of her own seeking, but were sent by heaven for the ultimate benefit of Hellas.' See this specious argument maintained in Troad. 932 by Helen herself; τσοῦνδ'

- καὶ τοῦτο πλείστον ὠφέλησεν Ἑλλάδα·
 ὄπλων γὰρ ὄντες κατ'μάχης αἰστορες
 ἔβησαν ἐς τάνδρείον· ἢ δ' ὀμιλία
 πάντων βροτοῖσι γίγνεται διδάσκαλος.
 εἰ δ' ἐς πρόσσωψιν τῆς ἐμῆς ἔλθων ἐγὼ
 685
 γυναικὸς ἔσχον μὴ κτανεῖν, ἐσωφρόνου.
 οὐδ' ἂν σέ Φῶκον ἤθελον κατακτανεῖν.
 ταυτ' εὖ φρονῶν σ' ἐπήλθον, οὐκ ὀργῆς χάριν.
 ἦν δ' ὄξυθυμῆς, σοὶ μὲν ἡ γλωσσαλγία
 μείζων, ἐμοὶ δὲ κέρδος ἢ προμηθία.
 690
- ΧΟ. παύσασθον ἤδη, λῶστα γὰρ μακρῶ τάδε,
 λόγων ματαίων, μὴ δύο σφαλῆθ' ἅμα.
- ΠΗ. οἴμοι, καθ' Ἑλλάδ' ὡς κακῶς νομίζεται.
 ὅταν τροπαῖα πολεμίων στήσῃ στρατὸς,
 οὐ τῶν πονούντων τοῦργον ἡγούνται τότε,
 695
 ἀλλ' ὁ στρατηγὸς τὴν δόκησιν ἄρνυται,
 ὃς εἰς μετ' ἄλλων μυρίων πάλλων δόρυ
 οὐδὲν πλέον δρῶν ἐνὸς ἔχει πλείω λόγον.
 σεμνοὶ δ' ἐν ἀρχαῖς ἡμενοὶ κατὰ πτόλιμ

οἴμοι γάμοι ὤνησαν Ἑλλάδ', οὐ κρατεῖσθ' ἐκ βαρβάρων, οὐτ' ἐς δόρυ σταθέντες, οὐ τυραννίδι.

682. αἰστορες. Thucyd. i. 3, πρὸ γὰρ τῶν Τρωικῶν οὐδὲν φαίνεται πρότερον κοινῇ ἐργασαμένη ἡ Ἑλλάς.

685. εἰ δὲ κτλ. He here answers the charge made in v. 627 seqq. 'I could have wished,' he adds in a sort of countercharge, 'that you had possessed as much self-control as I, and had not killed Phocus your brother,' who was slain by Peleus and Telamon at the instigation of their mother, or, according to others, through jealousy of his excelling them in the manly exercises. See Apollodor. iii. 12. 6. This Phocus was the son of Psamathe and Aeacus, mentioned in Hel. 7.

689. γλωσσαλγία. See on Med 525. The sense is, 'If you are angry at my view of the matter, you may talk yourself tired in opposing it; but the course I am taking with regard to Andromache is a wise one as concerning my own interests.'

693. Peleus replies to the sophistries of Menelaus by throwing discredit on the Greek custom of giving all the glory and

honour of a successful military enterprise to the general alone, while the common soldier, who has borne all the toil and shared all the danger, gets neither praise nor reward. Compare Hec. 306 seqq. These verses, Plutarch tells us, were directed by Clitus against the exploits of Alexander the Great; and the quotation cost the former his life. Euripides, in taking this democratic, but really most just, view of military reputation, was expressing a sentiment which could hardly be palatable to the leaders of the war party. Why a man who has shown some military genius should therefore make a shrewd politician or a wise and temperate minister, is a question that has been more often asked than answered.

694. στήσαι τροπαίων is said of the army generally, στήσασθαι of the general, because the latter gets it erected by the agency of others. Hence *inf.* 763, τροπαίων αὐτοῦ στήσομαι.

698. πλέον ἐνός. Though at most he can only do the work of one single man, yet he gets credit, as if he had done the work of thousands.

φρονούσι δῆμον μεῖζον, ὄντες οὐδένες· 700
οἱ δ' εἰσὶν αὐτῶν μυρίῳ σοφώτεροι,
εἰ τόλμα προσγένοιτο βούλησίς θ' ἄμα.
ὡς καὶ σὺ σός τ' ἀδελφὸς ἐξωγκωμένοι
Τροία κάθησθε τῇ τ' ἐκεῖ στρατηγία,
μόχθοισιν ἄλλων καὶ πόνοις ἐπηρμένοι. 705
δείξω δ' ἐγὼ σοι μὴ τὸν Ἰδαῖον Πάριον
κρείσσω νομίζειν Πηλέως ἐχθρόν ποτε,
εἰ μὴ φθερεῖ τῆσδ' ὡς τάχιστ' ἀπὸ στέγης
καὶ παῖς ἄτεκνος, ἦν ὄδ' οὐξ ἡμῶν γεγῶς
ἐλᾶ δι' οἴκων τῶνδ' ἐπισπάσας κόμης, 710
ἦ στέρπος οὔσα μόσχος οὐκ ἀνέξεται
τίκτοντας ἄλλους, οὐκ ἔχουσ' αὐτῇ τέκνα.
ἀλλ' εἰ τὸ κείνης δυστυχεῖ παιδῶν πέρι,
ἄπαιδας ἡμᾶς δεῖ καταστῆναι τέκνων ;
φθείρεσθε τῆσδε, δμῶες, ὡς ἂν ἐκμάθω 715
εἴ τίς με λυεῖν τῆσδε κωλύσει χέρας.

700. οὐδένες. The plural is used in Ion 594. Iph. A. 371, βαρβάρους τοὺς οὐδένας.—μυρίῳ, unusually put for πολλῶ.

702. A general may have τόλμα without βούλησις, or he may have βούλησις without τόλμα. Any common soldier who happens to combine both qualities, is a better man than his commander.

706. δείξω κτλ. 'I will give you good reasons for thinking that not even your Trojan opponent and rival Paris was a greater enemy than Peleus will some day prove to have been.' The reading of the best copies is ἦσσω, but Aldus and others have μεῖζω. The Schol. takes μὴ ἦσσω for μὴ ἦσσον, not one more than the other. Hermann, who has successfully emended Hel. 974, by restoring μὴ εὐσεβοῦς πατρὸς ἦσσω for εὐσεβοῦς πατρὸς κρείσσω, here less happily edits μὴ οὐ τὸν Ἰδαῖον Πάριον ἦσσω νομίζειν. It is very doubtful if this is even good Greek; for this is not a place for the combination μὴ οὐ, and to transfer the οὐ to ἦσσω, so as to make it equivalent to κρείσσω, is extremely harsh. There can hardly be a doubt that κρείσσω is here the true reading. A misapprehension of the meaning would lead to the substitution of ἦσσω, while the variant μεῖζω is an evident attempt to restore the right meaning, though

by the use of the wrong word.

708. φθερεῖ. The Greeks often use φθείρεσθαι in the sense of ἔρρειν, not only (as the cognate errare) for 'to lose one's way,' (El. 234. Hel. 774,) but in the way of an imprecation, as Heracl. 284, φθείρου, τὸ γὰρ σὺν Ἄργῳ οὐ δέδοικ' ἐγὼ, 'get you gone, and a plague upon you!' Hence also φθείρεσθαι and προσφθείρεσθαι πρὸς τινα, 'to come when one is not wanted,' 'to bother a person.' Cf. inf. 715. But in the bad sense, the word rather belongs to comic than to tragic phraseology.

709. οὐξ the present editor for ἐξ. Either this change, or L. Dindorf's δ γ' for ὄδ', seems necessary. But the γ' gives rather too pointed a sense, 'my son, if he is truly my son in entertaining the same feelings as his father,' &c. Whereas ὄδε is very appropriate, for Peleus speaks of him as if he were close at hand to execute the vengeance he predicts.

711. ἦ. Hermann gives εἰ, "propter futurum;" but there is no reason why the relative, which stands for ἐπεὶ ἐκείνη, should not take the future equally well.—ἄλλους, for ἄλλην τίκτουςαν. The sentiment is put generally, without distinction of sex, 'others having children.'

713. δυστυχεῖ. See on v. 429.

716. τῆσδε Hermann, with Lascaris.

ἔπαιρε σαντὴν ὡς ἐγὼ, καίπερ τρέμων,
 πλεκτὰς ἰμάντων στροφίδας ἔξανήσομαι.
 ᾧδ', ᾧ κάκιστε, τῆσδ' ἔλυμήνω χέρας ;
 βούην ἢ λέοντ' ἠλπιζες ἐντείνειν βρόχοις ; 720
 ἢ μὴ ξίφος λαβοῦσ' ἀμυνάθοιτό σε
 ἔδεισας ; ἔρπε δεῦρ' ὑπ' ἀγκάλας, βρέφος·
 ξύλλυε μητρὸς δέσμ'. *ἔτ' ἐν Φθίᾳ σ' ἐγὼ
 θρέψω μέγαν τοῖσδ' ἐχθρόν. εἰ δ' ἀπῆν δορὸς
 τοῖς Σπαρτιάταις δόξα καὶ μάχης ἀγών, 725
 τᾶλλ' ὄντες ἴστε μηδένος βελτίους.

ΧΟ. ἀνειμένον τι χρῆμα πρεσβυτῶν γένος,
 καὶ δυσφύλακτον ὄξυθυμίας ὕπο.

ΜΕ. ἄγαν προνωπῆς ἐς τὸ λουδορεῖν φέρει
 ἐγὼ δὲ πρὸς βίαν μὲν, ἐς Φθίαν μολῶν, 730
 οὔτ' οὖν τι δράσω φλαῦρον οὔτε πείσομαι.
 καὶ νῦν μὲν, οὐ γὰρ ἀφθονον σχολὴν ἔχω,
 ἄπειμ' ἐς οἶκουσ' ἔστι γὰρ τις οὐ πρόσω
 Σπάρτης πόλις τις, ἢ πρὸ τοῦ μὲν ἦν φίλη,
 νῦν δ' ἐχθρὰ ποιεῖ τήνδ' ἐπεξελθεῖν θέλω 735
 στρατηλατήσας χυποχείριον λαβεῖν.
 ὅταν δὲ τὰκεῖ θῶ κατὰ γνώμην ἐμήν,

723. ἔτ' was inserted by Hermann, who well observes that the particle is often used in threats of what is still to come. This is much better either than to read δέσματ' with Bothe, or to transpose δεσμὰ μητρὸς with Heath. There is a beautiful pathos in this passage; just such a pathos as characterizes Euripides, and proves him to have been a very humane man.

725. δόξα. "Anachronismus hic est. Nam illa Spartanorum fortitudo ab Heraclidis et Lycurgo duxit originem." *Herm.*

726. μηδένος βελτίους for πάντων χείρους. See Ion 1383. 'Know that ye are better than nobody' might mean, 'Ye are not, as ye think, better than any other.'

727. For γένος some MSS. give ἔφυ. The other has more authority; and ἔφυ may have been suggested by v. 181, ἐπίφθονόν τι χρῆμα θηλειῶν ἔφυ.—ἀνειμένον, scil. εἰς ὄργην. Schol. προπετὲς, but he tells us that others took it for πρᾶον, ἡσυχίον. The ellipse is certainly remark-

able, but must be supplied from ὄξυθυμίας in the next verse. Cf. Heracl. 3, ὁ δ' εἰς τὸ κέρδος λῆμ' ἔχων ἀνειμένον.

731. οὖν. Since I am come to Phthia, therefore, as a stranger here, I will not incur the risk of suffering harm by doing it to others.

733. For the repetition of τις see the note on Aesch. Suppl. 58. Hec. 1178, εἰ τις γυναικας τῶν πρὶν εἴρηκεν κακῶς, ἢ νῦν λέγων τίς ἐστιν, κτλ. Hermann finds a political allusion in this mention of Argos, which about the time when the *Andromache* was acted (Ol. 89. 4.) had been induced by Alcibiades to make a treaty with Athens against Sparta. See Thuc. v. 43—7.—τήνδ' for ταύτην is a rather lax usage, and perhaps Hermann is right in giving τῆν, i. e. ἦν.—ᾧστε χειρίαν Pflugk after Pierson, Aldus having ᾧσθ' ὑποχείριον, others καὶ λαβεῖν ὑποχείριον. The true reading is given in Lascaris and several MSS. For the crasis with the aspirate see Hel. 1024.

- ἤξω. παρὼν δὲ πρὸς παρόντας ἐμφανῶς
 γαμβροὺς διδάξω καὶ διδάξομαι λόγους.
 κἂν μὲν κολάζῃ τήνδε, καὶ τὸ λοιπὸν ἦ 740
 σῶφρων, καθ' ἡμᾶς σῶφρον' ἀντιλήψεται·
 θυμούμενος δὲ τεύξεται θυμουμένων,
 ἔργοισι δ' ἔργα διάδοχ' ἀντιλήψεται.
 τοὺς σοὺς δὲ μύθους ῥαδίως ἐγὼ φέρω
 σκιᾷ γὰρ ἀντίστοιχος ὢν φωνὴν ἔχεις, 745
 ἀδύνατος οὐδὲν ἄλλο πλὴν λέγειν μόνον.
- ΠΗ. ἡγοῦ, τέκνον, μοι δεῦρ' ὑπ' ἀγκάλαις σταθεῖς,
 σύ τ', ὦ τάλαινα· χείματος γὰρ ἀγρίου
 τυχοῦσα λιμένας ἦλθες εἰς εὐηνέμους.
- ΑΝ. ὦ πρέσβυ, θεοὶ σοι δοῖεν εὖ καὶ τοῖσι σοῖς, 750
 σῶσαντι παῖδα κάμῃ τὴν δυσδαίμονα.
 ὄρα δὲ μὴ νῶν εἰς ἐηρμίαν ὁδοῦ
 πτήξαντες οἶδε πρὸς βίαν ἄγωσί με,
 γέροντα μὲν σ' ὀρώντες, ἀσθενῆ δ' μὲν,
 καὶ παῖδα τόνδε νήπιον· σκόπει τάδε, 755
 μὴ νῦν φυγόντες εἶθ' ἀλῶμεν ὕστερον.
- ΠΗ. οὐ μὴ γυναικῶν δειλὸν εἰσοίσεις λόγον ;
 χῶρει, τίς ὑμῶν ἄψεται ; κλαίων ἄρα

739. γαμβροὺς, i. e. Neoptolemus, whence κολάζῃ and θυμούμενος in the singular. Any relation by marriage was called γαμβρός, i. e. γαμερός, as in this case Neoptolemus was the son-in-law of Menelaus.—διδάξομαι, the passive; I will tell him what my wishes are, and will hear what he has to say in reply.

741. Hermann rightly places the comma at σῶφρων. In other editions σῶφρων καθ' ἡμᾶς is given. The sense is, τὸ καθ' ἡμᾶς, or ἡμῶν ἕκати, τὰ ὅμοια ἀντιλήψεται.—v. 743 is perhaps spurious.

745. Hermann and Dindorf edit this verse as given above. The MSS. and edd. however give ὢς, and for the Aldine σκιᾷ Lascaris and other MSS. have σκιᾷ. The verse is quoted, though corruptly, in the Etymol. Mag. p. 114, ἀντίστοιχον, τὸ ἴσον· σκιᾶς γὰρ ἀντίστοιχον φωνὴν ἔχεις. According to this, the meaning is simply, 'being like a shadow (i. e. as an old man,) you can do nothing but talk,'—you have no substantial and material

existence. Still, there is much to be said in favour of σκιᾷ ἀντίστοιχος ὢς, 'like a shadow on a sun-dial.' Photius, στοιχείον, ἢ σκιᾷ, and στοιχείον ἐκάλουν τὴν ναυτῶν σκιάν, ἢ τὰς ὥρας ἐσκοποῦντο. The exact meaning of σκιᾷ ἀντίστοιχος would be, 'the shadow that progresses on the sundial exactly opposite to the sun,' i. e. "still creeping with the creeping hours" on the other side of the intervening gnomon. Pflugk, who gives this reading with Matthiae, wrongly supplies σώματι with ἀντίστοιχος, 'like the shadow that follows a man as he goes.' But he well compares Frag. Melanipp. 500, τί δ' ἄλλο: φωνὴ καὶ σκιᾷ γέρον ἀνὴρ. The reading ὢν for ὢς is due to Musgrave and Reiske.

752. νῶν, lying in wait for her son and herself. Aldus and others have νῦν.

757. οὐ μὴ εἰσοίσεις, for μὴ εἰσφέρειε. See Bacchi. 852. El. 982. For εἰσφέρειε λόγους compare Bacch. 650.

758. κλαίων, 'at his peril.' Aesch.

- ψαύσει. θεῶν γὰρ οὐνεχ' ἵππικου τ' ὄχλου
 πολλῶν θ' ὀπλιτῶν ἄρχομεν Φθίαν κάτα. 760
 ἡμεῖς δ' ἔτ' ὄρβοι, κοῦ γέροντες, ὡς δοκεῖς,
 ἀλλ' ἔς γε τοιόνδ' ἄνδρ' ἀποβλέψας μόνον
 τροπαῖον αὐτοῦ στήσομαι, πρέσβυς περ ὦν.
 πολλῶν νέων γὰρ κὰν γέρων εὐψυχος ἦ
 κρείσσων τί γὰρ δεῖ δειλὸν ὄντ' εὐσωματεῖν ; 765
 ΧΟ. ἦ μὴ γενοίμαν, ἦ πατέρων ἀγαθῶν στρ.
 εἶην πολυκτῆτων τε δόμων μέτοχος·
 εἴ τι γὰρ πάθοι τις ἀμήχανον, ἀλκᾶς 770
 οὐ σπάνις εὐγενέταις·
 κηρυσσομένοισι δ' ἀπ' ἐσθλῶν δωμάτων
 τιμὰ καὶ κλέος· οὔτοι
 λείψανα τῶν ἀγαθῶν
 ἀνδρῶν ἀφαιρεῖται χρόνος· ἅ δ' ἀρετὰ 775
 καὶ θανούσι λάμπει.
 κρείσσον δὲ νίκαν μὴ κακόδοξον ἔχειν ἀντ.

Suppl. 902, κλαίσις ἂν, εἰ ψαύσειας, οὐ μάλ' ἐς μακράν.—θεῶν οὐνεχ', διὰ χάριν θεῶν. Lascaris, Aldus, and several MSS. give θεοῦ, which seems as good a reading.

763. στήσομαι. See above, v. 694. 'I shall put such a man as *that* to flight by a mere look.' Cf. Rhcs. 335, φόβος γένοιτ' ἂν πολεμῖος ὄφθελς μόνον.

764. κὰν γέρων. A slight *hyperbaton* for καὶ γέρων, ἐὰν εὐψυχος ἦ. In εὐσωματεῖν the poet alludes to the fine persons of a certain class whom he heartily despised, the foppish and conceited young men who attended only to their external appearance. See Preface to Vol. i. p. xlix. —τί γὰρ δεῖ; 'what is the use of?' &c. Cf. Suppl. 450.

766 seqq. In this *stasimon* the chorus, alluding to Hermione, expatiate on the advantages which attend noble birth; for not only do such persons possess resources in trouble, but they are honoured in life and not forgotten when dead. They proceed however to say, apparently with reference to Menelaus, that it is better not to obtain a discreditable victory, than to subvert justice by an invidious use of power. They would not wish for influence either in the state or in married life, unless such as can fairly and justly be exercised. In the *epode*, the exploits of Peleus when a

young are celebrated.—The metres are simple, being for the most part combinations of iambs and trochees with dactyls.

770. πάθοι W. Dindorf for ἂν πάσχοι, where ἂν, if not a solecism (see on Aesch. Ag. 903. Hel. 825,) is at least injurious to both sense and metre, while *πάθοι* suits the latter better than *πάσχοι*. Hermann indeed suggests *μέντ' ἄρ'* in the antistrophe, v. 779.—ἀλκᾶς σπάνις, cf. Ion 481, where children are spoken of as ἀλκὰ ἐν κακοῖς, σὺν τ' εὐτυχίαις φίλον.

772. κηρυσσομένοισι Herm. and L. Dindorf for κηρυσσομένων, (one MS. giving —σι.) In the following line W. Dindorf gives τιμὰν καὶ κλέος οὔτοι κτλ., with Valckenaer. But *οὔτοι* seems more appropriate as commencing a sententious remark. By *τιμὰ καὶ κλέος* the poet means, that whether they deserve it or not, (and Hermione does not,) they are honoured in life; and if they combine *ἀρετῇ* with *εὐγένεια*, they are held in respectful memory even when dead. Pflugk seems to have missed the point of the remark, in 'explaining "*eorum et honos omnibus et gloria curae est.*"

777. The *μὴ* in this verse belongs to *ἔχειν*, not to *κακόδοξον*. Lascaris with one MS. omits *ἔχειν*. This arose from

ἢ ξὺν φθόνῳ σφάλλειν δυνάμει τε δίκαν· 778

ἀδὺ μὲν γὰρ αὐτίκα τοῦτο βροτοῖσιν,

ἐν δὲ χρόνῳ τελέθει

ξηρὸν καὶ ὄνειδισιν ἔγκειται δόμων.

ταύταν ἦνεσα, ταύταν . 785

καὶ φέρομαι βιοτὰν,

μηδὲν δίκας ἔξω κράτος ἐν θαλάμοις

καὶ πόλει δύνασθαι.

ὦ γέρον Διακίδα,

ἐπωδ. 790

πείθομαι καὶ σὺν Λαπίθαίσι σε Κενταύροις ὀμιλῆσαι

δορὶ κλεινοτάτῳ,

καὶ ἐπ' Ἀργύου δορὸς ἄξενον ὑγράν

ἐκπερᾶσαι ποντιῶν Συμπληγάδων κλεινὰν ἐπὶ ναυ-

στολίαν,

795

Ἰλιάδα τε πόλιν ὄτε πάρος

mistaking *νίκαν* for *νικᾶν*. One of the Scholiasts has this gloss, which Hermann has misunderstood; βέλτιον δικάως ἡτ-
τᾶσθαι, ἥπερ θαρροῦντας βασκανίᾳ καὶ
δυνάμει παραλύει τὸ δίκαιον. He prob-
ably wrote, βέλτιον δικάως (i. e. μὴ
κακοδόξως) νικᾶν, ἥπερ κτλ., but *νικᾶν*
was altered to the contrary, ἡττᾶσθαι,
by some who saw what the sense re-
quired.

779. ἀδὺ W. Dindorf for ἡδύ.

784. ξηρὸν, unproductive; a metaphor
from poor land, *συλ* v. 637.—For *καὶ*
Aldus has *καὶ μὴν καὶ*, an addition con-
sistent neither with metre nor sense,
though retained by Pflugk and others.—
ἐγκειται, 'is closely connected with,' *jacet*
in probris familiarum, i. e. *numeratur*
inter dedecora domorum, Bothe. We
should have expected *ἐγκειται δόμοις ὡς*
ὄνειδος.

786. φέρομαι. ἐν ταύτῃ φέρεσθαι θέλω,
Schol., where ἐν ταύτῃ is probably an
error of transcribers for ταύτην. The
sense is, 'this is the life I aspire to,' the
diction being borrowed from winning a
prize at a contest.—μηδὲν κράτος δύνασ-
θαι, 'to have no influence,' may be com-
pared with οὐδένα καιρὸν δύναναι in *Med*.
128. Thus the phrase resolves itself here
into a cognate accusative, μηδεμίαν δύναναι
δύνασθαι, unless, with Pflugk, we take
κράτος for νικην.

791. πείθομαι κτλ. 'I believe (what

men say of you) both that you engaged,
in alliance with the Lapithae, in the battle
against the Centaurs, with your most
renowned spear, and also that on the ship
Argo you crossed the inhospitable sea
through the Symplegades leading into the
Pontus, in the well-known expedition (of
the Argonauts).' For *Κενταύροις* most
of the old copies have *καὶ Κενταύρων*.
One MS. only gives *Κενταύροις* without
καὶ. And so Hermann has rightly edited.
The *κλεινότατον δόρυ* was evidently the
famous *Πηλιάς μελίη* given by Chiron to
Peleus, *Il*. xvi. 140, and not that of the
Centaurs. Again, *ὀμιλῆσαι Κενταύροις* is
better than *ὀμιλῆσαι δορὶ Κενταύρων*.
Pflugk well compares *Od*. iv. 345, *τοῖος*
ἔων μνηστῆρων ὀμιλήσειεν Ὀδυσσεύς,
though at the same time he edits *Κενταύ-*
ρων, as does W. Dindorf. The Scholiast
too seems to have found the same read-
ing; *πολεμήσαι ἐπὶ τῷ Κενταύρων στρα-*
τεύματι.

794. ποντιῶν Συμπληγάδων Hermann
for ποντιῶν Συμπληγάδα. Euripides, he
observes, always uses the word in the
plural. (Though γῆν κυανέαν Συμπλη-
γάδα occurs, *Iph. T.* 241.) The construc-
tion is, *περᾶσαι ἄξενον ὑγράν ἐκ Συμπλ.*,
where ὑγρά (*Od*. v. 45) is used for *θά-*
λασσα as *χέρσος* is often put for *χέρσος*
γῆ, and as ἡ ἀμίαντος 'the unsullied' is
similarly used in *Pers*. 580.

796. τὸ πάρος Hermann, who in the

εὐδόκιμον ὁ Διὸς ἴνις ἀμφέβαλε φόνω,
κοινὰν τὰν εὐκλειαν ἔχοντ' 800
Εὐρώπαν ἀφικέσθαι.

ΤΡΟΦΟΣ.

ὦ φίλταται γυναικες, ὡς κακὸν κακῶ
διάδοχον ἐν τῇδ' ἡμέρᾳ πορσύνεται.
δέσποινα γὰρ κατ' οἶκον, Ἑρμιόνην λέγω,
πατρός τ' ἐρημωθεῖσα συννοία θ' ἄμα 805
οἶον δέδρακεν ἔργον, Ἀνδρομάχην κτανεῖν
καὶ παῖδα βουλεύσασα, καθθανεῖν θέλει,
πόσιν τρέμουσα, μὴ ἀντὶ τῶν δεδραμένω
ἐκ τῶνδ' ἀτίμως δωμάτων ἀποσταλῆ,
ἣ κατθάγη κτείναςα τοὺς οὐ χρῆ κτανεῖν. 810
μόλις δέ νιν θέλουσαν ἀρτῆσαι δέρην
εἴργουσι φύλακες δμῶες, ἔκ τε δεξιᾶς
ξίφη καθαρπάζουσιν ἐξαιρούμενοι.
οὕτω μέγ' ἀλγεῖ, καὶ τὰ πρὶν δεδραμένα 815
ἔγνωκε πράξασ' οὐ καλῶς. ἐγὼ μὲν οὖν
δέσποιναν εἴργουσ' ἀγχόνης κάμνω, φίλαι.
ὑμεῖς δὲ βᾶσαι τῶνδε δωμάτων ἔσω
θανάτου νιν ἐκλύσασθέ· τῶν γὰρ ἠθάδων

next line edits εὐδόκιμον for -μος. Others had omitted the article; but the verse seems to be a senarius of resolved feet. The expedition against Troy by Hercules, in order to claim the steeds of Laomedon, is here referred to. See Suppl. 1199. Troad. 804.—ἀφικέσθαι κτλ., scil. πείθομαι, 'that you returned to Europe having your renown in common with him.' There is a variant Εὐρώπην, but the other has been rightly adopted by the later editors from Lascaris.

802. The speaker of the following ῥῆσις is clearly the nurse of Hermione; for she calls her ὦ παῖ and τέκνον, vv. 828, 832, and speaks of herself as one of the ἠθάδες φίλοι in v. 818. And so one Paris MS. is said rightly to give, and another has τροφῆς prefixed to some of the speeches below. All the recent editions have adopted this with Hermann. Commonly the name θεράπαινα was prefixed. The correction has also been made

in the *dramatis personae* on the authority of two or three MSS.—For κακῶ one MS. has κακῶν. Either case is right: cf. Hec. 588.

805. συννοία. 'Through remorse at what a deed she has done in plotting to kill Andromache.' Heracl. 381, ὦ παῖ, τί μοι σύννοϊαν δμῆσιν φέρων ἦκεις;

810. Lascaris and many copies give κτείνουσα τοὺς οὐ χρῆ θανεῖν, and the one reading is just as good as the other. Dindorf and Pflugk give χρῆν with Elmsley; but very needlessly.

811—3. ἀρτῆσαι—ξίφη. These two methods of suicide are often mentioned together. Both were honourable, but the latter the more so. Troad. 1012, ποῦ δῆτ' ἐλήφθης ἢ βρόχους ἀρτωμένη, ἣ φάσσανον θήγουσ', ἢ γενναία γυνὴ δράσειεν ἄν; Hel. 299, ἀσχήμονες μὲν ἀγχόνην μεταρσίοι, σφαγαὶ δ' ἔχουσιν εὐγενές τι καὶ καλόν.

- φίλων νέοι μολόντες εὐπειθέστεροι.
- ΧΟ. καὶ μὴν ἐν οἴκοις προσπόλων ἀκούομεν 820
 βοὴν ἐφ' οἷσιν ἦλθες ἀγγέλλουσα σύ.
 δείξειν δ' ἔοικεν ἢ τάλαιν' ὅσον στένει
 πράξασα δεινά· δωμάτων γὰρ ἐκπερᾶ
 φεύγουσα χεῖρας προσπόλων, πόθῳ θανέϊν.
- ΕΡ. ἰὼ μοί μοι. στρ. α'. 825
 σπάραγμα κόμας ὀνύχων τε δαί' ἀ-
 μύγματα θήσομαι.
- ΤΡ. ὦ παῖ, τί δράσεις; σῶμα σὸν καταικιεῖ;
 ΕΡ. αἰαῖ αἰαῖ. ἀντ. α'.
 ἔρρ' αἰθέριον πλοκάμων ἐμῶν ἄπο, 830
 λεπτόμιτον φάρος.
- ΤΡ. τέκνον, κάλυπτε στέρνα, σύνδησαι πέπλους.
 ΕΡ. τί δέ με δεῖ καλύπτειν πέπλοις στρ. β'.
 στέρνα; δῆλα, *δῆλα καὶ ἀμφιφανῆ καὶ ἄκρυπτα δε-
 δράκαμεν πόσιν. 835
- ΤΡ. ἀλγείς, φόνον ράψασα συγγάμῳ σέθεν;
 ΕΡ. κατὰ μὲν οὖν στένω δαίαν ἀντ. β'.
 τόλμαν ἂν ἐρέξαμεν, ὦ κατάρατος ἐγὼ κατάρ-
 ατος ἀνδράσιν.
- ΤΡ. συγγνώσεται ὄσοι τήνδ' ἀμαρτίαν πόσις. 840
 ΕΡ. τί μοι ξίφος ἐκ χερὸς ἠγρεύσω;

821. ἐφ' οἷσιν κτλ. Cf. Hec. 727. 'On the very subject you came to tell us about,' viz. her wish to commit suicide and their wish to prevent it. Hermione is accordingly seen rushing out of the women's apartment, when she is met by the nurse, who vainly tries to soothe her. As usual in such scenes, the excited party speaks either in the dochmiac or some equally rapid measure, while the other replies in trimeter iambs. See on Hel. 631. There is probability in Hermann's view, (though Barnes had anticipated him in it,) that from v. 825 to 840 is antistrophic, what follows being, from increasing excitement, exempt from that restraint.

828. καταικιεῖ. Schol. ὑβρίσεις, ἀφανίσεις.

830. The gloss of Photius, which Mat-

thiae without much reason' refers to this verse, ἔρριον' εἰς φθορὰν, Εὐριπίδης, should doubtless be read ἔρρ' ἰὼν, κτλ. In Hesychius the same correction is to be made, not, as Lenting thought, ἔρρε, ἰθὺ εἰς φθορὰν.—φάρος, Schol. τὸ κρήθεμον λέγει. It is so used in Hipp. 132, λεπτά δὲ φάρη ξανθὰν κεφαλὰν σκιάζειν, where, as here, the α is made short.

832. πέπλους. So Hermann with two MSS. for πέπλοις.

834. δῆλα was repeated by Hermann on account of the metre. 'Why,' she asks, 'should I cover my bosom, when the guilty deeds within it cannot be concealed?' This verse is troch. dipod. † dactylic tetrameter; the preceding is a resolved cretic with a dochmius.

837. δαίαν τόλμαν Hermann for δαίας τόλμας, and ἐρέξαμεν for ἐρεξί'.

- ἀπόδος, ἀπόδος, ὦ φίλος, ἴν' ἀνταίαν
 ἐρείσω πλαγάν· τί με βρόχων ἔργεις ; 845
- TP. ἀλλ' εἴ σ' ἀφείην μὴ φρονούσαν, ὡς θάνοις ;
 EP. οἴμοι πότμου.
 ποῦ μοι πυρὸς φίλα φλόξ ;
 ποῦ δ' εἰς πέτρας ἀερθῶ
 *ἦ κατὰ πόντον ἦ καθ' ὕλαν ὀρέων,
 ἵνα θανούσα νερτέροισιν μέλω ; 850
- TP. τί ταῦτα μοχθεῖς ; συμφοραὶ θεήλατοι
 πᾶσιν βροτοῖσιν ἦ τότ' ἦλθον ἦ τότε.
- EP. ἔλιπες ἔλιπες, ὦ πάτερ, ἐπακτίαν
 μονάδ' ἔρημον οὔσαν ἐνάλου κώπας. 855
 ὀλεῖ ὀλεῖ με· τᾷδ' οὐκέτ' ἐνοικήσω
 νυμφιδίῳ στέγα.
 τίνος ἀγαλμάτων ἰκέτις ὄρμαθῶ,
 ἦ δούλα δούλας γούνασι προσπέσω ; 860

844. ἀπόδος, ἀπόδος, ὦ φίλος Hermann with Theodore Bergk, for ἀπόδος, ὦ φίλος (or ὦ φίλη), ἀπόδος. W. Dindorf omits ἴν', with Elmsley, taking ἐρείσω for the hortative conjunctive (see Hipp. 567), and retaining the common order of the words. The masculine φίλος is rightly given by Lascaris and others, because, as the nurse had stated at v. 813, some of the slaves set to watch Hermione had disarmed her before she rushed on the stage.

847. οἴμοι 'πότμου forms one verse. The two next are in the metre commonly known as Anacreontic, by no means a common one in tragedy. See Cycl. 496 seqq.

849. ἦ was prefixed to the first κατὰ by Seidler. The sense is, 'where shall I soar to find rocks, either situated in the sea or in mountain forests, that dying (by falling from thence) I may be a care (no longer to the living, but) to the dead?' She intends to ask how she may best kill herself in some other way, now that the sword had been denied her. Cf. Troad. 505, ἄγετε με — πέτρινα κρήδεμν', ὡς πεσοῦσ' ἀποφθαρῶ.

851—2. These verses were commonly assigned to the chorus. But the Schol. observes, ἔμεινον τῆς τρέφου εἶναι τὸ πρόσωπον.

855. ὡσεὶ before μονάδ' was omitted by Seidler. It was doubtless added to explain the simile, 'You have left me destitute of help like a boat left on the shore without oars.' Schol. ὡσπερ ναῦν ἐν τῷ αἰγιαλῷ ἐστερημένην πηδαλίου.— ἐνάλου Hermann for ἐναλίου, which however might be pronounced as of three syllables.

856. τᾷδ' οὐκέτ' for οὐκέτι τᾷδ' Seidler.

859. τίνος κτλ. 'To which of the statues shall I betake myself as a suppliant?' As regards the form, Aldus has ὄρμαθῶ, which Barnes defends as an Atticism like διωκᾶθω, εἰκᾶθω, μινύθω, &c. But it is not necessary to the metre that the α should be short; and the reading of Lascaris, ὄρμαθῶ, for ὄρμηθῶ, is supported by several MSS. It does not seem necessary either with Jacobs to read τίνος ἀγαλμα θεῶν κτλ., or, with Hermann, to suppose that something has been lost, like τίς ἀλλά; θεοῦ τίνος ἀγαλμάτων κτλ. Still less is it satisfactory to transpose the next verse but one so as to follow this verse, and to construe ὄρμαθῶ Φθιάδος ἐκ γαίας, as Hermann has edited.

860. δούλας is the reading of the Schol. and several MSS.; the old editions giving δούλοισ. Hermione proudly asks, 'or

Φθιάδος ἐκ γᾶς κυανόπτερος ὄρνις ἀερθείην,
 ἢ πευκᾶεν σκάφος, ἅ
 διὰ Κυανέας ἐπέρασεν ἀκτὰς
 πρωτόπλοος πλάτα.

865

- ΤΡ. ὦ παῖ, τὸ λίαν οὐτ' ἐκεῖν' ἐπήνεσα,
 ὄτ' ἐς γυναιῖκα Τρωάδ' ἐξημάρτανες,
 οὐτ' αὖ τὸ νῦν σου δεῖμ' ὁ δειμαίνεις ἄγαν.
 οὐχ ὧδε κῆδος σὸν διώσεται πόσις,
 φαύλοις γυναικὸς βαρβάρου πεισθεὶς λόγοις. 870
 οὐ γάρ τί σ' αἰχμάλωτον ἐκ Τροίας ἔχει,
 ἀλλ' ἀνδρὸς ἐσθλοῦ παῖδα, σὺν πολλοῖς λαβὼν
 ἔδνοισι, πόλεώς τ' οὐ μέσως εὐδαίμονος.
 πατήρ δέ σ' οὐχ ὧδ', ὡς σὺ δειμαίνεις, τέκνον,
 προδοὺς ἑάσει δωμάτων τῶνδ' ἐκπεσεῖν. 875
 ἀλλ' εἴσιθ' εἴσω, μηδὲ φαντάζου δόμων
 πάροιθε τῶνδε, μὴ τιν' αἰσχύνην λάβῃς
 πρόσθεν μελάβρων τῶνδ' ὀρωμένη, τέκνον.
- ΧΟ. καὶ μὴν ὄδ' ἀλλόχρως τις ἔκδημος ξένος
 σπουδῇ πρὸς ἡμᾶς βημάτων πορεύεται. 880

would you have me, as a slave, fall before the knees of a slave (Audromache), and ask her pardon?' The words *φθιάδος ἐκ γᾶς* present some difficulty. They do not make much sense in continuation of *προσπέσω*, which is the common punctuation, and therefore it seems better to adopt Seidler's conjecture *ἀερθείην* for *εἶθ' εἶην*, and translate, 'Would that as a bird with sable pinions I might be wafted from the Phthian land, or that I were out at sea, a pine-built skiff, that first-launched vessel which passed through the projecting Symplegades.' As a ship is said *ἀερθῆναι* as well as a bird (as in the familiar phrase *ἀφρην στόλον*), the optative will apply both to *ὄρνις* and to *σκάφος*, though in a slightly different sense. It is probable that *εἶθ' εἶην* was a gloss in explanation of *σκάφος*, added by some one who did not perceive this, and which afterwards, from its similarity, superseded *ἀερθείην*. As for the metre, it seems best to combine 861—2 into one verse, which may be called *asynartete*, *choriamb.* + 2

dactyls + *choriamb.* + *spondee*. The next seems a *glyconean* verse, and 864 is *logaoedic* with an *anacrusis*.

866. The nurse is anxiously assuring Hermione that her husband is not likely to resign her, a lady of wealth and of noble birth, for a mere slave, when the sudden arrival of Orestes gives a new turn to affairs. He is on his way to Dodona, and has bethought himself of his cousin residing at Phthia. Hearing from herself an account of her domestic afflictions, he at once proposes to take her as his lawful wife, asserting that she was long ago espoused to him by Menelaus himself.

878. Hermann adopts Brunck's superfluous conjecture *ᾧδ'* for *τῶνδ'*. The mere fact of being seen outside the house was enough to give rise to scandal in a young woman. Cf. *Phoen.* 95. *Electr.* 344. Dindorf and Bothe think the verse spurious.

880. *βημάτων* Brunck for *δωμάτων*.—*ἀλλόχρως*, Schol. *ἀλλόμορφος*.

ΟΡΕΣΤΗΣ.

- ξέναι γυναῖκες, ἢ τάδ' ἔστ' Ἀχιλλέως
 παιδὸς μέλαθρα καὶ τυραννικαὶ στέγαι ;
- ΧΟ. ἔγνωσ' ἀτὰρ τίς ὦν *σὺ πυνθάνει τάδε ;
- ΟΡ. Ἀγαμέμνονός τε καὶ Κλυταιμνήστρας τόκος·
 ὄνομα δ' Ὀρέστης· ἔρχομαι δὲ πρὸς Διὸς 885
 μαντεῖα Δωδωναῖ'. ἐπεὶ δ' ἀφικόμην
 Φθίαν, δοκεῖ μοι ξυγγενοῦς μαθεῖν πέρι
 γυναικὸς, εἰ ζῆ κεντυχοῦσα τυγχάνει
 ἢ Σπαρτιάτις Ἑρμιόνη· τηλουρὰ γὰρ
 ναίουσ' ἀφ' ἡμῶν πεδί' ὁμῶς ἐστὶν φίλη. 890
- ΕΡ. ὦ ναυτίλοισι χεῖματος λιμὴν φανείς,
 Ἀγαμέμνονος παῖ, πρὸς σε τῶνδε γουναίων,
 οἴκτειρον ἡμᾶς, ὦν ἐπισκοπεῖς τύχας,
 πράσσοντας οὐκ εὔ. στεμμάτων δ' οὐχ ἤσσονας
 σοῖς προστίθῃμι γόνασιν ὠλένας ἐμάς. · 895
- ΟΡ. ἔα·
 τί χρῆμα ; μῶν ἐσφάλμεθ' ἢ σαφῶς ὀρῶ
 δόμων ἄνασσαν τήνδε Μενέλεω κόρην ;
- ΕΡ. ἦνπερ μόνην γε Τυνδαρὶς τίκτει κόρη
 Ἑλένη κατ' οἴκους πατρί' μηδὲν ἀγνοεῖ.
- ΟΡ. ὦ Φοῖβ' ἀκέστορ, πημάτων δοίης λύσω. 900
 τί χρῆμα ; πρὸς θεῶν ἢ βροτῶν πάσχεις κακά ;
- ΕΡ. τὰ μὲν πρὸς ἡμῶν, τὰ δὲ πρὸς ἀνδρῶς, ὅς μ' ἔχει,
 τὰ δ' ἐκ θεῶν του. πανταχῆ δ' ὀλώλαμεν.
- ΟΡ. τίς οὖν ἂν εἴη μὴ πεφυκότων γέ πω
 παίδων γυναικὶ συμφορὰ πλὴν ἐς λέχος ; 905

883. τίς ὦν σὺ κτλ. Hermann. The edition of Lascaris has τίς ὦν γε, Aldus ἀτὰρ δὴ τίς ὦν κτλ. These are evident attempts at filling up the verse when σὺ had been lost. Nor is the reading of one MS., which Dindorf adopts, anything better, ἀτὰρ δὴ πυνθάνει τίς ὦν τάδε ; The emphatic σὺ greatly improves the sense:— 'Who are you that ask this?' Barnes gives ἀτὰρ δὴ τίς σὺ κτλ.

886. ἐπεὶ ἀφικόμην, 'now that I have

come to Phthia.' The doctrine, taught by some, that an aorist indicative can never be construed as a perfect, is, in the opinion of the present editor, likely to lead to many erroneous interpretations.

894. στεμμάτων. See on Heracl. 124. Schol. ἐπεὶ ἔθος ἦν τοῖς δεομένοις ἐλαίας κλάδους καὶ ταῖς χερσὶ καὶ τῷ στόματι ἔχοντας δέσθαι.

899. μηδὲν ἀγνοεῖ, i. e. ἵνα πάντ' εἰδῆς. Cf. v. 463.

- EP. τοῦτ' αὐτὸ καὶ νοσοῦμεν· εὖ μ' ὑπηγάγου.
 OP. ἄλλην τίμ' εὐνήν ἀντὶ σοῦ στέργει πόσις ;
 EP. τὴν αἰχμάλωτον Ἐκτορος ξυνευένειν.
 OP. κακόν γ' ἔλεξας, ἄνδρα δίσσο' ἔχειν λέχη.
 EP. τοιαῦτα ταῦτα. κατ' ἔγωγ' ἠμυνάμην. 910
 OP. μῶν ἐς γυναικ' ἔρραψας οἷα δὴ γυνή ;
 EP. φόνον γ' ἐκείνη καὶ τέκνω νοθαγενεῖ.
 OP. κάκτεινας, ἧ τις συμφορά σ' ἀφείλετο ;
 EP. γέρων γε Πηλεὺς, τοὺς κακίονας σέβων·
 OP. σοὶ δ' ἦν τις ὅστις τοῦδ' ἐκουνώνει φόνου ; 915
 EP. πατήρ γ' ἐπ' αὐτὸ τοῦτ' ἀπὸ Σπάρτης μολῶν.
 OP. κάπειτα τοῦ γέροντος ἠσσήθη χερί ;
 EP. αἰδοῖ γε· καὶ μ' ἔρημον οἴχεται λιπῶν.
 OP. ξυνῆκα· ταρβεῖς τοῖς δεδραμένοις πόσιν.
 EP. ἔγνωσ' ὀλεῖ γάρ μ' ἐνδίκως. τί δεῖ λέγειν ; 920
 ἀλλ' ἄντομαί σε Δία καλοῦσ' ὁμόγνιον
 πέμψον με χώρας τῆσδ' ὅποι προσωτάτω,
 ἧ πρὸς πατρῶον μέλαθρον ὡς δοκοῦσί με
 δόμοι τ' ἐλαύνειν φθέγμ' ἔχοντες οἶδε γε,
 μισεῖ τε γαῖα Φθιάς· εἰ δ' ἤξει πάρος 925
 Φοίβου λιπῶν μαντεῖον ἐς δόμους πόσις,

909. ἄνδρα. Aldus adds ἕνα before, Lascaris after, this word. Compare *sup.* v. 464. Hermione speaks with contempt of her rival, as now a slave, if once a queen. Cf. Ajac. 211, λέχος δουριάλωτον στέρξας ἀνέχει θούριος Αἴας.

910. ἠμυνάμην, 'resented it;' requited my rival for her conduct.

914. τοὺς κακίονας, the inferior side; the weaker party. See on Heracl. 176.

917. τοῦ γέροντος, 'of one who was an old man.' Hermann suspects we should read πῶς γέροντος κτλ.

918. αἰδοῖ γε. 'Yes, through respect for his age, (but not through fear).'

919. ξυνῆκα. 'I understand what you mean by ἔρημον,' viz. that you are in need of aid against some persecutor: you are afraid of your husband for what you have done, διὰ τὰ δεδραμένα.

920. On the formula τί δεῖ or καὶ τί δεῖ λέγειν, see Aesch. *Eum.* 790. It is used when an obvious truth is suggested

by circumstances, but which the speaker does not wish to dwell upon.—Δία ὁμόγνιον, sc. ὕμαιμον, by the god who presides over the sacred ties of blood-relationship. Orestes and Hermione were, of course, first cousins. It is unnecessary, with the Scholiast, to refer the invocation of Zeus to their common descent from him through Leda, by the mother's side.—πέμψον, 'escort me,' conduct me safe away, ἐκσωσον, ἐκκομίζου, v. 639.

923. δοκοῦσί μὲ. Aldus has μοι, a good reading, but not confirmed by other copies, which give γε both here and after δόμοι, though some few MSS. have δόμοι μ'. All the copies have οἶδε με at the end of the next verse. Hermann has transposed γε and με, and if γε has any force at all, it emphasises οἶδε δόμοι, 'take me to some other house, for *this* seems to say, *depart*, ἐξίθι, and to chase me away.'

ἔκτενέ μ' ἐπ' αἰσχίστοισιν, ἧ δουλεύσομεν
 νόθοισι λέκτροις, ὧν ἐδέσποζον πρὸ τοῦ.
 πῶς οὖν ἂν εἴποι τις τάδ' ἐξημέρτανες ;
 κακῶν γυναικῶν εἴσοδοί μ' ἀπώλεσαν, 930
 αἶ μοι λέγουσαι τούσδ' ἐχαύνωσαν λόγους·
 Σὺ τὴν κακίστην αἰχμάλωτον ἐν δόμοις
 δούλην ἀνέξει σοὶ λέχους κοινουμένην ;
 μὰ τὴν ἄνασσαν, οὐκ ἂν ἔν γ' ἐμοῖς δόμοις 935
 βλέπουσ' ἂν αὐγὰς τὰμ' ἐκαρπούτ' ἂν λέχη.
 καγὼ κλύουσα τούσδε Σειρήνων λόγους,
 σοφῶν, πανούργων, ποικίλων λαλημάτων,
 ἐξηνεμώθην μωρία. τί γάρ μ' ἐχρῆν
 πόσι φυλάσσειν, ἧ παρῆν ὄσων ἔδει,
 πολὺς μὲν ὄλβος, δωμάτων δ' ἠνάσσομεν, 940
 παῖδας δ' ἐγὼ μὲν γιησίους ἔτικτον ἂν,
 ἧ δ' ἠμιδούλους τοῖς ἐμοῖς νοθαγενεῖς.
 ἀλλ' οὔποτ' οὔποτ', οὐ γὰρ εἰσάπαξ ἐρῶ,
 χρῆ τούς γε νοῦν ἔχοντας, οἷς ἔστιν γυνή,
 πρὸς τὴν ἐν οἴκοις ἄλοχον εἰσφοιτᾶν ἔαν 945
 γυναῖκας· αὐταὶ γὰρ διδάσκαλοι κακῶν
 ἧ μὲν τι κερδαίνουσα συμφθείρει λέχος,
 ἧ δ' ἀμπλακοῦσα συννοσεῖν αὐτῇ θέλει,

927. ἐπ' αἰσχίστοις, 'on a charge of most base actions.' So a person is said φεύγειν ἐφ' αἵματι, 'for murder,' &c.

929. This verse is given to Orestes in the old copies, and is thus read, πῶς οὖν τάδ', ὡς εἴποι τις, ἐξημέρτανες; And so Matthiae, Pflugk, and Bothe, have edited. Lenting perceived that the line belonged to Hermione, and Hermann made her to speak in good Attic Greek. Hermione's endeavour to shift her fault on the shoulders of bad advisers is curious. It reminds one of Atossa's apology for her son Xerxes, Pers. 748 seqq. There is a very similar warning against the ingress of gossiping women in Hippol. 645 seqq.

931. ἐχαύνωσαν, puffed me up with vanity. Suppl. 412, ἐκχαυνῶν λόγοις, where see the note.—τὴν κακίστην κτλ., 'that worthless captive,' &c.

934. μὰ τὴν ἄνασσαν, μὰ τὴν Ἡραν,—

one of the formulas of a woman's oath.

938. ἐξηνεμώθην. Cf. Hel. 32.

943—53. This fine passage is quoted by Stobaeus, lxxiv. 4. By γυναῖκας the poet here means 'married women.' He suggests three distinct motives for such treacherous conduct; (1) self-interest, either in the way of bribes for assisting the wife to dishonour the husband, or for her own wicked ends; (2) the wish to make others as guilty as themselves; (3) an immodesty which delights to dwell on such subjects. For this last is meant by μαργότης, not stultitia (Bothe). The Schol. rightly explains it by πορνεῖα. All this Euripides makes an argument for increasing the strictness of female seclusion. He was wrong here; seclusion itself was the source of half the evil. See Preface to Vol. i. p. xl.

- πολλὰ δὲ μαργότητι. κἀντεῦθεν δόμοι
 νοσοῦσιν ἀνδρῶν. πρὸς τὰδ' εὖ φυλάσσετε 950
 κλήθροισι καὶ μοχλοῖσι δωμάτων πύλας·
 ὑγιᾶς γὰρ οὐδὲν αἰ θύραθεν εἴσοδοι
 δρῶσιν γυναικῶν, ἀλλὰ πολλὰ καὶ κακά.
- XO. ἄγαν ἐφήκας γλῶσσαν εἰς τὸ σύμφυτον.
 ξυγγνωστὰ μὲν νῦν σοι τὰδ', ἀλλ' ὅμως χρεῶν 955
 κοσμεῖν γυναικας τὰς γυναικείους νόσους.
- OP. σοφόν τι χρῆμα τοῦ διδάξαντος βροτοῦς
 λόγους ἀκούειν τῶν ἐναντίων πάρα·
 ἐγὼ γὰρ εἰδὼς τῶνδε σύγχυσι δόμων
 ἔρω τε τὴν σὴν καὶ γυναικὸς Ἑκτορος, 960
 φυλακὰς ἔχων ἔμιμνον, εἴτ' αὐτοῦ μενεῖς
 εἴτ' ἐκφοβηθεῖς αἰχμαλωτίδος φόβῳ
 γυναικὸς οἴκων τῶνδ' ἀπηλλάχθαι θέλεις.
 ἦλθον δὲ σὰς μὲν οὐ σέβων ἐπιστολὰς,
 εἰ δ' ἐνδιδοίης, ὥσπερ ἐνδίδως, λόγον, 965
 πέμψων σ' ἀπ' οἴκων τῶνδ'. ἐμὴ γὰρ οὔσα πρὶν
 σὺν τῷδε ναίεις ἀνδρὶ σοῦ πατρὸς κάκη,

954. εἰς τὸ σύμφυτον, 'against your sex.' On ἐφιέναι, to give free course to, see Aesch. Theb. 783, τέκνοισιν δ' ἀρὰς ἐφήκεν ἐπικότους τροφᾶς.

955. μὲν νῦν Canter for μὲν οὖν. Matthiae and Pflugk wrongly give μὲν νυν with Valckenaer. See on Electr. 408.

956. κοσμεῖν, to make the best of, to array in comely guise. Troad. 931, μὴ ἀμαθεῖς ποιεῖ θεὰς τὸ σὺν κακὸν κοσμοῦσα. Aldus has φύσεις for νόσους, and so Matth. Dind. Pflugk. But the other has the authority of ed. Lasc. and all the MSS., and may easily have been altered by those who mistook the moral for the physical sense.

957. τοῦ διδάξαντος. The sentiment was referred to Phocylides, and is similarly expressed in Heracl. 179, τίς ἂν δίκην κρίνειεν ἢ γνώη λόγον, πρὶν ἂν παρ' ἀμφοῖν μῦθον ἐκμάθῃ σαφῶς; Ar. Vespr. 725, ἢ που σοφὸς ἦν ὅστις ἔφασκεν, πρὶν ἂν ἀμφοῖν μῦθον ἀκούσῃς, οὐκ ἂν δικάσαις. —ἐγὼ γὰρ κτλ. The argument proceeds thus:—'For it was on this principle, viz. resolving to hear the matter out, and so to decide on your real guilt or innocence,

that I determined to await the result of the dispute.'—ἐκφοβηθεῖσα, scil. οἴκων, φόβῳ being for διὰ φόβων.

964. σὰς μὲν οὐ σέβων. So ed. Lasc. and many MSS. Aldus gives τὰς σὰς οὐ μένων, and so Hermann has edited. The latter is the plainer reading, 'without waiting for your orders,' while οὐ σέβων more naturally means, 'paying no attention to your orders,' viz. orders that had been given to Orestes that he should not come to Phthia. It might however also mean, that he had indeed been urged to come, but that his motive was not that request, but his own independent desire to take her away. And so it seems indeed better to understand, than with the Schol., whom Pflugk and Matthiae follow, 'not in obedience to any commands of yours,' but voluntarily, οὐ διὰ τὰς σὰς ἐπιστολὰς, οὐ γὰρ ἐπεστάλη μοί τι παρὰ σοῦ.

966. πέμψων Heath for πέμψω.—ἐνδιδόναι λόγους is 'to give any fair and specious pretence for acting,' as in the present case she had shown him good cause for wishing to leave her home. See v. 225.

- ὄς πρὶν τὰ Τροίας εἰσβαλεῖν ὀρίσματα,
 γυναικ' ἔμοι δούς, εἶθ' ὑπέσχεθ' ὕστερον
 τῷ νῦν σ' ἔχοντι, Τρωάδ' εἰ πέρσοι πόλιιν. 970
 ἐπεὶ δ' Ἀχιλλέως δεῦρ' ἐνόστησεν γόνος,
 σῶ μὲν συνέγνων πατρὶ, τὸν δ' ἐλισσόμην
 γάμους ἀφείναι σοὺς, ἐμὰς λέγων τύχας
 καὶ τὸν παρόντα δαίμον', ὡς φίλων μὲν ἄν
 γήμιαιμ' ἀπ' ἀνδρῶν, ἔκτοθεν δ' οὐ ῥάδιον, 975
 φεύγων ἀπ' οἴκων ἅς ἐγὼ φεύγω φυγὰς.
 ὁ δ' ἦν ὑβριστῆς εἰς τ' ἐμῆς μητρὸς φόνον
 τὰς θ' αἵματωποὺς θεὰς ὀνειδίζων ἐμοί.
 καὶ γὰρ ταπεινὸς ὢν τύχαις ταῖς οἴκοθεν
 ἤλγουν μὲν ἤλγουν, ξυμφοραῖς δ' ἠνειχόμην, 980
 σὼν δὲ στερηθεὶς ὦχόμην ἄκων γάμων.
 νῦν οὖν, ἐπειδὴ περιπετεῖς ἔχεις τύχας,
 καὶ ξυμφορὰν τήνδ' εἰσπεσοῦς' ἀμυχανεῖς,
 ἄξω σ' ἀπ' οἴκων καὶ πατρὸς δώσω χερί.
 τὸ συγγενὲς γὰρ δεινὸν, ἔν τε τοῖς κακοῖς 985

969. *ἔμοι δούς, εἶθ'* Aldus, and so Hermann has edited. Others follow Lascaris and the MSS. in reading *γυναικ' ἔμοι σε δούς κτλ.* One MS. gives *γυναικ' ἔμοι σε δούς εἶθ' κτλ.*, whence Hermann attributes the variety of reading solely to the interpolation of *σε*.

970. *εἰ πέρσοι*, viz. by the aid of Neoptolemus and the bow of Hercules; a subject treated by the Cyclic poets, and familiar to most from the *Philoctetes* of Sophocles.

975. For *γαμίην ἀπό τινων* see Rhes. 168.—*ῥάδιον* Lasc. Ald. and several MSS., the rest giving *ῥαδίως*. It is easy to supply *εἶη*. The addition of the emphatic *ἐγὼ* makes it highly probable that we should read *φεύγοντ' ἀπ' οἴκων*, 'that it was not easy for a man to obtain a wife from strangers, if he had been banished from home as I had been.' In every way this reading would be an improvement. It explains also the insertion of *ῥαδίως*, viz. because *οὐ ῥάδιον (ἔμοι)* appeared to be a parenthetical clause, when the nominative *φεύγων* was reverted to.

977. *ἦν ὑβριστῆς*. This then was the origin of the enmity between Neoptolemus and Orestes, which ended in the death of

the former as described in the next scene.—*εἰς* is used as if he had said *ὑβρίζεν*.

980. *ξυμφοραῖς*. 'Yet on account of my misfortunes, I bore it.' The dative, which is found in all the old copies, carries out the meaning of *ταπεινὸς ὢν κτλ.* W. Dindorf gives *ξυμφορὰς* with Scaliger. The sense is, *ἀλλ' ὅμως διὰ τὰς ξυμφορὰς ἔσπεργον*.

982. *περιπετεῖς τύχας*. He means, *ἐπειδὴ ταῦτα οὕτω περιπέτωκε, οὕτω ξυνέβη*. Photius, *περιπετῆ γενέσθαι, περιπεπτωκέναι. περιπέτεια, σύμπτωμα, ἢ σύμβασις*.

985. *τὸ συγγενὲς γὰρ κτλ.* 'For relationship has a strong claim upon me,' (i. e. that I should not marry you at once without his formal consent, as *ὁ κύριος*,) 'and besides, in one's troubles there is nothing so good as a friend who is also a relation.' This last is given as an additional reason why he should visit Menelaus in person. Hermann assigns these two lines to the chorus, reading *τοὶ γὰρ*, and *ἐν κακοῖσι τε* for *ἐν τε τοῖς κακοῖς*. But, according to the explanation just given, Orestes himself makes known in this concluding distich the motives which actuate him. Compare Prom. 39. Tro. 51.

- οὐκ ἔστω οὐδὲν κρείσσον οἰκείου φίλου.
 EP. νυμφευμάτων μὲν τῶν ἐμῶν πατὴρ ἐμὸς
 μέριμναν ἔξει, κοῦκ ἐμὸν κρίνειν τάδε.
 ἀλλ' ὡς τάχιστα τῶνδ' ἐμ' ἔκπεμψον δόμων,
 μὴ φθῆ με προσβάς δῶμα καὶ μολῶν πόσις, 990
 ἧ παιδὸς οἴκου μ' ἐξερημοῦσαν μαθῶν
 Πηλεὺς μετέλθῃ πωλικοῖς διώγμασιν.
 OP. θάρσει γέροντος χεῖρα· τὸν δ' Ἀχιλλέως
 μηδὲν φοβηθῆς παῖδ', ὅσ' εἰς ἐμ' ὕβρισε.
 τοῖα γὰρ αὐτῷ μηχανὴ πεπλεγμένη 995
 βρόχοις ἀκινήτοισιν ἔστηκεν φόνου
 πρὸς τῆσδε χειρὸς, ἣν πάρος μὲν οὐκ ἐρῶ,
 τελουμένων δὲ Δελφῖς εἴσεται πέτρα.
 ὁ μητροφόντης δ', ἣν δορυξένων ἐμῶν
 μείνωσιν ὄρκοι Πυθικὴν ἀνὰ χθόνα, 1000
 δείξει γαμῆν σφε μηδέν' ὧν ἐχρῆν ἐμέ.
 πικρῶς δὲ πατρὸς φόνιον αἰτήσῃ δίκην
 ἄνακτα Φοῖβον· οὐδέ νιν μετάστασις
 γνώμης ὀνήσει, θεῷ διδόντα νῦν δίκας.
 ἀλλ' ἔκ τ' ἐκείνου διαβολαῖς τε ταῖς ἐμαῖς 1005
 κακῶς ὀλεῖται γνώσεται δ' ἐχθραν ἐμήν.

991. ἧ παιδὸς οἴκου is the reading of Aldus, and it is a good and probable one, though not certainly genuine. The beginning of the verse seems to have been lost, and it has been variously supplied, ἧ πρέσβυς οἴκου, and (in one MS. only, which W. Dindorf here too confidently follows) οἴκου τε τοῦσδε μ'. Hermann omits the μ', perhaps rightly.

993. θάρσει. On the accusative after this verb see Alcest. 1130. Aesch. Theb. 358. We might punctuate thus, (as indeed Scaliger proposed,) θάρσει γέροντος χεῖρα τὸν τ' Ἀχ. κτλ., but it is better to make a distinction between Peleus and Neoptolemus, the latter being much the more to be dreaded by her. Orestes seems to say, 'fear not but that I shall be a sufficient protector against an old man; and as for the other, I have sufficiently disposed of him already, for his insolent treatment of me.'

998. τελουμένων, ἐν τῷ τελείσθαι

αὐτὰ, when they are being put into execution.

999. ὁ μητροφόντης. 'I whom he was pleased to taunt (v. 977) as *the matricide*, will show him that he must marry none of those whom I ought to have married before him.' He should have said *μηδεμίαν*, and the masculine is strangely used, though the sentiment is generalized. Lascaris and Aldus give *μηδέν*. Perhaps the true reading is *δείξει γαμῆν σε μηδέν'*, ἣν ἐχρῆν ἐμέ, i. e. 'shall show, that no man may marry you, whom I alone ought to have married.' The *σφε* is very suspicious; and it is not unfrequently interchanged with *σε*.

1002. πικρῶς, to his cost he shall demand of Phoebus satisfaction for his father's death. Cf. v. 51.

1006. γνώσεται, he shall be made to feel, he shall know by experience.—μοῖραν, the luck or advantage which enemies have had, is wont to be turned into disaster.

ἐχθρῶν γὰρ ἀνδρῶν μοῖραν εἰς ἀναστροφὴν
δαίμων δίδωσι, κούκ ἐᾷ φρονεῖν μέγα.

ΧΟ. ὦ Φοῖβ' ὁ πυργώσας τὸν ἐν Ἰλίῳ εὐτειχῇ πάγον, καὶ
πόντιε κυανέαις στρ. α'. 1010

ἵπποις διφρεύων ἄλιον πέλαγος,
τίνος οὐνεκ' ἄτιμον ὄργαναν χέρα τεκτοσύνας Ἐ-
νναλίῳ δοριμήστορι προσθέντες τάλαιναν 1015
τάλαιναν μεθέϊτε Τροίαν ;

πλείστοις δ' ἐπ' ἀκταῖσιν Σιμοεντίσιν εὐίππους ὄχους
ἐξεύξατε καὶ φονίους ἀντ. α'.

ἀνδρῶν ἀμίλλας ἔθετ' ἀστεφάνους· 1020
ἀπὸ δὲ φθίμενοι βεβᾶσιν Ἰλιάδαι βασιλῆες,
οὐδ' ἔτι πῦρ ἐπιβώμιον ἐν Τροίᾳ θεοῖσιν

Pflugk compares Rhes. 322, πόλλ' ἀναστρέφει θεός, and Suppl. 331, ὁ γὰρ θεός πάντ' ἀναστρέφει πάλιν.

1009 seqq. In this ode the divine founders of Troy, Phoebus and Poseidon, are upbraided for having given up to Ares, i. e. to destruction, their once-loved city. Many war-chariots were yoked for the bloody stadium along the Simois, but the victory was not for them. The long line of native kings, descendants of Ilus, have come to an end, and sacrifices are no longer offered on the altars. Agamemnon has fallen by the hands of his wife, who herself has met with a righteous retribution from Orestes. It was against her that the oracle given to Orestes was directed. Hermione may take consolation from the thought that other wives beside herself have suffered, some in the loss of their sons, others in being forced to leave their homes for other husbands. Hellas has been afflicted, and the storm of war has passed over her from Troy, dropping gore upon her fertile fields.—The metres are simple, being for the most part combinations of dactyls with trochees. They are variously arranged in the editions. The above is according to the distribution of W. Dindorf.

Ibid. For the building of Troy by Phoebus and Poseidon, see Troad. 5.

1014. τίνος οὐνεκα κτλ. 'On what account have you made over to the god of war, the lord of the spear, the handicraft of your cunning workmanship, now no longer held in regard, and given up the

unhappy Troy?' By ὄργανη χερὶ τεκτοσύνας, a mere periphrasis for ἔργον τεκτοσύνης, the city itself is of course meant. There were two forms of a word which is properly a substantive, ὄργανη and ἐργάνη, both recognised by the grammarians, and used as attributes of Athena. Aeschylus has μνήμης ἐργάνην, Prom. 469, where the MSS. give μνήμην, and the variant ἐργάτιν or ἐργάτην. Matthiae gives βασιλῆς for βασιλῆες in the antistrophe, against the metre, though he is followed by recent editors, except Hermann; and W. Dindorf adopts Bothe's transposition χέρ' Ἐνναλίῳ τεκτοσύνας κτλ., by which, if there is any thing in the natural order of the words, Ἐννάλιος would be called τεκτοσύνας δοριμήστωρ.

1016. προσθέντες. Hesychius, προσθεῖναι, τὸ παραδοῦναι τῷ ἐωνημένῳ ὑπὸ κήρυκι, addicere, Bothe. Pflugk compares Suppl. 948, ὅταν δὲ τούσδε προσθῶμεν πυρὶ. Hec. 368, "Αἰδῆ προστιθεῖσ' ἐμὸν δέμας. See also on Bacch. 676.

1020. θεῖναι ἀστεφάνους is νίκης στερῆσαι. Schol. κακοστεφάνους, τὰς ἐχούσας στέφανον τὸν θάνατον. Pflugk also interprets it *infaustus*. The metaphor is obviously from the Athenian stadium on the bank of the Ilissus; and the order of the words indicates that ἀστεφάνους is the predicate, and not a mere epithet.

1024. οὐδ' ἔτι πῦρ κτλ. Compare Troad. 1071, φρούδαί σοι θυσίαι χωρῶν τ' εὐφημοὶ κέλαδοι κατ' ἄρβαν τε παννυχίδες θεῶν.

λέλαμπεν καπνῷ θνώδει. 1024
 βέβακε δ' Ἀτρείδας ἀλόχου παλάμαις· στρ. β'.
 αὐτά τ' ἐναλλάξασα φόνον θανάτω
 πρὸς τέκνων ἀπηύρα·
 θεοῦ θεοῦ νιν κέλευσμ' ἐπεστράφη 1030
 μαυτόσυνον, ὅτε νιν
 Ἄργόθεν πορευθεῖς
 Ἄγαμεμνόνιος κέλωρ
 ἀδύτων ἐπιβάς κτάνεν, ματρὸς φονεὺς, 1035
 ᾧ δαῖμον, ᾧ Φοῖβε, πῶς πείθομαι ;
 πολλαὶ δ' ἄν' Ἑλλάνων ἀγόρους στοναχὰς ἀντ. β'.
 μέλποντο δυστάνων τεκέων ἄλοχοι
 ἐκ δ' ἔλειπον οἴκους 1040
 πρὸς ἄλλον εὐνάτορ' οὐχὶ σοὶ μόνα
 δύσφρονες ἐπέτεσον,
 οὐ φίλοισι, λῦπαι·

1026. The connexion, as Hermann has pointed out, is *βεβᾶσι μὲν βασιλῆες, βέβακε δὲ Ἀτρείδης*. In the next verse *ἐναλλάσσειν* is used in the simple sense of 'to exchange,' with the implied notion of *retribution*. *Caedem morte luens et tanquam commutans*, Pflugk. — *ἀπηύρα* like *ἀπολαβεῖν* in v. 543, something being left to be supplied, 'suffered the penalty of her crime from her own children.' Cf. Hes. Opp. 238, *πολλάκι καὶ ξύμπασα πόλις κακοῦ ἀνδρὸς ἀπηύρα*.

1030. *ἐπεστράφη νιν*, was directed at her. Properly used of a person who becomes conversant with a place, as *Med.* 666. *Hel.* 82.

1031. *ὅτε νιν κτλ.* 'What time the son of Agamemnon having gone from Argos to (Delphi) and ascended to the prophetic recess, slew her, matricide that he was.' The MSS. and edd. give *κτεάνων*, which was most absurdly explained 'having laid claim to his interdicted possessions.' Heath proposed *ἔκτανεν*, and so Hermann edits, giving *σφιν* for *καὶ* in the antistrophe, v. 1046. W. Dindorf more plausibly omits the *καὶ* and here edits *κτάνεν*, which is also nearer to *κτεάνων*. The corruption probably arose from *ε*, added as the augment, being copied into the wrong place.—*κέλωρ*, 'a son,' is a word of the rarest occurrence. *Trach.*

852, *ὄϊον ἀναρσίων οὐπω Ζηνὸς κέλωρ' ἀγακλειτὸν ἐπέμολε πάθος οἰκτίσαι*. It seems like a term borrowed from some other dialect.

1036. *πῶς πείθομαι*; How am I to believe that Phoebus could have given such an oracle?

1037. *πολλαὶ δ' κτλ.* 'And many wives through all the public meeting-places of the Greeks (i.e. the squares and market-places) sang strains of woe for their unhappy sons.' Compare the use of *πένθος τινός*, on which see *Alcest.* 336. Most copies give *ἄν Ἑλλάνων ἀγοραὶ, ἀχόρους κτλ.*, the Schol. with three MSS. *ἀγόρους*. The origin of the error is very easily seen: *ἀγοραὶ* was added as a note, implying that such was the ordinary form, and not *ἀγοροὶ*. The gloss having crept into the text, *ἄν* became *ἄν*, and *ἀγόρους* was changed to *ἀχόρους*. Of course, *πολλαὶ* was thus regarded as agreeing with *ἀγοραὶ*, and not with *ἄλοχοι*. The captive Trojan women are doubtless meant, who were exposed for sale in the various Greek towns on the return of the victorious army.

1041. *σοὶ μόνα*. 'You, Hermione, and your relations, the Atridae.' Bothe thinks the chorus are addressing each other, because no mention of Hermione has been elsewhere made in the ode. The Scholiast referred *σοὶ* to Troy.

- νόσον Ἑλλάς ἔτλα νόσον
 διέβα δὲ Φρυγῶν πρὸς εὐκάρπους γύας 1045
 σκηπτὸς σταλάσσων *τὸν Ἄϊδα φόνον.
- ΠΗ. Φθιώτιδες γυναῖκες, ἱστοροῦντί μοι
 σημήνατ' ἤσθόμην γὰρ οὐ σαφῆ λόγον
 ὡς δώματ' ἐκλιπούσα Μενέλεω κόρη
 φρούδη τάδ' ἤκω δ' ἐκμαθεῖν σπουδῆν ἔχων 1050
 εἰ ταῦτ' ἀληθῆ· τῶν γὰρ ἐκδήμων φίλων
 δεῖ τοὺς κατ' οἶκον ὄντας ἐκπονεῖν τύχας.
- ΧΟ. Πηλεῦ, σαφῶς ἤκουσας· οὐδ' ἐμοὶ καλὸν
 κρύπτειν ἐν οἴσπερ οὔσα τυγχάνω κακοῖς·
 βασιλεία γὰρ τῶνδ' οἴχεται φυγὰς δόμων. 1055
- ΠΗ. τίνος φόβου τυχοῦσα, διαπέραινέ μοι.
 ΧΟ. πόσω τρέμουσα, μὴ δόμων νιν ἐκβάλῃ.
 ΠΗ. μῶν ἀντὶ παιδὸς θανασίμων βουλευμάτων ;
 ΧΟ. ναί, καὶ γυναικὸς αἰχμαλωτίδος φόβω.
 ΠΗ. ξὺν πατρὶ δ' οἴκου, ἢ τίνος λείπει μέτα ; 1060
 ΧΟ. Ἀγαμέμνονός νιν παῖς βέβηκ' ἄγων χθονός.
 ΠΗ. ποῖαν περαίνων ἐλπίδ' ; ἢ γῆμαι θέλων ;
 ΧΟ. καὶ σοῦ γε παιδὸς παιδὶ πορσύνων μόρον.

1045. The common reading is *διέβα δὲ Φρυγῶν καὶ πρὸς κτλ.*, but two or three copies give *καὶ Φρυγῶν*, and one of these has *διέβαλον*. For *καὶ*, which the metre does not require (see v. 1035), Hermann improbably reads *σφι*, referring it to the Greeks generally, implied in Ἑλλάς. That *καὶ* is an interpolation may easily be shown. When *διέβα δὲ* had been written *διέβαλε*, i.e. Δ for Δ, the copula was wanting; and this was supplied by *καὶ*, in a manner which shows that a clumsy attempt at a senarius was made, some taking the *ν* in *Φρυγῶν* to be short, others to be long. The notion in the poet's mind seems to have been, that the disease which afflicted Hellas passed over also to Troy, i.e. the mania for blood. This disease is described as the stroke of a pestilence, *λοιμοῦ σκηπτὸς*, Aesch. Pers. 711, passing from one land to another, and raining blood in its progress. Photius, *σκηπτὸς, κεραυνὸς ἀνωθεν διάπυρος*, and the primary sense is doubtless 'a lightning-stroke.'—*τὸν* before Ἄϊδα was inserted by

Hermann.

1047. Peleus, on behalf of the absent Neoptolemus, comes to inquire as to the truth of the rumour, that Hermione has left her home. He learns that she has gone off with Orestes, who has laid a plot for his rival's destruction. A messenger is on the point of departing to warn Neoptolemus of his danger, when the news arrives of his death at Delphi.

1054. *τυγχάνω*. Pflugk's suggestion, *τυγχάνει*, is not supported by the Scholiast, *οὐ πρέπει τὸ συμβᾶν ἡμῖν κακὸν τῆς Ἑρμιόνης κρύπτειν*. The chorus is speaking merely as the representative of Neoptolemus' family, and without regard to private feelings in the matter.

1058. *ἀντὶ κτλ.* In return for her plot to kill the son of Neoptolemus and Andromache. Cf. v. 68.

1061. *ἄγων χθονός*. See v. 984; and for the genitive, on v. 650.

1063. *παιδὸς παιδὶ*, your grandson Neoptolemus. Cf. v. 1083.—*κατ' ὄμμα*, 'face to face,' see Electr. 910.

- ΠΗ. κρυπτὸς καταστὰς, ἧ κατ' ὄμμ' ἔλθων μάχη ;
 ΧΟ. ἀγνοῖς ἐν ἱροῖς Λοξίου Δελφῶν μέτα. 1065
 ΠΗ. οἴμου τόδ' ἤδη δεινόν. οὐχ ὅσον τάχος
 χωρήσεται τις Πυθικὴν πρὸς ἐστίαν,
 καὶ τάνθάδ' ὄντα τοῖς ἐκεῖ λέξει φίλοις,
 πρὶν παῖδ' Ἀχιλλέως κατθανεῖν ἐχθρῶν ὑπο ;

ΑΓΓΕΛΟΣ.

- ἰὼ μοί μοι.
 οἷας ὁ τλήμων ἀγγελῶν ἤκω τύχας 1070
 σοί τ', ὦ γεραιέ, καὶ φίλοισι δεσπότη.
 ΠΗ. αἰαῖ· πρόμαντις θυμὸς ὡς τι προσδοκᾶ.
 ΑΓ. οὐκ ἔστι σοι παῖς παιδὸς, ὡς μάθης, γέρον
 Πηλεῦ· τοιάσδε φασγάνων πληγὰς ἔχει
 Δελφῶν ὑπ' ἀνδρῶν καὶ Μυκηναίου ξένου. 1075
 ΧΟ. ᾄ ᾄ, τί δράσεις, ὦ γεραιέ ; μὴ πέσῃς·
 ἔπαιρε σαυτόν.
 ΠΗ. οὐδέν εἰμ'· ἀπωλόμην.
 φρούδη μὲν αὐδῆ, φρούδα δ' ἄρθρα μου κάτω.
 ΑΓ. ἄκουσον, εἰ καὶ σοῖς φίλοις ἀμυνάθει
 χρήξεις, τὸ πραχθὲν, σὸν κατορθώσας δέμας. 1080
 ΠΗ. ὦ μοῦρα, γήρως ἐσχάτοις πρὸς τέρμασιν
 οἶα με τὸν δύστηνον ἀμφιβᾶσ' ἔχεις.
 πῶς δ' οἴχεται μοι παῖς μόνου παιδὸς μόνος,
 σήμαιν'· ἀκούσαι δ' οὐκ ἀκούσθ' ὅμως θέλω.
 ΑΓ. ἐπεὶ τὸ κλεινὸν ἤλθομεν Φοῖβου πέδον, 1085
 τρεῖς μὲν φαεννὰς ἠλίου διεξόδους

1072. *τι*, scil. *νέον*.—*πρόμαντις*, Soph. El. 475, ἢ *πρόμαντις Δίκα*. Ion 681, ὃ *παῖ πρόμαντι Λατοῦς*. Aesch. Cho. 745, *τούτων πρόμαντις οὔσα, πολλὰ δ', οἴομαι, ψευθεῖσα*. Aldus and others have *προσδοκῶν*, which Hermann and Pflugk prefer, supplying *ἔστι* with *πρόμαντις*.

1075. *Μ. ξένου*, Orestes.

1077. *ἀπωλόμην*. Cf. Hec. 440. Alcest. 391.

1079. *εἰ καί*. Though this combination generally means 'even though you do wish,' &c., whence Hermann here reads *εἴπερ*, W. Dindorf *εἰ τι*, still the remark made on Heracl. 632 probably holds good

in this case, that the *καί* belongs strictly to what follows, and therefore was not intended to affect the sense of *εἰ*. 'Hear what has been done, if you wish not merely to hear, but to assist also.' Hermann and others give *ἀμυναθεῖν*, against the MSS. That these verbs in *-έθω*, *-ύθω*, *-άθω*, are really present tenses is maintained by some scholars, against Elmsley on Med. 186.

1084. *οὐκ ἀκούσθ'* (i.e. *ἀκουστὰ*) was restored by Reiske, and was afterwards found in one Paris MS., for *οὐκ ἀκούσ'* or *οὐ κακοῦσ'*.

θέα διδόντες ὄμματ' ἐξεπίπλαμεν.
 καὶ τοῦθ' ὑποπτον ἦν ἄρ'. ἐς δὲ συστάσεις
 κύκλους τ' ἐχώρει λαὸς οἰκῆτωρ θεοῦ.
 Ἀγαμέμνονος δὲ παῖς διαστείχων πόλιν 1090
 εἷς οὖς ἐκάστω δῦσμενεῖς ἠῦδα λόγους,
 ὁράτε τοῦτον, ὃς διαστείχει θεοῦ
 χρυσοῦ γέμοντα γύαλα, θησανροὺς βροτῶν,
 τὸ δεύτερον παρόντ' ἐφ' οἷσι καὶ πάρος 1095
 δεῦρ' ἦλθε, Φοίβου ναὸν ἐκπέρσαι θέλων;
 κακ' τοῦδ' ἐχώρει ῥόθιον ἐν πόλει κακὸν,
 ἀρχαί τ' ἐπληροῦντ' ἔς τε βουλευτήρια
 ἰδίᾳ θ', ὅσοι θεοῦ χρημάτων ἐφέστασαν,
 φρουρὰν ἐτάξαντ' ἐν περιστύλοις δόμοις.
 ἡμεῖς δὲ μῆλα, φυλλάδος Παρνησσίας 1100
 παιδεύματ', οὐδὲν τῶνδέ πω πεπυσμένοι,
 λαβόντες ἦμεν, ἐσχάραις τ' ἐφέσταμεν,
 ξὺν προξένοισι μάντεσιν τε Πυθικοῖς.
 καὶ τις τόδ' εἶπεν· ὦ νεανία, τί σοι
 θεῶ κατευξώμεσθα; τίνος ἦκεις χάριν; 1105
 ὃ δ' εἶπε, Φοίβω τῆς πάροιθ' ἁμαρτίας
 δίκας παρασχεῖν βουλόμεσθ'. ἦτησα γὰρ
 πατρός ποτ' αὐτὸν αἵματος δοῦναι δίκην.

1088. ἦν ἄρ'. See Hel. 1537. The natural curiosity of the guests to see the wonders of the place, (as in the case of the chorus in the *Ion*, 184 seqq.) was interpreted by the people, who were instigated by the false representations of Orestes, as an intention of robbing the sacred treasure. Hence they formed knots and circles to talk the matter over.—οἰκῆτωρ θεοῦ, colonists or settlers of the god, i. e. occupiers of his sacred land, the whole ground and mountain soil of Delphi being regarded as holy.

1093. γύαλα. Cf. *Ion* 76. 220. 245. May the word here be interpreted 'subterranean cells?' See on Hec. 1008. It may, however, signify the mountain valleys and ravines in the immediate neighbourhood of the Temple.

1094. καὶ πάρος. Cf. v. 52.

1096. ῥόθιον as remarked on Aesch. *Theb.* 7, often has the sense of 'a mur-

mur of dissatisfaction,' though ἐπιπροθεῖν is 'to applaud,' as in Hec. 553. On the proper meaning of the word see Hel. 1268.

1097. ἀρχαὶ ἐπληροῦντο. 'The magistrates assembled in full numbers in the council-house, and in private, those who presided over the riches belonging to the god, had guards duly placed in the colonnaded temple.' See *Ion* 54. Aesch. *Eumen.* 540, πληρουμένου γὰρ τοῦδε βουλευτηρίου σιγᾶν ἀρήγει.

1101. παιδεύματα, nurslings. So Hippolytus is called ἀγνοῦ Πιθῆως παιδεύμα, *Hippol.* 11. They had procured sheep from the neighbouring mountain-pastures for the purpose of sacrifice.—ἦμεν, ἤειμεν. Cf. *Electr.* 775.

1103. ξὺν προξένοισι. See *Ion* 335. Hel. 146, where the present passage is explained, and also *Suppl.* 2.

1108. δοῦναι δίκην. See on γ. 52.

κἀναυθ' Ὀρέστου μῦθος ἰσχύων μέγα
 ἐφαίνεθ' ὡς ψεύδοιτο δεσπότης ἑμὸς. 1110
 ἦκων ἐπ' αἰσχροῖς. ἔρχεται δ' ἀνακτόρων
 κρηπίδος ἐντὸς, ὡς πάρος χρηστηρίων
 εὐξαιτο Φοῖβω, τυγχάνει δ' ἐν ἐμπύροις
 τῷ δὲ ξιφήρης ἀνθυφειστήκει λόχος
 δάφνη πυκασθείς· ὦν Κλυταιμνήστρας τόκος 1115
 εἷς ἦν, ἀπάντων τῶνδε μηχανορράφος.
 χῶ μὲν κατ' ὄμμα στὰς προσεύχεται θεῶ·
 οἱ δ' ὀξυθήκτους φασγάνους ὠπλισμένοι
 κεντοῦσ' ἀτευχῇ παῖδ' Ἀχιλλέως λάθρα.
 χωρεῖ δὲ πρῦμναν· οὐ γὰρ ἐς καιρὸν τυτεῖς 1120

1109. *ἰσχύων μέγα ἐφαίνετο*, was perceived to have great influence with the people. The question of the *πρόξενος* was no doubt put publicly; and the reply was cavilled at by Orestes, who pretended to show the absurdity of it to the people, and declared that he had come for a base purpose, viz. sacrilege. At this time, Orestes himself seems to have been present at Delphi. See below, v. 1116.

1112. *κρηπίδος*. The *θριγκὸς* or low inclosure mentioned in Ion 1321.—*πάρος χρηστηρίων*, Schol. *πρὸ τῶν θυσιῶν*, i. e. before offering the victims. It might also mean 'in front of the oracle,' because none were allowed access to the adytum without previously offering a victim. Ion 228, *ἐπὶ δ' ἀσφάκτους μῆλοισι δόμων μὴ πάρητ' ἐς μυχόν*.

1113. *τυγχάνει κτλ.*, scil. *ὦν*, 'he was at the moment engaged in the burning of the offerings.' The participle is omitted as in Soph. *El.* 313, *νῦν δ' ἀγροῖσι τυγχάνει*. *Hec.* 971, *ἐν τῷδε πότμῳ τυγχάνουσ'*, *ἴν' εἰμὶ νῦν*.

1114. *τῷ δὲ κτλ.* 'But against him a company armed with swords had placed themselves in ambush; of whom the son of Clytemnestra was one, the sole plotter of all this mischief.' The common reading, *ἄρ' ὑφειστήκει* (*ἀρ'* Barnes and others, but either particle is wholly unmeaning) was corrected by Hermann; and the present editor had made the same emendation independently.—*ξιφήρης*, cf. *Rhes.* 713, *βακοδύτῳ στολᾷ πυκασθεῖς, ξιφήρης κρύφιος ἐν πέπλοις*. So *ξ.* Ὀρίων, Ion 1153. *ensifer Orion*, Ovid.—*σκιασθεῖς* Aldus and some copies for *πυκασθεῖς*.

1116. The comma usually placed after

εἷς ἦν has been removed in the recent editions; for it is inferred from v. 997 that Orestes had left Delphi, and awaited at a distance the success of the plot against his rival Neoptolemus. Hence it is thought necessary to construe *ὦν*—*τῶνδε*, or rather, to regard *τῶνδε* as pleonastically added after *ὦν*. Still it must be confessed that the meaning of the words seems rather to be that given above. It is difficult too to interpret v. 1110 in any other way than of the actual presence of Orestes at the time, and only just before the murder; and in v. 1242 the murder itself is *φόνος τῆς Ὀρεστέας χερσός*. The truth seems to be, that, when Orestes leaves the stage with Hermione at v. 1008, he departs for Delphi in order to be present at the death of Neoptolemus; and indeed this purpose is avowed by the chorus at v. 1063—5. Hence a considerable interval of time has elapsed during the song of the chorus.

1117. *κατ' ὄμμα*. 'He then, standing with his face to the statue of the god, was engaged in praying to him.' This explains *λάθρα*, because they rose on him from behind when his face was turned away.

1120. *χωρεῖ κτλ.* 'And he steps back (lit. 'backs water'), for it chanced that he was struck not in a fatal part.' Photius, *πρῦμναν ἀνακροῦσθαί ἐστι τὸ κατ' ὀλίγον ὑπαναχωρεῖν, μὴ στρέψαντας τὸ πλοῖον*. *δ γὰρ οὕτως ἀναχωρῶν ἐπὶ τὴν πρῦμναν κωπηλατεῖ· τοῦτο δὲ ποιοῦσιν, ἵνα δόξωσι μὴ φανερώς φεύγειν, κατ' ὀλίγον ὑπαπλέοντες· ἢ ἵνα μὴ τὰ νῶτα τοῖς πολεμίοις δόντες τιτρώσκωνται*. These words of the lexicographer form an admirable comment on the present passage.

ἐτύγχαν', ἐξέλκει δὲ, καὶ παραστάδος
 κρεμαστὰ τεύχη πασσάλων καθαρπάσας
 ἔστη πὶ βωμοῦ, γοργὸς ὀπλίτης ἰδεῖν,
 βοᾷ δὲ Δελφῶν παῖδας, ἱστορῶν τάδε·
 τίνος μ' ἔκατι κτείνειτ', εὐσεβεῖς ὁδοὺς 1125
 ἦγοντα ; ποίας ὄλλυμαι πρὸς αἰτίας ;
 τῶν δ' οὐδὲν οὐδεὶς μυρίων ὄντων πέλας
 ἐφθέγξατ', ἀλλ' ἔβαλλον ἐκ χειρῶν πέτρους.
 πυκνῆ δὲ νιφάδι πάντοθεν σποδοῦμενος
 προὔτεινε τεύχη κάφυλάσσειτ' ἐμβολὰς, 1130
 ἐκέισε κάκεισ' ἀσπίδ' ἐκτείνων χερί.
 ἀλλ' οὐδὲν ἦνευ ἀλλὰ πόλλ' ὁμοῦ βέλη,
 οἰστοὶ, μεσάγκυλ' ἔκλυτοί τ' ἀμφώβολοι,
 σφαγῆς ἐχώρουν βουπόροι ποδῶν πάρος·
 δεινὰς δ' ἂν εἶδες πυρρίχας φρουρουμένου 1135
 βέλεμνα παιδός. ὡς δὲ νιν περισταδὸν
 κύκλω κατεῖχον, οὐ διδόντες ἀμπνοὰς,
 βωμοῦ κενώσας δεξιμήλον ἐσχάραν,
 τὸ Τρωικὸν πῆδημα πηδήσας ποδοῦν

1121. ἐξέλκει, (as we say) 'he draws,' i. e. his sword. "Gladium semper gestabant antiqui Graeci,—ἀτευχῆς is est, qui nec scutum neque galeam habet. Haec arma Neoptolemus de postibus deripit, iisque se tegit." *Herm.* Others translate *extrahit se, ἐξέλκει πόδα*. But cf. *Hec.* 544.—*παραστάδος κρεμαστὰ*, 'suspended from the side-pilasters' (*antiae*), or square projections at each front angle of the building, where armour taken in battle used to be fixed up by nails. See *Heracl.* 695. Having armed himself with a shield by snatching one of these dedicatory offerings, he leaps upon the low altar immediately in front of the pronaos, and thence addresses the multitude in assertion of his innocence.

1124. βοᾷ παῖδας, like *Αἴαντα φωνῶ*, *Ajac.* 73.

1125. εὐσεβεῖς, without any sacrilegious intent.

1129. νιφάδι, a shower of stones. *Aesch. Theb.* 200, νιφάδος θτ' ὀλοῦς νιφόμενας βρόμος ἐν πύλαις.—*σποδοῦμενος*, *Hippol.* 1238.—*τεύχη*, his shield.—*ἐφυλάσσειτο*, 'guarded against (warded off) their striking him.'

1132. ἦνευ. Most copies have *ἦνευ*. The verb *ἔνειν* and the substantive *ἄνη* are both used by Aeschylus.

1133. μεσάγκυλα. *Phoen.* 1148, καὶ πρῶτα μὲν τόξοις καὶ μεσαγκύλοις ἐμαρνώμεσθα, σφενδόναίς θ' ἐκηβόλοις, where the Schol. has this note, μεσαγκύλοις, τοῖς ἀκοντίοις, διὰ τὸ κατὰ μέσον τοῦ ξύλου τὰ ἀκόντια ἀγκύλον τι καὶ κοῖλον ἔχειν. They seem essentially the same as the ἀγκυλωτὰ explained on *Bacch.* 1205. By ἀμφώβολοι *Hermann* understands the sacrificial spits, sharpened at both ends, and with the meat drawn off them, ἔκλυτοι. These same spits might be called exegetically σφαγῆς βουπόροι, 'beef-piercing cutters,' but it is better to explain the latter as the sacrificial knives; and some of the post-Aldine editions give σφαγεῖς τ', as *Barnes* has edited.

1135. *Photius*, πυρρίχαις, ταῖς ἐνόπλοις ὀρχήσεσιν. *Neoptolemus*, otherwise called *Pyrrhus*, seems represented as the inventor of this peculiar war-step; though on this occasion it was a dance of death, to avoid the shower of missiles.

1139. τὸ Τρωικὸν πῆδημα. The Schol.

χωρεῖ πρὸς αὐτούς· οἱ δ' ὅπως πελειάδες 1140
 ἰέρακ' ἰδοῦσαι πρὸς φυγὴν ἐνώτισαν.
 πολλοὶ δ' ἔπιπτον μιγάδες ἔκ τε τραυμάτων
 αὐτοὶ θ' ὑπ' αὐτῶν στενοπόρους κατ' ἐξόδους,
 κραυγὴ δ' ἐν εὐφήμοισι δύσφημος δόμοις
 πέτραισι^ν ἀντέκλαγξ' ἐν εὐδία δέ πως 1145
 ἔστη φαεινοῖς δεσπότης στίλβων ὄπλοις,
 πρὶν δὴ τις ἀδύτων ἐκ μέσων ἐφθέγξατο
 δειῶν τε καὶ φρικῶδες, ὦρσε δὲ στρατὸν
 στρέψας πρὸς ἀλκὴν. ἔνθ' Ἀχιλλέως πίτνει
 παῖς ὀξύθηκτῳ πλευρὰ φασγάνῳ τυπεῖς 1150
 Δελφοῦ πρὸς ἀνδρὸς, ὅσπερ αὐτὸν ὤλεσε
 πολλῶν μετ' ἄλλων ὡς δὲ πρὸς γαῖαν πίτνει,
 τίς οὐ σίδηρον προσφέρει ; τίς οὐ πέτρον,
 βάλλον, ἀράσσω^ν ; πᾶν δ' ἀνάλωται δέμας
 τὸ καλλίμορφον τραυμάτων ὑπ' ἀγρίων. 1155
 νεκρὸν δὲ δὴ νιν, κείμενον βωμοῦ πέλας,
 ἐξέβαλον ἐκτὸς θυοδόκων ἀνακτόρων.
 ἡμεῖς δ' ἀναρπάσαντες ὡς τάχος χεροῖν
 κομίζομεν νῖν σοι κατοιμῶξαι γόοις

refers this to a certain well-known leap from the ship to the shore, made by Achilles, the hero's father, at Troy; though Hermann suspects it may mean, 'that famous spring against the enemy at Troy,' presuming such a feat to have been celebrated by the Cyclic poets. Something like this is indeed recorded in Od. xi. 513, where Ulysses replies to the inquiries of Achilles in Hades respecting his son,

ἀντάρ θη' ἐν πεδίῳ Τρώων μαρναίμεθα
 χαλκῷ,
 οὐ ποτ' ἐνὶ πλοῦθι μένειν ἀνδρῶν οὐδ' ἐν
 ὀμίλῳ,
 ἀλλὰ πολὺν προθέεσκε, τὸ δὲ μένος οὐ-
 δὲνὶ εἰκων.

1143. αὐτοὶ θ' ὑπ' αὐτῶν, scil. καταπατούμενοι. The old copies appear to give αὐτοὶ δ', but Barnes has αὐτοὶ θ' ὑπ' αὐτῶν.

1145. ἐν εὐδία. The metaphor is continued from νιφάδι in 1129. The object of the poet is to represent Neoptolemus single-handed as completely victorious

over his countless assailants, till they were rallied by a supernatural voice from the god himself, who was angry with the hero for the cause hinted at in v. 1163.

1151. ὅσπερ αὐτὸν κτλ. Hermann's reasons for altering this to ὡνπερ αὐτὸς ὤλεσεν, are far from being conclusive. The tradition was, (he says, referring to the Schol. on Orest. 1649,) that one particular Delphian called Machaereus killed Neoptolemus; and he thinks it quite absurd to add that he did so with the aid of many others. But, in the first place, it is well known that Euripides was fond of varying received legends, so that ὅσπερ, having reference to Machaereus, may easily have had some words added, which greatly enhanced the valour of Neoptolemus, by showing that he was no easy victim. And secondly, the very construction of Hermann's reading is much too artificial to be safely admitted into the text. It is more likely that the clause should be expunged as spurious, than that it requires alteration.

- κλαῦσαι τε, πρέσβυ, γῆς τε κοσμήσαι τάφω. 1160
 τοιαῦθ' ὁ τοῖς ἄλλοισι θεσπίζων ἄναξ,
 ὁ τῶν δικαίων πᾶσιν ἀνθρώποις κριτῆς,
 δίκας διδόντα παῖδ' ἔδρασ' Ἀχιλλέως,
 ἐμνημόνευσε δ', ὥσπερ ἄνθρωπος κακὸς,
 παλαιὰ νείκη. πῶς ἂν οὖν εἶη σοφός ; 1165
- ΧΟ. καὶ μὴν οὐδ' ἄναξ ἤδη φοράδην
 Δελφίδος ἐκ γῆς δῶμα πελάζει
 τλήμων ὁ παθὼν, τλήμων δὲ, γέρον,
 καὶ σὺ δέχει γὰρ τὸν Ἀχιλλεῖον
 σκύμνον ἐς οἴκους, οὐχ ὡς σὺ θέλεις. 1170
 αὐτός τε κακοῖς πῆμασι ἴκυσσας
 εἰς ἔν μοίρας συνέκυσσας.
- ΠΗ. ὦμοι ἐγὼ, κακὸν οἶον ὀρῶ τόδε, στρ. α'.
 καὶ δέχομαι χερὶ δώμασιν ἁμοῖς.
 ἰὼ μοί μοι, 1175
 ὦ πόλι Θεσσαλία, διολώλαμεν,
 οὐκέτι μοι γένος, οὐκέτι μοι τέκνα
 λείπετ' ἐν οἴκοις.
 ὦ σχέτλιος παθέων ἄρ' ἐγὼ, φίλον
 ἐς τίνα βάλλων τέρψομαι αὐγὰς ; 1180
 ὦ φίλιον στόμα καὶ γένυ καὶ χέρες.

1161—5. These lines, so freely reflecting on the alleged justice, impartiality, and wisdom of Apollo, are quite in the style of Euripides. Compare the reproaches of Ion, in v. 436 seqq. of that play. Of course, the poet's enemies of old were delighted with the handle which such passages afforded against him. So Aristophanes, *Thesm.* 450, *ἦν δ' οὐτος ἐν ταῖσιν τραγωδαῖσι ποιῶν, τοὺς ἄνδρας ἀναπέπεικεν οὐκ εἶναι θεοὺς.*—For *μνημονεύειν* with an accusative, see *Aesch. Pers.* 779.

1166. The body of Neoptolemus is now borne on the stage by attendants.—*φοράδην*, see *Rhes.* 888.—*δῶμα*, the accusative of motion towards, though *πελάζειν* commonly takes the dative.

1170. *οὐχ ὡς σὺ θέλεις*, scil. *ἀλλ' ὡς οἱ πολλοί μοι*. The student will notice the emphatic *σὺ*. See the note on *οἶ' ἐγὼ θέλω*, *Hel.* 1405, and *ibid.* 1201.

1171. *κύρσας* appears to be corrupt.

Hermann reads *τοῖς τοῦδ'*, which certainly suits the sense perfectly. Perhaps the passage has been interpolated, and should stand thus; *σκύμνον ἐς οἴκους, αὐτός τε κακοῖς | εἰς ἔν κτλ.* The formula *εἰς ἔν* occurs (if the text be right) *Hel.* 1535, *Troad.* 1155, *Heracl.* 403, *Ion* 1016, and elsewhere. Here it means *εἰς τὴν αὐτὴν μοῖραν*, and the dative may either depend on the idea of 'similarity with,' or may signify *διὰ τὰ τοῦδε πῆματα*.

1176. *Θεσσαλίας* Hermann from one MS., for *Θεσσαλία*. *Lascaris* and the MSS. have *ὦ πόλις*.

1179—80. These lines were restored by Hermann, who inserted *ἄρ'* and transposed some of the words to suit the dactylics of the antistrophe. The old reading was quite unmetrical, *ὦ σχέτλια παθὼν ἐγὼ εἰς τίνα δὴ φίλον αὐγὰς βάλλων τέρψομαι*. Two MSS. only have *σχέτλιος παθέων*. Hermann's emendation has been

εἴθε σ' ὑπ' Ἰλίῳ ἦναρε δαίμων
Σιμοεντίδα παρ' ἀκτάν.

ΧΟ. οὗτός τ' ἂν ὡς ἐκ τῶνδ' ἐτιμᾶτ' ἂν, γέρον,
θανὼν, τὸ σὸν δ' ἦν ᾧδ' ἂν εὐτυχέστερον.

1185

ΠΗ. ᾧ γάμος ᾧ γάμος, ὅς τάδε δώματα
καὶ πόλιν ᾧλεσας *ᾧλεσας ἀμάν,
αἰαῖ. ᾧ παῖ,

ἀντ. α΄.

μήποτε σῶν λεχέων τὸ δυσώνυμον
ᾧφελ' ἐμὸν γένος ἐς τέκνα καὶ δόμον
ἀμφιβαλέσθαι

1190

Ἐρμιόνας Ἄϊδαν ἐπὶ σοὶ, τέκνον,
ἀλλὰ κεραυνῶ πρόσθεν ὀλέσθαι,
μηδ' ἐπὶ τοξοσύνα φονίῳ πατρὸς

admitted by W. Dindorf. It will be observed that the spondee in the next verse is accurately retained in the antistrophe.

1182. εἴθε—ἦναρε. A similar wish is expressed by Electra in Aesch. Cho. 337, εἰ γὰρ ὑπ' Ἰλίῳ πρὸς τίνος Λυκίων, πάτερ, δορίμητος κατηναρίσθης.

1183. This verse is dochmiac with a long syllable.

1184—5. This distich is remarkable for being composed chiefly of monosyllabic words. The reading in the text is that of Lascaris and most of the MSS. Aldus has οὗτος μὲν οὖν ἐκ τῶνδ' κτλ. Hermann gives οὕτως γ' ἂν, two or three MSS. having οὕτως. In the second verse the Dindorfs and Pflugk give τὸ σὸν τ' ἦν, but this seems an instance where μὲν—δὲ and τε—τε are mixed together. For οὗτος is opposed to σὸν, and yet the two are viewed as in one category, from the similarity of their circumstances. The meaning is, 'Had he died at Troy, he would have been held in honour, according to the circumstances (i. e. as dead men are honoured), and your fate would thus have been more fortunate.' The sentiment was a common one; see Od. i. 239 seqq., imitated by Aeschylus, Cho. 337—345.

1187. The ᾧλεσας was doubled by Hermann, and both transposed before ἀμάν. The antistrophic arrangement admits of no doubt, and is therefore a sure guide in these minor metrical adaptations.

1189. μῆ—ᾧφελε. See on Med. 1413. Hec. 395. These words are difficult. Hermann gives ᾧφελ' ἐμοὶ γέρας κτλ.,

'would that the honourable privilege of her couch ill-omened (*Andromache*, ἡ ἀνδρὶ μαχομένη), to my son and my family, had not brought with itself against you (Neoptolemus) the fate which Hermione designed against *Andromache*.' In fewer words, 'would that your union with the captive *Andromache*, which was a γέρας ἐξαιρετόν, v. 14, had not involved you in the death intended for her.' Nothing indeed can be more harsh, than a marriage 'putting on death,' i. e. bringing a fatal end, to a person,—unless it be the construing Ἐρμιόνας γένος instead of Ἐρμιόνας Ἄϊδαν, as Pflugk does, adopting ἐμὸν for ἐμοὶ from Musgrave. Matthiae gives quite a different sense, μήποτε ἐμὸν γένος σῶν λεχέων (*Molossus*, the child of *Andromache* by *Neoptolemus*) ᾧφελεν κτλ. 'Would that my descendant had not caused (by *Hermione's* jealousy of *Andromache's* fruitfulness) *Neoptolemus's* death.' W. Dindorf appears to acquiesce in this; and it seems hopeless to extract any better sense out of the words.

1194. μηδ' ἐπὶ κτλ. 'Nor, on account of the archery (of Paris) fatal to your father (*Achilles*) ought you, a mortal, to have attributed to the god *Phoebus* the guilt of that *Jove-born hero's* death.' For this was the object of *Neoptolemus's* fatal mission to *Delphi*; cf. v. 1107.—ἀνάψαι, i. e. ἀναφέρειν. The old reading was φοῖβου, but the editors long ago perceived that εἰς θεὸν φοῖβον, or rather, εἰς φοῖβον θεὸν ὄντα, was to be taken together. With μηδὲ it is obviously necessary to supply ᾧφελες.

- αἷμα τὸ διογενές ποτε Φοῖβον 1195
βροτὸς εἰς θεὸν ἀνάψαι.
- ΧΟ. ὄτοτοῖ ὄτοτοῖ. στρ. β΄.
θανόντα δεσπότην γόοις
νόμῳ τῷ νερτέρων κατάρξω.
- ΠΗ. ὄτοτοῖ ὄτοτοῖ. ἀντ. β΄. 1200
διάδοχα δ' ὦ τάλας ἐγὼ
γέρων καὶ δυστυχῆς δακρύω.
- ΧΟ. θεοῦ γὰρ αἶσα, θεὸς ἔκρανε συμφορὰν. στρ. γ΄.
ΠΗ. ὦ φίλος, ἔλειπες ἐν δόμῳ μ' ἔρημον, 1205
γέροντ' ἄπαιδα νοσφίσας. [στρ. δ΄.
- ΧΟ. θανεῖν θανεῖν σε, πρέσβυ, χρῆν πάρος τέκνων.
ΠΗ. οὐ σπαράξομαι κόμαν,
οὐκ ἐπιθήσομαι δ' ἐμῷ 1210
κάρᾳ κτύπημα χειρὸς ὀλοόν; ὦ πόλι,
διπλῶν τέκνων μ' ἐστέρησε Φοῖβος.
- ΧΟ. ὦ κακὰ πάθων ἰδὼν τε δυστυχῆς γέρον, στρ. ε΄.
τίν' αἰῶν' ἐς τὸ λοιπὸν ἔξεις; 1215
- ΠΗ. ἄτεκνος, ἔρημος, οὐκ ἔχων πέρας κακῶν ἀντ. ε΄.
διαντλήσω πόνους ἐς Ἴδιαν.
- ΧΟ. μάτην δέ σ' ἐν γάμοισιν ὠλβισαν θεοί. ἀντ. γ΄.
ΠΗ. ἀμπτάμενα φροῦδα τὰμὰ πάντα κείται 1220
κόμπων μεταρσίων πρόσω.
- ΧΟ. μόνος μόνοισιν ἐν δόμοις ἀναστρέφει. ἀντ. δ΄.
ΠΗ. οὐκέτ' ἐστὶ μοι πόλις·

1199. κατάρξω, as Elmsley had conjectured, is given in two MSS. for κατάρχομαι. The phrase κατάρχειν τινα γόοις, for κατάρχεσθαι γόους τινός, is singular enough. Cf. Orest. 960. Hec. 685.—νόμῳ τῷ νερτέρων, with a death-strain, or threnos, called νεκρῶν ἱακχον, Tro. 1230.

1208. πάρος τέκνων, in preference to, sooner than, your son, i. e. as the senior. Cf. Suppl. 174.

1212. διπλῶν τέκνων. Achilles and his son Neoptolemus.

1218. Ἐν γάμοισιν. At the marriage of Peleus with Thetis.

1220. κόμπων πρόσω. Far from the lofty boast, that Phoebus would give

satisfaction for the death of Achilles. Cf. Suppl. 127, τὸ δ' Ἄργος ὑμῖν ποῦ' ἴστυν; ἢ κόμπου μάτην; The word ἀμπτάμενα seems rather irregularly used, not in the sense of 'having flown away,' and so in connexion with φροῦδα, (for κείται is inconsistent with this figure,) but rather in respect of μεταρσίων, 'having taken a lofty flight, now lie low on the earth' (φροῦδα κείται). The old reading κόμπω μεταρσίω was corrected by Reiske.

1222. οὐκέτ' ἐστὶ Hermann for οὐκέτι. So in Rhés. 17, οὐκ ἐστὶ has been restored for οὐκέτι. In the next verse the same critic has given τὰδ' ἐρρέτω 'πι γὰρ for τ' ἐρρέτω τὰδ' ἐπὶ γαίαν.

σκῆπτρα τὰδ' ἔρρέτω 'πὶ γᾶν,
 σύ τ', ὦ κατ' ἄντρα νύχια Νηρέως κόρη,
 πανώλεθρον γὰ πίτνοντά μ' ὄψει. 1225

XO. ἰὼ ἰώ.

τί κекίνηται; τίνος αἰσθάνομαι
 θείου; κούραι, λεύσσετ', ἀθρήσατε·
 δαίμων ὄδε τις, λευκὴν αἰθέρα
 πορθμεύόμενος, τῶν ἵπποβότων
 Φθίας πεδίων ἐπιβαίνει. 1230

ΘΕΤΙΣ.

Πηλεῦ, χάριν σῶν τῶν πάρος νυμφευμάτων
 ἦκω Θέτις λιπούσα Νηρέως δόμους.
 καὶ πρῶτα μὲν σοι τοῖς παρεστῶσι κακοῖς
 μηδέν τι λῖαν δυσφορεῖν παρήνεσα·
 κἀγὼ γὰρ, ἦν ἄκλαυστ' ἐχρῆν τίκτειν τέκνα, 1235
 ἀπόλεσ' ἐκ σοῦ παῖδα τὸν ταχὺν πόδας
 Ἀχιλλέα τεκούσα, πρῶτον Ἑλλάδος.
 ὦν δ' οὐνεκ' ἦλθον, σημανῶ, σὺ δ' ἐνδέχου.
 τὸν μὲν θανόντα τόνδ' Ἀχιλλέως γόνον
 θάψου, πορεύσας Πυθικὴν πρὸς ἔσχάραν, 1240
 Δελφοῖς ὄνειδος, ὡς ἀπαγγέλλῃ τάφος
 φόνον βίαιον τῆς Ὀρεστείας χερός.
 γυνᾶϊκα δ' αἰχμάλωτον, Ἀνδρομάχην λέγω,
 Μολοσσίαν γῆν χρῆ κατοικῆσαι, γέρον,

1225. γὰ πίτνοντα μ' ὄψει Hermann for μ' ὄψει πιτνοῦντα πρὸς γᾶν. Others simply omit πρὸς γᾶν, but the form ὄψει is questionable. The ἄντρα νύχια are the Νηρέως δόμοι of v. 1232, the submarine grottos where Thetis resided.

1231. σῶν τῶν πάρος ν., 'my former marriage with you (now no longer existing).' But τῶν σῶν πάρος ν., which Matthiae was disposed to prefer, has only reference to the time when it took place, without regard to present circumstances, i. e., as Hermann explains it, the common reading means, that she came because she was formerly his wife. The difference of meaning is perhaps rather fanciful; but the position of the article in the pause of the verse is certainly objectionable.

1238. ἐνδέχου, στέργων δέχου. Cf. Suppl. 977, αἰδαὶ ἄς χρυσοκόμας Ἀπόλων οὐκ ἐνδέχεται.

1241. ἀπαγγέλλῃ. That the inscription on his tomb may show to all that he died by the violence of Orestes, from whose injustice the Delphians ought to have protected him. If Orestes himself was not present at the death, (see on v. 1116,) of course the words must not be taken too literally. Compare however v. 1075.

1244. κατοικῆσαι Hermann, with Lascaris and others. The words are perpetually interchanged; but Andromache was rather to settle in the land than to colonise it.

- Ἐλένω ξυναλλαχθεῖσαν εὐναίοις γάμοις, 1245
καὶ παῖδα τόνδε, τῶν ἀπ' Αἰακοῦ μόνον
λελειμμένον δὴ βασιλέα δ' ἐκ τοῦδε χρῆ
ἄλλον δι' ἄλλον διαπερᾶν Μολοσσίας
εὐδαιμονοῦντας· οὐ γὰρ ᾧδ' ἀνάστατον
γένος γενέσθαι δεῖ τὸ σὸν κᾶμδον, γέρον, 1250
Τροίας τε· καὶ γὰρ θεοῖσι τὰ κείνης μέλει,
καίπερ πεσοῦσης Παλλάδος προθυμία.
σέ δ' ὡς ἂν εἰδῆς τῆς ἐμῆς εὐνῆς χάριν,
[θεὰ γεγῶσα καὶ θεοῦ πατρὸς τέκος,]
κακῶν ἀπαλλάξασα τῶν βροτησίων 1255
ἀθάνατον ἄφθιτόν τε ποιήσω θεόν.
κᾶπειτα Νηρέως ἐν δόμοις ἐμοῦ μέτα
τὸ λοιπὸν ἤδη θεὸς συνοικήσεις θεῶ·
ἔνθεν κομίζων ξηρὸν ἐκ πόντου πόδα
τὸν φίλτατον σοὶ παῖδ' ἐμοί τ' Ἀχιλλέα 1260
ᾧψει δόμους ναίοντα νησιωτικούς
Λευκὴν κατ' ἄκτῆν ἐντὸς Εὐξείνου πόρου.
ἄλλ' ἔρπε Δελφῶν ἐς θεόδμητον πόλιν
νεκρὸν κομίζων τόνδε, καὶ κρύψας χθονί

1248. ἄλλον δι' ἄλλον. A singular phrase for ἄλλον ἄλλον διάδοχον.—Μολοσσίας Hermann for Μολοσσίαν. He takes διαπερᾶν for διατελεῖν, διάγειν, and the genitive to depend on βασιλέα. But Pflugk explains the vulgate *per Molossorum fines regnare*. It is very doubtful if the words could bear this meaning, especially as βασιλέα stands remote from the verb. This prophecy, if such it be called, was fulfilled, in so far as the famed Pyrrhus, king of Epirus, was destined, more than a century later, to become not only king of his ancestral land, but one of the most powerful and successful monarchs of his age.

1251. τὰ κείνης, her heroes, i. e. the descendants from a Trojan queen, Andromache. The old reading κἀκείνης was corrected by Lenting, and his emendation is adopted by Hermann and Dindorf, not only because the καὶ is awkwardly repeated, but because the affairs, i. e. the people of Troy, are meant rather than the city itself.

1254. This verse is placed by Hermann

after v. 1256. Dindorf incloses it in brackets, and the Scholiast says it was wanting in the majority of the copies.—εἰδέναι χάριν τινός, to be conscious of gratitude for a thing, and thence to acknowledge it, is a common Attic phrase. 'That you may have reason to be grateful,' she says, 'for your marriage with me, I will make you a god, and renew in the regions of the blest our common relation upon earth.'

1255. βροτησίων, an epic form for βροτείων, used also in Bacch. 4. Orest. 271. It follows the analogy of ἡμερήσιος, νυκτερήσιος.

1259. ξηρὸν πόδα. An ordinary mortal would be drowned, a divine being would not even wet his feet in rising from the watery depths below.

1262. Λευκὴ ἄκτῆ. An island opposite to the strip of land called Ἀχιλλείος δρόμος (Tendera) near the mouth of the Borysthenes (Dnieper). See Iph. Taur. 436.—δόμους ναίοντα, i. e. being worshipped in a temple there as a hero.

- ἔλθων παλαιᾶς χοιράδος κοῖλον μυχὸν 1265
 Σηπιάδος ἴζου μίμνε δ', ἔς τ' ἂν ἐξ ἁλὸς
 λαβούσα πεντήκοντα Νηρηίδων χορὸν
 ἔλθω κομιστήν σου τὸ γὰρ πεπρωμένον
 δεῖ σ' ἐκκομίζειν Ζηνὶ γὰρ δοκεῖ τάδε.
 παύσαι δὲ λύπης τῶν τεθνηκότων ὑπερ 1270
 πάσιν γὰρ ἀνθρώποισιν ἦδε πρὸς θεῶν
 ψῆφος κέκρανται, κατθανεῖν τ' ὀφείλεται.
 ΠΗ. ὦ πότνι', ὦ γενναῖα συγκοιμήματα,
 Νηρέως γένεθλον, χαίρει ταῦτα δ' ἀξίως
 σαυτῆς τε ποιεῖς καὶ τέκνων τῶν ἐκ σέθεν. 1275
 παύσω δὲ λύπην, σοῦ κελευούσης, θεᾶ,
 καὶ τόνδε θάψας εἶμι Πηλίου πτυχᾶς,
 οὔπερ σὸν εἶλον χερσὶ κάλλιστόν δέμας.
 κᾶτ' οὐ γαμείν δῆτ' ἐκ τε γενναίων χρεῶν
 δοῦναί τ' ἐς ἐσθλοὺς, ὅστις εὖ βουλευέται; 1280
 κακῶν δὲ λέκτρων μὴ ἴπιθυμίαν ἔχειν,
 μηδ' εἰ ζαπλούτους οἴσεται φερνὰς δόμοις.
 οὐ γάρ ποτ' ἂν πράξειαν ἐκ θεῶν κακῶς.
 ΧΟ. πολλαὶ μορφαὶ τῶν δαιμονίων,
 πολλὰ δ' ἀέλπτως κραίνουσι θεοὶ, 1285
 καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,
 τῶν δ' ἀδοκῆτων πόρον ἠὔρε θεός.
 τοιόνδ' ἀπέβη τόδε πρᾶγμα.

1266. Σηπιάς χοιράς, a reef near Iolcos, so called, one may suppose, either from its resemblance to a cuttle-fish, or from its being frequented by that sea-monster. It is now called *St. George*. It was here that the fleet of Xerxes met with such a heavy loss, Herod. vii. 188.

1272. κέκρανται. See Hec. 219. Recent editors omit the τε after κατθανεῖν, though found in all the copies but one. But this leaves the clause very abrupt;

and there is no reason why τε should not be taken exegetically.

1277. πτυχᾶς. MSS. πτύχας. See Suppl. 979, where the form πτύχης is required by the metre. But πτυχή seems to be the form ordinarily preferred.

1279. For γαμείν ἐκ οἱ ἀπὸ τινῶν see Rhes. 168. sup. 975.

1283. πράξειαν. Scil. οἱ ἐκ γενναίων γαμοῦντες, &c. The preceding four verses are quoted by Stobaeus, lxxii. 3.

ΕΥΡΗΠΙΔΟΥ ΗΛΕΚΤΡΑ.

Ἦ Π Ο Θ Ε Σ Ι Σ.

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Ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν ὄρειοις τῆς Ἀργείας γῆς· ὁ δὲ χορὸς
συνέστηκεν ἐξ ἐπιχωρίων γυναικῶν.

ELECTRA.

It has been the fashion of recent critics to disparage the *Electra* of Euripides, as compared with the plays of Sophocles and Aeschylus on the same subject. Because it is less full of the supernatural, that is, of the doctrines of Destiny, the consequences of ancestral crime, and the spiritual agencies of the departed in Hades; and because Euripides has made his characters speak naturally, like human beings; therefore he has been unsparingly assailed by those to whom Greek mythology is a more interesting subject than the human passions. Augustus W. Von Schlegel, who devotes some pages of his "Lectures"¹ to a burlesque summary of the plot, in which he tries to throw ridicule upon every incident, is pleased to say, that "the *Electra* is perhaps of all Euripides' extant plays *the very vilest*;" and he adds, that "to expose all its absurdities and contradictions would be an endless undertaking." O. Müller is much less vindictive; though he awards not one word of praise to the play, he merely says, that "in this piece Euripides goes farther than in any other in his endeavour to reduce the old mythical stories to the level of every-day life"². A recent writer has not hesitated to state, and indeed, has gone out of his way purposely to avow, as his opinion in reference to classical learning generally³, that "Such plays as the *Electra* of Euripides seem unworthy of encouragement." What other plays he considers to belong to this category, we are not told: and therefore we are left to infer, either that there must be some minds singularly unable to appreciate the Attic drama, or some others singularly disposed to admire what is not really worthy of admiration; for at least, to the present editor, the *Electra* of Euripides has always appeared by no means the least interesting of his plays. The incidents are far from common-place, though the plot is so contrived as to introduce much of common life in the characters. The scenes are often vividly and romantically

¹ See *Theatre of the Greeks*, p. 232—243.

² *Hist. Gr. Lit.* p. 374.

³ Preface to "*Thirteen Satires of Juvenal*," p. xiii.

depicted; the recognition-scene especially is much more natural than either of the other tragic writers have contrived to make it. Dr. Robinson truly says⁴, that “*haec Tragoedia, licet haud inter optimas enumeranda, multa tamen et praeclara continet.*” Considered merely in a poetical light, the play is certainly very well written; it has many brilliant passages, and besides, many wise, and shrewd, and humane sentiments. What then are its faults? One says, that the story of the continent husband is unnatural and ridiculous, and that the manifest allusion to the *ἀναγνώρισις* in the *Choephoroi* of Aeschylus is unbecoming, and alien from genuine poetry. To the former objection the poet himself very finely replies in v. 50—3. Another sees more of comedy than of tragedy in the play⁵; a third regards it as “an attempt to draw out the human interest yet further, not so much by developing character as by varying and amplifying the circumstances;” and thinks the result of that attempt is, that “all the dignity and glory of tragedy have vanished under the process⁶.”

A natural consequence of the ill-repute in which the play has been so generally held, is, that it is very much less read than it deserves to be. And this circumstance again accounts in some measure for the comparatively little attention that has been bestowed on its critical revision, Seidler's edition being, as yet, the most careful and complete that has appeared. The *Electra* has, however, some considerable advantages over others much more popular in the schools. It is rather an easy play; it is not very corrupt; it best illustrates the style and mind of Euripides, because it happens to be rather strongly contrasted with the *Electra* of Sophocles, and the *Choephoroi* of Aeschylus. The literary history of our poet's *Electra* is somewhat curious. It is not found in the Aldine and following editions, antecedent to the year 1545, when it was first published at Rome by Pietro Vettori (Petrus Victorius) with a dedicatory epistle to Cardinal Ardinghelli, and again in the same year at Florence. Both editions are of extreme rarity; and besides them, it does not appear that the collation of more than four MSS. has been obtained, two Parisian and two Florentine, of which the various readings are given in Matthiae's and Dindorf's notes. From what MS. the play was first published, is not stated; Vettori merely says that it was “*inter medias ejus Poetae fabulas in vetustissimo codice interjecta.*” Of the genuineness of the play, as a work of Euripides, not the slightest doubt can be entertained.

⁴ Praefat. ed. Cant. 1822.

⁵ Schlegel, Lectures, p. 243. P. Victorius, in the Latin Argument.

⁶ Prof. Conington, Introduction to the Choephoroe of Aeschylus, p. xx.

The plot may be briefly sketched as follows. Electra has been given in marriage by Aegisthus to a poor but honest and well-born agriculturist, or what we should call a day-labourer,—a class of men whom Euripides elsewhere delights to praise,—lest, if wedded to a person of rank and influence, her offspring should some day exact vengeance for the murder of her father. The scene, consequently, is laid, not at Argos, but in a part of the Argolic territory remote from the palace and throne which Aegisthus has unworthily occupied. The kind consideration which the married but virgin pair (for the husband resolutely abstains from cohabiting with a wife so much above him in dignity,) show to each other, and their simple and frugal cottage life, are touchingly described. Electra, in a monody, which is not quite so ridiculous as some have been pleased to imagine, but, on the contrary, contains an artless and natural expression of her feelings, bewails her own lot and the cruel death of her father, and calls upon her brother to come and deliver her. She is joined by the chorus, consisting of country-women, who, wishing to cheer her grief, invite her to take part in a coming festival of the Argive Hera; but she declines, as having neither heart for gaiety nor fit attire for joining in it. Orestes and Pylades are now seen by her, lurking near the cottage. At first she takes them for thieves, but is induced to await their approach. Without recognizing her brother, she informs him of all the circumstances of her present position, and he engages to report them to Orestes, from whom he pretends to bring news. The husbandman returns, and believing the stranger's message to be a real one, invites him into the house; but its scanty supplies are insufficient for himself and his friend Pylades, and a request is conveyed to an old servant of the Atridae, who happens to dwell near, to contribute provisions for the occasion. He arrives, and in fine recognizes Orestes by the token of an old scar, and together they plot the murder of Aegisthus and Clytemnestra. The queen is invited from the city to the cottage, under pretence of her daughter's recent delivery of a first-born child: Aegisthus happens to be absent in the country sacrificing to the Nymphs. Orestes is conducted by the old man to the spot, and the tyrant's death is easily effected under the plea of joining in the sacrifice. Shortly afterwards, Clytemnestra pays a visit in great state to her daughter's cottage. Electra gains permission to speak her mind freely on the subject of her conduct towards her late lord, and, in fact, proves to her that she has deserved no mercy at the hands of her children. At length she enters the cottage, within which Orestes is concealed; and the bloody deed is quickly done. The body of Aegisthus, which had previously been conveyed within the cottage, is now exposed be-

fore Electra and her brother. No sooner are the two corpses seen lying dead before them, than they are seized with a remorse at the deed, and mutually blame each other with having been the instigator of the murder. (This, of course, is very true to nature; and Von Schlegel has not a shadow of reason for stigmatizing such emotions as "a most despicable repentance," "a mere animal revulsion," &c.) At the end of the play, the Dioscuri appear, and inform Orestes of the future which awaits him and his long oppressed sister. Although the play, in a sense, ends happily, it is a great mistake on that account to call it a tragi-comedy. It is a true tragedy; but the tragic action is centered in the death of the guilty pair, and in the sufferings, trials, and strong mental emotions of the just avengers of their father. Clytemnestra is represented as not wholly devoid of kindness towards her daughter; and her own defence of her conduct is so far specious, that it somewhat increases the commiseration for her end. But in this the art of the writer is undoubtedly shown. He was not bound to represent her as stern and tyrannical, merely because Aeschylus and Sophocles had done so.

Of the date of the play nothing certain is known. Inferences however have been drawn from political allusions, for which see the note on v. 1347. In the order of the tragedies relating to Troy, it is clear from v. 1280 that it must be considered as immediately following the *Helena*.

As Von Schlegel "cannot see for what end Euripides wrote the play at all," it may be well to add, that the moral of it is a very noble and exalted theme; that the criminal indulgence of the passions entails a misery which no external splendour can abate; that the highest virtue is often found in the humblest lot; that, bad as faithlessness is in a wife, and severely censured as it is by the world, it is too often the heartless husband who is the cause of it, although *his* aberrations are only indiscretions, while hers are called crimes.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΥΤΟΥΡΓΟΣ ΜΥΚΗΝΑΙΟΣ.

ΗΛΕΚΤΡΑ.

ΟΡΕΣΤΗΣ.

ΠΥΛΑΔΗΣ *κωφόν πρόσωπον.*

ΧΟΡΟΣ.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.

ΠΡΕΣΒΥΣ.

ΑΓΓΕΛΟΣ.

ΔΙΟΣΚΟΡΟΙ.

ΕΥΡΥΠΙΔΟΥ ΗΛΕΚΤΡΑ.

ΑΤΤΟΥΡΓΟΣ.

ὦ γῆς παλαιὸν Ἄργος, Ἰνάχου ῥοαί,
 ὄθεν ποτ' ἄρας ναυσὶ χιλίαις Ἄρη
 ἐς γῆν ἔπλευσε Τρωάδ' Ἀγαμέμνων ἄναξ,
 κτείνας δὲ τὸν κρατοῦντ' ἐν Ἰλίου χθονὶ
 • Πρίαμον, ἐλὼν τε Δαρδάνου κλεινὴν πόλιν,
 ἀφίκετ' ἐς τόδ' Ἄργος, ὑψηλῶν δ' ἐπὶ
 ναῶν τέθεικε σκύλα πλείστα βαρβάρων.

1. The unhappy position of Electra is described by a countryman, an honest farmer who lives with her nominally as her husband, but through respect for her family has spared her the indignity of having children by him. The death of Agamemnon by his own wife's hand, the usurpation of Aegisthus, his fear of the surviving children and his scheme of marrying the daughter to one in low life, lest her descendants should inherit that noble spirit that would never rest unavenged, are successively explained; and then the speaker anticipates an objection that the sensual may raise against his self-denying virtue, by saying that such persons measure true wisdom by the false standard of their own inclinations.

Ibid. The address to Argos is not followed by any direct reference to it, precisely as the Andromache commences with an appeal to Thebes, and the Alcestis with the mention of Admetus' house, — the object in these cases being either to define the scene of the action, or to fix the hearer's attention on some circumstance in the mind of the speaker. — γῆς, i. e. τῆσδε, or Ἑλληνίδος. The Greek

idea of γῆ was pretty nearly the limits of Greek civilization, all others being βάρβαροι, and hardly considered in cases like the present, where all the associations of both the speaker and the audience are centered upon one of the earliest settlements of their own soil. — Ἰνάχου ῥοαί seems added to show that the district rather than the city is meant; for the countryman (see v. 246,) dwelt at some little distance without the walls. The epithet παλαιὸν is applied to Argos by Sophocles, *El.* 4.

2. ἄρας Ἄρη, like the customary phrase αἶρειν στόλον. Cf. *Pers.* 791. *Agam.* 45, στόλον Ἀργείων χιλιοναύταν τῆσδ' ἀπὸ χώρας ἤραν.

4. Ἰλίᾳ for Ἰλιάδι Bothe. This correction is the more probable, because, as remarked on *Alcest.* 116, the grammarians were in the habit of introducing adjectival forms in —ὰς, even against the metre, e.g. Ἀσιὰς for Ἀσίς. Elmsley proposed ἐν Ἰδαίᾳ χθονί. Cf. *Hec.* 325.

7. τέθεικε. 'He has placed,' for ἀνατέθεικε. The speaker may be supposed to point towards the city, as if to add, 'where they are now to be seen.' This

ἄκακέ μὲν ἠτύχησεν ἐν δὲ δώμασι
 θηήσκει γυναικὸς πρὸς Κλυταιμνήστρας δόλῳ
 καὶ τοῦ Θυέστου παιδὸς Αἰγίσθου χερὶ. 10
 ἧ μὲν παλαιὰ σκῆπτρα Ταντάλου λιπῶν
 ὄλωλεν, Αἰγισθος δὲ βασιλεύει χθονὸς,
 ἄλοχον ἐκείνου Τυνδαρίδα κόρην ἔχων.
 οὓς δ' ἐν δόμοις ἔλειψ', ὅτ' ἐς Τροίαν ἔπλει,
 ἄρσενά τ' Ὀρέστην θῆλύ τ' Ἡλέκτρας θάλος, 15
 τὸν μὲν πατρὸς γεραιὸς ἐκκλέπτει τροφεὺς
 μέλλοντ' Ὀρέστην χερὸς ὑπ' Αἰγίσθου θανεῖν,
 Στροφίῳ τ' ἔδωκε Φωκέων ἐς γῆν τρέφειν
 ἣ δ' ἐν δόμοις ἔμεινεν Ἡλέκτρα πατρὸς,
 ταύτην ἐπειδὴ θαλερὸς εἶχ' ἠβῆς χρόνος, 20
 μνηστῆρες ἤτουν Ἑλλάδος πρῶτοι χθονός.
 δείσας δὲ μὴ τῷ παιδ' ἀριστεύων τέκοι
 Ἀγαμέμνωνος ποινατόρ', εἶχεν ἐν δόμοις
 Αἰγισθος, οὐδ' ἤρμοζε νυμφίῳ τινί.
 ἐπεὶ δὲ καὶ τοῦτ' ἦν φόβου πολλοῦ πλέων, 25
 μὴ τῷ λαθραίως τέκνα γενναίῳ τέκοι,

perfect tense is one of the later Attic forms. We may compare the equally rare *παρεῖκεν* in *Hel.* 1059.—*σκῦλα*, *inf.* 1000. *Hec.* 1014. τὰ ἀπὸ τῶν πολεμίων ἀνηρημένα, Photius.—*ἐπὶ ναῶν*, cf. *Androm.* 1121.

11. *παλαιὰ σκῆπτρα Ταντάλου*. According to Homer, *Il.* ii. 104, the sceptre borne by Agamemnon was made by Hephaestus and given first to Pelops, not to his father Tantalus.

14. *ἔλειψ'*. The old reading was *ἐλίπεν*. Seidler and others give *δόμοισιν ἔλιψ'*, but the imperfect is here quite as appropriate as the aorist, especially when followed by *ἔπλει*. The verse in the *Orestes* (63), *ἦν γὰρ κατ' οἴκουσ' ἔλιψ'*, ὅτ' ἐς Τροίαν ἔπλει, proves nothing, for there the metre requires the aorist.

16, 17. τὸν μὲν—Ὀρέστην. Compare *Hel.* 1025, τὴν μὲν σ' ἑάσαι πατρίδα νοστήσαι Κύπριν.

22. Porson's conjecture (on *Med.* 5), *παῖδ' ἀριστεύων for παῖδας Ἀργείων*, and *ποινατόρ' for ποινατόρας*, is ingenious; but unfortunately it is not convincing, though on the whole it is sufficiently probable to be adopted, where some altera-

tion is absolutely necessary. There is no real difficulty in *Ἀργείων*, as Bothe shows; for among the suitors there might be some Argive nobles; and it was naturally these of whom he had the greatest fear. And *ἀριστεῖς* is hardly the word we should expect Euripides here to have used for 'princes' or 'nobles,' besides that he adds *τῷ γενναίῳ* below, v. 26. Perhaps the poet wrote *μὴ τῷ παιδ' ὑπ' Ἀργείων τέκοι*. Bothe conjectures *ἀπ' Ἀργείων*, like *οὐδ' ἐλευθέρων ἄπο*, *Hel.* 275. In favour however of Porson's emendation it may be said that T, Γ, and I are often interchanged, and that the *σ* in *ἀριστεύων* might by accident have been transferred to the end of *παῖδα*. Such accidents did occasionally arise from corrections not very legibly made. The favourite Greek doctrine, that honour and chivalrous spirit are intimately connected with high birth, is here plainly set forth. See *Alcest.* 601.

24. *ἤρμοζε*. "Pater dicitur ἀρμόζειν, sc. despondere filiam; sponsus dicitur ἀρμόζεσθαι, ut Herod. v. 32." *Robinson*.

25. *πλέων* *Matthiae* (as from *πλέως*) for *πλέον*.

κτανεῖν σφε βουλεύσαντος ὠμόφρων ὄμως
 μήτηρ νιν ἐξέσωσεν Αἰγίσθου χερός.
 εἰς μὲν γὰρ ἄνδρα σκῆψιν εἶχ' ὀλωλότα,
 παίδων δ' ἔδεισε μὴ φθονηθείη φόνω. 30
 ἐκ τῶνδε δὴ τοιόνδ' ἐμηχανήσατο
 Αἰγισθος· ὄς μὲν γῆς ἀπηλλάχθη φυγὰς·
 Ἀγαμέμνονος παῖς, χρυσὸν εἶψ' ὄς ἂν κτάνη,
 ἡμῶν δὲ δὴ δίδωσιν Ἡλέκτραν ἔχειν 35
 δάμαρτα, πατέρων μὲν Μυκηναίων ἀπο
 γεγῶσιν, (οὐ δὴ τούτῳ γ' ἐξελέγχομαι
 λαμπροὶ γὰρ ἐς γένος γε, χρημάτων δὲ δὴ
 πένητες, ἔνθεν ἠγύενει ἀπόλλυται.)
 ὡς ἀσθενεῖ δούς ἀσθενῆ λάβοι φόβον.
 εἰ γάρ νιν ἔσχεν ἀξίωμ' ἔχων ἀνῆρ, 40
 εὐδοντ' ἂν ἐξήγειρε τὸν Ἀγαμέμνονος
 φόνον, δίκη τ' ἂν ἦλθεν Αἰγίσθω τότε.
 ἦν οὐποθ' ἀνῆρ ὄδε, σύνοιδέ μοι Κύπρις,
 ἧσχυνεν εὐνή· παρθένος δ' ἔτ' ἐστὶ δῆ.

27. σφε βουλεύσαντος Seidler for σφ' ἐβουλεύσατ' or —σαντ', and ὄμως for δ' ὄμως or ἡ δ' ὄμως. This is not the genitive absolute, but seems rather to agree with Αἰγίσθου.

29. εἰς μὲν γὰρ ἄνδρα. She had some sort of excuse for killing her husband, viz. his attachment to Cassandra, or his having sacrificed her child Iphigenia; but to slay her surviving children merely to place her own life in security would have been an invidious act. Compare *inf.* v. 1067.

31. ἐκ τῶνδε, in consequence of this. See Ion 843.

33. χρυσὸν εἶπε, he proclaimed a reward, τῷ ἀποκτείναντι τὸν Ὀρέστην. Robinson compares Herod. vi. 23, μισθοὺς δέ οἱ ἦν εἰρημένος ὄδε. The subjunctive κτάνη is used, because the conditions of obtaining the reward are supposed to be still in force, though the proclamation of it was an event long ago passed.

36. ἐξελέγχομαι, 'in this respect, certainly, I am not found fault with,' for οὐ τοῦτό γε ὀνειδίζεται ἐμοί.

38. ἡ εὐγένεια, good birth generally, when it has not means to keep up its reputation in men's eyes, falls into neglect

and oblivion. The plural πένητες, scil. ἡμεῖς ἐσμὲν, is used on account of ἡμῶν above. Stobaeus, 97, 5, gives γε μὴν for δὲ δῆ,—a better reading in itself, but perhaps to be regarded as inferior in authority.—ἐνθεν is ἐξ οὗ, 'from which cause,' as Matthiae remarks. Robinson well compares Juv. Sat. iii. 164,

'Haud facile emergunt, quorum virtutibus obstat
 Res angusta domi.'

39. ἀσθενῆ φόβον, a fear not strong enough to cause him any serious anxiety.

41. ἐξήγειρε. 'He (the well-born husband) would have aroused the dormant murder of Agamemnon, and then (i. e. as an event necessarily consequent) justice would have come to Aegisthus.' Cf. Agam. 337, ἐργηγορὸς τὸ πῆμα τῶν ὀλωλότων γένοιτ' ἂν. Eur. Suppl. 1148, οὐπω κακὸν τόδ' εὔδει.—Αἰγίσθω may depend either on δίκη or on ἦλθεν. Cf. Prom. 366, ἀλλ' ἦλθεν αὐτῷ Ζηνὸς ἀγρυπνον βέλος.

44. αἰσχύνειν and καταϊσχύνειν are peculiarly used in speaking of adultery. Here there is a similar notion of disgrace on account of his inferior station. He

αἰσχύνομαι γὰρ ὀλβίων ἀνδρῶν τέκνα
 λαβῶν ὑβρίζεω, οὐ κατάξιος γεγώς.
 στένω δὲ τὸν λόγιοισι κηδεύοντ' ἔμοι
 ἄθλιον Ὀρέστην, εἴ ποτ' εἰς Ἄργος μολῶν
 γάμους ἀδελφῆς δυστυχεῖς εἰσόψεται.
 ὅστις δέ μ' εἰναί φησι μῶρον, εἴ λαβῶν
 νέαν ἐς οἶκους παρθένον μὴ θιγγάνω,
 γνώμης πονηροῖς κανόσιν ἀναμετρούμενος
 τὸ σῶφρον ἴστω, καὐτὸς αὖ τοιοῦτος ὢν.

ΗΛΕΚΤΡΑ.

ὦ νύξ μέλαινα, χρυσέων ἄστρων τροφῆ,
 ἐν ᾗ τὸδ' ἄγγος τῷδ' ἐφεδρεῦον κάρᾳ
 φέρουσα πηγὰς ποταμίας μετέρχομαι,
 οὐ δὴ τι χρείας ἐς τοσόνδ' ἀφιγμένη,
 ἀλλ' ὡς ὑβριν δείξωμεν Αἰγίσθου θεοῖς,
 γόους τ' ἀφείην αἰθέρ' ἐς μέγαν πατρί.
 ἣ γὰρ πανώλης Τυνδαρίς, μήτηρ ἐμή,
 ἐξέβαλέ μ' οἶκον, χάριτα τιθεμένη πόσει.

regards conjugal rights, which he might legally claim, in the light of a *ὑβρις*, morally considered, v. 46.

47. κηδεύοντα, for κηδεστήν *δντα*. This class of verbs is very commonly both active and neuter. Hec. 1202, κηδεύσων τινά, for κῆδος ξυνάψων τινί. So we have in Oed. Col. 750, αἰε σε κηδεύουσα καὶ τὸ σὸν κάρᾳ πτωχῶ διαίτη. Cf. Med. 888.

53. τοιοῦτος ὢν, i. e. μῶρος, not however in the above sense of *foolish*, but in that of *sensual*, on which see *inf.* 1035. Ion 545. So σωφρονεῖν is used in a double meaning, Hippol. 1034. It is clear that the poet is himself anticipating an objection that would be raised to the improbability of his story. 'Let not any suppose,' he says, 'that chastity is impossible, merely because the objector himself is unchaste.'—'Certe nos legimus etiam inter Christianos Reges, qui in summa Fortuna positi, ultra a concessa Conjugii voluptate abstinerint.' *J. Barnes.*

54. Electra, attired in coarse and squalid garments (v. 304), is seen slowly advancing. She carries on her head a water-jar, after the fashion of slaves;—not, as she says,

and as her husband hastens to assure her, from the necessity of performing such menial work, but both to exhibit herself before the sight of the gods in her degraded position of life, and to take advantage of the opportunity of disburdening her mind. The custom of outpouring grief to the elements is well known; cf. Soph. El. 86. Med. 57. The time is early morning, as is clear from the mention of *νύξ*. Compare Antig. 100.

59. ἀφείην. So Portus for ἀφίην. This is much better than to read ἀφίημι' as a continuation of μετέρχομαι, making vv. 57—8 parenthetical. The change from the subjunctive to the optative is abrupt, but not without precedent. Hec. 1138,

ἔδεισα μὴ σοι πολέμιος λειψθῆς ὁ παῖς
 Τροίαν ἀθροίσῃ καὶ ξυνοικίσῃ πάλλιν,
 γνόντες δ' Ἀχαιοὶ ζῶντα Πριαμίδων
 τινα
 Φρυγῶν ἐς αἶαν ἀδῆς ἕρειαν στόλον.

Cf. Ran. 23, τοῦτον δ' ὀχῶ ἵνα μὴ ταλαιπαροῦτο.—πατρί, for my father, i. e. in honour and remembrance of him.

61. χάριτα. A rare form for χάριν,

τεκούσα δ' ἄλλους παῖδας Αἰγίσθῳ πάρα·
πάρεργ' Ὀρέστην κάμει ποιεῖται δόμων.

ΑΤ. τί γὰρ τάδ', ὦ δύστην', ἐμὴν μοχθεῖς χάριν
πόνους ἔχουσα πρόσθεν εὖ τεθραμμένη,
καὶ ταυτ' ἐμοῦ λέγοντος οὐκ ἀφίστασαι ;

65

ΗΛ. ἐγὼ σ' ἴσον θεοῖσιν ἡγοῦμαι φίλον
ἐν τοῖς ἐμοῖς γὰρ οὐκ ἐνύβρισας κακοῖς.
μεγάλη δὲ θνητοῖς μοῖρα συμφορᾶς κακῆς
ἰατρὸν εὐρεῖν, ὡς ἐγὼ σὲ λαμβάνω.

70

δεῖ δὴ με κάκέλευστον εἰς ὅσον σθένω
μόχθου ἴπικουφίζουσαν, ὡς ῥᾶον φέρρης,
συνεκκομίζειν σοὶ πόνους. ἄλις δ' ἔχεις
τάξωθεν ἔργα· τὰν δόμοις δ' ἡμᾶς χρεῶν
ἐξευτρεπίζειν· εἰσιόντι δ' ἐργάτη
θύραθεν ἡδὺ τᾶνδον εὐρίσκειω καλῶς.

75

ΑΤ. εἴ τοι δοκεῖ σοι, στείχε· καὶ γὰρ οὐ πρόσω
πηγαὶ μελάθρων τῶνδ'. ἐγὼ δ' ἄμ' ἡμέρα
βοῦς εἰς ἀρούρας εἰσβαλὼν σπερῶ γύας.
ἀργὸς γὰρ οὐδεὶς θεοὺς ἔχων ἀνὰ στόμα

80

though *χάριτας* and *χάριτες* are not uncommon. For *χάριν θέσθαι* see Ion 1104. Hec. 1211. Iph. T. 602.

63. *πάρεργα ποιεῖται*, regards as of secondary importance in the family. She can hardly mean *νόθους*, as Seidler thinks, for not only would such treatment of her children be obviously false, but it would be proclaiming her own disgrace.

66. *καὶ ταῦτα*, 'and besides, do not desist from doing so, though I am always telling you.' Dr. Donaldson is perhaps right in classing *καὶ ταῦτα* 'and that too,' with the 'objective *καίτοι*. Certainly Seidler wrongly joins *ἐμοῦ λέγοντος ταῦτα*. We might paraphrase it thus, *καὶ οὐκ ἀφίστασαι, καίπερ ἐμοῦ λέγοντος*.

71. *ἀκέλευστον*, on the principle of *οὐ φημι* &c., perhaps here means, 'even though told not to do it.' For her speech manifestly is an apology for acting directly contrary to his friendly and considerate injunctions.—*μόχθου* is the genitive, not depending on *μέρος τι*, but directly on the verb, as in Rhcs. 281, *λόγου δὲ δις τόσου μ' ἐκούφισας*. For *συνεκκομίζειν* see Hipp. 464, *πόσους δὲ παῖσι πατέρας ἡμαρτηκόσι*

συνεκκομίζειν Κύπριν; 'to assist in bringing to a favourable issue.'—*ἄλις*, here adverbially used, for *ἄλις σοὶ ἐστὶ δ' ἐξωθεν* (sc. ἐν ἀγροῖς) *ἔργα ἔχεις*. Hermann on Hel. 608 supplies *πόνους*. There is the same antithesis between *τὰ ξέω* and *τὰ ἐνδον*, in describing the respective duties of husband and wife inverted, in Oed. Col. 339, *οἱ μὲν ἄρσενες κατὰ στέγας θακοῦσιν ἰστυργούντες, αἱ δὲ σὺννομοὶ τῆξω βίου τροφεία παρσύνουσ' ἀεὶ*.

78. *ἄμ' ἡμέρα*, when the day has fairly broken; when the sun is up; see v. 54, and especially v. 102.

80. *θεοὺς ἔχων κτλ.*, while he invokes the gods, without putting his own shoulder to the wheel. In the same wise spirit the poet says, Hel. 756, *οὐδέλς ἐπλούτησ' ἐμπύροισιν, ἀργὸς ὢν*.—*βίον ξυλλέγειν*, to collect for himself a subsistence, *victum corradere*. A similar sentiment was expressed in the *Bellerophontes*, (frag. 293. 13,) but the verse containing the apodosis is lost;—*οἶμαι δ' ἂν ἡμᾶς, εἰ τις ἀργὸς ὢν θεοῖς εὐχόιτο, καὶ μὴ χειρὶ συλλέγοι βίον*.—Virgil, Georg. iii. 456, '*meliora deos sedet omina poscens*.'

βίον δύναιτ' ἂν ξυλλέγειν ἄνευ πόνου.

ΟΡΕΣΤΗΣ.

Πυλάδῃ, σὲ γὰρ δὴ πρῶτον ἀνθρώπων ἐγὼ
 πιστὸν νομίζω καὶ φίλον ξένον τ' ἐμοί
 μόνος δ' Ὀρέστην τόνδ' ἐθαύμαζες φίλων,
 πράσσονθ' ἅ πράσσω δειν' ὑπ' Αἰγίσθου παθῶν, 85
 ὃς μου κατέκτα πατέρα χῆ πανώλεθρος
 μήτηρ. ἀφῆγμαι δ' ἐκ θεοῦ μυστηρίων
 Ἀργεῖον οὔδας, οὐδενὸς ξυνειδότος,
 φόνον φονεῦσι πατρὸς ἀλλάξων ἐμοῦ.
 νυκτὸς δὲ τῆσδε πρὸς τάφον μολῶν πατρὸς 90
 δάκρυσ' ἔδωκα καὶ κόμης ἀπηρξάμην
 πυρᾷ τ' ἐπέσφαξ' αἷμα μηλείου φόνου,
 λαθῶν τυράννους οἳ κρατοῦσι τῆσδε γῆς.
 καὶ τειχέων μὲν ἐντὸς οὐ βαίνω πόδα,
 δυοῖν δ' ἄμιλλαν ξυντιθείς ἀφικόμην 95
 πρὸς τέρμονας γῆς τῆσδ', ἵν' ἐκβάλω ποδὶ
 ἄλλην ἐπ' αἶαν, εἴ μὲ τις γνοίῃ σκοπῶν

82. Electra and her husband have left the stage, the one to fetch water (cf. v. 140), the other to look after his oxen. A wayfaring man accompanied by a friend now appears upon it. It is Orestes, who has arrived with Pylades on the preceding night at Argos. He has visited his father's tomb near Argos, but did not dare to enter the walls of the city, lest he should be discovered. They retire a little on one side. Electra is now seen returning from the spring. Her monody, followed by commatic verses between herself and the chorus, closely resembles the scene in Hel. 165 seqq. Pylades, as in the same plays of Aeschylus and Sophocles, is a *κωφὸν πρόσωπον*, or mute.

84. *ἐθαύμαζες*, respected, looked up to. Med. 1144, *δέσποινα δ' ἦν νῦν ἀντὶ σοῦ θαυμάζομεν*.

87. *μυστηρίων*. Barnes gives *χρηστηρίων* on conjecture. The poet seems purposely to have varied the expression for 'an oracle.' The former word is used, though in its more common sense, in Rhés. 943. Suppl. 173. 470.

89. *ἀλλάξων*, 'to give in return.' In

Bacch. 53, 'to take in exchange,'—this latter being more properly confined to the middle voice.

91. The offering of the *κόμης ἀπαρχαί* is mentioned also in Soph. El. 900. Aesch. Cho. 7. The blood-offering was to propitiate the shade; see on Heracl. 1041. Hel. 547.

94. *βαίνω πόδα*. See on Hec. 53, *περᾷ γὰρ ἦδ' ὑπὸ σκηνῆς πόδα*. Inf. 1172, *βαίνουσιν ἐξ οἴκου πόδα*.

95. *δυοῖν ἄμιλλαν κτλ.*, combining two objects in one journey, viz. to find out my sister and to avenge my father, and to have a means of escape ready in case of being detected. Both these objects he considered would be best gained by retiring to the confines of Argolis. Hence it seems clear that the abode of the *αὐτοσυργὸς* is at some distance from the city.—*ἐκβαλεῖν* is intransitively used, like *ἐμβαλεῖν στρατιᾷ*, 'to invade,' &c. The syntax is *γνοίῃ ζητοῦντα*, should find out by spying that I am in search of my sister; or it may simply mean 'recognise me,' as *infra* v. 283—5.

- ζητοῦντ' ἀδελφὴν, φάσι γὰρ νιν ἐν γάμοις
 ζευχθεῖσαν οἰκεῖν, οὐδὲ παρθένον μένειν,
 ὡς συγγένωμαι καὶ φόνου συνεργάτιν 100
 λαβὼν τά γ' εἶσω τειχέων σαφῶς μάθῶ.
 νῦν οὔν, ἕως γὰρ λευκὸν ὄμμ' ἀναίρεται,
 ἕξω τρίβου τοῦδ' ἵχνος ἀλλαξώμεθα.
 ἢ γάρ τις ἀροτῆρ ἢ τις οἰκέτις γυνή
 φανήσεται νῶν, ἥντιν' ἱστορήσομεν 105
 εἰ τοῦσδε ναίει σύγγονος τόπους ἐμῆ.
 ἀλλ' εἰσορῶ γὰρ τήνδε προσπόλων τινα
 πηγαῖον ἄχθος ἐν κεκαρμένῳ κάρῃ
 φέρουσάν· ἐζώμεσθα κάκπυθώμεθα
 δούλης γυναικὸς, ἣν τι δεξώμεσθ' ἔπος 110
 ἐφ' οἴσι, Πυλάδῃ, τήνδ' ἀφίγμεθα χθόνα.
 ΗΛ. σύντευ', ὦρα, ποδὸς ὀρμάν· στρ. α'.
 ὦ ἔμβα ἔμβα κατακλαίουσ',
 ἰὼ ἰὼ μοί μοι.
 ἐγενόμαν Ἀγαμέμνονος 115
 καί μ' ἔτικτε Κλυταίμνηστρα,

99. οὐδέ. We might have looked for μηδέ, but see on Hel. 835.

100. συγγένωμαι, have an interview or conference with her as to the best course of action.—τὰ εἶσω τειχέων, viz. the conduct of Clytemnestra and Aegisthus, and the probability of taking vengeance upon them. The γε means, that he does not pretend to gain information about the Argives generally.

103. ἕξω τρίβου. See v. 216—7.

107. πρόσπολόν τινα W. Dindorf after Seidler, for προσπόλων.—ἐν κεκαρμένῳ Dobree for ἐγκ., which it is surprising that editors should so long have allowed to remain, the compounded preposition being here entirely out of place.

110. ἔπος ἐφ' οἴσι κτλ., information on the object for which &c.

112 seqq. Electra, addressing herself, urges her foot to return speedily, for it is time for her to be at home. As she walks along she recounts her woes. She is conscious that the citizens compassionate her; but her father's wretched end ever renews her grief. Then she thinks of her brother, perhaps a slave in some family, far away from his sister. She prays him

to return to her aid, and to avenge Agamemnon's death. She then deposits the water jar, and sings a dirge to the spirit of her father, probably at his tomb represented, as in the Choephoroi, on the stage.

Ibid. σύντεψε. A pace is properly σύντονος when applied to animals under the yoke, which pull together by stepping in time. Hence brisk, active, and without flagging. Thus the huntsman is said συντελεῖν δρόμημα κυνῶν, Bacch. 872. Compare *ibid.* 1091, συντόνοις δρομήμασι.—ὦρα, scil. ἔστι γάρ. But the reading of Dobree συντελεῖν ὦρα κτλ., is more probable. Electra seems to mean that the morning is advancing, and her presence at home is needed. Musgrave well compares Ar. Ran. 377 and Eccles. 478 for this use of ἔμβα in hastening a person. The first three lines seem to form a *proodos* of irregular anapaestics. The common reading, ὦ ἔμβα, ἔμβα κατακλαίουσα, ἰὼ μοί μοι, is quite unmetrical. The verses following, to v. 212, are for the most part varieties of glyconeian, interspersed with occasional dactyls.

116. ἔτικτε Seidler for τέκε, a change

στιγνὰ Τυνδάρω κόρα·
 κικλήσκουσι δέ μ' ἄθλιαν
 Ἑλέκτραν πολιῆται.
 φεῦ φεῦ τῶν σχετλίων πόνων
 καὶ στιγερᾶς ζῴας.

120

ὦ πάτερ, σὺ δ' ἐν Ἄϊδα δὴ
 κείσαι, σᾶς ἀλόχου σφαγείς
 Αἰγίσθου τ', Ἀγάμεμνον.
 ἴθι τὸν αὐτὸν ἔγειρε γόον,
 ἄναγε πολύδακρυν ἄδονάν.
 σύντειν', ὦρα, ποδὸς ὀρμάν'
 ὦ ἔμβα ἔμβα κατακλαίουσ',
 ἰὼ ἰὼ μοί μοι.

μεσῶδ. 125

ἀντ. α΄.

τίνα πόλιν, τίνα δ' οἶκον, ὦ
 τλάμου σύγγονε, λατρεύεις
 οἰκτρὰν ἐν θαλάμοις λιπῶν
 πατρός ἐπὶ συμφοραῖς
 ἀλγίσταισιν ἀδελφάν ;
 ἔλθοις τῶνδε πόνων ἐμοὶ

130

135

demanded by the antistrophic verse. The same critic expunged the gloss *κούρα* after Ἀγαμέμνονος.

117. Τυνδάρω W. Dind. for Τυνδαρέου, the nominative being Τυνδαρέως, not —εος.

118. ἄθλιαν H., 'Electra the wretched.' Of course ἄθλιαν is not merely an epithet, but stands for the predicate.

121. ζῴας for ζωᾶς W. Dindorf. See on Med. 976. Hec. 1108.

123. σφαγείς. The ellipse of ὑπὸ is barely defended by Orest. 497, πληγείς θυγατρὸς τῆς ἐμῆς ὑπὲρ κόρα, where however Hermann reads ὑπαί, i. e. ὑπὸ θυγατρὸς, and Porson, but for the present passage, would have edited θυγατρὸς ἐξ ἐμῆς. It is probable that in both places we should restore the dative of the instrument, σφαγαῖς and πληγαῖς. A third example of this use (for such phrases as φίλων νικώμενος &c., obviously belong to a different idiom) is cited from Soph. Phil. 3, ὦ κρατίστου πατρὸς Ἑλλήνων τραφείς Ἀχιλλέως καὶ Νεοπτόλεμε. But there πατρὸς may be in apposition to Ἀχιλλέως, and τραφείς regarded as redundant, as in Aesch. Theb. 789, θαρσεῖτε, παῖδες μητέρων τεθραμμένοιαι. The pre-

sent passage therefore in fact stands nearly alone as an example of the preposition of the agent being omitted.

125—6. These two verses form a μεσῶδς, a choral division, or interruption of the regular response, which occurs also at v. 150—156. Both are glyconean, with resolved syllables. Electra continues to speak to herself, and says that the same lamentations which she has just uttered for her own case, should be repeated for Agememnon. On *δακρῶν ἦδονῆ* see Androm. 93.

131. λατρεύειν οἶκον may be aptly compared with οἰκετεύειν οἶκον in Alcest. 437. In Iph. T. 1115 we have παιδ' Ἀγαμέμνονιαν λατρεύω, which Seidler well defends by the analogy of θεραπεύειν τινά. Dindorf approves Dobree's proposal, τίν' ἀν' οἶκον κτλ.

133. ἐπὶ συμφ. ἀλγ., to be construed with οἰκτρὰν, seems to mean 'after my father's death.' Seidler explains *ad acerbissimam fortunam*, Bothe, as if for συμφ. συνοῦσαν. There is no doubt that πατρός θαλάμοις should be taken together. — ἀδελφάν for the epic ἀδελφῶν is Heath's.

τᾷ μελέᾳ λυτήρ,
 ὦ Ζεῦ Ζεῦ, πατρί θ' αἰμάτων
 ἐχθίστων ἐπίκουρος, Ἄρ-
 γει κέλσας πῶδ' ἀλάται.
 θές τόδε τεύχος, ἐμῆς ἀπὸ κρατὸς ἔ-
 λούσ', ἵνα πατρὶ γόους νυχίους
 ἐπορθρεύσω,
 ἱακχάν, μέλος Ἄϊδα
 * Ἄϊδα, πάτερ,
 σοὶ κατὰ γὰς ἐνέπω γόους,
 οἷς αἰεὶ τὸ κατ' ἡμᾶρ
 διέπομαι, κατὰ μὲν φίλαι
 ὄνυχι τεμνομένα δέραν,
 χέρα τε κρᾶτ' ἐπὶ κούριμον
 τιθεμένα θανάτῳ σῶ.
 ἐῆ ἐῆ, δρῦπτε κάρα

στρ. β'. 140

145

μεσφῶδ. 150

137. αἰμάτων, for φόνου. Like θάνατοι, this word is sometimes used in the plural for a violent death.

140. θές. Electra cannot say this to herself, because ἐμῆς and not σῆς follows. Dobree would read θῶ. But she probably has some female attendant with her, whom she now addresses. To the same attendant she gives the order δρῦπτε κάρα in v. 150, and σὸν μὲν &c. in v. 218, for it is not likely that she should ask the chorus to fly from their accustomed post. This second strophe commences with dactyls, but reverts to glyconics as before. For the feminine κρατὸς Markland cites an epigram from Athen. i. 16, κρατὸς ἐπὶ σφετέρης.

142. ἐπορθρεύσω. W. Dindorf seems to be right in restoring this form for ἐπορθοβοάσω (ἐπορθρ. Reiske). The latter was doubtless a gloss, ὀρθρεύειν being here used not in its ordinary sense of 'being early up' (Suppl. 978. Tro, 182), but with an accusative, like παρημερεύειν θιάσους Rhés. 361, 'to pour out the griefs of the night to the early dawn.' Cf. Theocr. x. 57, τὸν δὲ τὸν, βουκαίε, πρέπει λιμῆρον ἔρωτα μυθλοδεν τᾷ ματρὶ κατ' ἐναν ὀρθρευοίσα.

143. The MSS. add αἰοιδᾶν after ἱακχάν (ἱακχάν Seidler) and give Ἄϊδα but once. Hermann saw that the antistrophe re-

quired the word to be repeated here. Matthiae takes αἰοιδᾶν for a gloss; but it is clearly a corruption of Ἄϊδα transposed before μέλος. The initial A is made long contrary to the usual custom.

145. τὸ κατ' ἡμᾶρ, which Bothe interprets 'daily duties,' taking διέπομαι for διέπω, is probably as inf. 182. Ion 123, for 'daily.' So Plat. Phaedr. p. 240, B, ἐπιτηδευμάτων, οἷς τό γε κατ' ἡμέραν ἡδίστοισιν εἶναι ὑπάρχει. W. Dindorf suspects διέπομαι as "verbum neque aliunde cognitum neque aptum huic loco." If the reading be correct (and the metre does not prove it to be wrong) it would seem to mean 'in which I am ever engaged,' or 'which I pursue to the end' (persequor). The active διέπειν, 'to manage,' occurs in Eum. 891, but the use of it is apparently quite distinct.

149. θανάτῳ σῶ, the dative of the cause. See on Heracl. 475.—ἐπὶ κούριμον for ἀποκ. J. Barnes.

150—6. The μεσφῶδς. In the first verse for εἰ εἰ the present editor has given ἐῆ ἐῆ, by which the metre becomes glyconean polyschematistic. The following lines are composed with remarkable uniformity. They are glyconean with the first foot resolved.—On the supposed piety of swans, see Bacch. 1302.

οἶα δέ τις κύκνος ἀχέτας
 ποταμίους παρὰ χεύμασιν
 πατέρα φίλτατον ἀγκαλεῖ,
 δλόμενον δολίοις βρόχων
 ἔρκεσιν, ὡς σὲ τὸν ἄθλιον 155
 πατέρ' ἐγὼ κατακλαίωμαι,
 λουτρά πανύσταθ' ὑδρανάμενον χροῖ, ἀντ. β'.
 κοίτα ἐν οἰκτροτάτα θανάτου.

ἰὼ μοί μοι
 πικρᾶς μὲν πελέκεως τομᾶς 160
 σᾶς, πάτερ, πικρᾶς δ'
 ἐκ Τροίας ὀδίου βουλᾶς.

οὐ μίτραισι γυνή σε
 δέξατ' οὐδ' ἐπὶ στεφάνοις,
 ξίφεσι δ' ἀμφιτόμοις λυγρὰν
 Αἰγίσθου λῶβαν θεμένα 165
 δόλιον ἔσχεν ἀκοίταν.

ΧΟΡΟΣ.

Ἄγαμέμνωνος ὦ κόρα, στρ. γ'.

153. ἀγκαλεῖ Seidler for καλεῖ.

157. Here is an instance of that rare licence, the antistrophe commencing in the middle of a sentence. See Rhcs. 351. —κοίτα, cf. Agam. 1496, ὦ μοί μοι κοίταν τάνδ' ἀνελεύθερον, | δολίῳ μῶρφ δαμείς | ἐκ χερῶς ἀμφιτόμῳ βελέμῳ.

162. ὀδίου Herm. for ὀδοῦ. 'Alas too for the intention of returning from Troy, which proved your destruction!' The adjective occurs in ὄδιον κράτος αἴσιον Agam. 104. Here ὄδιος βουλή is virtually a periphrasis for ἄνοδος. Bothe reads βουλᾶς, οὐ μίτραις, σὲ κτλ., quoting several examples of βουλή used like δόλος, for a plot or trick. The antithesis however is too far-fetched to be probable, to say nothing of the requirements of the metre. The use of μίτρα here for a victorious wreath or crown is very remarkable. It is a woman's head attire in Hec. 924, and a Bacchic dress in Bacch. 833.

163. μίτραισι γυνή σε is Seidler's slight metrical change for οὐ μίτραις σε γυνή. The meaning is, that his wife did not receive him as a conqueror with chaplets

and ribbands, but with the sword of Aegisthus. The metre here and in v. 165 would more accurately correspond to the antistrophic verses by a slight transposition of words, δέξατ', οὐ στεφάνοις ἔπι, and Αἰγίσθου θεμένα λῶβαν. But the place of the choriambus in a glyconean verse appears to admit of variation in antithetical verses.—For ἐπὶ, *with*, see Bacch. 151.

165. Αἰγίσθου λῶβαν. The order of the words certainly confirms Seidler's interpretation, 'making you the sport of Aegisthus,' i. e. allowing him to insult over the corpse. But on the other hand, one account represented Clytemnestra as using the sword of Aegisthus, not an axe, as the weapon of destruction. Cf. Choeph. 998, μαρτυρεῖ δέ μοι φῆρος τόδ', ὡς ἔβαψεν Αἰγίσθου ξίφος. And in Agam. 1506, his death is called ξιφοδήλητος θάνατος. Thus λῶβαν θεμένα would stand for λωβησάμενη, and ξίφεσιν Αἰγίσθου must be taken together.—ἔσχεν, scil. *abstulit*, δόλιον ἔντα ἀκ.

167. The chorus now first enters the

- ἤλυθον, Ἡλέκτρα, ποτὶ σὺν ἀγρότειραν αὐλάν.
 ἔμολε τις ἔμολεν γαλακτοπότας ἀνήρ
 Μυκηναῖος οὐριβάτας 170
 ἀγγέλλει δ', ὅτι νῦν τριταί-
 αν καρύσσουσιν θυσίαν
 Ἄργεῖοι, πᾶσαι δὲ παρ' Ἡ-
 ραν μέλλουσι παρθενικαὶ στείχειν.
- ΗΔ. οὐκ ἐπ' ἀγλαταῖς, φίλαι, 175
 θυμὸν, οὐδ' ἐπὶ χρυσεῖς
 ὄρμοισιν πεπόταμαι
 τάλαιν', οὐδὲ στᾶσα χοροῖς
 Ἄργείαις ἅμα νύμφαις
 ἐλικτὸν κρούσω πῶδ' ἐμόν. 180
 δάκρυσι χορεύω, δακρύων δέ μοι μέλει
 δειλαία τὸ κατ' ἄμαρ.
 σκέψαι μὲν πιναρὰν κόμαν
 καὶ τρύχη τὰδ' ἐμῶν πέπλων,
 εἰ πρόποντι' Ἀγαμέμνονος 185
 κούρα τῆ βασιλείᾳ
 Τροία θ', ἃ τοῦμοῦ πατέρος

orchestra. They come to invite Electra to take part in a festival about to be celebrated in honour of the Argive goddess Hera. She declines on account of her grief, her poor attire, and her want of interest in the amusements of the city.—The metre of v. 168 is an unusual form of glyconean, the next a dochmiac with a glyconean termination. The antistrophic verses have a slight syllabic variation.—γαλακτοπότας, a hordsman, one who lives on the produce of his own cattle.

170. This verse is a pure glyconean polyschematistic, like Hec. 632. W. Dindorf is clearly right in οὐριβάτας for οὐρειβάτας. See *inf.* 210.

171. τριταίαν. The antithesis with νῦν, or rather perhaps, the combination of νῦν τριταίαν, shows the meaning to be that the festival is to be held three days hence, not that it will be of three days' duration. Commonly, τριταῖος is 'three days ago.'

177. ὄρμοισιν πεπ., for the reading of the ed. princeps ὄρμοις ἐκπ., has been restored by Seidler from two Florence MSS.

The compound is perhaps less apt; at least in Theocritus, ii. 19, πᾶ τὰς φρένας ἐκπεποτᾶσαι implies the flying away from one's senses. Seidler compares Nub. 319, ἡ ψυχὴ μου πεπότῃται.

178. χοροῖς for χοροῦς. Seidler, who cites Iph. Taur. 1142, χοροῖς δὲ στάλην.—ἐλικτὸν, cf. Tro. 3, κάλλιστον ἔχνος ἐξελίσσουσιν ποδός.—πῶδ' ἐμόν Canter for πόλεμον.

181. χορεύω for χεῶν Porson. The probable cause of the error has been pointed out on Ion 189.—τὸ κατ' ἄμαρ, *sup.* v. 145.

185. εἰ πρόποντι' Reiske for εἰ πέρ ποτ',—an emendation worthy of all praise. The τρύχη or rags of Euripides' characters are well enough known from Ar. Ach. 418. See *inf.* 501.

187. The old reading, τῆ Τροία θ' ἔμου πατέρος, which is faulty on account of the article, was corrected by L. Dindorf. Barnes gives ἃ Τροία θ' ἀμοῦ πατέρος κτλ., commencing a new sentence.

- μέμναται πῶθ' ἄλουσα.
 ΧΟ. μεγάλα θεός' ἄλλ' ἴθι, ἀντ. γ'. 190
 καὶ παρ' ἐμοῦ χρῆσαι πολύπηνα φάρεα δῦναι,
 χρύσεά τε χάρισαι προσθήματ' ἀγλαίας.
 δοκεῖς τοῖσι σοῖς δακρῦοις,
 μὴ τιμῶσα θεοὺς, κρατή-
 σειν ἐχθρῶν; οὔτοι στοναχαῖς, 195
 ἀλλ' εὐχαῖσι θεοὺς σεβί-
 ζοῦσ' ἔξεις εὐαμερίαν, ᾧ παῖ.
 ΗΛ. οὐδεὶς θεῶν ἐνοπᾶς κλύει
 τᾶς δυσδαίμονος, οὐ παλαι-
 ῶν πατρὸς σφαγιασμῶν. 200
 οἴμοι τοῦ τε καπφθιμένου
 τοῦ τε ζῶντος ἀλάπα,
 ὃς που γᾶν ἄλλαν κατέχει
 μέλεος ἀλαίνων ποτὶ θῆσσαν ἐστίαν,
 τοῦ κλεινοῦ πατρὸς ἐκφύς. 205
 αὐτὰ δ' ἐν χέρηνσι δόμοις

189. *μεγάλα θεός*. She (Hera) is a great goddess, and her worship is not lightly to be set aside. Go therefore and take as a loan (borrow) 'from me embroidered garments to wear. This was evidently the custom on great festivals. So in Theoc. ii. 74, Simaetha goes to the shop ἀμφοιστελαμένα τὰν ἑστίδα τὰν Κλεαρίστας.

191. *χάρισαι*. 'Accept as a favour golden appendages to your dress.' *Gratis accipe*, as Barnes' marginal version rightly interprets it. It seems rash to read *χάρισιν* with Musgrave: the poet probably gave to *χαρίσασθαι* an unusual sense, but one sufficiently defined by *χρῆσαι*. Nor is *χάρισιν ἀγλαίας*, 'the grace of beauty,' a very satisfactory combination. The chorus offer trinkets as an additional ornament to a fine dress, *χλιδῆ, πρυφή, κόσμος* &c., being similar in meaning to *ἀγλαία*. Cf. v. 176. We might also explain *χάρισαι* 'indulge in,' *σεαντῆ* being supplied. The argument which they use is this, that by paying honour to the festivals of the gods Electra is more likely to gain their favour than by tears and sighs.

196. *εὐχαῖσι θεοὺς* Seidler, Matthiae, for *εὐχαῖς ποῖς θεοὺς γε*. W. Dindorf

gives in histext *εὐχαῖς θεοὺς σὺ σεβίζουσ'*, where the *σὺ*, being unemphatic, is untenable. On the correspondence of this verse with the strophe, see on 163.

199. *παλαιῶν σφαγιασμῶν*. The sacrifices formerly offered by Agamemnon. The genitive follows the accusative after *κλύει*, which is not surprising, since the former case always implies an ellipse of *φθόγγον* or *φανήν*.

201. *καπφθιμένου*. On this Aeolicism see Suppl. 984. The old reading *καταφθιμένου* was corrected by Elmsley. The necessity of the correction may however be questioned, since *καταφθιμένου* perfectly satisfies the metre: Agamemnon the murdered and Orestes the exile are of course meant.

204. *ποτὶ θῆσσαν ἐστίαν*. Whether she means 'as a servant at another's table,' or 'entertained only with the fare of a slave,' is not quite clear; but the latter is probable; compare *θῆσσαν πρᾶ- τεξαν αἰνέσαι*, Alcest. 2, and *πρὸς πλου- στίαν πρᾶτεξαν Ἰζούσα*, Mel. 295.

206. *ἐν χ. δόμοις*, in the house of a working man, an *ἀντουργός*, i. e. a poor house.—*φυγάς*, perhaps *φυγαῖς*, the long syllable being better suited to the metre.

- ναίω ψυχὰν τακομένα
 δωμάτων πατρώων φυγὰς,
 οὐρείας ἀν' ἐρίπνας. 210
 μᾶτηρ δ' ἐν λέκτροις φονίους
 ἄλλω σύγγαμος οἰκεῖ.
- ΧΟ. πολλῶν κακῶν Ἑλλησιω αἰτίαν ἔχει
 σῆς μητρὸς Ἑλένη σύγγονος δόμοις τε σοῖς.
- ΗΛ. οἴμοι, γυναικες· ἐξέβην θρηνημάτων
 ξένοι τινὲς παρ' οἶκον οἶδ' ἐφροστίους
 εὐνὰς ἔχοντες ἐξανίστανται λόχου·
 φυγῇ, σὺ μὲν κατ' οἶμον, ἐς δόμους δ' ἐγὼ,
 φῶτας κακούργους ἐξαλύζωμεν ποδί.
- ΟΡ. μὲν', ὦ τάλαινα· μὴ τρέσης ἐμὴν χέρα. 220
- ΗΛ. ὦ Φοῖβ' Ἄπολλον, προσπίτνω σε μὴ θανεῖν.
- ΟΡ. ἄλλους κτάνοιμι μᾶλλον ἐχθίους σέθεν.
- ΗΛ. ἄπελθε, μὴ ψαῦ' ὦν σε μὴ ψαύειω χρεῶν.
- ΟΡ. οὐκ ἔσθ' ὅτου θίγοιμ' ἂν ἐνδικώτερον.
- ΗΛ. καὶ πῶς ξιφήρης πρὸς δόμοις λοχᾶς ἐμέ ; 225

On the ϕ in *πατρώος* see *Alcest.* 249. Bothe gives *πατρίων*.

210. ἀν' *Musgr.* for *ναλοῦσ'*, which is doubtless a gloss. Cf. v. 489. *Photius*, *ἐρίπνας αἱ ἀπερρωγύται πέτραι*. Translate, 'in the mountain fastnesses.' Like the *pagi* of the Romans, the settlements of the pastoral Greeks were often in the mountains for the sake of security. This explains *γαλακτοπότας ἀνήρ οὐριβάτας* in v. 170. Compare *'Αργείων ὀρέων inf.* v. 700.

211. *φονίους* Barnes for *φόνιους*.

215. *Electra* here perceives the two strangers (*Orestes* and *Pylades*) lurking by the side of the way (*ἔξω τριβου*, v. 103). They have just risen, and having heard the preceding lamentations of *Electra*, are satisfied that she is the very person they are seeking. She however, believing them to be robbers, is about to fly into her house, but is arrested by the hand of her brother.—*ἐφροστίους*, close to the house, i. e. with evil intentions against it.

218. σὺ μὲν. This can hardly be addressed to the chorus, whom just before she had collectively called *γυναικες*. It refers rather to the attendant; see on v.

140.—κατ' οἶμον, 'along the road,' ἢ ὁδὸς φέρει.—For the tautology *φυγῇ—ποδί*, *Dindorf* refers to *Orest.* 1468, *φυγᾶ δὲ ποδί τὸ χρυσοσάνδαλον | ἵχνος ἔφερον ἔφερον*.

220. ἐμὴν χέρα, emphatic; 'mine is not the hand to be feared.'

222. κτάνοιμι, i. e. κτανεῖν θέλω. *Dindorf* and others give κτάνοιμ' ἂν, the old copies having ἂν κτάνοιμι. But *Bothe* rightly judges the ἂν to be the interpolation of a grammarian.

223. μὴ ψαῦε. So complete was the retirement of a married woman, that even to take her hand in public was regarded as a liberty. Hence the surprise of *Achilles*, when requested by *Clytemnestra* to shake hands, in *Iph. A.* 833, τί φῆς; ἐγὼ σοι δεξιάν; αἰδοίμεθ' ἂν Ἀγαμέμνον', εἰ ψαύοιμεν ὦν μὴ μοι θέμις. Cf. *inf.* 344.

225. ξιφήρης, sword-in-hand; *Rhes.* 713, ξ. κρύφιος ἐν πέπλοις.—ἐμέ for ἐμοῖς is the reading of *Dindorf* and *Matthiae* from a var. lect. in one MS. Cf. *Alcest.* 846, κἄνπερ λοχῆσας αὐτὸν ἐξ ἔδρας συθεὶς μάψω. *Photius*, *λοχῶντες ἐνεδρεύοντες*. The meaning of *καὶ πῶς is*, as usual, objective: 'Well but, if you were a friend, you would not,' &c.

- ΟΡ. μείνας' ἄκουσον, καὶ τάχ' οὐκ ἄλλως ἐρεῖς.
 ΗΛ. ἔστηκα πάντως δ' εἰμὶ σή· κρείσσων γὰρ εἶ.
 ΟΡ. ἦκω φέρων σοι σοῦ κασιγνήτου λόγους.
 ΗΛ. ὦ φίλτατ', ἄρα ζῶντος, ἢ τεθνηκότος ;
 ΟΡ. ζῆ' πρῶτα γὰρ σοι τὰγάθ' ἀγγέλλειν θέλω. 230
 ΗΛ. εὐδαιμονοίης, μισθὸν ἠδίστων λόγων.
 ΟΡ. κοινῇ δίδωμι τοῦτο νῶν ἀμφοῖν ἔχειν.
 ΗΛ. ποῦ γῆς ὁ τλήμων τλήμονας φυγὰς ἔχων ;
 ΟΡ. οὐχ' ἓνα νομίζων φθείρεται πόλεως νόμον.
 ΗΛ. οὐ που σπανίζων τοῦ καθ' ἡμέραν βίου ; 235
 ΟΡ. ἔχει μὲν, ἀσθενῆς δὲ δὴ φεύγων ἀνήρ.
 ΗΛ. λόγον δὲ δὴ τίν' ἦλθες ἐκ κείνου φέρων ;
 ΟΡ. εἰ ζῆς, ὅπως τε ζῶσα συμφορᾶς ἔχεις.
 ΗΛ. οὐκοῦν ὀρᾶς μου πρῶτον ὡς ξηρὸν δέμας.
 ΟΡ. λύπαις γε συντετηκὸς, ὥστε με στένειν. 240
 ΗΛ. καὶ κρᾶτα πλόκαμόν τ' ἐσκυθισμένον ξυρῶ.
 ΟΡ. δάκνει σ' ἀδελφὸς ὃ τε θανὼν ἴσως πατήρ ;
 ΗΛ. οἴμοι, τί γὰρ μοι τῶνδ' ἔστι φίλτερον ;
 ΟΡ. φεῦ φεῦ· τί δαὶ σὺ σῶ κασιγνήτῳ δοκεῖς ;

226. οὐκ ἄλλως ἐρεῖς, δηλογοῖσθε ἐμὲ ἐνδίκως σοῦ ψαύειν.

227. πάντως, whether I fly or not.

228. κασιγνήτου. Not from your brother, but 'tidings about him.' This idiom is illustrated on Ion 929. *Inf.* 347.

231. μισθόν. The accusative in apposition to the sentence, which is peculiarly the case with words implying reward or punishment, &c. See on Alcest. 7. Hel. 77. Rhes. 948, καὶ τῶνδε μισθὸν παῖδ' ἔχουσ' ἐν ἀγκάλαις θρηῶν.

232. δίδωμι, i. e. οὐ μόνος ἑμαυτῷ δέχομαι τὸ χαίρειν.

234. φθείρεται, he is a wanderer. See Hel. 766. For νόμον Dio Chrysost. p. 420, gives τόπον, and in the preceding v. ἔχει for ἔχων; as also σπανίζει for σπανίζων. If νόμον be right (and Bothe cites νόμους νομίζω from Lucian), the sense seems to be νόμους οὐ μᾶς πόλεως, taking up the customs and habits of different states as he visits them.

238. ὅπως—συμφορᾶς Elmsley for ὅπου—συμφορᾶς (so Bothe). The construction is the same as Hel. 313, πῶς δ' εὐμενεῖας τοιοῦτ' ἐν δόμοις ἔχεις; *Inf.*

751, πῶς ἀγῶνος ἤκομεν; . Though we might join ὅπου ζῶσα, and regard the whole phrase as equivalent to ὅπου ἄθλιον τρίβεις βίον. Nevertheless, as ὅποι, ὅπου, ὅπως, &c., are frequently confused, and also the singular and plural cases of the word συμφορὰ (see on Rhes. 806), and as the sense is greatly improved by the above emendation, it seems advisable to admit it, especially as the reply of Electra strongly confirms it.

239. ξηρὸν, opposed to λιπαρὸν, sleek. The phrase originated in the custom of anointing, which however was perhaps confined to males, for Theocritus speaks of Spartan maids as χρισμέναις ἀνδριστῆ, Id. xviii. 23.—συντετηκὸς Reiske for—as.

241. ἐσκυθισμένον, ἠκισμένον. See on Tro. 1026, where κρᾶτ' ἀπεσκυθισμένην occurs.

244. τί δοκεῖς; i. e. οὐ καὶ σὺ φίλτατῃ δοκεῖς τῷ ἀδελφῷ; The reply is, 'he shows his affection by his absence,' not, as he ought, by his presence in my troubles. Robinson gives τί δ' αὖ σὺ κτλ., which is not improbable,

- ΗΛ. ἀπὼν ἐκείνος, οὐ παρὼν ἡμῖν φίλος. 245
 ΟΡ. ἐκ τοῦ δὲ ναίεις ἐνθάδ' ἄστεως ἑκάς ;
 ΗΛ. ἐγγήμαμεσθ', ὦ ξέινε, θανάσιμον γάμον.
 ΟΡ. ὦμωξ' ἀδελφὸν σόν. Μυκηναίων τιμῆ ;
 ΗΛ. οὐχ ὡς πατήρ μ' ἠλπίζεν ἐκδώσειν ποτέ.
 ΟΡ. εἶφ', ὡς ἀκούσας σῶ' κασιγνήτῳ λέγω. 250
 ΗΛ. ἐν τοῖσδ' ἐκείνου τηλορὰς ναίω δόμοις.
 ΟΡ. σκαφεύς τις ἢ βουφορβὸς ἄξιος δόμων.
 ΗΛ. πένθης ἀνὴρ γενναῖος ἔς τέ μ' εὐσεβής.
 ΟΡ. ἢ δ' εὐσέβεια τίς πρόσσεστι σῶ' πόσει ;
 ΗΛ. οὐπάποτ' εὐνῆς τῆς ἐμῆς ἔτλη θιγεῖν. 255
 ΟΡ. ἄγνευμ' ἔχων τι θεῖον, ἢ σ' ἀπαξιῶν ;
 ΗΛ. γονέας ὑβρίζειν τοὺς ἐμοὺς οὐκ ἤξιου.
 ΟΡ. καὶ πῶς γάμον τοιοῦτον οὐχ ἤσθη λαβῶν ;
 ΗΛ. οὐ κύριον τὸν δόντα μ' ἠγειται, ξένε.
 ΟΡ. ξυνηκ'. Ὁρέστη μὴ ποτ' ἐκτίση δίκην. 260
 ΗΛ. τοῦτ' αὐτὸ ταρβῶν, πρὸς δὲ καὶ σάφρων ἔφυ.
 ΟΡ. φεῦ·
 γενναῖον ἀνδρ' ἔλεξας, εὐ τε δραστέου.
 ΗΛ. εἰ δὴ ποθ' ἤξει γ' ἔς δόμους ὁ νῦν ἀπῶν.
 ΟΡ. μήτηρ δέ σ' ἢ τεκούσα ταῦτ' ἠνέσχετο ;
 ΗΛ. γυναῖκες ἀνδρῶν, ὦ ξέν', οὐ παίδων, φίλαι. 265

246. ἐκ τοῦ. Compare the use of ἐκ τῶνδε, v. 31. Cf. Hel. 92.

247. θανάσιμον. She appears to mean, a marriage accepted only as an alternative for death. For in v. 27 she asserts that Aegisthus had wished to kill her.

249. οὐχ ὡς. There is another reading οὐχ φ, which would mean Castor, *inf.* 812.

251. τηλορός. W. Dindorf approves the suggestion of Seidler, τῆλ' ὕρος ναίω, i. e. ναίω ὕρος τῆλε ἄστεως. The form of the adjective elsewhere is τηλορός, Orest. 1325, Prom. 1; but Matthiae compares ὕρος, so that analogy is in favour of the received reading.—ἐκείνου δόμοις, viz. the husband alluded to in v. 247.

252. ἄξιος δόμων. Some common labourer is the fit person to inhabit such a house as this. Hel. 69, Πλούτου γὰρ οἶκος ἄξιος προσεκάσαι.

256. ἄγνευμα κτλ. 'Is it because he is under a vow of virginity to the gods, or

because he disdains you?' The old reading ἀναξιῶν was corrected by Schaefer. So Eum. 345, Ζεὺς γὰρ αἱματοσταγὲς ἀξιόμισον ἔθνος τῶδε λέσχας ἄσ ἀπηξιῶσατο. The other, in the sense of ἀνάξιον νομίζων, is contrary to analogy, though Robinson retains it without suspicion.

259. κύριον. He does not consider that Aegisthus (cf. v. 34) had a right to dispose of me in marriage. The father being dead, the right of bestowing her hand would legally have devolved on Orestes. Seidler compares Iph. A. 703, Ζεὺς ἠγγύθησε, καὶ δίδωσθ' ὁ κύριος. Barnes here well remarks, "Hic iterum prudentissimus poeta oeconomiae suae fabulae consulit, et rationes accumulatur, quare probabile videatur, cur Colonus Regiae Virgini castitatem non eriperit."

265. ἀνδρῶν. The inference is, that she listened to the persuasions of Aegisthus more than to those of Electra.

- ΟΡ. τίνος δέ σ' οὔνεχ' ὕβρισ' Αἴγισθος τάδε ;
 ΗΛ. τεκέῖν μ' ἐβούλετ' ἀσθενῆ, τοιῶδε δούς.
 ΟΡ. ὡς δῆθε παῖδας μὴ τέκοις ποινάτορας ;
 ΗΛ. τοιαῦτ' ἐβούλευσ', ὧν ἐμοὶ δοίη δίκην.
 ΟΡ. οἶδεν δέ σ' οὔσαν παρθένον μητρὸς πόσις ; 270
 ΗΛ. οὐκ οἶδε σιγγῆ τοῦθ' ὑφαίρουμέσθ' αὖ νυ.
 ΟΡ. αἶδ' οὖν φίλαι σοὶ τοῦσδ' ἀκούουσιν λόγους ;
 ΗΛ. ὥστε στέγειν γε τὰ μὰ καὶ σ' ἔπη καλῶς.
 ΟΡ. τί δῆτ' Ὀρέστης πρὸς τὰδ', Ἄργος ἦν μόλῃ ;
 ΗΛ. ἦρου τόδ' ; αἰσχρὸν γ' εἶπας· οὐ γὰρ ἔνυ ἀκμή ; 275
 ΟΡ. ἐλθὼν δὲ δὴ πῶς φονέας ἂν κτάνοι πατρός ;
 ΗΛ. τολμῶν ὑπ' ἐχθρῶν οἷ' ἐτολμήθη πατήρ.
 ΟΡ. ἦ καὶ μετ' αὐτοῦ μητέρ' ἂν τλαίης κτανεῖν ;
 ΗΛ. ταῦτῳ γε πελέκει τῷ πατήρ ἀπώλετο.
 ΟΡ. λέγω τὰδ' αὐτῷ, καὶ βέβαια τὰπὸ σοῦ ; 280
 ΗΛ. θάνοιμι μητρὸς αἰμ' ἐπισφάξασ' ἐμῆς.
 ΟΡ. φεῦ·

267. ἀσθενῆ. Compare v. 39.

268. δῆθε. Elmsley, doubting this as ἀπαξ λεγόμενον, proposed to read ὡς παῖδα δῆθεν. W. Dindorf thinks the correction probable, ποινάτορας for —ρα occurring in like manner v. 23. Like πρόσθε, πάροθε, τηλόθε, &c., the double form seems to have been allowed for metrical convenience. “Εἰρωνικῶς haec Orestes, ut qui Aegisthi consilia irrita se facturum speret.” *Bothe*.

272. φίλαι, scil. οὔσαι.

273. στέγειν. Not simply ‘to conceal,’ but ‘to keep safe.’ The word properly means ‘to be water-tight.’ Cf. *Hec.* 880. *Trach.* 596, μόνον παρ' ὑμῶν εὐ στεγοίμεθ', ὡς σκότῳ κἂν αἰσχρὰ πρόσσθῃ, οὐποτ' αἰσχρὴν πεσεῖ.—καὶ σ' ἔπη for καὶ τὰ σὰ ἔπη. For the omission of the article see *Hel.* 14 ; for the elision *Suppl.* 456. Before Orestes converses on the possibility of slaying their enemies, he ascertains whether the chorus are faithful to his cause.

274. The common reading, τί δῆτ' Ὀρέστης, πρὸς τὰδ' Ἄργος ἦν μόλῃ ; appears to require correction. The meaning should be, τί ποιήσει πρὸς τὰδε ; ‘What does he intend to do in reference to this business, should he return to

Argos?’—‘Do you ask?’ replies Electra. ‘I am ashamed of you. Is it not now or never the time for action?’ i. e. ‘he will slay them, of course.’ The phrase πρὸς ταῦτα is often so used, e. g. *Prom.* 1013. 1051.

277. τολμῶν κτλ. ‘By venturing the same that was ventured against his father by his enemies.’ A similar use is *Hipp.* 794, μὴν Πιτθέως τι γῆρας εἰργασται νέον ; ‘Has the old Pittheus had any harm done to him?’

280. λέγω κτλ. ‘Should I say this to him, and that you are staunch?’ So *Ar. Ran.* 1, εἶπω τι τῶν εἰωθότων ; *Inf.* v. 377, ἀλλ' εἰς ὄπλ' ἔλθω ; Electra as yet regards the stranger as one who has brought a message from Orestes, and who will carry back her reply. Cf. v. 237.

281. θάνοιμι, i. e. θανεῖν θέλω, ἐτοίμη εἰμί. So *Aesch. Cho.* 430, ἐπειτ' ἐγὼ νοσφίσας δλοίμαν.—ἐπισφάξειν has its proper sense, as in v. 92, to sacrifice the mother over the body of the husband. The remark may seem superfluous ; but such notes as the following (in *Robinson's* edition) only mislead ;—“ἐπισφάξασα, i. e. θύσασα, quo sensu supra accipitur v. 92.”

- εἴθ' ἦν Ὀρέστῃς πλησίον κλύων τάδε.
 ΗΛ. ἀλλ', ᾧ ξέν', οὐ γνοίην ἂν εισιδοῦσά νιν.
 ΟΡ. νέα γὰρ, οὐδὲν θαῦμ', ἀπειξεύχθῃς νέου.
 ΗΛ. εἰς ἂν μόνος νιν τῶν ἐμῶν γνοίῃ φίλων. 285
 ΟΡ. ἄρ' ὄν λέγουσιν αὐτὸν ἐκκλέψαι φόνου ;
 ΗΛ. πατρός γε παιδαγωγὸς ἀρχαῖος γέρων.
 ΟΡ. ὁ καθθανὼν δὲ σὸς πατὴρ τύμβου κυρεῖ ;
 ΗΛ. ἔκυρσεν ὡς ἔκυρσεν, ἐκβληθεὶς δόμων.
 ΟΡ. οἴμοι, τόδ' οἶον εἶπας. αἴσθησις γὰρ οὖν 290
 κὰκ τῶν θυραίων πημάτων δάκνει βροτούς.
 λέξον δ', ἵν' εἰδῶς σῶ κασιγνήτῳ φέρω
 λόγους ἀτερπεῖς, ἀλλ' ἀναγκάϊους κλύειν.
 ἔνεστι δ' οἶκτος, ἀμαθία μὲν οὐδαμοῦ,
 σοφοῖσι δ' ἀνδρῶν· καὶ γὰρ οὐδ' ἀζήμιον 295
 γνώμην ἐνεῖναι τοῖς σοφοῖς λίαν σοφῆν.
 ΧΟ. κὰγὼ τὸν αὐτὸν τῷδ' ἔρον ψυχῆς ἔχω.
 πρόσω γὰρ ἄστεως οὔσα τὰν πόλει κακὰ
 οὐκ οἶδα, νῦν δὲ βούλομαι κὰγὼ μαθεῖν.
 ΗΛ. λέγοιμ' ἂν, εἰ χρή. χρή δὲ πρὸς φίλον λέγειν 300

287. πατρός γε κτλ. 'Aye, the old man who in former days was my father's keeper,' i. e. the slave who took care of him as a boy, for ἀρχαῖος merely means δὲ πρὶν ὄν κτλ.

291. κὰκ τῶν θ., resulting from the misfortunes even of others than ourselves. Dobree reads καὶ for κὰκ. Cf. θυραίων ἄλβον in Agam. 810.

294. οἶκτος. 'Relate,' says Orestes, 'the whole circumstances of your present position, and be assured that the narrative will meet with compassion from one who is not churlish and ignorant, but well instructed.' This idea, that the wise are more capable of pity, is also given in Heracl. 458, where see the note. Hence it was that εὐγνώμων came to mean 'good-natured,' and ἀγνώμων 'brutal.' Orestes seems to say this of himself, by way of soliloquy, not as wishing to represent either the supposed stranger, or the supposed brother, as peculiarly susceptible to pity.

295. καὶ γὰρ Bothe with Stobaeus, 3, 27. W. Dindorf gives οὐ γὰρ οὐδ' with the MSS., but this is not an Attic combi-

nation in the sense of οὐδὲ γὰρ, though conversely a few examples of οὐδὲ—οὐ (ne—quidem) occur, on which see Aesch. Pers. 431. There is an ellipse of this kind; ('Not that too much wisdom is an aid to sympathy,') for even the educated may be too clever.' Against ἡ λίαν σοφία the poet speaks in Med. 296. 305. Hipp. 640.

297. κὰγὼ κτλ. The chorus enforces the request of Orestes, to hear the narrative of her sufferings from herself, on the ground that they reside too far from the city to have heard much news about the royal household.

300. The following ῥῆσις of Electra is in the poet's very best style. It is at once natural, pathetic, and full of the energy of indignation. She contrasts her own squalid and neglected condition with the wealth and almost eastern grandeur of her guilty mother, and the proud and insolent security of the usurper Aegisthus with the dishonoured tomb of Agamemnon. That Euripides was fond of dwelling on mere personal discomfort, and not only on mental griefs, is not perhaps

τύχας βαρείας τὰς ἐμὰς κάμου πατρός.
 ἐπεὶ δὲ κινεῖς μῦθον, ἱκετεύω, ξένε,
 ἄγγελλ' Ὀρέστη τὰμὰ κάκείου κακὰ,
 πρῶτον μὲν οἷοις ἐν πέπλοις ἀυλίζομαι,
 πίνω θ' ὄσω βέβριθ', ὑπὸ στέγαισί τε
 αἰαίσι γαίω βασιλικῶν ἐκ δωμάτων,
 αὐτὴ μὲν ἐκμοχθοῦσα κερκίσω πέπλους,
 ἢ γυμνὸν ἔξω σῶμα καὶ στερησόμεναι,
 αὐτὴ δὲ πηγὰς ποταμίους φορουμένη,
 ἀνέορτος ἱρῶν καὶ χορῶν τητωμένη,
 ἀναίνομαι γυναῖκας, οὔσα παρθένος,
 ἀναίνομαι δὲ Κάστορ', ᾧ, πρὶν ἐς θεοὺς
 ἔλθειν, ἔμ' ἐμνήστευον, οὔσαν ἐγγενῆ.
 μήτηρ δ' ἐμὴ Φρυγίῳσιν ἐν σκυλεύμασι

305

310

fairly to be objected as a fault. It may be doubted if, on the whole, either of the rival plays on this subject contains a finer outburst of heart-felt eloquence than the present speech.

302. ἐπεὶ δὲ κτλ. 'Since then you have mooted the subject,' &c. There is always some notion of revealing a secret, or touching reluctantly on a sacred subject, in κινεῖν. Cf. Oed. Col. 624, ἀλλ' οὐ γὰρ αὐδᾶν ἠδὲ τὰκίνητ' ἔπη, ἔα μ' ἐν οἷσιν ἠρέζαμην. Ar. Nub. 1397, ὦ καινῶν ἐπῶν κινήτᾳ καὶ μοχλευτᾳ.

304. ἀυλίζομαι, Hesych. ἐνδιατρίβω. But the meaning is, 'to live in a cottage.' See on Androm. 281. Sup. v. 168.

307. αὐτὴ μὲν. The weaving of garments was generally the work of slaves, (see Bacch. 514,) though for religious purposes ladies frequently employed themselves in this way.—γυμνὸν, 'half-clad,' the proper meaning of the word.—ἢ, 'or otherwise.' So in Alcest. 626, φημι τοιοῦτους γάμους λύειν βροτοῖσιν, ἢ γαμεῖν οὐκ ἔξιοι.

311. ἀναίνομαι. I am neither a married woman nor a single maid, being at once a wife and a virgin. She speaks of her own consciousness of the matter, and does not say ἀναίνομαι μὲν αἱ γυναῖκες, but merely that she feels reluctant to take her place in the dance or in processions along with other married women. The construction, as Matthiae observes, is slightly irregular, for αὐτὴ μὲν—αὐτὴ δὲ appeared to be a continuation of the sen-

tence from γαίω, but we come rather unexpectedly upon a new verb, ἀναίνομαι. There is a very similar instance in Alcest. 284—7. In the ed. princeps of this play ἀναίνομαι δὲ γυναῖκας is given, with an evident perception of the irregularity.

313. μνηστεύειν is usually 'to woo,' here 'to betroth.' As the brother of Helen, from the same egg of Leda, Castor was the uncle of Electra. She now is unwilling to think of the intended connexion, as being wholly unworthy of it.

314—5. The preposition ἐν shows that by σκυλεύματα the gorgeous eastern tapestries are meant, such as are still used by eastern nations generally to recline upon. It is probable that neither Φρυγίῳσιν nor Ἀσιδιτιδες is to be scanned as an anapaestic foot, but that the ι in both was pronounced as our y; so in λογίω Ion 602, ἀβλωτος Hipp. 821, αἰφνίδιος Prom. 698. (The α is long, Ἀσιᾶτις. Cf. Pers. 12. Here the MSS. give Ἀσιήτιδες, corrected by L. Dindorf.) See Androm. I. 119. The conjecture of Hermann, πρὸς δ' ἔδραισιν Ἀσίδες, is very probable, because these forms were very often interchanged.—στατίζουσ', 'are stationed,' with the idea of a stately and motionless gait. Here again the modern practice of Indian and Persian princes coincides. The passive occurs Alcest. 90. So στηρίζω is intransitively used in Hipp. 1207 and elsewhere. Hesych. στατίζουσιν, στάσιον ἔχουσιν.

θρόνῳ κάθηται, πρὸς δ' ἔδρας Ἀσιάτιδες 315
 δμῳαὶ στατίζουσ', ἄς ἔπερσ' ἐμὸς πατήρ,
 Ἰδαία φάρη χρυσέαις ἐζευγμένοι
 πόρπαισιν. αἷμα δ' ἔτι πατὴρ κατὰ στέγας
 μέλαν σέσηπεν ὃς δ' ἐκείνου ἔκτανέν,
 ἐς ταῦτ' αἰμάτων ἄρματ' ἐκφοιτᾷ πατρίδ' 320
 καὶ σκῆπτρ', ἐν οἷς Ἑλλησιν ἔστρατηλάτει,
 μαιφόνουσι χερσὶ γαυροῦται λάβῳν.
 Ἀγαμέμνονος δὲ τύμβος ἡτίμασμένος
 οὐπω χοάς ποτ' οὐδὲ κλῶνα μυρσίνης
 ἔλαβε, πυρὰ δὲ χέρσος ἀγλαϊσμάτων 325
 μέθη δὲ βρεχθεὶς τῆς ἐμῆς μητρὸς πόσις
 ὁ κλεινός, ὡς λέγουσιν, ἐνθρώσκει τάφῳ,
 πέτροις τε λυεῖ μνήμα λάϊνον πατρός,
 καὶ τοῦτο τολμᾷ τοῦπος εἰς ἡμᾶς λέγειν
 ποῦ παῖς Ὀρέστης; ἄρά σοι τύμβῳ καλῶς 330
 παρῶν ἀμύνει; ταῦτ' ἀπὼν ὑβρίζειται.
 ἀλλ', ὦ ξέν', ἰκετεύω σ', ἀπάγγειλον τάδε.
 πολλοὶ δ' ἐπιστέλλουσιν, ἐρμηνεὺς δ' ἐγὼ,
 αἱ χεῖρες, ἢ γλῶσσ' ἢ ταλαίπωρός τε φρήν

317. φάρη. For the long *a* see Hipp. 126; for the passive participle in the medial sense, Heracl. 42. Hec. 801.

319. σέσηπεν κτλ. The blood of my father yet visible in the house has turned black as it lies festering on the surface. The old superstition was, that the earth would not drink in the blood of a murdered man, like that of a victim. Cf. Choeph. 59, τίτας φόνος πέπηγεν οὐ διαρρῦδαν, 'not running through.'

321. στρατηλατεῖν with a dative occurs Bacch. 52.—ἐν οἷς, for ἄ ἔχων.

324. οὐπω χοάς ποτ' Seidler and Thiersch for οὐπόποτ' οὐ χοάς. But Hermann on Hecub. v. 41 thinks it not unlikely that Euripides wrote οὐπω χοάς, οὐ κλῶνα μυρσίνης ποτέ.—χέρσος, barren, ἐνδεής, properly said of untilled and unproductive land.

327. ὡς λέγουσιν does not refer to ὁ κλεινός, the irony of which would only be weakened by such a needless addition; but it implies that, as report had reached her, who lived far from the city, Aegisthus

actually had, in a drunken fit, pelted Agamemnon's tomb with stones, after leaping upon it.

331. ταῦτ' ἀπὼν κτλ. 'Such are the insults which are heaped upon him (Orestes) in his absence.' There is an antithesis of words rather than of sense in παρῶν and ἀπὼν. Cf. v. 245. Suppl. 649, παρῶν γὰρ τοὺς ἀπόντας εὐφρανεῖς.

333. πολλοὶ κτλ. Many voiceless parts of me join in the urgent petition, and I am the interpreter or speaker in their behalf. Cf. Hec. 836, εἰ μοι γένοιτο φθόγγος ἐν βραχίονι, καὶ χερσὶ καὶ κόμαισι καὶ ποδῶν βάσει,—ὡς πάνθ' ὁμαρτήσων ἔχοιτο γουνάτων, κλαίοντ', ἐπισκῆπτοντα παντοίους λόγους.—ὁ ἐκείνου τεκῶν, Agamemnon. This is added, because he also, as being dead, may be enumerated among the voiceless petitioners. Cf. Ion 308, ὡς σου τὴν τεκοῦσαν ἄλβισα. Alcest. 167, ὥσπερ αὐτῶν ἡ τεκοῦσ' ἀπόλλυται. Hence Robinson's reading ἐκείνου is quite unnecessary.

- κάρα τ' ἐμὸν ξυρήκες ὁ τ' ἐκείνου τεκῶν. 335
 αἰσχρὸν γὰρ, εἰ πατήρ μὲν ἐξεῖλεν Φρύγας,
 ὁ δ' ἄνδρ' ἐν' εἰς ὧν οὐ δυνήσεται κτανεῖν,
 νέος πεφυκῶς κὰξ ἀμείνουος πατρός.
- ΧΟ. καὶ μὴν δέδορκα τόνδε, σὸν λέγω πόσιω,
 λήξαντα μόχθου πρὸς δόμους ὠρμημένον. 340
- ΑΓ. ἔα· τίνας τούσδ' ἐν πύλαις ὀρῶ ξένους ;
 τίνος δ' ἕκατι τάσδ' ἐπ' ἀγραύλους πύλας
 προσήλθον ; ἦ μού δεόμενοι ; γυναικί τοι
 αἰσχρὸν μετ' ἀνδρῶν ἐστάναι νεανιῶν.
- ΗΛ. ὦ φίλτατ', εἰς ὑποπτα μὴ μόλης ἐμοί. 345
 τὸν ὄντα δ' εἶσει μῦθον· οἶδε γὰρ ξένοι
 ἤκουσ' Ὀρέστου πρὸς με κήρυκες λόγων.
 ἀλλ', ὦ ξένοι, σύγγνωτε τοῖς εἰρημένοις.
- ΑΓ. τί φασίν ; ἀνὴρ ἔστι καὶ λεύσσει φάος ;
- ΗΛ. ἔστιν λόγῳ γούν φασὶ δ' οὐκ ἄπιστ' ἐμοί. 350
- ΑΓ. ἦ καὶ τι πατρός σῶν τε μέμνηται κακῶν ;
- ΗΛ. ἐν ἐλπίσω ταῦτ' ἀσθενὴς φεύγων ἀνὴρ.
- ΑΓ. ἦλθον δ' Ὀρέστου τίς ἀγορεύοντες λόγον ;
- ΗΛ. σκοποὺς ἔπεμψε τούσδε τῶν ἐμῶν κακῶν
- ΑΓ. οὐκοῦν τὰ μὲν λεύσσουσι, τὰ δὲ σύ που λέγεις. 355
- ΗΛ. ἴσασιω, οὐδὲν τῶνδ' ἔχουσιω ἐνδεές.
- ΑΓ. οὐκοῦν πάλαι χρῆν τοῖσδ' ἀνεπτύχθαι πύλας.
 χωρεῖτ' ἐς οἶκους· ἀντὶ γὰρ χρηστῶν λόγων
 ξενίων κυρήσεθ', οἷ' ἐμὸς κεύθει δόμος.
 αἴρεσθ', ὀπαδοί, τῶνδ' ἔσω τεύχη δόμων· 360

340. ὠρμημένον. Perhaps ὀρμώμενον.

346. τὸν ὄντα μῦθον, i. e. τὸν ἀληθῆ λόγον, τὴν αἰτίαν τῆς παρουσίας.

347. Ὀρέστου—λόγων. 'Bringing me tidings about Orestes.' See on v. 228.—τοῖς εἰρημένοις, the suspicions of my husband regarding your conversation with me.

352. ἐν ἐλπίσιω. The prospect of vengeance is still distant, still held by him in reserve. Bothe wrongly explains, *spero haec ita esse*. For thus the next clause has no connexion, the sense being, ἀσθενὴς ὥστε ἴσασιω διανοεῖσθαι. "Hic repetit Electra quod dixerat Orestes supra v. 236." Robinson.

354. σκοποῦς. Here for ἐπισκόπους, αὐτόπτας.

359. κεύθει, holds in reserve, keeps in store. See on Rhes. 621.

360. τῶνδ' ἐπὶ τεύχη is apparently to be taken together. There seems some reason to explain τεύχη by σκεύη, 'the baggage,' with Barnes. This is the οἰκία σάγγη of Orestes in Cho. 662. Photius, τεύχεα, δπλα, σκεύη. Again, τεύχος, πᾶν ἀγγεῖον, (cf. Hel. 258.) In the next line ἀντεῖπητε is addressed to Orestes and Pylades, 'do not say no to the invitation.' But perhaps we should read ναί, μηδὲν ἀντεῖπητε. So in Alcest. 1119, ναί, σῶζε γυν. Med. 1276, ναί, πρὸς θεῶν ἀρήξαιτ'.

καὶ μηδὲν ἀντείπητε, παρὰ φίλου φίλοι
 μολόντες ἀνδρός· καὶ γὰρ εἰ πένης ἔφυν,
 οὔτοι τό γ' ἦθος δυσγενὲς παρέξομαι.

OP. πρὸς θεῶν, ὄδ' ἀνήρ, ὃς συνεκκλέπτει γάμους
 τοὺς σοὺς, Ὀρέστην οὐ καταισχύνειν θέλων ; 365

ΗΛ. οὗτος κέκληται πόσις ἐμὸς τῆς ἀθλίας.

OP. φεῦ

οὐκ ἔστ' ἀκριβὲς οὐδὲν εἰς εὐανδρίαν
 ἔχουσι γὰρ ταραγμὸν αἰ φύσεις βροτῶν.
 ἦδη γὰρ εἶδον ἄνδρα γενναίου πατρὸς
 τὸ μηδὲν ὄντα, χρηστά τ' ἐκ κακῶν τέκνα,
 λιμὸν τ' ἐν ἀνδρὸς πλουσίου φρονήματι,
 γνώμην τε μεγάλην ἐν πένητι σώματι.

370

πῶς οὖν τις αὐτὰ διαλαβὼν ὀρθῶς κρινεῖ ;

πλούτῳ ; ποιηρῶ τᾶρα χρήσεται κριτῆ·

ἢ τοῖς ἔχουσι μηδέν ; ἀλλ' ἔχει νόσον 375

πενία, διδάσκει δ' ἄνδρα τῇ χρεῖᾳ κακόν.

ἀλλ' εἰς ὄπλ' ἔλθω ; τίς δὲ πρὸς λόγχην βλέπων

μάρτυς γένοιτ' ἂν ὅστις ἐστὶν ἀγαθός ;

363. *dysgenēs* Canter for *dysmenēs*.

364. *συνεκκλέπτει*, concurs with you in concealing the circumstances of your marriage, i. e. keeping you in reserve for a more worthy alliance in future. Cf. 257.

366. *κέκληται*. A false notion of Monk's on Hippol. 2, that *κεκλησθαι* is often a mere synonym of *εἶναι*, has led to many wrong interpretations, and among them, of this passage. Electra does not mean he *is* her husband, i. e. in reality, but that he is *called* so in name only. The context alone might have made Dr. Robinson see this. See below, v. 899. In v. 1286, the husbandman is called in the same manner *ὁ λόγχῃ πενθερός*, the *nominal* relative of Orestes.

367. The speech of Orestes contains a clear exposition of the poet's view on the subject of *birth*. He very sensibly observes, in opposition to those who made it a practice to flatter the aristocracy, that true merit has no connexion whatever with the accident of high birth,—*πολλοὶ γὰρ ὄντες εὐγενεῖς εἰσὶν κακοί* (v. 551). Goodness, and cleverness, and magnan-

imity, seem to be found in certain individuals, according to no rule. Neither wealth, nor poverty, nor the profession of arms, nor influence in the state, will ensure the possession of real virtue. Men must be judged by their morals and by the company they keep. It is such persons as this poor agriculturist who are really most fitted to direct states ; for they have true integrity, while your handsome young nobles are often no better than the statues that adorn the agora. And then, in allusion to the popular notion, that honour and chivalry are inseparable from high birth, he adds, that it is not a strong arm that withstands an enemy better in battle, but the courage that is born in a man, i. e. in the poor man as much as in the rich.

371. *λιμὸν*, a poverty, meagreness of spirit, opposed to *μεγαλοψυχία* implied in the next verse.

373. *διαλαβὼν*, discriminating them.

376. *διδάσκει κακόν*, teaches a man to be had through necessity.

378. *ἀγαθός* is used exactly as in Suppl. 852, where the same sentiment occurs,—

κράτιστον εἰκῆ ταυτ' ἔαν ἀφειμένα.
 οὔτος γὰρ ἀνὴρ οὐτ' ἐν Ἀργείοις μέγας 380
 οὐτ' αὖ δοκήσει δωμάτων ὠγκωμένος,
 ἐν τοῖς δὲ πολλοῖς ὦν, ἄριστος ἠυρέθη.
 οὐ μὴ ἀφρονήσεθ', οἱ κενῶν δοξασμάτων
 πλήρεις πλανᾶσθε, τῇ δ' ὁμιλίᾳ βροτοῦς
 κρινεῖτε καὶ τοῖς ἤθεσι τοὺς εὐγενεῖς ; 385
 οἱ γὰρ τοιοῦτοι τὰς πόλεις οἰκοῦσιν εὖ
 καὶ δώμαθ', αἱ δὲ σάρκες αἱ κεναὶ φρενῶν
 ἀγάμματ' ἀγορᾶς εἰσίν. οὐδὲ γὰρ δόρυ
 μᾶλλον βραχίον σθεναρὸς ἀσθενοῦς μένει·
 ἐν τῇ φύσει δὲ τοῦτο κὰν εὐψυχία. 390

κενοὶ γὰρ οὗτοι τῶν τ' ἀκούοντων λόγοι
 καὶ τοῦ λέγοντος, ὅστις ἐν μάχῃ βεβῶς
 λόγῃς ἰούσης πρόσθεν ὀμμάτων πυκνῆς
 σαφῶς ἀπηγγείλ' ὅστις ἐστὶν ἀγαθός.

As one individual in the battle was honoured with the prize of valour, the article is necessary to express the idea, 'who the brave one is.'

379. κράτιστον κτλ. 'Tis best to dismiss the question, and to let matters go as they please' (εἰκῆ ἀφιέναι), i. e. not to attempt to find out any certain criterion. So ἔφυρον εἰκῆ πάντα Prom. 458.

382. τοῖς δὲ πολλοῖς. So the present editor for τοῖς τε π., since there is clearly an antithesis between οἱ πολλοὶ and οἱ ὠγκωμένοι.

383. οὐ μὴ ἀφρονήσεθ', 'be no longer foolish, ye who, filled with vain opinions about wealth, are deceiving yourselves; but judge men by the company they keep, and the noble by their morals.' The common reading, for which the present editor has ventured to introduce the emendation in the text, is οὐ μὴ φρονήσεθ', which is interpreted, 'be not proud.' But in the first place φρονεῖν is not 'to be proud,' but 'to be wise,' unless μέγα be added, or φρονεῖν ἐπὶ τινι &c., so that the natural and obvious meaning of the old reading is exactly contrary to what the poet intended. It is surprising that Barnes, who supplies καλῶς καὶ ὀρθῶς, should have failed to see that thus οὐ φρονήσετε, without the μὴ, would be required. Both quotes Herc. F. 774, ὁ χρυσοῦς ἢ τ' εὐτυχία φρονεῖν βροτοῦς λέγεται, where however L. Dindorf gives

φρενῶν. Secondly, the sense is faulty; for people are told not to be so silly as to value mere birth, not to guard against pride, which is the fault of the well-born themselves. The synzesis is sufficiently common; compare μὴ ἀμαθῆς in Suppl. 421. Troad. 981. μὴ ἀδικουμένους Suppl. 304. Stobaeus quotes this passage with οὐ μὴ φρονήσηθ', the meaning of which would be, 'there is no chance of your being wise.' But this does not suit the future κρινεῖτε, i. e. οὐ κρινεῖτε; See Bacch. 343, οὐ μὴ προσοίσεις χεῖρα, βακχεύσεις δ' ἰών; It is an old saying, that a man may be judged by the company he keeps; τοιοῦτός ἐστιν ὁσπερ ἕδεται ξυνῶν, Frag. 803. Cf. Hippol. 997 seqq. Hencε ὁμιλία is to be taken literally here as a test of a man's character, not, with Seidler, ex vita et moribus judicabitur.

385. This verse is remarkable, because the caesura falls on the article, which is very rarely the case.

386. οἱ τοιοῦτοι, scil. οἷος οὔτος ὁ αὐτουργός, or rather, (though this amounts to the same thing,) οἱ τὰ ἤθη εὐγενεῖς. The order of the words should be observed, as conveying the proper emphasis; — 'It is *this* class of persons that manage well both states and houses; while your well-fed bodies that are destitute of sense, are so many statues of the market-place.'

390. τῇ φύσει—καὶ εὐψυχία may be compared with τὰς πόλεις καὶ δώματα just above, γυναικα, μὴ τὸν ἄνδρα, *inf.* 933. It would be a mistake in passages of this kind to assign a difference of meaning (though it is possible to do so) in the substantive to which the article is prefixed.

- ἀλλ' ἄξιός γάρ ὃ τε παρὼν ὃ τ' οὐ παρὼν
 Ἀγαμέμνονος παῖς, οὔπερ οὔνεχ' ἤκομεν,
 δεξώμεθ' οἴκων καταλύσεις· χωρεῖν χρεῶν,
 δμῶες, δόμων τῶνδ' ἐντός. ὡς ἐμοὶ πένης
 εἶη πρόθυμος πλουσίου μάλλον ξένος. 395
 αἰνῶ μὲν οὔν τοῦδ' ἀνδρὸς εἰσδοχὰς δόμων·
 ἐβουλόμην δ' ἄν, εἰ κασίγνητός με σὸς
 εἰς εὐτυχοῦντας ἦγεν εὐτυχῶν δόμους.
 ἴσως δ' ἂν ἔλθου· Δοξίου γὰρ ἔμπειδοι
 χρησμοὶ, βροτῶν δὲ μαντικὴν χαίρειν ἐῶ. 400
 ΧΟ. νῦν ἢ πάροιθεν μάλλον, Ἥλέκτρα, χαρᾶ
 θερμαινόμεσθα· καρδίαν ἴσως γὰρ ἂν
 μόλις προβαίνουσ' ἢ τύχη σταίη καλῶς.
 ΗΔ. ᾧ τλήμον, εἰδὼς δωμάτων χρεῖαν σέθεν
 τί τοῦσδ' ἐδέξω μείζονας σαντοῦ ξένους; 405
 ΑΥ. τί δ' ; εἶπερ εἰσὶν, ὡς δοκοῦσιν, εὐγενεῖς,
 οὐκ ἔν τε μικροῖς ἔν τε μὴ στέρξουσ' ὅμως ;

391. ὃ τε παρὼν ὃ τ' οὐ παρὼν. Though the article, applied to two characters or impersonations of the same individual, might be defended (see on Heracl. 826), so as to describe Orestes in his pretended absence but real presence, it seems better, with Bothe, to suppose the *αὐτοῦργος* to be meant by the first. Thus, the sense will be, 'Well! as both the host is a worthy man, and the absent Orestes, whose representatives we are, let us accept the offered hospitality.'

395. *πλουσίον μάλλον*. Poverty with good will gives a better welcome than mere wealth. The Greeks thought much of the *manner* in which they were received as guests. Hence such phrases as *προθύμως μάλλον ἢ φίλως* Agam. 1569, *δικαίων δμμάτων παρουσία* Cho. 658, *δέχεσθαι στυγρῶ προσώπῳ* Alcest. 777, *φαιδροῖς δμμασιν* Agam. 503, &c.

396. *αἰνῶ μὲν οὖν κτλ.* 'I accept therefore with thanks.' It is remarkable that *ἐπαινεῖν* more commonly means 'to decline,' as Ar. Ran. 508, *κάλλιστ', ἐπαινῶ*, 'You are very good, but I had rather not.' So Hesiod. Opp. 641, *νῆ' ὀλίγην αἰνεῖν*, imitated by Virgil, Georg. ii. 412, 'laudato ingentia rura, Exiguum colito,' 'have nothing to do with a large farm,' &c.

397. *ἐβουλόμην ἄν*. I should have pre-

ferred it, if your brother had been here to receive me himself.

400. If Apollo said so, it will come to pass; but in the mere predictions of seers no confidence is to be placed. For the dislike of the poet to this class of pretenders, see Hel. 755.—*χαίρειν ἐῶ*, like *χαίρειν λέγω*, 'I have nothing to say to it,' Hipp. 113. 1059.

403. *μόλις*. The order of the words seems to indicate that this must be taken with *προβαίνουσα*, which indeed otherwise stands alone and without definite meaning. 'Perhaps our fortune which has gradually been advancing to this point, may now rest favourably,' i.e. without a reverse to evil. Similarly *προβαίνων* appears to be used in a very obscure passage, Agam. 1488, *ἴποι προβαίνων* ('*Ἄρης*) *δίκαν πάχνα κουροβόρῳ παρέξει*. Generally, *μόλις* is to be rendered 'at last,' in which case, of course, it best suits *σταίη καλῶς*.

405. *μείζονας σαντοῦ*, above your means.

407. *ὅμως*. Seidler, followed by Dindorf, gives *δμῶς*. The latter word is but little used in tragedy, and the alteration is needless, the sense being *καίπερ ἐν μικροῖς ὅμως*. 'They will be content, though it be with small fare, and equally content with abundant provision.'—*ἐν τε μὴ*, for

- ΗΔ. ἐπεὶ νῦν ἐξήμαρτες ἐν σμικροῖσιν ὦν,
 ἔλθ' ὡς παλαιὸν τροφὸν ἐμοῦ φίλον πατρός·
 ὃς ἀμφὶ ποταμὸν Ταναδὸν Ἀργείας ὄρους 410
 τέμνοντα γαίας Σπαρτιάτιδος τε γῆς
 ποιῖναις ὀμαρτεῖ, πόλεος ἐκβεβλημένος·
 κέλευε δ' αὐτὸν ἐς δόμους ἀφιγμένον
 ἐλθεῖν ξένων τ' ἐς δαῖτα πορσύναι τινα.
 ἦσθήσεται τοι καὶ προσεύξεται θεοῖς 415
 ζῶντ' εἰσακούσας παῖδ', ὃν ἐκσῶζει ποτέ.
 οὐ γὰρ πατρῶων ἐκ δόμων μητρὸς πάρα
 λάβοιμεν ἄν τι πικρὰ δ' ἀγγείλαιμεν ἄν,
 εἰ ζῶντ' Ὀρέστην ἢ τάλαιν' αἰσθοῖτ' ἔτι.
- ΑΥ. ἀλλ', εἰ δοκεῖ σοι, τούσδ' ἀπαγγελῶ λόγους 420
 γέροντι· χῶρει δ' ἐς δόμους ὅσον τάχος,
 καὶ τᾶνδον ἐξάρτυε. πολλά τοι γυνῆ
 χρήζουσ' ἄν εὔροι δαιτὶ προσφορήματα.

ἐν τε τοῖς μή. Eur. Frag. 420, μὴ δίκαια καὶ δίκαι' ὁμοῦ. Aesch. Cho. 69, δίκαια καὶ μὴ δίκαια—αἰνέσαι. Med. 661, μὴ φίλους τιμᾶν, 'to honour such as are not friends.'

408. ἐπεὶ νῦν. It has been remarked on Med. 1365, that νῦν appears to have no place except with an imperative or an optative (i. e. in its true sense of *wishing*). This passage is only an apparent exception, for the νῦν undoubtedly belongs to ἐλθέ. Cf. Hipp. 952, ἤδη νῦν ἀχρεῖ. Inf. 567, βλέψον νῦν ἐς τόνδ'. In Trach. 71, τοῖνῦν is short without an imperative, πᾶν τοῖνῦν, εἰ καὶ τοῦτ' ἔτλη, κλύοι τις ἄν. In Hippol. v. 20, the best editions give τοῦτοισι μὲν νῦν οὐ φθονῶ, but it is a question whether νῦν is not the true reading, as in Heracl. 834, τὰ πρῶτα μὲν νῦν πύτυλος Ἀργεῖος δορὸς ἐρρήσασθ' ἡμᾶς. The enclitic νῦν, it is now well ascertained, has the ν common. Its intimate connexion with νῦν (like our particle *now*, and like *jam*, but not *nunc*, of the Romans), makes it difficult in all cases to decide between the two forms, which have nearly the same relation as μὲν and μὴν, δὲ and δῆ.—Seidler here remarks, that Electra pays no attention to her husband's objection. But this is incorrect; she in fact accepts his excuse, and rejoins, 'well then, since you *have* made a mistake in receiving guests, being only a poor man,

go,' &c.—φίλον for φίλου has been restored from one MS. by Matthiae.

410. Ταναδόν. Pausanias, ii. 38, 7, writes the word Τάνος, though the one form is as likely to be a mistake as the other. Barnes however adopts this reading in his text. Perhaps the root is Ταν or Δαν (Tanais, Danubius, &c.) rather than from τείνειν, in allusion to the length of a river's course, as in Bacch. 455, πλόκαμός τε γὰρ σοι ταναός.

412. ἐκβεβλημένος, by Aegisthus, on account of his fidelity to the Atridae.

413. ἐς δόμους κτλ. The man was in the fields with his flocks; he must therefore return to his own house for provisions, and then come to the cottage of the αὐτουργός.

416. ποτέ. This word is used with the *praesens historicum* in Bacch. 2, ὃν τικτεῖ ποθ' ἢ Κάδμου κόρη Σεμέλη.

418. πικρὰ. Dobree appears rightly to explain this, 'We should bring the news to our cost.' He might well have compared Hel. 448, πικρῶς ἄν οἰμαί γ' ἀγγελεῖν τοὺς σοὺς λόγους.

423. προσφορήματα, additions, like προσθήματ' ἀγαλαῖας, v. 191, or simply, τὰ προσφέρεσθαι δυνάμενα, ἐπιτήδεια, 'proper to be served up.' Those who consider such details beneath the dignity of tragedy, should at least give the poet some credit for his truthfulness to nature,

ἔστιν δὲ δὴ τοσαῦτά γ' ἐν δόμοις ἔτι,
ὥσθ' ἔν γ' ἐπ' ἡμᾶρ τοῦσδε πληρῶσαι βορᾶς. 425

ἐν τοῖς τοιούτοις δ' ἡνίκ' ἂν γνώμη πέσῃ,
σκοπῶ τὰ χρήμαθ' ὡς ἔχει μέγα σθένος,
ξένοις τε δοῦναι, σῶμά τ' ἐς νόσον πεσόν

δαπάναισι σῶσαι τῆς δ' ἐφ' ἡμέραν βορᾶς
ἐς σμικρὸν ἤκει. πᾶς γὰρ ἐμπλησθεῖς ἀνῆρ 430
ὁ πλούσιός τε χῶ πένης ἴσον φέρει.

ΧΟ. κλειβαὶ νᾶες, αἱ ποτ' ἔμβατε Τροίαν στρ. ἀ.

424. γ' ἐν MSS. τὰν Ed. princ., and so Dind. Matth. Bothe.

426. ἐν τοῖς τοιούτοις κτλ. 'It is in cases of this kind, when my thoughts are engaged upon the question, that I observe the great use that wealth has.' Such is the poet's meaning, though in point of construction ἐν τοιούτοις belongs to πέσῃ. He disparages wealth under ordinary circumstances, but cannot help feeling this to be a case in which it may fairly be desired; and in saying this, he makes a wise and admirable remark. The passage is quoted by Stobaeus, and referred to by St. Chrysostom, and more than once by Plutarch.—The old reading πέσοι was corrected by Schaefer. Stobaeus, xci. 6, has γνώμης πέσω, whence Seidler gives γνώμη πέσω.

429. ἐφ' ἡμέραν, 'for the present day.' See on Bacch. 485. The genitive here is rather anomalous. The poet seems to have had in mind some such word as φροντίς, 'the care for one's daily bread amounts to a small matter,' or perhaps δαπάνη must be repeated from δαπάναισι. The doctrine that the genitive alone signifies "quod attinet ad," rests on but small evidence. There would seem here to have been some confusion of construction, e. g. τῆς ἐφ' ἡμέραν βορᾶς σμικρὰ ἔφαρκεί.

431. φέρει. Not for φέρεται, but literally, 'the rich man's stomach cannot hold more than a poor man's.' It is a metaphor from the cargo of a ship. Robinson well compares Hor. Sat. i. 1, 46, 'Non tuus hoc capiet venter plus quam meus.'—The countryman here departs on his message. Electra and the strangers enter the house.

432 seqq. This is one of the choral odes of Euripides which seem merely ἐμβόλημα, inserted to mark the intervals

in the action without any reference to the plot of the play. See on Hel. 1301. Here we have simply a description of the shield of Achilles, which the poet feigns to have been carried by the Nereids across the Aegean sea, and describes, after his favourite manner, differently from the Homeric account in Il. xviii. The metre is an irregular kind of glyconeian versé. The first may be scanned as a double dochmiac hypercatalectic; the third is glyconeian polyschematistic. The following four verses are differently arranged in this edition, the Aldine order, which has been hitherto retained, being very inharmonious. In the fourth verse (435) the long syllable of the anacrusis is resolved into two short, as in v. 441.—The address to the ships, as in Troad. 122, πρόφρα ναῶν ὠκείαι, compared by Seidler, has no direct sequence; see on v. 1 of the present play. We might indeed in both places supply ἦτε, as in Med. 824, Ἐρχεσθῆναι τὸ παλαιὸν ὄλβιοι, scil. εἰσι or ἦσαν. But it is more probable that the vocative is meant.—ἐμβατε, ἐνέβητε, literally, 'set foot on the Trojan land,' i. e. came ashore there.—τοῖς ἀμ. ἐρ., 'with those numberless oars,' the expedition being χιλιόναυς. Ships were rated by their number of oars, as ours are by their tonnage; and μέτρον was the term to express the size. Hence in Hel. 1532, a Phoenician ship is described as ζυγῶν τε πεντήκοντα κάρημῶν μέτρα ἔχουσα.—χοροὺς κτλ., 'escorting the dances with the Nereids,' for 'escorting the Nereids in their dances.' Cf. Tro. 2, ἔνθα Νηρηίδων χοροὶ κάλλιστον ἵχνος ἐξελλίσσουσιν ποδός. Seidler well compares Hel. 1454, where the Sidonian ship is called χοραγὸς δελφίνων, and Oed. Col. 719, πλάτα. Νηρηίδων ἀκόλουθος.

τοῖς ἀμετρήτοις ἔρετμοῖς,
 πέμπουσαι χοροὺς μετὰ Νηρηίδων,
 ἔν' ὁ φίλαιλος ἔπαλλε δελφίς 435
 πρῶραις κυανεμβόλοισιν
 εἰλισσόμενος, πορεύων τὸν τᾶς Θέτιδος
 κοῦφον ἄλμα ποδῶν Ἀχιλλῆ
 σὺν Ἀγαμέμνονι Τρωικὰς 440
 ἐπὶ Σιμωνντίδας ἀκτὰς.
 Νηρηίδες δ' Εὐβοίδας ἀκτὰς λιπούσαι ἀντ. α'.
 Ἐφαίστου χρυσεῶν ἀκμόνων
 μόχθους ἀσπιστὰς ἔφερον τευχέων,
 ἀνά τε Πήλιον ἀνά τε πρύμνας 445
 Ὅσσας ἱερὰς νάπας Νυμ-
 φαίας σκοπιὰς ἐμάστευον, ἔνθα πατήρ

435. φίλαιλος, from the story of Arion. There is a popular notion still prevalent that porpoises will follow music in a boat. Aristophanes quotes these two verses, Ran. 1317, where Aeschylus is holding up to ridicule what he would have called the *twaddle* of Euripidean lyrics.—ἔπαλλε, for ἐπάλλετο, 'floundered,' ἐσκήρα.—πρῶραις is the dative of place.

438. πορεύων, like πέμπων, escorting, forwarding on his way, not, of course, in the sense of πορθεύων.

440. Τρωικὰς Seidler for Τροίας. Or we might read Τρωϊκᾶς, as Robinson has edited.

444. ἔφερον. If the text be right, this can only mean that the Nereids carried the arms made by Vulcan from the shores of Greece to Troy. This they may be supposed to have done as sister nymphs of Thetis. But Dobree acutely observes, that the sense apparently was, that nymphs and Nereids left their haunts to gaze on the arms. He proposes ἔμολον for ἔφερον, but this is hardly probable. Possibly the poet wrote μόχθους ἐπ' ἀσπιστὰς ἔτρεχον, which however would require χοροὺς προπέμπουσαι in the strophe. It is however to be remembered, that Achilles is here spoken of as sailing to Troy σὺν Ἀγαμέμνονι, on the first expedition; whereas the arms of Hephaestus were wrought for that hero, according to Homer, not until after the death of Patroclus. Hence not a little

difficulty would attach to Dobree's theory, even if the text could be plausibly restored to suit it.—ἀσπιστὰς is here an adjective, as Agam. 394, ἀσπιστορας κλόρους τε καὶ λογχίμους ναυβάτας δπλισμοῦς.

445. πρύμνας Ὅσσας (genitive), not the heights of Ossa, as Seidler explains, but the roots or foot of the mountain. Photius, πρύμνην κάτωθεν, ἐκ ῥιζῶν. πρυμνώρειαν, τὸ κάτω μέρος τοῦ ὄρους.

448. ἐμάστευον. The common reading, κόρας μάτευσ', is acknowledged by all to be corrupt. The metre of the strophe, as well as the barbarous form ματέω, proves this. The conjecture now given restores sense and metre without a very violent change. The Nereids sought through Pelion and Ossa for the spot where Chiron (or Peleus) had reared Achilles, vainly expecting to find him there, and to give him the arms, (which, perhaps, they had brought from the Liparaean factory;) but finding him not, they pursued him to the coast of Troy. Seidler suggests, that the poet may have meant the first suit of arms which Achilles inherited from Peleus, and which were equally of divine workmanship. These had been despoiled from the body of Patroclus by Hector, Il. xviii. 83. However, the mention of Ἐφαίστου ἀκμόνων μόχθους decisively negatives this supposition. On the whole, the explanation offered above presents the fewest difficulties. The Nereids are said μαστεύειν

ἰππότας τρέφεν Ἑλλάδι φῶς,
 Θέτιδος εἰνάλιον γόνον, 450
 ταχύπορον πόδ' Ἀτρείδαις.
 Ἴλιόθεν δ' ἔκλυόν τινος ἐν λιμέσιν στρ. β'.
 Ναυπλίοισι βεβῶτος
 τᾶς σᾶς, ᾧ Θέτιδος παῖ,
 κλειῶς ἀσπίδος ἐν κύκλω 455
 τοιάδε σήματα, δείματα
 Φρύγια πετύχθαι
 περιδρόμῳ μὲν ἴντος ἔδρα
 Περσέα λαιμοτόμον ὑπὲρ
 ἄλὸς ποτανοῖσι πεδίλοισι φυὰν 460
 Γοργόνος ἴσχειν, Διὸς ἀγγέλῳ σὺν Ἑρμᾷ,
 τῷ Μαΐας ἀγροτῆρι κούρῳ
 ἐν δὲ μέσῳ κατέλαμπε σάκει φαέθων ἀντ. β'.
 κύκλος ἀελίοιο 465

σκοπιάς ἐνθα κτλ., because they ascended the mountain heights in their search for Achilles, at once looking out for him and making inquiry about him.

449. πατήρ ἰππότας. This may mean either Peleus the father of Achilles, or the centaur Chiron. Barnes quotes from II. vii. 125, the epithet ἰππηλάτα Πηλεῦς.

451. ταχ. πόδ' Ἀ., 'swift in foot for the Atreidae,' i. e. a swift ally. But Ἀτρείδαις may also depend on τρέφεν, as well as Ἑλλάδι.—πόδα is the same accusative as ἔλλα in v. 439.

452. Ἴλιόθεν κτλ. 'Now I heard from one who had landed at the port of Nauplia from Troy; that on the circle of thy far-famed shield, O Achilles, the following devices were wrought, a terror to the Phrygians' (i. e. Trojans).

456. ἴντος ἔδρα, on the outer margin or border of the shield. Photius, ἴντος, περιφέρεια ὕπλου. The order of the following words is Περσέα λαιμοτόμον, πεδίλοισιν ὑπὲρ ἄλὸς ποτανοῖς, ἴσχειν Γοργόνος φυὰν,—'that Perseus, having cut off her head, was holding the monstrous form of the Gorgon (i. e. the terrible head) as he flew,' &c. It was by the aid of Hermes, who lent Perseus his winged sandals, that Perseus safely slew the Gorgon. Apollodorus however says that Hermes supplied him with a knife of

adamant, but that the sandals were obtained from certain nymphs, lib. ii. 4, 2. Hermes is called ἀγροτῆρ as being the god of Arcadia, a pastoral country. His first exploit as an infant was accordingly said to be the theft of a herd of oxen. The metre of v. 459 seems faulty. Probably we should read λαιμοτομοῦνθ' or λαιμοτόμον θ', the σὺν Ἑρμᾷ following being equivalent to Ἑρμῆν τε, or perhaps τε was answered by δὲ in 464.

465. ἀελίοιο. Homer mentions the sun, moon, and stars, wrought on the shield of Achilles, but says nothing about Perseus, the Sphinx, or the Chimaera. Cf. II. xviii. 483,

ἐν μὲν γαῖαν ἔτευξ', ἐν δ' οὐρανὸν, ἐν δὲ
 θάλασσαν,
 ἡλίον τ' ἀκάμαντα σελήνην τε πλή-
 θουσσαν,
 ἐν δὲ τὰ τεῖρεα πάντα, τὰ τ' οὐρανὸς
 ἔστεφάνωται,
 Πηλιάδας θ' Ἰάδας τε τό τε σθένος
 Ὠρίωνος.

The mention of the Sphinx was perhaps suggested by the description of Parthenopaeus' shield, Aesch. Theb. 536.—ἄμ πτ. ἴπποις, on winged steeds. Cf. Ion 1148, ἴππους μὲν ἤλαυν' ἐς τελευταίαν φλόγα Ἥλιος. We have ἄμ for ἀνὰ in Aesch. Suppl. 345, ἄμ πέτρας ἠλιβάτοις.

ἵπποις ἄμ περοέσσαις,
 ἄστρον τ' αἰθέριοι χοροὶ,
 Πλειάδες, ῥάδες, Ἐκτορσ
 ὄμμασι τροπαίῳ

ἐπὶ δὲ χρυσοτύπῳ κράνει

470

Σφίγγες ὄνυξιν αἰοίδιμον

ἄγραν φέρουσαι περιπλεύρῳ δὲ κύτει

πύρπνοος ἔσπευδε δρόμῳ λέαινα χαλαῖς

Πειρηναῖον ὄρῳσα πῶλον.

475

ἐν δὲ δόρει φονίῳ τετραβάμονες ἵπποι ἔπαλλον, ἐπῶδ.

κελαινὰ δ' ἄμφι νῶθ' ἴετο κόνις.

τοιῶνδ' ἄνακτα δοριπόνων

ἔκανεν ἀνδρῶν, Τυνδαρὶ,

480

468. ῥάδες. Dindorf remarks that the *T* is made long, as in Ion 1156, ῥάδες τε ναυτίλοις σαφέστατον σημεῖον.

469. τροπαίῳ Barnes for τροπαίοις. He is clearly right: compare Φρύγια δειμάτα in v. 456. These emblems were τροπὴν ἐμποιούντα to the eyes of Hector, partly from their splendour, partly from the terrific and portentous nature of the device.

470. κράνει κτλ. On the helmet the Sphinx was represented, according to the usual way of painting it, carrying off a man in its talons; cf. Aesch. Theb. *ut sup.*, Phoen. 810.—αἰοίδιμον, celebrated in song.—χρυσοτύπῳ, is Seidler's slight but necessary metrical correction for χρυσεοτύπῳ.

472. περιπλεύρῳ κύτει, the casing round his chest, i. e. on the θώραξ or coat of mail. For the Chimaera see on Ion 203.—Πειρηναῖον πῶλον, Pegasus, the Corinthian winged steed, on which Bellerophon rode to slay the fire-breathing monster, which is described as looking up, probably with upturned head, to the horse hovering over it. Bothe gives θηρώσα, after a conjecture of Milton's, for the old reading θορώσα. This would suit the metre, if we regard the first syllable of ἀγροτῆρι in v. 462 to be made long, and it would also give a participle well suited to χηλαῖς, which must now be taken with δρόμῳ, 'hastened on its course with its claws,' i. e. not with uncles feet, τετραβάμοσι χηλαῖς, as is said of the Sphinx, Phoen. 808. But the verse thus ceases to be glyconic like the rest.

W. Dindorf attributes to Bothe the much more probable correction ὄρῳσα. The *θ'* was probably first added to connect the participle with πύρπνοος.

476. ἐν δόρει (so Herm. for δορὶ) φονίῳ appears from the context to mean 'on his gory spear,' because hitherto shield, helmet, and cuirass, have been enumerated. But, since no mention appears elsewhere to be made of either sculpture or painting on spear-shafts, Bothe explains 'in battle:': "in altera parte loricae praelium caelatum fuisse dicit Tragicus, in altera Bellerophontis cum Chimaera pugnam." Whether δόρει is the right reading may be doubted; but at all events ἐν δὲ appears to 'mean' and besides,' as in Oed. R. 27, ἐν δ' ὁ πυρφόρος θεὸς σκήψας ἐλαύνει.—ἔπαλλον for ἐπάλλοντο, as in v. 435. Cf. Ion 1150, μελάμπεπλος δὲ Νδξ ἀσίρωτον (υγοῖς ὄχημ' ἔπαλλεν. Perhaps all that the poet intended was, that a warrior was depicted in a car drawn by four-footed (not four) steeds, brandishing his spear as in the act of throwing it. Compare τριβάμων, one who walks with a stick, Tro. 275.

480. The old reading was Τυνδαρὶς ἀλέχεια, corrected by Seidler, who however wrongly gives ἔκανε for ἔκανε. Robinson has ἀλέχεια, ejus maritum, agreeing with ἄνακτα, and follows Barnes in supposing that Agamemnon's death by Clytemnestra's hand is meant. This is probable from what follows; otherwise the sense might be, that Helen's marriage with Paris caused the death of

σὰ λέχεια, κακόφρων κόρα.
 τοιγὰρ σέ ποτ' οὐρανίδαί
 πέμψουσιν θανάτοισι· σὰν δ'
 ἔτ' ἔτι φόνιον ὑπὸ δέραν
 ὄψομαι αἶμα χυθὲν σιδάρῳ.

485

ΠΡΕΣΒΥΣ.

ποῦ ποῦ νεάνις πότνι' ἐμῆ δέσποινά τε,
 Ἄγαμέμνονος παῖς, ἦν ποτ' ἐξέθρεψ' ἐγώ ;
 ὡς πρόσβασιν τῶνδ' ὀρθίαν οἰκῶν ἔχει
 ῥυσῶ γέροντι τῶδε προσβῆναι ποδί.
 ὅμως δὲ πρὸς γε τοὺς φίλους ἐξελεκτέον
 διπλῆν ἄκανθαν καὶ παλίρροπον γόνυ.
 ὦ θύγατερ, ἄρτι γάρ σε πρὸς δόμοις ὄρω,
 ἦκω φέρων σοι τῶν ἐμῶν βοσκημάτων
 ποίμνης νεογνὸν θρέμμι' ὑποσπάσας τόδε,
 στεφάνους τε, τευχέων τ' ἐξελὼν τυρεύματα,
 παλαιὸν τε θησαύρισμα Διονύσου τόδε

490

495

Achilles. 'The lord of such warlike men, O daughter of Tyndareus, has thy marriage caused to be slain, thou evil-minded woman; therefore thee some day shall the gods consign to a violent death; and yet under thy gory neck shall I see blood shed by the steel.'—σὰν δ' for κὰν is L. Dindorf's correction.—ὄψομαι αἶμα Seidler for ὄψομαι αἶμα. The verse is evidently logaoedic, that preceding being a dochmiac following an iambus.

487. The old man (409) has promptly obeyed the summons of the *ἀποουργός*. He is seen ascending the stairs leading from the orchestra to the stage, loaded with provisions. He is old and feeble, and has come a long way; but his zeal for the family in which he spent his youthful days makes him persevere in his efforts. He brings good cheer for the guests; a kid, cheeses, a little old and strong wine, and myrtle boughs for chaplets. The passage is a pleasing one. Schlegel cannot resist a hit at the old man's tears; "The old keeper, who finds it right hard work to climb up-hill to the house, brings Electra a lamb, a cheese, and a skin of wine; hereupon he falls a weeping, *not forgetting, of course, to wipe his eyes with his tattered gar-*

ments." (Theatre of the Greeks, p. 239.)

489. ὀρθίαν—ποδί. 'Steep for an old man like me (τῶδε) to approach on foot,' i. e. without support.

491. ἐξελεκτέον Barnes for ἐξελεκτέον or ἐξελεικτέον.—διπλῆν ἄκανθαν, a spine curved with age. *Duplex spina*, Virgil, Georg. iii. 87, though in a different sense.—παλίρροπον is simply 'bent,' not *παλίρροπον*, 'bending backwards,' i. e. arching inversely from the knee-joint; for the effect of old age is to stiffen the limb, and so to produce a contrary effect.

496. στεφάνους. Hence it may be inferred that in the humblest houses myrtle crowns were worn at a banquet. The old man shows that these were of myrtle by v. 512. Cf. Alcest. 759, *στέφει δὲ κρᾶτα μυρσίνης κλάδοις, ἄμους ὕλακτῶν*.

497. παλαιόν is given by W. Dindorf for *παλαιόν*. This correction is certainly better than *πολὸν*, which Bothe adopts from Scaliger. There is some direct evidence, and also undoubted analogy, in favour of the shortened form, though the orthography may perhaps be called in question. It is well known that *δελταίος*, *γεραιός*, *ικταίος* (Aesch. Suppl. 379) &c., sometimes shorten the diphthong; so in Ar. Lysist. 988, *ὑπὸ τῆς ὁδοῦ παλαιὸν γὰ*

ὄσμῃ κατῆρες, σμικρὸν, ἀλλ' ἐπεισβαλεῖν
ἡδὺ σκύφον τοῦδ' ἀσθενεστέρῳ ποτῶ.

ἴτω φέρων τις τοῖς ξένοις τὰδ' ἐς δόμους· 500

ἐγὼ δὲ τρύχει τῶδ' ἐμῶν πέπλων κόρας
δακρυοῖσι τέγξας ἐξομόρξασθαι θέλω.

ΗΛ. τί δ', ὦ γεραιέ, διάβροχον τόδ' ὄμμ' ἔχεις ;

μῶν τὰμὰ διὰ χρόνου σ' ἀνέμνησεν κακά ;

ἢ τὰς Ὁρέστου τλήμονας φυγὰς στένεις 505

καὶ πατέρα τὸν ἐμὸν, ὃν ποτ' ἐν χεροῖν ἔχων

ἀνόνητ' ἔθρεψας σοί τε καὶ τοῖς σοῖς φίλοις ;

ΠΡ. ἀνόνηθ'· ὅμως δ' οὖν τοῦτό γ' οὐκ ἠνεσχόμην.

ἦλθον γὰρ αὐτοῦ πρὸς τάφον, πάρεργ' ὁδοῦ,

καὶ προσπεσὼν ἔκλαυσ', ἐρημίας τυχῶν, 510

σπονδάς τε, λύσας ἀσκὸν ὃν φέρω ξένοις,

ἔσπαισα, τύμβω δ' ἀμφέθηκα μυρσίνας.

πυρᾶς δ' ἐπ' αὐτῆς οἶν μελάγχμιον πόκω

σφάγιον ἐσείδον αἱμά τ' οὐ πάλαι χυθὲν

ναὶ τὸν Κάστορα. Here however the Doric pronunciation may be supposed to have differed from the Attic; and again in Soph. Frag. 655, *νυκτός τε πηγὰς, οὐρανοῦ τ' ἀναπτυχὰς, Φοίβου τε παλαιὸν κῆπον*, the *τε* is more probably an interpolation, though Dindorf would read *παλεὸν κῆπον*. He also cites a passage from Herodian (*περὶ μὲν. λεξ. p. 4, 18,*) where *γαλεὸς, ἀλεὸς, παλεὸς* should apparently be read, though the MS. gives *γαλαιὸς* and *παλαιός*. However, he cites three senarii from late writers quoted by Galen, in all which, as in the present passage, *παλαιός* or *παλεός* forms an anapaest at the beginning.—*ὄσμῃ κατῆρες*, literally, 'furnished with aroma,' i. e. not wanting in that peculiar fragrance which is described by *οἶνος ἀνθοσμίας*, Ar. Ran. 1150. Theocr. xiv. 16, *ἀνφρα δὲ Βύβλινον αὐτοῖς εὐώδη, τετθῶν ἐπέων σχεδὸν, ὡς ἀπὸ λάνω*. On *κατῆρες* see Eur. Suppl. 110.

499. *τοῦδ' for τῶδ'* Reiske. 'Tis agreeable to add a cup of *this* to weaker drink,' i. e. to such wine as you already possess. Bothe supposes that the old man brought both commoner wine in a skin (v. 511,) and also a little of the better sort in a jar, *κέραμος*. This is a probable explanation, if we suppose him to have pointed to each at *τόδε* and *τῶδε*.

504. *ἀνέμνησεν* Dobree for *-σαν*. 'Can it be that my present misfortunes have reminded you after so long a time,' i. e. of past events, the murder of Agamemnon, &c. Bothe explains the plural of the messengers, or rather the messenger who had summoned him; and the double accusative may be defended by Oed. R. 1132, *ἀλλ' ἐγὼ σαφῶς ἀγνώτ', ἀναμνήσω νιν*.

508. *ὅμως δ' οὖν* Elmsley for *γούν*. See Alcest. 73.—*τοῦτό γ', τὸ μὴ τιμῆσαι αὐτὸν*, for this is implied in *ἦλθον ΓΑΡ.—πάρεργ' ὁδοῦ*, as a secondary object of my journey. The accusative in apposition to the sentence.

511. *λύσας ἀσκόν*. See on Med. 679.—*μυρσίνας*, cf. 324.

513. *μελάγχμιον*. This was the proper offering to the dead. Od. xi. 32, *Τειρεσίη δ' ἀπάνευθεν νιν τευρομένην οἶφ παμμέλαν*. On the practice of making blood offerings on tombs see Alcest. 815. Hel. 547.—*πυρᾶς ἐπ' αὐτῆς* is, 'on the very spot where the pyre stood,' though *πυρὰ*, like *rogus*, was sometimes said of the tomb or monument, as Soph. El. 900, *ἐσχατῆς ὀρῶ πυρᾶς νεωρῆ βδσστρυχον*. Orestes had said above, v. 92, *πυρᾶ τ' ἐπέσφαξ αἱμα μῆλειου φόνου*.

- ξάνθης τε χαιῆς βοστρύχους κεκαρμένους. 515
 καθάυμασ', ὦ παῖ, τίς ποτ' ἀνθρώπων ἔτλη
 πρὸς τύμβον ἐλθεῖν· οὐ γὰρ Ἀργείων γέ τις.
 ἀλλ' ἦλθ' ἴσως που σὸς κασίγνητος λάθρα,
 μολὼν δ' ἐθαύμασ' ἄθλιον τύμβον πατρός.
 σκέψαι δὲ χαιήτην, προστιθεῖσα σῆ κόμη, 520
 εἰ χρῶμα ταυτὸ κουρίμης ἔσται τριχός.
 φιλεῖ γὰρ, αἷμα ταυτὸν οἷς ἂν ἦ πατρός,
 τὰ πόλλ' ὅμοια σώματος πεφυκέναι.
- ΗΛ. οὐκ ἄξι' ἀνδρὸς, ὦ γέρον, σοφοῦ λέγεις,
 εἰ κρυπτὸν ἐς γῆν τήνδ' ἂν Διγίσθου φόβῳ 525
 δοκεῖς ἀδελφὸν τὸν ἐμὸν εὐθαρσῆ ρολεῖν.
 ἔπειτα χαιῆς πῶς συνοίsetαι πλόκος ;
 ὁ μὲν παλαιστραῖς ἀνδρὸς εὐγενοῦς τραφεῖς,
 ὁ δὲ κτενισμοῖς θῆλυς· ἀλλ' ἀμήχανον.
 πολλοῖς δ' ἂν εὖροις βοστρύχους ὁμοπτέρους 530

516. *ἔτλη*, 'had dared.' A use of the aorist not unfrequent in narration.

519. *ἐθαύμασε*, 'paid his respects to.' See *sup.* v. 84.

520. *σκέψαι κτλ.* Aesch. Cho. 221, *σκέψαι τομῇ προσθεῖσα βόστρυχον τριχὸς σαυτῆς ἀδελφοῦ.* In this case the sister is requested to compare Orestes' hair with her own; in the other play, to put the lock found on the tomb close to the place whence it was cut from Orestes' head, the object in the latter instance being merely to identify the donor of the hair.

522. *φιλεῖ γάρ.* This remark is generally true, (and the poet himself represents it as exceptional, v. 530—1.) as regards physical appearance, colour of hair &c. And it was perhaps more observable among the ancient Greeks than it now is with us, in-whom there is a much greater admixture of nations, Norman, Saxon, Celtic, &c. There is no doubt that Euripides, in making the old man draw the above inference and Electra show the fallacy of it, had in view the ἀναγνώρισις or recognition-scene in the Choephoroi, v. 166 seqq. The somewhat unusual word *ὁμόπερος* is used by both of the colour or texture of the hair, as well as *σύμμετρος* of the measure of the feet, though in Cho. 218 seqq. the order of the verses appears to have been disarranged, as pointed out in the note there. Similarly,

Euripides has *ἐξύφασμα* for the third token, the embroidered garment (v. 539), which Aeschylus calls *ὑφασμα τοῦτο, σῆς ἔργον χερῶν*, in Cho. 223.

525. Electra first replies to the suggestion in v. 518, *ἦλθ' ἴσως λάθρα*, then to the argument from the colour of the hair. 'You speak unworthy of a wise man, if you think that my brave brother would have come *stealthily* into this land through fear of Aegisthus. In the next place,' she proceeds, 'how shall the lock of his hair agree with mine? The one is that of a well-born man, nurtured in the wrestling schools, the other is that of a woman, delicately dressed (*τραφεῖς*) by the frequent use of the comb.' Matthiae prefers to join *παλαιστραῖς ἀνδρὸς εὐγενοῦς*, but the poet is not speaking generally, but of the particular hair of each. Compare Bagch. 455, *πλόκαμός τε γὰρ σου ταναῶς, οὐ πάλης ἵπο.* Some construe *κτενισμοῖς θῆλυς* 'made soft by combing;' but cf. *inf.* 781. Hel. 1025.

530. Photius, *ὁμόπεροι, ὁμότριχες.* On 532—3 see on v. 544.—*ἐκείρατο* is used in the middle as in Cho. 164, 181.—The old reading, *σκοποῦς λαθῶν* (or *λαβῶν*) was altered by Seidler to *σκότος λαθῶν*, — a bad emendation, though adopted by both Matthiae and Dindorf. The true reading is *σκοπὸς*, meaning one of those mentioned at v. 354.

καὶ μὴ γεγῶσιν αἵματος ταύτου, γέρον.

ἀλλ' ἢ τις αὐτοῦ τάφον ἐποικτίερας ξένος [545]

ἐκεῖρατ', ἢ τῆσδε σκοπὸς λαθῶν χθονός. [546]

ΠΡ. ὅτ' εἰς ἶχνος βᾶσ' ἀρβύλης σκέψαι βάσιν,

εἰ σύμμετρος σῶ ποδὶ γενήσεται, τέκνον.

ΗΛ. πῶς δ' ἂν γένοιτ' ἂν ἐν κραταίλειω πέδῳ
γαίας ποδῶν ἐκμακτρον; εἰ δ' ἔστιν τόδε, 535

δουῶν ἀδελφοῖν ποὺς ἂν οὐ γένοιτ' ἴσος
ἀνδρός τε καὶ γυναικὸς, ἀλλ' ἄρσην κρατεῖ.

ΠΡ. οὐκ ἔστιν, εἰ καὶ γῆν κασίγνητος μολῶν

* * * * *

κερκίδος ὄτ' ἔγνωίης ἂν ἐξύφασμα σῆς,
ἐν ᾧ ποτ' αὐτὸν ἐξέκλεψα μὴ θανεῖν; 540

ΗΛ. οὐκ οἶσθ', Ὀρέστης ἠνίκ' ἐκπίπτει χθονός,
νεάν μ' ἔτ' οὔσαν; εἰ δὲ κάκρεκρον πέπλους,
πῶς ἂν τότ' ὦν παῖς ταῦτ' ἄν ἔχοι φάρη,

534. κραταίλειος, 'rocky,' occurs in Agam. 649. She does not mean the place where they are now standing (which is in front of her husband's house), but the stony soil of the Necropolis where her father's tomb was; for in the ancient Greek cities such tombs were commonly hewn in the side of a rock. Hence when the old man says ἀρβύλης σκέψαι βάσιν, he means, that if she is incredulous about the evidence of the hair, she had better repair to the tomb where he found it, and measure footsteps.—ἐκμακτρον, 'an impression.' Theocr. xvii. 121, κοιλία στειβομένα καθ' ἑρπεθὸς ποδῶν ἐκμάσσεται ἶχνη.

537. ἄρσην κρατεῖ, 'a male foot exceeds in size.' Dindorf gives ἄρσην, a very improbable crasis.

538. μολῶν. Musgrave μόλοι, Barnes, after Canter, εἰ παρήν,—but this does not restore the passage. A little consideration will show that something must have been lost. Whatever opinions may be entertained on the use of εἰ with a participle in place of a finite verb, (on which see Med. 1109, and compare Ar. Ran. 1437.) it is certain that neither μολῶν nor μόλοι will satisfy the context. For how can the old man argue as follows? 'Is there not, even if Orestes should come (or, 'even if he has come'), some means of recognising the garment which you

worked for him, and in which I stole him away?' This is simply nonsense. Doubtless the old man, driven from his two previous proofs of identity, now alleges a third and last. He has picked up on the tomb (otherwise how could he here mention it? For Orestes does not appear till v. 549) a piece of embroidered garment, left by Orestes together with a lock of his hair, and as a memento of himself to his father. This piece he now produces, and asks Electra if she cannot identify the work of her own loom when a girl. (Compare the ἀναγνώρισις effected by the same means in Ion 1417.) Probably, he inquired whether she had not some of the same work still remaining, to set side by side with the fragment he has found. On these considerations, the following may be suggested as representing the meaning of the original;—

ΠΡ. οὐκ ἔστιν εἰ καὶ γῆν κασίγνητος
μολῶν
δεῦρ' ἦλθεν, οὐκ ἂν βραδίως ἐγνώ-
ρισας,
εἰ μὴ τι πέπλων λείψανον δόμοις
ἔχεις,
κερκίδος ὄτ' ἔγνωίης ἂν ἐξύφασμα
σῆς, κτλ.

543. πῶς, ἂν κτλ. The old reading, corrected by Barnes and Elmsley on Med. 326, was πῶς ἂν τότ' ὦν παῖς γῆν ταῦτ'

- εἰ μὴ ξυναύξουθ' οἱ πέπλοι τῷ σώματι ; . . .
- ΠΡ. οἱ δὲ ξένοι ποῦ ; βούλομαι γὰρ εἰσιδῶν
αὐτοὺς ἐρέσθαι σοῦ κασιγνήτου πέρι.
- ΗΛ. οἷδ' ἐκ δόμων βαίνουσι λαιψηρῶ ποδι.
- ΠΡ. ἀλλ' εὐγενεῖς μὲν, ἐν δὲ κιβδηλῷ τόδε. 550
πολλοὶ γὰρ ὄντες εὐγενεῖς εἰσὶν κακοί·
ὁμῶς δὲ χαίρειν τοὺς ξένους προσεννέπω.
- ΟΡ. χαῖρ', ὦ γεραιέ· τοῦ ποτ', Ἥλέκτρα, τόδε
παλαιὸν ἀνδρὸς λείψανον φίλων κυρεῖ ;
- ΗΛ. οὗτος τὸν ἀμὸν πατέρ' ἔθρεψεν, ὦ ξένε. 555
- ΟΡ. τί φῆς ; ὄδ' ὃς σὸν ἐξέκλεψε σύγγονον ;
- ΗΛ. ὄδ' ἔσθ' ὁ σώσας κείνον, εἶπερ ἔστ' ἔτι.
- ΟΡ. ἔα·
τί μ' εἰσδέδορκεν, ὥσπερ ἀργύρου σκοπῶν
λαμπρὸν χαρακτῆρ' ; ἧ προσεκάζει μέ τω·
- ΗΛ. ἴσως Ὀρέστου σ' ἤλιχ' ἠδέται βλέπων. 560
- ΟΡ. φίλου γε φωτός· τί δὲ κυκλεῖ πέριξ πόδα ;

ἀν ἔχη φάρη. Barnes indeed gives in his text *νῦν ἔχη ταῦτ' ἀν φάρη* (φάρη), which is of course a solecism; but two MSS. give *ἔχοι*. But Elmsley would further read *ταῦτ' ἀνήρ ἔχοι φάρη*, which is very ingenious and probable. Bothe's reading is bad, *νῦν τὰδ' ἀρ' ἔχοι φάρη* (ἔχοι being omitted in his text by a mistake of the printers).

544. After this verse all the edd. and MSS. place the two lines which are now transposed after v. 531. Their fitness in that place will at once be apparent to all; whereas here Electra suddenly reverts to the lock of hair, after discussing the question of the embroidery. But there is another argument of very considerable weight. By this transposition Electra's speech is of *four* lines, corresponding to that before the speech of the *πρέσβυς*, who himself speaks *two* lines *before*, and *two* after these replies of Electra. Thus the *five* lines of the *πρέσβυς* at 538 seqq. (supposing the ellipse of two, as suggested above,) form a sort of *μεσφῶδς*, corresponding to Electra's *five* lines at 503 seqq. interposed between *sixteen* of the *πρέσβυς* at 487 and 508 respectively, after which Electra again speaks *twice five* verses (524 seqq.). These coinci-

dences are too remarkable to be the result of mere accident. See on Hel. 894, and the Preface to the present volume.

548. *αὐτοὺς ἐρέσθαι* (not *εἰσιδῶν αὐτοῦς*) is, 'to question them in person.' Compare Cho. 834, *οὐδὲν ἀγγέλων σθένος, ὡς αὐτὸν αὐτῶν ἄνδρα πεύθεσθαι πάρα*.

554. *τοῦ φίλων κυρεῖ*; 'of which of your friends is he the slave?' Otherwise he should have said *τίς ποτ', Ἥλέκτρα, φίλων π. ἀνδρ. λ. κυρεῖ τόδε*; And the answer virtually is, 'he was a slave in the service of the Atreidae.'—*ἀνδρὸς λείψανον*, 'relics of a man,' is to be closely taken together. Compare Oed. Col. 109, *οικτεῖρατ' ἀνδρὸς Οἰδίπου τόδ' ἄθλιον εἶδωλον, οὐ γὰρ δὴ τόχ' ἀρχαῖον θέμας*.

556. *ἐξέκλεψε* Pierson for *ἐξέθρεψε*. It was not Orestes, but Agamemnon whom the old man had reared: cf. 409. 540.

558. *ὥσπερ κτλ.* Like one who closely inspects the device on a new coin (*λαμπρὸν*) to see if it be genuine, *ὁρθῶς κοπέν*. This passage shows, as the adjective *παράσημος* also appears to do, that coiners of false money were not uncommon in the time of Euripides, and it is also confirmed by *κωδωνίσειν*, to ring a coin, Ran. 723.

- ΗΛ. καὶ τὴν τόδ' εἰσορῶσα θαυμάζω, ξένη.
 ΠΡ. ὦ πότνι, εὐχου, θύγατερ Ἥλέκτρα, θεοῖς,
 ΗΛ. τί τῶν ἀπόντων ἢ τί τῶν ὄντων πέρι ;
 ΠΡ. λαβεῖν φίλον θησαυρὸν, ὃν φαίνει θεός. 565
 ΗΛ. ἰδοῦ, καλῶ θεοῦς. ἢ τί δὴ λέγεις, γέρον ;
 ΠΡ. βλέψον νυν ἐς τόνδ', ὦ τέκνον, τὸν φίλτατον.
 ΗΛ. πάλαι δέδοικα, μὴ σύ γ' οὐκέτ' εὖ φρονῆς.
 ΠΡ. οὐκ εὖ φρονῶ γὰρ σὸν κασίγνητον βλέπων ;
 ΗΛ. πῶς εἶπας, ὦ γεραῖ, ἀνέλπιστον λόγον ; 570
 ΠΡ. ὄρᾶν Ὀρέστην τόνδε τὸν Ἀγαμέμνωνος.
 ΗΛ. ποῖον χαρακτήρ' εἰσιδὼν, ᾧ πείσομαι ;
 ΠΡ. οὐλήν παρ' ὄφρυν, ἣν ποτ' ἐν πατρὸς δόμοις
 νεβρὸν διώκων σοῦ μέθ' ἡμάχθη πεσών.
 ΗΛ. πῶς φῆς ; ὄρῳ μὲν πτώματος τεκμήριον. 575
 ΠΡ. ἔπειτα μέλλεις προσπίτνειν τοῖς φιλάτοις ;
 ΗΛ. ἀλλ' οὐκέτ', ὦ γεραῖε· συμβόλοισι γὰρ
 τοῖς σοῖς πέπεισμαι θυμόν. ὦ χρόνῳ φανείς,
 ἔχω σ' ἀέλπτως. ΟΡ. καὶ ἐμοῦ γ' ἔχει χρόνῳ.
 ΗΛ. οὐδέ ποτ' ἐδόξασ'. ΟΡ. οὐδ' ἐγὼ γὰρ ἤλπισα. 580
 ΗΛ. ἐκείνος εἶ σύ ;
 ΟΡ. σύμμαχος γέ σοι μόνος,
 ἣν ἐκσπάσωμαί γ' ὃν μετέρχομαι βόλον.
 πέποιθα δ'. ἢ χρὴ μηκέθ' ἡγεῖσθαι θεοῦς,

563—5. εὐχου λαβεῖν. 'Pray that you may receive.' There is nothing in the aorist which is at variance with this version ; and ὃν φαίνει shows the meaning to be, that the god is as it were holding out, προτείνων, a gift or a prize which she has yet to make her own. Bothe renders this, in questionable Latinity, *precare deos, ut acceperis*, i. e. 'that you may have received.' And such appears to be the sense of v. 595. It might also here mean, 'acknowledge with thanksgivings that you have received ;' but cf. v. 810. Compare Cho. 204, εὐχου τὰ λοιπὰ, τοῖς θεοῖς τελεσφόρους εὐχὰς ἐπαγγέλλουσα, τυγχάνειν καλῶς.

571. ὄρᾶν. The ed. princ. has ὄρων, which is as good a reading.

573. οὐλήν. Barnes remarks that a scar was the proof by which Ulysses was

recognised by the Nurse in Od. xix. 392.

577. συμβόλοισι, marks, tokens. Cf. Ion 1386, τὰ μητρὸς σύμβολ' ὡς σέσωκέ μοι.

580. ἐδόξασ'. The following ἤλπισα seems to confirm the reading of all the old copies. Dindorf adopts Musgrave's correction οὐδέ ποτε δόξασ'. Either, of course, is good in itself, both δοκεῖν and δοξάζειν being used for προσδοκᾶν.

582. βόλον. Cf. Bacch. 847, ἀνὴρ δ' ἐς βόλον καθίσταται. Theocr. i. 40, μέγα δικτύων ἐς βόλον ἔλκει δ' πρέσβυς, where it seems to mean 'for a cast.' Here it implies both the net and the prey inclosed in it. The next two verses were rightly assigned to Orestes by Musgrave, instead of to Electra.—ἡγεῖσθαι θεοῦς, cf. Hec. 300.

- εἰ τᾶδικ' ἔσται τῆς δίκης ὑπέρτερα.
- ΧΟ. ἔμολες ἔμολες, ᾧ χρόνιος ἀμέρα,
 †κατέλαμψας, ἔδειξας ἐμφανῆ
 πόλει πυρσὸν, ὃς παλαιᾷ φυγᾷ
 πατρώων ἀπὸ δωμάτων
 τάλας ἀλαίνων ἔβα.
 θεὸς αὖ θεὸς ἀμετέραν τις ἄγει
 νίκαν, ᾧ φίλα.
 ἄνεχε χέρας, ἄνεχε λόγον,
 ἴει λιτὰς ἐς θεοὺς
 τύχα σοι τύχα κασίγνητον ἐμβατεῦσαι πόλιν. 585
- ΟΡ. εἶεν· φίλας μὲν ἠδονὰς ἀσπασμάτων
 ἔχω, χρόνῳ δὲ καῦθις αὐτὰ δώσομεν.
 σὺ δ', ᾧ γεραιέ, καίριος γὰρ ἦλυθες,
 λέξον, τί δρῶν ἂν φονέα τισαίμην πατρὸς
 μητέρα τε τὴν κοινωνὸν ἀνοσίῳν γάμων. 600
 ἔστιν τί μοι κατ' Ἄργος εὐμενὲς φίλων;
 ἢ πάντ' ἀνεσκευάσμεθ', ὥσπερ αἱ τύχαι;

585—94. This brief ode, consisting chiefly of dochmiacs, which are used to express any kind of excitement, either of joy or grief, may be compared with Rhes. 131, 195. Hipp. 362, 669. There are not many instances in Euripides, but Aeschylus has several such short systems interposed in the middle of a scene, as in the *Suppliants* and *Seven against Thebes*. They are commonly antistrophic.

586. κατέλαμψας, 'you have lighted up and displayed visibly to the city a beacon light (in Orestes), who after a long exile, a wretched wanderer from his father's home, has returned.' Cf. Ion 86, Παρησιᾶδες δ' ἄβατοι κορυφαὶ καταλαμπόμεναι, and the note there. Rhes. 43, διῆπετῆ δὲ πυρσοῖς νεῶν σταθμά. Photius, πυρσοί, λαμπάδες, πυρκαϊαί, λαμπτήρες, φρυκτωρίαί. It is more than probable that ἔδειξας ἐμφανῆ is a mere gloss. We should read thus, ἔλαμψας πόλει πυρσὸν ὃς παλαιᾷ φυγᾷ, two dochmii between a cretic; or, which is better, μέγαν πυρσὸν ὃς κτλ., like μέγαν πανὸν in Agam. 275. The verse as it is commonly given is quite unmetrical.

589. ἔβα Seidler for ἔβασε, and he adds σὲ at the beginning of the next verse, by which, and the omission of τις, a dochmiac verse is gained, at the expense of some difficulties as to the sense.

590. αἶ, a word constantly used when the idea of reverses or a change of fortune is meant. See on Aesch. Theb. 702. 'Now the god is bringing us victory in our turn,' as before, Aegisthus and Clytemnestra were victorious. This verse is anapaestic; the following are dochmiac.—ἄνεχε χέρας κτλ., 'hold up your hands, raise your voice in prayer, send supplications to the gods, that your brother may have set foot in his native city with good fortune.'—χέρας, as ὀπτιδόματα χερῶν Prom. 1026. The old reading was τύχα, with a full stop after θεοὺς, as if the sense were, τύχη νῦν ἐστὶ κτλ. The sense was restored by Tyrwhitt.—ἐμβατεῦσαι, see Rhes. 225, Λυκίας ναὺν ἐμβατεῦων, scil. Ἀπόλλων. The aorist is employed somewhat unusually: see on v. 565.

597. δώσομεν for ἀποδώσομεν. He means that he will return the endearments of his sister on a more fitting occasion, his present concern being to revenge himself on his father's murderers.

598. ἦλυθες. A rare form, used Rhes. 660, and Tro. 374.—φονέα, with short α, is also against the common usage. Cf. v. 763. Hec. 882.

602. ἀνασκευάζειν is 'to pack up for removal,' hence here 'to be ruined.' The word is said to be properly applied to

- τῷ συγγένῳμαι ; νύχιος, ἢ καθ' ἡμέραν ;
 ποίαν ὁδὸν τραπώμεθ' εἰς ἐχθροὺς ἐμούς ;
- ΠΡ. ὦ τέκνον, οὐδεὶς δυστυχοῦντί σοι φίλος. 605
 εὖρημα γὰρ τὸ χρῆμα γίγνεται τόδε,
 κοιῶν μετασχεῖν τὰγαθοῦ καὶ τοῦ κακοῦ. ·
 σὺ δ', ἐκ βάθρων γὰρ πᾶς ἀνήρησαι φίλους
 οὐδ' ἐλλέλοιπας ἐλπίδ', ἴσθι μου κλύων,
 ἐν χειρὶ τῇ σῇ πάντ' ἔχεις καὶ τῇ τύχῃ 610
 πατρῶον οἶκον καὶ πόλιν λαβεῖν σέθεν.
- ΟΡ. τί δῆτα δρῶντες τοῦδ' ἂν ἐξικοίμεθα ;
 ΠΡ. κτανῶν Θυέστου παῖδα σὴν τε μῆτέρα.
 ΟΡ. ἦκα ὅπι τόνδε στέφανον, ἀλλὰ πῶς λάβω ;
 ΠΡ. τειχέων μὲν ἐλθῶν ἐντὸς οὐδ' ἂν εἰ θέλοις. 615
 ΟΡ. φρουραῖς κέκασται δεξιαῖς τε δορυφόρων ;
 ΠΡ. ἔγνωσ' φοβεῖται γὰρ σε κοῦχ εὐδαι σαφῶς.
 ΟΡ. εἶεν· σὺ δὴ τοῦνθένδε βούλευσον, γέρον.
 ΠΡ. κάμου γ' ἄκουσον ἄρτι γάρ μ' εἰσηλθέ τι.
 ΟΡ. ἐσθλὸν τι μηνύσειας, αἰσθοίμην δ' ἐγώ. 620
 ΠΡ. Αἴγισθον εἶδον, ἠνίχ' εἶρπον ἐνθάδε.
 ΟΡ. προσηκάμην τὸ ῥηθέν. ἐγ, ποίοις τόποις ;

money changers who have failed, and are forced to move their tables.—τῷ συγγένῳμαι ; 'whose aid should I seek? And should I seek it by night (as a treasonable enterprise) or in open day (as having the Argives in my interest)?' See on Bacch. 485.—Porson would read πῶς ξυγγένῳμαι ;

605—7. 'My son, no one is a friend to you while you are in misfortune; for truly this is a thing of rare occurrence, (for another) to share one's good and bad fortune in common.' This was a well-known saying; the Romans too were fond of it; *donec eris felix, multos numerabis amicos*, &c.—εὖρημα is, 'a discovery,' 'a piece of luck,' ἔρμαῖόν τι. The infinitive without the article, exegetical of τόδε, is a well-known use; e. g. Aesch. Ag. 585—7.

608. πᾶς ἀνήρησαι. The meaning is, πάντως ἀνάστατος γέγονας τὸ ἐς τοὺς φίλους, οὐδὲ λοιπὴν ἔχεις ἐλπίδα ἐν τοῖς σταντοῦ πράγμασιν.—φίλοις is the dative of reference, 'as far as friends are concerned.'—ἴσθι μου κλύων seems to refer to the preceding clause; 'be assured of

this,' i. e. if you flatter yourself that, as son of the late king, you still have adherents among the subjects of Aegisthus.—λαβεῖν, for ἀναλαβεῖν, ἀνακομισασθαι. Compare v. 810.

612. τοῦδε. The genitive is used from the idea of shooting at and hitting a mark, τυγχάνειν. See the notes on Ion 1411, Bacch. 1099. Aesch. Cho. 1022, τόξω γὰρ οἷσπις πημάτων προσίξεται. Xen. Anab. iii. 3, 7, οἱ ἀκοντισταὶ βραχύτερα ἠκόντιζον ἢ ὡς ἐξικνεῖσθαι τῶν σφενδονητῶν. The meaning is, 'by doing what then can we attain this object?' viz. τοῦ λαβεῖν πόλιν.—Θυέστου παῖδα, Aegisthus: cf. Agam. 1562.

616. κέκασται. A word (from the obsolete κάσμαι, root καθ) rarely used by the Greek dramatists. It occurs in Aesch. Eum. 736, Ar. Equit. 685. Photius, κεκασμένον, κεκοσμημένον.

617. The meaning is, σαφῶς γὰρ φοβεῖται σε Αἴγισθος, καὶ οὐχ εὐδαι διὰ τὸν φόβον.

622. προσηκάμην κτλ., 'I am glad to hear you say so.' Hesychius and Photius,

- ΠΡ. ἀγρῶν πέλας τῶνδ' ἵπποφορβίων ἔπι.
 ΟΡ. τί δρῶνθ' ; ὀρῶ γὰρ ἐλπίδ' ἐξ ἀμηχάνων.
 ΠΡ. Νύμφαις ἐπόρσυν' ἔροτιν, ὡς ἔδοξέ μοι. 625
 ΟΡ. τροφέια· παιδῶν, ἣ πρὸ μέλλοντος τόκου ;
 ΠΡ. οὐκ οἶδα πλὴν ἔν, βουσφαγεῖν ἀπλίζετο.
 ΟΡ. πόσων μετ' ἀνδρῶν ; ἣ μόνος δμῶων μέτα ;
 ΠΡ. οὐδείς παρῆν Ἀργεῖος, οἰκεία δὲ χεῖρ.
 ΟΡ. οὐ πού τις ὅστις γνωριεῖ μ' ἰδῶν, γέρον ; 630
 ΠΡ. δμῶες μὲν εἰσιν, οἱ σέ γ' οὐκ εἶδόν ποτε.
 ΟΡ. ἡμῶν δ' ἄν· εἶεν, εἰ κρατοῖμεν, εὐμενεῖς ;
 ΠΡ. ἄλλων γὰρ ἴδιον· τοῦτο, σοὶ δὲ σύμφορον.
 ΟΡ. πῶς οὖν ἄν· αὐτῷ πλησιασθείην ποτέ ;
 ΠΡ. στείχων ὄθειν σε βουθυτῶν εἰσόψεται. 635
 ΟΡ. ὁδὸν παρ' αὐτὴν, ὡς ἔοικ', ἀγροὺς ἔχει.

προσέεται, ἀρέσκειται, προσδέχεται. Like ἐφίεσθαι τινός, 'to desire,' the word properly means 'to go towards a thing or person,' 'to meet it half way,' 'to receive it with a welcome.'

623. ἵπποφορβίαις may have been the original reading, corrupted on account of τῶνδ', which belongs to ἀγρῶν. The genitive seems to mean, 'on the horse-pasture.' It is not easy to supply πορευόμενον, 'going towards,' &c. Cf. 1343.

625. ἔροτιν. A very rare word, said by Hesychius to be *Cyprian*, but by a gloss in one of the MSS. of this play, *Aeolic*. It appears to be the same word as ἐορτή, by transposition of the ορ. Compare βέζειν with ἔρδειν, which is perhaps the true derivation of ἐορτή (for ἐορδή), the aspirate resulting from the initial β. The root seems to be ερδ or ρεδ indifferently.

626. τροφέια. Here and in Aesch. Theb. 472, Ion 852, this is for θρέπτρα or θρεπτήρια, elsewhere for τροφήν. The sacrifice to the Nymphs, for having brought up a child from the womb, appears to have been part of the ἀμφιδρόμια, or festival on the eighth day after birth.

628. μόνος δμῶων μέτα. The true explanation of this phrase is not, as Markland quoted by Robinson supposes, that μόνος signifies *præcipuus*, but that slaves and servants were οὐδένες in a Greek point of view.

629. οἰκεία χεῖρ, a band or company of

his own domestics. This indicated that he doubted the fidelity of the Argives, and therefore the answer is favourable to Orestes.

631. οἱ σέ γ'· Pierson for οὐς ἐγ' (i. e. ἐγώ). The meaning of this verse is obscure. We should have expected δμῶες γὰρ εἰσιν, giving a reason why they would not recognize Orestes; and in this case the γε will combine with οἱ in the usual sense of *quippe qui*;—'No, for they are only servants (and they will not know you), inasmuch as they never saw you.' As the verse stands, it appears to mean, 'There are indeed servants, but they have never seen you' (though they were in the service of Agamemnon in past times). The γε will thus emphasize σέ.

633. δμῶων is Porson's conjecture for ἄλλων or δίλων. The *editio princeps* has λέξω γὰρ, which Dindorf thinks a conjectural restoration of a corrupt reading. Matthiae and Bothe give δούλων. But ΛΛ is as nearly identical with Μ, as Α is with Δ. Hence Porson's reading is preferable to δούλων. The only doubt is, whether there is not an intentional antithesis between ἄλλων and σοι. Perhaps he wrote, ἄλλων γὰρ ἴδιον ταῦτ' σοί τε σύμφορον, 'Yes, for that which is to your advantage is also the interest of others.' But the common reading may mean, 'Why, that is the private concern of others, so long as it is to your advantage.'

- ΠΡ. ὄθεν γ' ἰδὼν σε δαιτὶ κοινωὸν καλεῖ.
 ΟΡ. πικρόν γε συνθωιάτορ', ἦν θεὸς θέλῃ.
 ΠΡ. τοῦνθένδε πρὸς τὸ πίπτον αὐτὸς ἐννόει.
 ΟΡ. καλῶς ἔλεξας. ἡ τεκοῦσα δ' ἐστὶ ποῦ ; 640
 ΠΡ. Ἄργει παρέσται δ' ἦν πόσει θοῖνην ἔπι.
 ΟΡ. τί δ' οὐχ ἅμ' ἐξωρμάτ' ἐμὴ μήτηρ πόσει ;
 ΠΡ. ψόγον τρέμουσα δημοτῶν ἐλείπετο..
 ΟΡ. ξυνηχ' ὑποπτος οὔσα γιννώσκει πόλει.
 ΠΡ. τοιαῦτα μισεῖται γὰρ ἀνόσιος γυνή. 645
 ΟΡ. πῶς οὖν ἐκείνην τόνδε τ' ἐν ταυτῷ κτενῶ ;
 ΗΔ. ἐγὼ φόνον γε μητρὸς ἐξαρτύσομαι.
 ΟΡ. καὶ μὴν ἐκεῖνά γ' ἡ τύχη θήσει καλῶς.
 ΗΔ. ὑπηρετεῖτω μὲν δυοῖν ὄντου ὄδε.
 ΠΡ. ἔσται τάδ'· εὐρίσκεις δὲ μητρὶ πῶς φόνον ; 650
 ΗΔ. [λέγ', ὦ γεραῖε, τάδε Κλυταιμνήστρα μολῶν·]
 λεχώ μ' ἀπάγγελλ' οὔσαν ἄρσενος τόκω.
 ΠΡ. πότερα πάλαι τεκοῦσαν, ἢ νεωστὶ δῆ ;
 ΗΔ. δέχ' ἡλίους, ἐν οἰσιν ἀγνεύει λεχώ.
 ΠΡ. καὶ δῆ τί τοῦτ' ἡ μητρὶ προσβάλλει φόνον ; 655

637. καλεῖ. Musgrave remarks that it was the custom to invite all who happened to be near or passing by, to partake in a sacrifice. Hence the old man reckons confidently on an event, which might otherwise have seemed a mere chance.—The γε after ὄθεν was added by Pierson. Barnes also suggested it, though he wrongly preferred ὄθεν ἔν.

639. πρὸς τὸ πίπτον, *pro re nata*, 'according to circumstances.'

641. ἐν πόσει. This is of course corrupt; and the choice is not easy between ἐν τάχει (so Dind. after Reiske) and ἐν πόσει, as Bothe edits after Seidler. Perhaps φ' πόσει, as the *ι ascriptum* is known to have often been mistaken for ν, or αὐτίχ' ὡς, (π and τι, ος and ως, being easily interchanged.) Barnes also suggested φ, but fancied that ἐν πόσει might mean 'at the drinking.'

643. ψόγον. A term especially applied to reproach cast upon women. See on Tro. 642. *Ihf.* 904. 1039.

647. The γε belongs strictly to μητρὸς. 'I will make preparation for my mother's death,' you for that of Aegisthus. The reply is, 'Well but *that*

matter (Aegisthus' death) fortune will arrange for us favourably,' viz. if it be true that he is so opportunely preparing a sacrifice.

650. εὐρίσκεις, what plan do you propose? The next verse is rightly marked as spurious by Matthiae. It breaks the order of the monostich dialogue, and is by no means necessary to the context. It was enough to say, 'report to her that I have been delivered of a male child.' Where either τόκος must mean *partus*, or ἄρσενος τόκος, 'the child of a male,' refers to that doctrine (illustrated on Aesch. *Eum.* 629), that the male child was generated by the father alone. So Choeph. 493, οἴκτειρε θῆλυν ἄρσενός θ' ἡμοῦ γόνον. Compare *Ihf.* v. 934, ὅστις τοῦ μὲν ἄρσενος πατρὸς οὐκ ἄνδρασται, τῆς δὲ μητρὸς ἐν πόλει.

654. δέχ' Elmsley on Heracl. 602 for λέγ'. On this day the thank-offerings to Ἄρτεμις Εἰλείθια were commonly offered. The Jewish law prescribed the same rite; and in modern society women scruple to appear in public till they have been "churched."

655. καὶ δῆ τί κτλ. 'Well but, sup-

- ΗΛ. ἤξει κλύουσα λόχι' ἔμου νοσήματα.
 ΠΡ. πόθεν; τί δ' αὐτῇ σου μέλειν δοκεῖς, τέκνον;
 ΗΛ. ναί· καὶ δακρύσει γ' ἀξίωμ' ἔμων τόκων.
 ΠΡ. ἴσως· πάλιν τοι μῦθον ἐς καμπήν ἄγω.
 ΗΛ. ἐλθοῦσα μέντοι δῆλον ὡς ἀπόλλυται. 660
 ΠΡ. καὶ μὴν ἐπ' αὐτάς γ' εἰσίτω δόμων πύλας.
 ΗΛ. οὐκοῦν τραπέσθαι σμικρὸν εἰς Ἄιδου τόδε.
 ΠΡ. εἰ γὰρ θάνοιμι τοῦτ' ἰδὼν ἐγὼ ποτε·
 ΗΛ. πρῶτιστα μὲν νῦν τῶδ' ὑφήγησαι, γέρον.
 ΠΡ. Αἴγισθος ἔνθα νῦν θυηπολεῖ θεοῖς; 665
 ΗΛ. ἔπειτ' ἀπαντῶν μητρὶ τὰπ' ἔμου φράσον.
 ΠΡ. ὥστ' αὐτά γ' ἐκ σου στόματος εἰρησθαι δοκεῖν.
 ΗΛ. σὸν ἔργον ἦδη πρόσθεν εἰληχας φόνου.

posing this happens, how does it bring death to your mother?

657. The *τί* belongs to *μέλειν*, not to *δοκεῖς*. The reply shows that the question is equivalent to *δοκεῖς γὰρ αὐτῇ σου μέλειν*; The *τί*, as it stands first, must be the real point of the interrogation; but it is lost sight of because the purport of the remark is to ascertain Electra's opinion as to her mother's sympathy.

658. *δακρύσει γ'*. Ironical, as Bothe remarks. Electra knew that such tears could hardly be sincere.—*ἀξίωμα* is a word of middle signification, and not necessarily used in a good sense. Here it means their social position, in a disparaging sense, though perhaps it is ironical, 'a birth so worthy of my family.'

659. *πάλιν—ἄγω*. 'Again I bring the question round to the point, viz. how will that effect her death?' The metaphor is from the stadium. Electra's replies appeared vague, and wandering from the point, so he leads her back again to the point, or goal. Scidler reads *ἄγε*, with Musgrave.

661. *εἰσίτω* Musgrave for *εἰσίω*. 'Well, then, if her death is as certain as you say, let her come up to the very door of the palace,' before the attack is made. This verse is a sort of stage-excuse for perpetrating the supposed deed out of sight of the spectators. Scidler reads *εἰσιῶ*, which he supposes to be the subjunctive of *εἰσίημι*, 'let me admit her within the gates.' He is followed by Robinson, who ought to have known better than to per-

petuate such an error.

662. *τόδε*, scil. *τὸ εἰσιέναι*. 'Why that truly would be to take the road to Hades at once.' The full sense would be, *οὐκοῦν εἰ τοῦτο δρᾷσει, σμικρὸν ἐστὶ τὸ εἰς Ἄιδου τραπέσθαι*. Compare Agam. 1262, where Cassandra, who foreknows that she will enter the palace only to be slain, says *Ἄιδου πύλας δὲ τᾶσδ' ἐγὼ προσενέπω*. Scidler again errs in supposing *τραπέσθαι* to have a transitive sense, like *ἀλλάξαι*, 'it is easy to change *δόμων πύλας* into *Ἄιδου πύλας*.'

663. *ἐγὼ*. 'If I see this, (servant as I am,) I am content to die.'

664. *τῶδ'*. First conduct my brother to the place agreed upon (v. 635), then carry the message to my mother (v. 651).

666—7. *ἀπαντῶν* for *πάντων* and *ὥστ'* *αὐτὰ* for *ὡς ταῦτα* are the slight but ingenious corrections of Pierson and Elmsley respectively.

668. *πρόσθεν εἰληχας*. 'The lot of the murder has fallen to you first,' i. e. you, Orestes, are to undertake the first part of the action, to kill Aegisthus; for she had said, v. 647, *ἐγὼ φόνον γε μητρὸς ἐξαρτύνομαι*. The expression however can best be understood by referring it to the custom of drawing lots as to which of several criminals should die first: see the notes on Agam. 1271. Heracl. 970. Ar. Pac. 364, *ἀπόλωλας, ὃ κακὸδαίμων*. TP. *οὐκοῦν, ἦν λάχω*. 'Ἐρμῆς γὰρ ὦν κλήρω ποιήσεις, οἶδ' ὅτι. But in this case it appears to be transferred from the *πάσχω* to the *δρῶν*.

- ΟΡ. στείχοιμ' ἄν, εἴ τις ἡγεμῶν γίγνοιθ' ὁδοῦ.
 ΠΡ. καὶ μὴν ἐγὼ πέμποιμ' ἄν οὐκ ἀκουσίως. 670
 ΟΡ. ὦ Ζεῦ πατρώε καὶ τροπαίῳ ἐχθρῶν ἐμῶν,
 οἴκτειρέ θ' ἡμᾶς, οἴκτρα γὰρ πεπόνθαμεν.
 ΗΛ. οἴκτειρε δῆτ' αὖ σούς γε φύντας ἐκγόνους.
 ΟΡ. Ἦρα τε, βωμῶν ἢ Μυκηναίων κρατεῖς,
 νίκην δὸς ἡμῖν, εἰ δίκαι' αἰτούμεθα. 675
 ΗΛ. δὸς δῆτα πατρὸς τοῖσδε τιμωρὸν δίκην.
 ΟΡ. σὺ τ', ὦ κάτω γῆς ἀνοσίως οἰκῶν, πάτερ,
 [καὶ Γῆ τ' ἄνασσα, χεῖρας ἢ δίδωμ' ἐμᾶς,]
 ἄμνυ' ἄμνυε τοῖσδε φιλτάτοις τέκνοις.
 [νῦν πάντα νεκρὸν ἔλθε σύμμαχον λαβῶν, 680
 οἵπερ γε σὺν σοὶ Φρύγας ἀνάλωσαν δορὶ.
 χῶσοι στυγοῦσιν ἀνοσίους μιάστορας.]
 ἦκουσας, ὦ δεῖν' ἐξ ἐμῆς μητρὸς παθῶν ;

670. καὶ μὴν ἐγὼ κτλ. 'Why truly I would not be sorry to escort you myself;' or, 'well, then, I will conduct you, by no means unwillingly.'

671. Ζεῦ πατρώε. See Porson's note on Med. 1314. Properly speaking, Ζεὺς πατρώος was not worshipped at Athens; in allusion to which Aeschylus said in the *Niobe* (frag. 146), that the Phrygians had an altar of Ζεὺς πατρώος in the air. Here, of course, he is invoked as the god who avenges the outraged name of *Father*, and τροπαῖος as the supreme power who can give victory to those who defend the just cause. The τε in the next verse appears to be answered by Ἦρα τε in 674,—σὺ τε οἴκτειρε ἡμᾶς, Ἦρα τε νίκην δός. Others read οἴκτειρ' ἔθ' ἡμᾶς, but the ἔτι is at least as awkwardly added as the τε. The goddess who was the patroness of the Argive race, as well as the wife of Zeus, is not less appropriately invoked.

673. σοῦ Barnes for σους, and ἐκ γέρονος L. Dindorf for ἐκγόνους. But the correction here can hardly be considered a necessary one, since φύντας may represent *δντας* or *γενομένους*.

676. This verse should perhaps be assigned to the πρέσβυς, as well as v. 673. Yet it is clear that there are three actors in this scene; and τοῖσδε may refer to Orestes and the old man.—τιμωρὸν δίκην is a combination which occurs Soph. frag. 94, v. 9, Aesch. Cho. 136,

678. This verse, Matthiae observes, is probably spurious: at all events καὶ Γῆ τε is not good Greek. Bothe reads καὶ Γαῖ' ἄνασσα, and transposes this verse to follow v. 675. But this is contrary to the rigid law of the στιχομυθία, by which Orestes speaks two verses there as in the speech next but one preceding, 671—2. Aeschylus, it may be remarked, makes Orestes to invoke Earth, Cho. 480, ὦ Γαῖ', ἄνεσ μοι πατέρ' ἐποπτεύσαι μάχην, but in conformity with his peculiar views of Earth being itself a power which could either detain or send up the souls of heroes to assist their relations in life. But here the very un-Greek phrase, χεῖρας δίδουσι for χεῖρας προτείνειν, is conclusive against the genuineness of the verse. The simple fact is, that the whole passage, v. 680 to 682, is also an interpolation; and the only wonder is, that it has not been condemned before. To those intimately acquainted with the style of Euripides it is unnecessary to point out in detail the many feeble and incorrect expressions, such as καὶ Γῆ τε, οἵπερ γε, χῶσοι, &c. If accumulated proof were wanting, it would be found in the fact that the genuine verse, 683, occurs in the old copies before v. 682. For the sense, compare Aesch. Cho. 486, ΟΡ. ἄρ' ἐξεγείρει τοῖσδ' ὄνειδισεν, πάτερ: ΗΛ. ἄρ' ὄρθον ἀρρεῖς φίλτατον τῆ σὸν κἄρα;

ΗΛ. πάντ', οἶδ', ἀκούει τάδε πατήρ· στείχειν δ' ἀκμή·
καί σοι προφωνῶ πρὸς τὰδ' Αἴγισθον θανεῖν, 685
ὥς, εἰ παλαισθεῖς πτώμα θανάσιμον πεσεῖ,
τέθνηκα κἀγὼ, μηδέ με ζῶσαν λέγε·
παίσω κára γὰρ τοῦμὸν ἀμφήκει ξίφει.
δόμων δ' ἔσω βᾶσ' εὐτρεπὲς ποιήσομαι
ὥς, ἣν μὲν ἔλθη πύστις εὐτυχῆς σέθεν, 690
ὀλολύξεται πᾶν δῶμα, θνήσκοντος δέ σου
τάναντί' ἔσται τῶνδε ταῦτά σοι λέγω.

ΟΡ. πάντ' οἶδα.

ΗΛ. πρὸς τὰδ' ἄνδρα γίγνεσθαί σε χρή.
ὑμεῖς δέ μοι, γυναῖκες, εἶ πυρσεύετε
κραυγῆν ἀγῶνος τοῦδέ. φρουρήσω δ' ἐγὼ 695
πρόχειρον ἔγχος χειρὶ βαστάζουσ' ἐμῇ·
οὐ γάρ ποτ' ἐχθροῖς τοῖς ἐμοῖς νικωμένη

685. πρὸς τὰδε (*sup.* 274) is here used for διὰ τοῦτο, or τοῦδε ἕνεκα, and the following ὥς is to be closely connected with it. The phrase πρὸς τὰδε (Theb. 301. Eum. 516), or πρὸς ταῦτα (Prom. 1051), is much more common at the beginning of a sentence, 'wherefore,' 'on this account,' &c. The commentators do not seem to have rightly apprehended the meaning, which is as if she had said σοι πρὸς τὰδε βλέποντι, 'on this account too I declare to you that Aegisthus must die, namely, because if you shall fall a death-fall being defeated in the contest, I too am dead.' She urges the certainty of her own suicide, if he should fail, as an additional motive for ensuring success. Bothe thinks the sense is, καὶ προσέτι προφωνῶ σοι τὰδε, *et praeterea hoc tibi edico*; but it seems impossible to separate πρὸς τὰδε. Moreover, the same phrase is repeated by Electra, by way of enforcing it, in v. 693.—Properly, προφωνεῖν is to speak with the fore-warning voice of a god, as Aesch. Eum. 444. ἄλλη προφωνῶν ἀντικέντρα καρδίᾳ, but it is applied to the prediction of a king to his people, *id.* Suppl. 610, Ἰκεσίλου Διὸς κότον μέγαν προφωνῶν.

689. εὐτρ. ποιήσομαι. See on Bacch. 440. Barnes appears right in supplying ξίφος, for this is implied in v. 692.

691. ὀλολύξεται, 'shall resound with a joyful female cry' (the ὀλολυγή). Com-

pare Iph. T. 367, αὐλεῖται δὲ πᾶν μέλαθρον. Bacch. 593, Βρόμιος δὲ ἀλαλάζεται στέγης ἔσω.—δέ σου Dindorf, with the *ed.* princeps. Barnes has δὲ σοῦ, which has as good a sense, 'if you die' instead of Aegisthus.—τάναντία τῶνδε, a euphemism for θρήνος γενήσεται.—πύστις, 'tidings,' an uncommon word in the singular. Theb. 54, καὶ τῶνδε πύστις οὐκ ἕκνω χρονίζεται.

694. εἶ πυρσεύετε. 'Send me accurate intelligence of the cry arising from this contest,' viz. whether it is the death-cry of Aegisthus and the triumph of Orestes, or the contrary. The metaphor is taken from communicating news by beacons. Dobree well renders it, (or rather, compares with it the modern expression,) 'send me intelligence by telegraph.' On πυρσεύειν see Hel. 1126. Seidler cites Suidas, πυρσεύω σοι τὴν σωτηρίαν, ἀντὶ τοῦ ἐκφαίνω. An easy correction, were correction necessary, would be πορεύσατε, which scarcely involves any change but the transposition of the σ. And it must be confessed, that πυρσεύετε is here both a harsh and a strange expression, as Barnes felt, when he freely avowed himself unable to explain it. The chief argument in its favour is, that momentary intelligence was required of a conflict at a considerable distance; cf. v. 754.

697. οὐ γάρ ποτ' κτλ. 'For I will

δίκην ὑφέξω σῶμ' ἐμὸν καθυβρίσαι.

ΧΟ. ἀταλᾶς ὑπὸ ματέρος

'Αργείων ὀρέων ποτὲ κληδὼν

ἐν πολιαῖσι μένει φήμαις

εὐαρμόστοις ἐν καλάμοις

Πᾶνα μούσαν ἠδύθροον

στρ. α΄.

700

never, by being conquered, allow my enemies to take satisfaction so as to insult my person.' See v. 757.

699—746. Orestes has departed on his mission, escorted by the old servant. Electra has retired within the cottage. The chorus then sings a stasimon on the legend of the golden ram. This story is not mentioned by Apollodorus; Lucian alludes to it, *περὶ τῆς ἀστρολογίης*, Vol. ii. p. 365, and explains it to mean that Thyestes first pointed out to the Argives the constellation Aries, while Atreus taught them that the earth and the sun pursue contrary orbits, so that what seems to be the setting is really the rising. Robinson quotes the Latin version of the tale, as given by Cicero de Nat. Deorum; 'Addo huc, quod mihi portento caelestum pater Prodigium misit regnum stabilimen mei; Agnum inter pecudes aurea clarum coma Quondam Thyestem clepere ausum [est] e regia, Qua in re adjudicem conjugem cepit sibi.' The legend is given at length by the Scholiast on Orest. 810:—"Atreus and Thyestes were sons of Pelops. Now Atreus, being jealous of his half-brother Chrysippus, who was greatly beloved by his father, drowned him in a well. Pelops, discovering this, banished Atreus; but he returned after his father's death, and both the brothers laid claim to the throne, Atreus, as the elder, and the legal successor, Thyestes, as an usurper in defiance of the laws. Accordingly they made an agreement, that whichever of them should be able to exhibit some portent, he should be put in possession of the kingdom. Now among the flocks of Atreus there was found a golden lamb; and just as Atreus was about to exhibit the prodigy to the judges, and so to assume the sovereignty, his wife Aerope, who was then living in adultery with Thyestes, stole it, and gave it to her paramour. Thyestes then, having got the lamb, and produced it before the umpires, became master of the empire.

Atreus however, 'indignant at being unjustly superseded, not only took summary vengeance on Aerope for her adultery and her theft, by throwing her into the sea; but also the three sons of Thyestes, Aglaus, Orchomenus, and Caleus, he slew and served up at dinner to their own father; after which he killed Thyestes himself. For which impious deeds the Sun, not being able to endure such a violation of all law, for one day turned his course back, from west to east; and with him the Pleiads pursued an opposite path.'"—The above is as nearly as possible a summary of the ensuing ode, which is highly elegant, and on the whole is less difficult and corrupt than are many others. The metres are rather various; but they partake generally of a glyconic character.

Ibid. ἀταλᾶς, an epic form of ἀπαλᾶς, used also in Pers. 539.—ματρός for ματέρος, and in the next verse Ἀργείων for Ἀργείων are W. Dindorf's metrical corrections. Neither is necessary; the middle syllable of Ἀργείων is perhaps short, as οὐρεῖα is a cretic in Troad. 532, and elsewhere. The genitive of course depends on the sense of ὄρεα, as Hecub. 53, *περὰ γὰρ ἦδ' ὑπὸ σκηνῆς πόδα*. Andr. 441, *ὑπὸ πτερῶν σπάσας*. With ὄρεων the preposition is omitted, as it often is, e. g. Suppl. 496, *Καπανέως κεράνιον δέμας καπνοῦται κλιμάκων*. Both genitives directly follow *πορεύσαι* in v. 705. Translate:—"The story yet prevails in ancient legends, that once on a time Pan, the guardian of the fields, breathing a sweetly-sounding strain on well-compacted reeds (the Pan-pipe), took from under its tender mother and brought from the hills of Argos a lamb beautiful with golden fleece."—πολιαὶ φῆμαι, as πολίῳ νόμῳ, by long-established law, Aesch. Suppl. 657.—ὄρεων, the shepherds' strough-holds in the mountains. See on v. 210. Pan is here mentioned merely as the protector of herds and flocks.

πνέοντ', ἀγρῶν ταμίαν,
 χρυσεάν ἄρνα καλλιπλόκαμον πορεύσαι 705
 πετρίνοις τ' ἐπιστάς
 κᾶρυξ ἰάχει βάθροισ,
 ἀγορὰν ἀγορὰν, Μυκηναῖοι,
 στείχετε μάκαρίων ὀψόμενοι τυράννων 710
 φάσματα, δείματα.
 χοροὶ δ' Ἀτρειδᾶν ἐγέραιρον οἴκους·
 θυμέλαι δ' ἐπίτναντο χρυσ- ἀντ. α'.
 ἦλατοι, σελαγεῖτο δ' ἀν' ἄστν
 πῦρ ἐπιβώμιον Ἀργείων 715
 λῶτὸς δὲ φθόγγον κελάδει
 κάλλιστον, Μουσᾶν θεραπείων·
 μολπαὶ δ' ἠῦξοντ' ἔραται
 χρυσεάς ἄρνὸς, ὡς †ἐπίλογοι Θυέστου·
 κρυφίαις γὰρ εὐναῖς 720

706—11. 'And standing on rocky steps the herald cried aloud, *To the Agora, the Agora go, ye people of Mycenae, to see the portents, the causes of alarm, of the fortunate rulers!*' The people were summoned because, as one may fairly infer from the words of the Scholiast already quoted, the trial was to be a public one. In *πέτρινα βάθρα* there is probably an allusion to the βῆμα or λίθος in the Athenian Pnyx. The portent of the golden lamb is called δείματα, because, as there were two claimants of the throne, what was the hope of the one was the terror of the other. Erfurdt would read *κῶμοι* for *χοροί*, and this correction might be defended by *Alcest.* 343, *πάνσω δὲ κώμους συμποσῶν θ' ὀμιλίας*. As the text stands, v. 711 may be regarded as a dochmiac; but W. Dindorf is probably right in arranging *φάσματα*—*οἴκους* as one verse. The antistrophe seems to be quite free from corruption, so that either *χοροί* or *δείματα* is liable to suspicion.—The *ι* in *ἰάχει* is short, and therefore the augment must be regarded as omitted.

712—19. 'And then the companies of dancers did honour to the house of the Atridae, and the gold-wrought thymelae were carpet-spread, and there blazed throughout the city fires on the Argive altars; and the pipe sounded its sweetest notes, that servant of the Muses, and de-

lightful songs were composed about the golden lamb, how that *the fortune of the day is to Thyestes.*' Matthiae seems wrong in supposing that *χοροί* alludes to supplicatory or expiatory ceremonies, "ad placandam iram deorum, quae agno aureo portendi videbatur." The triumph of Thyestes, in whose cause the decision was given, is manifestly described. He had defeated his brother Atreus by a fraud, and now he shows his joy by a great feast and a public sacrifice.—*θυμέλαι*, properly the altar steps, or rather the platform (*κρηπίς*) on which the sacrificer stood, and which perhaps was covered over with embroidered tapestries on great occasions. Cf. *Aesch.* Suppl. 652, *καὶ γεραροῖσι πρεσβυτοδόκοι γερόντων θυμέλαι φλεγόντων* (where *γεραροῖσι* remarkably coincides with *ἐγέραιρον* in this place)—*ἐπίτναντο*, an imperfect from *πέτννυμαι*, through the bye-form *πίτναμαι*.

714. *σελαγεῖτο*. The passive form occurs (see *Hel.* 1434) in *Ar. Nub.* 285, *ἄμμα γὰρ αἰθέρος ἀκμάτων σελαγεῖται μαρμαρέαις ἐν ἀναγαῖς*. So *κυνηεῖσθαι* *Plut.* 758.

719. The word *ἐπίλογοι* is corrupt. W. Dindorf adopts Seidler's *ὡς ἐστὶ λόγος Θυέστου*, but the sense rather requires *ὡς ἐστὶ λάχος* or *πάλος Θυέστου*, 'that the luck is to Thyestes.' Compare *Pers.* 775, *κἀγὼ πάλου τ' ἔκυρσα, τοῖπερ ἦθελον*.

720—25. 'For by a secret intercourse

πείσας ἄλοχον φίλαν
 Ἀτρέως; τέρας ἐκκομίζει πρὸς
 δώματα: νεόμενος δ' εἰς ἀγόρους αὐτεὶ
 τὰν κερόεσσαν ἔ-
 χειν χρυσόμαλλον κατὰ δῶμα ποίμναν. 725
 τότε δὴ τότε φαεινὰς
 ἄστρον μετέβασ' ὁδοῦς
 Ζεὺς καὶ φέγγος ἀελίου
 λευκόν τε πρόσωπον αἰοῦς, 730
 τὰ δ' ἔσπερα νῶτ' ἐλαύνει
 θερμᾷ φλογὶ θεοπύρῳ,
 νεφέλαι δ' ἔνυδροι πρὸς ἄρκτον
 ξηραὶ τ' Ἀμμωνίδες ἔδραι

having gained over the dear wife of Atreus (Aerope), he conveys away the portent to his own house; and coming before the public he called out, *That he has got the horned lamb with the golden fleece in his house.*—ἄγορος is perhaps the same as δχλος. Hesychius explains it by ἄροισμα, σπαράξ. It occurs Herc. F. 412; Andr. 1037, Iph. A. 1096, ποθοῦσ' Ἑλλάνων ἀγόρους.—αὐτεὶ should possibly be given for αὐτεῖ, on account of the preceding ἐκκομίζει.

726—36. 'Then truly, then it was that Zeus changed the bright courses of the stars, the light of the sun, and the grey countenance of the morning, and drove his car over the back of the western sky with hot and heaven-kindled flame: and (now) there are watery clouds in the north, and the dry seats of Ammon fail, not being accustomed to dew, now that they are deprived of the beautifying showers from Zeus.'—μετέβασ', i. e. μετέβησε, is Musgrave's correction for μεταβάς or μεταβάλλει. On the use of the first aorist, which is not common, see Alcest. 1055. Bacch. 466. The metres of this concluding strophe and antistrophe, correctly given in the old editions, have been perversely changed, without any conceivable reason, by Seidler, who is followed in W. Dindorf's edition.—For the miracle here described, compare Ovid, Trist. ii. 391, 'Si non Acropen frater sceleratus amasset, Avorsos solis non legeremus equos.' Orest. 1001, ἴδεν ἔρις πό τε πτερωτῶν | ἄλιον μετέβαλεν ἄμμα, | τὰν πρὸς ἑσπέραν κέλευθον | οὐρανοῦ

προσαρμόσασα | μονόπυλον ἐς ἀῶ, | ἑπτα-
 πόρου τε δρόμημα Πελειάδος | εἰς ὄδδν
 ἔλλαν Ζεὺς μεταβαλεῖ.

731. νῶτα. 'The accusative of transition over. See Hel. 598.—θερμᾷ Dobree for θερμᾷ. In the next verse the glyconic metre requires that θεοπύρῳ should be a word of three syllables, as θεομανὲς probably is in Aesch. Theb. 650.

733. ἔνυδροι. The poet evidently means, that a contrary state of things followed from the contrary course of the sun; the parts of the world hitherto dry were now wet, and those which were wet now became dry; and he regards these effects as permanent, and the phenomenon itself as accounting for the present state of certain parts of the world. Hence Libya is presumed to have had all its moisture dried up by this sudden change, while the north, hitherto bound in ice and snow, now became supplied with water. The temple of Jupiter Ammon, which is situated in the oasis, and only surrounded by waterless deserts, was early known to the Greeks, from the celebrity of its oracle. The same phrase, as here, occurs Alcest. 115. It is twice mentioned by Aristophanes, Av. 619 and 716, in both places in conjunction with Delphi, and three times by Herodotus, i. 46, ii. 32 and 55.—ἀπειρόδροσοι Hermann and Bothe for ἀπειροὶ δρόσου. A similar compound is ἀπειρόδακρυς, Aesch. Suppl. 68. The meaning appears to be, that because it had no dew, it was drained of all its moisture when it lost the rain.

φθίνουσ' ἀπειρόδροσοι, 735
 καλλίστων ὄμβρων διόθεν στερεῖσαι.
 λέγεται, τὰν δὲ πίστιν ἀντ. β'.
 μικρὰν παρ' ἔμοιγ' ἔχει,
 στρέψαι θερμὰν ἀέλιον
 χρυσωπὸν ἔδραν ἀλλάξαν- 740
 τα δυστυχία βροτείω
 θνατᾶς ἔνεκεν δίκας.
 φοβεροὶ δὲ βροτοῖσι μῦθοι
 κέρδος πρὸς θεῶν θεραπείας
 ὧν οὐ μνασθεῖσα πόσιν 745
 κτείνεις, κλεινῶν συγγενέτερ' ἀδελφῶν.
 ἔα ἔα.
 φίλαι, βοῆς ἠκούσατ', ἣ δροκὼ κενῇ
 ὑπῆλθέ μ', ὥστε νερτέρα βροντῇ Διός ;
 ἰδοὺ τὰδ' οὐκ ἄσημα πνεύματ' αἴρεται

737—46. 'Tis said, but the credence which it obtains with me is small, that the Sun turned in the opposite direction his hotly-glowing golden throne, having changed it to the discomfort of mankind on account of a dispute between mortal men. However, legends of fear are salutary to men for promoting the worship of the gods. Yet of those gods you have no remembrance in slaying your husband, O common mother of illustrious brethren' (Orestes and Electra).—For τὰν δὲ Porson would read τὰδε δέ. Neither reading well suits a glyconean verse, which might be restored by λέγεται, τὸ δὲ πίστιν, and in the strophe, v. 726, τότε δὴ τότε φανᾶς, or λαμπρὰς, κτλ.—ἀέλιον is Canter's reading for ἀέλιον. W. Dindorf condemns as both unmetrical and unmeaning the words ἀλλάξαντα—βροτείω, and attributes them to the patchwork of a grammarian to fill up a lacuna. There is however little ground for the suspicion. The glyconean verse is not incapable of the spondee following the choriambus, and the dative δυστυχία, for εἰς δυστυχίαν, is not without precedent. Cf. Thucyd. iii. 82, ζυμμαχίας ἕμα ἑκατέροις τῇ τῶν ἐναντίων κακώσει.

743. μῦθοι, fables, false tales, as in Hipp. 1198, μῦθοις δ' ἄλλως φερόμεσθα. The sentiment is somewhat Pindaric. It contains a remarkable confession of a

doctrine which has been variously received by thinking people, that stories calculated to inspire awe, though not true in themselves, tend to good in their influence over illiterate minds, when presented to them as if really true.

745. ὧν, scil. τῶν θεῶν.—συγγενέτιρα, a word perhaps used only here, for γενέτιρα συνδυοῖν ἀδελφοῖν. Clytemnestra is meant, who is the common mother of two worthy children. Musgrave takes the σὺν for σὺν τῷ πόσει.

747. δοκῶ, δόξα or δόκησις. Similar forms are ἠχώ and μελλῶ for μέλλησις, Agam. 1327.—νερτέρα βροντῇ, the usual phrase for the subterranean rumbling that precedes or accompanies an earthquake. As timid ears were apt to refer every vague and indistinct sound to this cause, the fitness of the comparison is apparent.—The iambic lines, from ἔα ἔα, are spoken by the Hegemon alone, as is clear from ὑπῆλθέ μὲ, and the address to the rest of the chorus as φίλαι.

749. τὰδε. Emphatic: 'Hark! this gale (i. e. a voice rising and dying away at intervals) rises by no means indistinct.' By αἴρεται the chorus seems to mean μέλω γίγνεται.—ἔμειψον, 'leave the house.' See on Bacch. 65. Aesch. Cho. 563, εἰ δ' οὐν ἀμείψω βαλὺν ἔρκειον πυλῶν.

- δέσποινα, ἄμειψον δώματ', Ἡλέκτρα, τάδε. 750
- ΗΛ. φίλαι, τί χρῆμα; πῶς ἀγῶνος ἤκομεν;
 ΧΟ. οὐκ οἶδα πλὴν ἓν, φόνοιον οἰμωγὴν κλύω.
 ΗΛ. ἤκουσα κάγω, τηλόθεν μὲν, ἀλλ' ὅμως.
 ΧΟ. μακρὰν γὰρ ἔρπει γῆρυς, ἐμφανῆς γε μήν.
 ΗΛ. Ἄργείος ὁ στεναγμὸς, ἧ φίλων ἐμῶν; 755
 ΧΟ. οὐκ οἶδα· πᾶν γὰρ μίγνυται μέλος βοῆς.
 ΗΛ. σφαγὴν αὐτεῖς τήνδε μοι· τί μέλλομεν;
 ΧΟ. ἔπισχε, τρανώς ὡς μάθης τύχας σέθεν.
 ΗΛ. οὐκ ἔστι νικώμεσθα· ποῦ γὰρ ἄγγελοι;
 ΧΟ. ἤξουσιν οὔτοι βασιλέα φαῦλον κτανεῖν. 760

ΑΓΓΕΛΟΣ.

- ὦ καλλίνικοι παρθένοι Μυκηνίδες,
 νικῶντ' Ὀρέστην πᾶσι ἀγγέλλω φίλοις,
 Ἀγαμέμνονος δὲ φονέα κείμενον πέδῳ
 Αἰγισθον· ἀλλὰ θεοῖσιν εὐχέσθαι χρεῶν.
 ΗΛ. τίς δ' εἶ σύ; πῶς μοι πιστὰ σημαίνεις τάδε; 765
 ΑΓ. οὐκ οἶσθ' ἀδελφοῦ μ' εἰσορώσα πρόσπολον;
 ΗΛ. ὦ φίλτατ', ἔκ τοι δείματος δυσγνωσίαν
 εἶχον προσώπου· νῦν δὲ γιγνώσκω σε δῆ.
 τί φῆς; τέθηκε πατὴρ ἐμοῦ στυγνὸς φονεύς;
 ΑΓ. τέθηκε· δὶς σοι ταῦθ', ἃ γοῦν βούλει, λέγω. 770

751. πῶς ἀγῶνος; Compare Hel. 313, πῶς δ' εὐμενείας τοισίδ' ἐν δόμοις ἔχεις; 'How have we fared in the contest?' or, 'How have we come off from,' &c.

754. μακρὰν γὰρ. 'For the voice proceeds from a distance; nevertheless it is plain.' Cf. Agam. 1348, ἐμοὶ δ' ἀγῶν ὄδ' οὐκ ἀφρόντιστος πάλαι νίκης παλαιᾶς ἦλθε, σὺν χρόνῳ γε μήν.—Ἄργείος, that of Aegisthus. It must be confessed that there is not much probability in making the conflict between Orestes and Aegisthus, which took place at some distance (ἀγῶν πέλας τῶνδ', v. 623; cf. v. 777), audible to those on the stage. The chorus had before been requested to bring the earliest intimation conveyed by the sound (v. 694), but neither they nor Electra had any certainty that either cries or uproar would attend the death of the tyrant. The

truth is, neither time nor space is accurately accounted for in tragedy. Hence in the Helena, v. 1662, the Dioscuri address Helen and Menelaus from the stage, though they are far out at sea.

757. σφαγὴν κτλ. 'In saying this (viz. that there is yet no distinct note of victory) you bid me kill myself.' She had threatened this in case of failure, at v. 696.—τί μέλλομεν; viz. παλεῖν, which is implied in her gesture.

760. οὔτοι κτλ. 'Tis no trifling matter to slay a king,' and besides, there are body-guards, servants, porters, &c., to pass, before clear tidings can be gained.

763. φονέα. For the ἄ sec sup. v. 599.
 770. ταῦθ' Portus for ταῦθ'. Seidler and Dindorf are wrong in rejecting this emendation, by which alone γοῦν (γ' οὖν Elmsley) has its proper meaning, 'I say

ΧΟ. ὦ θεοὶ, Δίκη τε πάνθ' ὀρώσ', ἡλθές ποτε.

ΗΛ. ποίω τρόπῳ δὲ καὶ τίνι ῥυθμῷ φόνου
κτείνει Θυέστου παῖδα βούλομαι μαθεῖν.

ΑΓ. ἐπεὶ μελάθρων τῶνδ' ἀπήραμεν πόδα,
εἰσβάντες ἦμεν δίκροτον εἰς ἀμαξιτὸν
ἔνθ' ἦν ὁ κλεινὸς τῶν Μυκηναίων ἄναξ.
κυρεῖ δὲ κήποις ἐν καταρρῦτοῖς βεβῶς,
δρέπων τερείνης μυρσίνης κάρα πλόκουσ'
ιδῶν τ' αὐτεῖ, χαίρειτ', ὦ ξένου τίνες ;

775

πόθεν πορεύεσθ' ἔστε τ' ἐκ ποίας χθονός ;
ὁ δ' εἶπ' Ὀρέστης, Θεσσαλοῦ πρὸς δ' Ἀλφειὸν
θύσοντες ἐρχόμεσθ' Ὀλυμπίῳ Δίι.
κλύων δὲ ταῦτ' Αἰγισθος ἐννέπει τάδε
ἡν μὲν παρ' ἡμῶν χρῆ συνεστίους ἐμοῖ

780

twice over such news at least as you wish to hear,' i. e. because you wish it. The precision and brevity of Greek speech was such, that *dis taútō légein* was commonly thought a fault requiring some excuse. Compare Ar. Ran. 1154, *dis taútōn ἡμῶν εἶπεν ὁ σοφὸς Αἰσχύλος*. *Ibid.* 1178, *κἄν που dis εἶπω ταῦτον, —κατάπτυσον*.

774. πόδα. As this word is very often added after words of going, even though properly neuter, as *ἐλθεῖν, βαίνειν πόδα*, *sup.* v. 941, it seems probable that ἀπαρτεῖν here retains its usual intransitive sense of ἀπελθεῖν, as in *Med.* 938. Cf. *Iph. T.* 967, *νικῶν δ' ἀπῆρα φόνια πειρατήρια*, 'I came away victorious in the trial for murder.' —ἦμεν, for ἦμεν. Cf. *Androm.* 1102. So *προσῆτε Xen. Anab.* vii. 6, 24. ἦσθ' for ἦεις *Agam.* 494.—δίκροτος ἀμαξιτὸς appears to be a road with double wheel-tracks, i. e. wide enough for two chariots to run abreast.

777. κυρεῖ δὲ κτλ. * Now he happened at the moment to be walking in an irrigated pleasure-ground, culling wreaths of tender myrtle for his head, viz. to be worn during the ceremonies of the sacrifice. The construction of *τυγχάνειν* or *κυρεῖν* with a participle implies rather the coincidence of one event with another in respect of time, than mere chance in the occurrence. Cf. *inf.* 785.—κήποις, not 'gardens' (in our sense of the word) so much as ornamental grounds, planted with shady trees, and watered by artificial

channels from a neighbouring stream (*παροχετεύειν, derivare*). This latter feature was probably essential to a κήπος, whence *Hippol.* 78, *Αἰδῶς δὲ ποταμιαῖσι κηπεύει δρόσοις*. The same idea is expressed in *Frag.* 452, in the description which he gave of Messenia in the *Cresphontes, κατάφρυτον μυρτοῖσι νάμασι*. *Photius, κήπος καὶ παράδεισος διαφόρως παρ' αὐτοῖς* (read *παρὰ τοῖς αὐτοῖς*) λέγεται. It is rather a rare word, and so is the adjective *τέρην*. *Aesch. Suppl.* 975, *τέρειν' ὄπώρα*. *Med.* 905, *ὄψιν τέρειναν*.

780. The old reading *πορεύεσθέ τ'* was happily corrected by Musgrave. The error arose from a common confusion between *ἔτι* and *ἔστι*, and the *ἔστε* being absorbed by the previous termination *εσθε*. *Barnes* gives *πόθεν πορεύεσθόν τε κἄκ ποίας χθονός*; after *Canter*. Various corrections have been proposed; but the above must satisfy every reasonable critic. *Robinson* thinks the passage hopelessly corrupt. The position of the article in the next verse may be compared with *Hel.* 1025, *τὴν μὲν σ' ἔασαι πατρίδα νοστήσαι Κύπριν*. The invitation of Aegisthus had happened just as the old man had predicted in v. 637.—The form Ἀλφείδος, collaterally with Ἀλφείδος, shows the tendency of the Greeks to pronounce such diphthongs as *ει* and *αι* short; thus we have Ἀκταίων and Ἀκτέων, *Bacch.* 337; and so *παλῆος* for *παλαιός*, *sup.* v. 497, has some analogy in its favour.

θοίη γενέσθαι τυχάνω δὲ βουθυτῶν 785
 Νύμφαις ἔῳοι δ' ἔξαναστάντες λέχους
 ἐς ταῦτόν ἤξειτ'· ἀλλ' ἴωμεν ἐς δόμους.
 καὶ ταυθ' ἄμ' ἠγόρευε καὶ χερὸς λαβῶν
 παρῆγεν ἡμᾶς, οὐδ' ἀπαρνείσθαι χρεῶν.
 ἐπεὶ δ' ἐν οἴκοις ἦμεν, ἐννέπει τάδε 790
 λούτρ' ὡς τάχιστα τοῖς ξένοις τις αἰρέτω,
 ὡς ἀμφὶ βωμῶν στῶσι χερνίβων πέλας.
 ἀλλ' εἶπ' Ὀρέστῃς, ἀρτίως ἠγνίσμεθα
 λουτροῖσι καθαροῖς ποταμίων ρεΐθρων ἄπο.
 εἰ δὲ ξένους ἀστοῖσι συνθύειν χρεῶν, 795
 Αἴγισθ', ἔτοιμοι, κοῦκ ἀπαρνόμεισθ', ἀναξ.
 τοῦτον μὲν οὖν μεθεῖσαν ἐκ μέσου λόγον
 λόγχα· δὲ θέντες, δεσπότου φρουρήματα,
 δμῶες, πρὸς ἔργον πάντες ἴεσαν χέρας.
 οἱ μὲν σφαγεῖον ἔφερον, οἱ δ' ἦρον κανά, 800
 ἄλλοι δὲ πῦρ ἀνήπτον ἀμφὶ τ' ἐσχάρας
 λέβητας ὄρθουν· πᾶσα δ' ἐκτύπει στέγη.
 λαβῶν δὲ προχύτας μητρὸς εὐνέτης σέθεν
 ἔβαλλε βωμοὺς, τοιάδ' ἐννέπων ἔπη·

785. *θοίη* Seidler for *θοίην*. Barnes not very improbably edits *θοίην πένεσθαι*, from the Homeric *δαῖτ' ἐπένοστο*, &c.

787. *ἐς ταῦτόν*. To the same place you would have arrived at if you had not been detained by me. With the next verse compare Bacch. 1082, and the proverb *ἄμ' ἔπος καὶ ἔργον*.

789. *χρεῶν*. This is part of Aegisthus' speech, 'and you must not refuse me;' unless, perhaps, on account of *παρῆγεν*, he purposely avoided the more natural word *παρῆν*.

791. *λούτρά*. For the preliminary purification, before the *χέρνιβ* or lustral water was sprinkled on the altar and the company present; cf. Ar. Pac. 956, 961. Aesch. Ag. 1004. It may be asked, Why did Orestes formally decline the offer of water? Probably because, if he once enlisted himself among the *worshippers* at the altar, he would have felt the murder he intended to commit to be a sacrilegious act. So conversely, those who had already committed any such crime were not permitted to share in the

χέρνιβ.

796. *ἔτοιμοι*, scil. *ἐσμέν*, a frequent ellipse. Cf. Med. 612.—*ἐκ μέσου*, apart from the company; in private conference with the king.

800. *σφαγεῖον*, the vessel to receive the victim's blood; *κανοῦν* (*kanedon*) the circular basket or *canister* containing the sacred meal and the sacrificial knife. The old reading, *σφαγι' ἐνέφερον*, was corrected by Scaliger. Photius, *σφαγεῖον, τὸ ἀγγεῖον εἰς δὲ τὸ αἷμα τῶν σφαζομένων ἱερέων δέχονται*.

802. Robinson compares Med. 1179, *ἅπανα δὲ στέγη πυκνοῖσιν ἐκτύπει δρομήμασιν*.

803. *προχύτας*. These were the barley-grains (*ὄλαι*) out of the *κανοῦν*. Compare Ar. Pac. 962, *καὶ τοῖς θεαταῖς ῥίπτει τῶν κριθῶν*. It is clear from both these passages that the grain was tossed about; but the meaning of the ceremony is lost in remote antiquity. It indicates some union between the offering of bloody sacrifices and of the fruits of the earth.

Νύμφαι πετραίαι, πολλάκις με βουθυτεῖν 805
 καὶ τὴν κατ' οἴκους Τυνδαρίδα δάμαρτ' ἔμην,
 πράσσοντας ὡς ἴνυ, τοὺς δ' ἔμοὺς ἐχθροὺς κακῶς
 λέγων Ὀρέστην καὶ σέ· δεσπότης δ' ἔμὸς
 τᾶναντί' ἠΰχετ', οὐ γεγωνίσκων λόγους,
 λαβεῖν πατρῶα δώματ'. ἐκ κανοῦ δ' ἔλων 810
 Αἰγισθος ὀρθὴν σφαγίδα, μοσχίαν τρίχα
 τεμῶν, ἐφ' ἄγνον πῦρ ἔθηκε δεξιᾶ,
 κᾶσφαξ', ἐπ' ὤμων μόσχον ὡς ἦραν χεροῖν
 δμῶες· λέγει δὲ σῶ κασιγνήτῳ τάδε
 ἐκ τῶν καλῶν κομποῦσι τοῖσι Θεσσαλοῖς 815
 εἶναι τόδ', ὅστις ταῦρον ἀρταμεῖ καλῶς
 ἵππους τ' ὀχμάζει. λάβε σίδηρον, ᾧ ξένε,
 δεῖξόν τε φήμην ἔτυμον ἀμφὶ Θεσσαλῶν.
 ὁ δ' εὐκρότητον Δωρίδ' ἀρπάσας χεροῖν,
 ρίψας ἀπ' ὤμων εὐπρεπῆ πορπάματα, 820
 Πυλάδην μὲν εἶλετ' ἐν πόνους ὑπηρέτην,
 δμῶας δ' ἀπωθεῖ· καὶ λαβὼν μόσχου πόδα
 λευκάς ἐγύμνου σάρκας, ἐκτείνων χέρα·
 θᾶσσον δὲ βύρσαν ἐξέδειρεν ἢ δρομεὺς

805. *βουθυτεῖν*, scil. *δότε*. Compare Suppl. 3.

809. *γεγωνίσκων*, 'speaking audibly.' See on Prom. 645, *τί δῆτα μέλλεις μὴ οὐ γεγωνίσκειν τὸ πᾶν*;

811. *ὀρθὴν*, straight in the blade, not curved like a sabre. The custom of cutting a tuft of hair from the victim is mentioned Alcest. 76; the raising the animal on the shoulders while the throat is cut, Hel. 1562.

816. *ἀρταμεῖ*, Alcest. 494, 'dismembers.' Connected, perhaps, with *artus*.—*ὀχμάζει*, 'breaks,' *πωλοδαμνεῖ*. Photius, *ὀχμάζεται, συνέχεται, χειροῦται*. Properly, to fasten or constrain in such a position as to prevent struggles, *τὸ σφαιδάζειν*. Compare Orest. 265. Prom. 5. 636. Musgrave appositely cites a Doric treatise on *καλὸν* and *αἰσχροῦν*, in which it is stated *Θεσσαλοῖσι δὲ καλὸν τὸς ἵππους ἐκ τᾶς ἀγέλας λαβόντι αὐτῶς σφάζαι, καὶ ἐκδέραι, καὶ κατακῆσαι*. So far from imposing any menial service, this was evidently designed as a privilege and

a compliment. On the poet's part, it is of course a device for getting a convenient weapon into the hands of Orestes.

818. *ἔτυμον*, scil. *οὐσαν*.

819. *εὐκρότητον Δωρίδα*, 'a well-hammered Dorian blade.' The grammarians, Seidler remarks, seem to have thought the word was *δορῆς*, from *δέρειν* 'to flay.' But it is clearly only an adjective; compare v. 836. The substantive is omitted from familiar use, just as the chivalrous youth in more recent times called a sword "a Toledo." Compare the use of *χαλυβδίκον* for *ξίφος*, in Heracl. 161.—Soph. Antig. 430, *ἐξ εὐκροτήτου χαλκίας ἄρδην πρόχου*.

820. *πορπάματα*. The 'gracefully-buckled scarf' (Rhes. 442) is the *chlamys*, which was commonly worn hanging down the back, and fastened on the breast by a clasp or brooch. It is well illustrated in the 'Dictionary of Antiquities,' art. *Chlamys*.

823. *λευκάς*. The foot and shin of the calf appear quite white when freshly skinned.

δισσοὺς διαύλους ἰππίους διήνυσε, 825
 κἀνείτο λαγόνας. ἱρὰ δ' ἔς χεῖρας λαβῶν
 Αἴγισθος ἦθρει. καὶ λοβὸς μὲν οὐ προσῆν
 σπλάγγνοις, πύλαι δὲ καὶ δοχαὶ χολῆς πέλας
 κακὰς ἔφαινον τῷ σκοποῦντι προσβολάς.
 χῶ μὲν σκυθράζει, δεσπότης δ' ἀνιστορεῖ, 830
 τί χρῆμ' ἀθυμεῖς, ὦ ξέν'; Ὀρρωδῶ τινα
 δόλον θυραῖον. ἔστι δ' ἔχθιστος βροτῶν
 Ἀγαμέμνονος παῖς πολέμιός τ' ἐμοῖς δόμοις.
 ὁ δ' εἶπε, φυγάδος δῆτα δειμαίνεις δόλον,
 πόλεως ἀνάσσων; οὐχ, ὅπως πευστηρίαν 835

825. *ἰππίους*. Dindorf, after Musgrave, gives *ἵππιος*, but the *runner* is not on a horse (*κέλης*), but on foot, though the length of the heat, twice up and twice down the course, was that commonly performed on horseback, as appears from both Pollux and Pausanias, quoted by Musgrave. See, for the *διαύλος*, Aesch. Agam. 335: on the stadium as a measure of time, Med. 1181. Wordsworth remarks (*Athens and Attica*, p. 158, where he adduces the present passage), that it was in sight of the theatre, from which it lay eastward, across and on the bank of the Ilissus.

826. *ἀνείτο*. Musgrave quotes Hesychius, *ἀνιέναι*, *δέρειν*, and Od. ii. 300, *μνηστήρας—αἴγας ἀνιμένους σιάλους θ' εἶοντας* αὐτῇ. The idea is evidently derived from the notion of relaxing the tightness of the skin, which gapes in the place where an incision is made.

827. *λοβός*. The lobe or compartment of the liver (*σπλάγγνον*, any of the large organs) was wanting, which was a portentous omen. The feature here meant is the *lobus quadratus* (not *lobus Spigelii*), which is adjacent to the gall-bladder, and (in the human subject at least) is sometimes so slightly defined as to appear to be altogether wanting.—*πύλαι*, the large vein which conveys the chyle to the liver. Aristot. Hist. An. i. 17, *διὰ γὰρ τοῦ ἥπατος διέχει ἢ ἀπὸ τῆς μεγάλης φλεβὸς φλέψ, ἧ αἱ καλούμεναι Πύλαι εἰσὶ τοῦ ἥπατος*. It is still called the *portal vein*, and is situated nearly in the centre of that organ, in a line with the gall-bladder, *δοχαὶ χολῆς*.—*πέλας ἔφαινον*, scil. *οἶσας*, 'showed that a hostile attack was at hand for him who was inspecting them.' Cf. Choeph. 275, *ἄλλας τε φωνεῖν προσβολὰς*

Ἐρινύων, 'assaults of the Furies,' the word being properly used of the grasp of a wrestler.

830. *σκυθράζει*, 'frowns,' *σκυθρωπάζει*. It was Aegisthus who did this; the *master* is Orestes, whose servant the messenger had been (v. 766). He, therefore, added *χαριστήρια*: The occurrence of the neuter plural in these words makes it doubtful whether we should not here read *πενστήρια*. Orestes intended evidently to arm himself with a heavier weapon; and therefore he asks for a chopper or cleaver (*κοπίς*) to cut open the ribs, in order to lay bare some other of the internal organs besides the liver, though the same general term *σπλάγγνα* is again employed, v. 838.—*ἀπορρήξω* is probably the hortative subjunctive, *ἀπορρήξαι θέλω*. But Musgrave with some reason proposes *ἀπορρήξαι*.—*χέλυς*, the arched hollow of the breast, so called from the resemblance to a tortoise-shell. Barnes quotes from Pollux, ii. 77, *νότων τοῖνον ὑπ' αὐχέμι κειμένων, τὸ μὲν ἔγκυρτον χελώνιον ὀνομάζεται*. To do this required a strong and very sharp knife. The *κοπίς* seems to have been curved, like a scimitar, and so is contrasted with *ὀρθή σφαγίς*, v. 811. Robinson quotes Q. Curtius, viii. 14, 29, '*Copidas vocant* (Thracæ) *gladios leviter curvatos falcibus similes, quibus appetebant belluarum manus*.'—*Φθιάδα*, i. c. Thessalian,—the national knife of the pretended strangers, v. 781.

θοίνασόμεσθα, Φθιάδ' ἀντὶ Δωρικῆς
 οἷσει τις ἡμῖν κοπίδ' ; ἀπορρήξω χέλυν.
 λαβὼν δ' ἐκόπτει. σπλάγχνα δ' Αἰγισθος λαβὼν
 ἤθρει διαιρῶν. τοῦ δὲ νεύοντος κάτω,
 ὄνυχας ἐπ' ἄκρους στὰς κασίγνητος σέθεν 840
 ἐς σφονδύλους ἔπαισε, νωτιαία δὲ
 ἔρρηξεν ἄρθρα. πᾶν δὲ σώμ' ἄνω κάτω
 ἤσπαιρειν, ἠλάλαξε δυσθνήσκων φόνω.
 δμῶες δ' ἰδόντες εὐθύς ἦξαν ἐς δόρυ,
 πολλοὶ μάχεσθαι πρὸς δύ'. ἀνδρείας δ' ὕπο 845
 ἔστησαν ἀντίπρωρα σείοντες βέλη
 Πυλάδης Ὀρέστης τ'. εἶπε δ', οὐχὶ δυσμενῆς
 ἦκω πόλει τῆδ', οὐδ' ἐμοῖς ὀπάοσι,
 φονέα δὲ πατρὸς ἀντετιμωρησάμην
 τλήμων Ὀρέστης. ἀλλὰ μὴ με κτείνετε, 850
 πατρὸς παλαιοὶ δμῶες. οἱ δ', ἐπεὶ λόγων
 ἤκουσαν, ἔσχον κάμακας· ἐγνώσθη δ' ὑπὸ
 γέροντος ἐν δόμοισιν ἀρχαίου τινός.
 στέφουσι δ' εὐθύς σοῦ κασιγνήτου κᾶρα
 χαίρουτες, ἀλαλάζοντες. ἔρχεται δὲ σοὶ 855
 κᾶρα ἴπιδείξων, οὐχὶ Γοργόνος φέρων,
 ἀλλ' ὄν στυγεῖς Αἰγισθον αἶμα δ' αἵματος
 πικρὸς δανεισμὸς ἦλθε τῷ θανόντι νῦν.

XO. θὲς ἐς χορὸν, ᾧ φίλα, ἴχνος, στρ.

841. σφονδύλους, the vertebrae, Phoen. 1413. The spinal marrow was cut, and so the body quivered with convulsive twitchings.

843. δυσθνήσκων. The old reading was *δυσθνήσκον*, but this does not appear tenable, because the body could not be said *ἀλαλάζειν*, but the man himself. The alteration was made by those who took *πᾶν σώμα* for the nominative, whereas the sense is, 'he quivered in his whole frame, and uttered a cry as he died hard from the slaughter.' This is better than the exceedingly bold alteration of Valckenaer, *ἐσφάδαζε*, which W. Dindorf adopts. It must be confessed that the word *ἀλαλάζειν*, meaning a *joyful cry* (*inf.* 855. Bacch. 593), is open to some suspicion. Compare however the similar use of

ἀνολολύζειν in Soph. Electr. 750.—On the form *δυσθνήσκω* see Rhes. 791.

849. δὲ for *τε* is Porson's necessary correction.

852. *ἔσχον κάμακας*, i. e. *κατέσχον λόγους*. Cf. Rhes. 60, *οὐκ ἂν ἔσχον εὐτυχῶν δόρυ*.

857. *αἶμα κτλ.*, 'blood has come as a bitter repayment for blood to him who has now been put to death.' A metaphor from the loans of usurers.

859. The chorus, overjoyed at the news of the death of Aegisthus, call upon Electra to join them in the dance and the song. But she, in a more solemn mood, merely expresses her fervent thanks for the victory, and proposes to crown the head of her brother, as that of a conqueror at the games. To this they assent, re-

- ὡς νεβρός, οὐράνιον 860
 πήδημα κουφίζουσα σὺν ἀγλαΐα.
 νικᾶ στεφαναφορίαν
 κρείσσω παρ' Ἀλφειοῦ ῥέεθροις τελέσας
 κασίγνητος σέθεν· ἄλλ' ἐπάειδε
 καλλίνικον ᾠδᾶν ἐμῶ χορῶ. 865
- ΗΛ. ᾧ φέγγος, ᾧ τέθριππον ἡλίου σέλας,
 ᾧ γαῖα καὶ νύξ, ἣν ἐδερκόμην πάρος,
 νῦν ὄμμα τοῦμὸν ἀμπτυχαί τ' ἐλεύθεροι,
 ἐπεὶ πατὴρ πέπτωκεν Ἀὔγισθος φονεύς.
 φέρ', οἷα δὴ 'χω καὶ δόμοι κεύθουσί μου 870
 κόμης ἀγάλματ' ἐξενέγκωμαι, φίλαι,
 στέψω τ' ἀδελφοῦ κρᾶτα τοῦ νικηφόρου.
- ΧΟ. σὺ μὲν νυν ἀγάλματ' ἄειρε 875
 κρατί· τὸ δ' ἀμέτερον
 χωρήσεται Μούσαισι χόρευμα φίλον.
 νῦν οἱ πάρος ἀμέτεροι 875

servings for themselves the proper province of expressing joy by tone and step.

861. *κουφίζουσα*. Seidler well compares Suppl. 1047, *δύστηνον αἰώρημα κουφίζω, πάτερ*. Intransitively, of a light and nimble step, Hel. 1555.

862. *νικᾶ* Canter for *νίκας*. The Doric *στεφαναφορίαν* is adopted by W. Dindorf from two Florence MSS., the *ed. princeps* having *στεφαναφορίαν*, against the metre. Musgrave proposed *στεφαναφορίαν*. Theocritus has *στεφαναφόροι*, Id. xvi. 47. —For *κρείσσω* W. Dindorf, with incredible audacity, gives *οἷαν*, which, so far from improving the sense, only renders the passage more perplexing. The oldest edition, with the MSS., adds *ταῖς*, which Canter altered to *τῆς*. This would give a good and simple sense, 'Your brother is victorious in a prize-fight greater than that at Olympia, having accomplished (his purpose);' but it is not easy to supply a corresponding syllable in v. 878, besides that the metre appears to be the same as in v. 861, *iambelegius*. Hence the article must be considered as an intrusion. Bothe gives *τελετᾶς*, 'greater than the festival at Olympia,' quoting Pind. Ol. 10. 53, and Nem. 10. 33. This emendation is not without considerable probability; for the omission of the arti-

cle (*τῆς παρ' Ἀ. β.*) see on Ion 377. The poet evidently alludes to v. 781, where the strangers had pretended to be going to Olympia. If the text be right, the sense appears to be, 'Your brother is victorious in an Olympian contest, greater (than the real one).—*τελέσας*, supply *αὐτήν*.

868. *ἀμπτυχαί*, the unfolding of the light, i. e. the sun of safety as opposed to the night of grief. Cf. Ion 1445, *ὡς ἡ λαμπρᾶς αἰθέρος ἀμπτυχαί*. Or *ὄμμα ἀμπτυχαί τε* may possibly be an instance of *ἐν διὰ δυοῖν*, for *ὄμματος ἀναπτύχαί*, the opening of my eye to behold the light. Reiske ingeniously conjectured *ἀμπνοαί*, 'now I can both see and breathe freely.'

870. *δὴ 'χω* for *δὴ 'γὼ* is Canter's emendation.—*κεύθουσι*, 'have in store.' See above, v. 359. Hec. 880.

875. *χωρήσεται* suits the metre better than Seidler's conjecture *χορεύσεται*, besides that the latter is decidedly tame. The meaning is, *προβήσεται, ὀρχήσεται*, and *Μούσαισι φίλον* implies that it shall be a *μολπή*, dancing accompanied with music. The middle future of *χωρεῖν* occurs in Suppl. 588.

876. *οἱ πάρος κτλ.*, for *οἱ πρόσθεν ἡμέτεροι ὄντες*.—*βασιλῆς*, the true Attic

- γαίας τυραννεύσουσι φίλοι βασιλῆς,
δικαίως τοὺς ἀδίκους καθελόντες.
ἀλλ' ἴτω· ξύναυλος βοὰ χαρᾶ.
- ΗΛ. ᾧ καλλίνικε, πατὸς ἐκ νικηφόρου 880
γεγῶς, Ὀρέστα, τῆς ὑπ' Ἰλίῳ μάχης,
δέξαι κόμης σῆς βοστρύχων ἀνδήματα.
ἦκεις γὰρ οὐκ ἀχρέιον ἔκπλεθρον δραμῶν
ἀγῶν' ἐς οἴκους, ἀλλὰ πολέμιον κτανῶν
Αἴγισθον, ὃς σὸν πατέρα κάμδον ὤλεσε. 885
σύ τ', ᾧ παρασπίστ', ἀνδρὸς εὐσεβεστάτου
παιδεύμα, Πυλάδῃ, στέφανον ἐξ ἐμῆς χερὸς
δέχου· φέρει γὰρ καὶ σὺ τῷδ' ἴσον μέρος
ἀγῶνος· αἰεὶ δ' εὐτυχεῖς φαίνοισθέ μοι.
- ΟΡ. θεοὺς μὲν ἡγοῦ πρώτον, Ἥλέκτρα, τύχης 890
ἀρχηγέτας τῆσδ', εἶτα κάμ' ἐπαίνεσον
τὸν τῶν θεῶν τε τῆς τύχης θ' ὑπηρετήν.
ἦκω γὰρ οὐ λόγοισιν, ἀλλ' ἔργοις κτανῶν
Αἴγισθον· ὡς δὲ τῷ σάφ' εἶδέναι τάδε

form, is Seidler's reading for βασιλῆες.— τοὺς for τοῦσδ' is Matthiae's correction.— ἀλλ' ἴτω κτλ., 'proceed then the shout which is attuned to joy,' i. e. the female cry ὄλολυγή, properly used on the successful event of a sacrifice.

880. Orestes, whose near approach, with the gory head of Aegisthus, had been announced by the messenger at v. 855, is now present with Pylades on the stage, attended perhaps by servants bearing the body (v. 959). His sister advances to place a crown upon his brows.—νικηφόρου μάχης, i. e. μάχην νικήσαντος.

882. ἀνδήματα Blomfield on Theb. 740, for ἀναδήματα. This simple emendation is amply supported by such forms as ἀνδαίοντες Agam. 296, ἐπανδιπλοῖω Eum. 970 (Hermann's certain metrical correction for ἐπιδιπλοῖω). Probably in the similar passage, Hippol. 82, χρυσέας κόμης ἀνδήμα δέξαι is to be restored for the vulg. ἀνάδημα, for in his earlier plays Euripides rarely adopts the licence of an initial anapaest. Bothe, in a long note, labours to show that the present verse is not a senarius, but an *asynartete* or irregular lyrical one, interposed to express her mental emotions. It is to be ob-

served however that this ῥῆσις of Electra is strictly antithetical to the following one of Orestes, each containing ten verses.

883. ἔκπλεθρον ἀγῶνα, the race in the stadium of six plethra (about 600 feet). See the note on Med. 1181. *Supra*, v. 825. 'You have returned,' says Electra, 'not having run a race in vain, but victorious over our father's murderer.'

887. παιδεύμα, not for παῖς, but for παιδευθεὶς ὑπὸ ἀνδρὸς, viz. by Strophius his father. It was at his house (Agam. 854) that Orestes contracted his enduring friendship with Pylades. Cf. Hipp. 11, Ἰππόλυτος, ἀγροῦ Πιπθέως παιδεύματα.—μέρος ἀγῶνος, a share in the prize of the contest.

894. Dindorf, Seidler, and Bothe, adopt Barnes' reading, ὡς δὲ τῷ σάφ' εἶδέναι τάδε προθῶμεν, *ut autem cuius clare haec proponamus*. This is specious; but a little consideration will show that it is nothing more. In the first place, Euripides would hardly have said, 'that one may know it, I bring you the dead body,' but rather σοὶ σάφ' εἶδέναι and νῦν φέρω. Secondly, *πρόθε*s is rather awkwardly repeated in a somewhat different sense in

- προσθῶμεν, αὐτὸν τὸν θανόντα σοι φέρω, 895
 ὄν, εἴτε χρήξεις, θηρσὶν ἀρπαγὴν πρόθεσ,
 ἢ σκῦλον οἰωνοῖσιν, αἰθέρος τέκνοις,
 πῆξασ' ἔρεισον σκόλοπι σὸς γὰρ ἔστι νῦν
 δούλος, πάροιθε δεσπότης κεκλημένος.
- ΗΛ. αἰσχύνομαι μὲν, βούλομαι δ' εἰπεῖν ὁμως. 900
 ΟΡ. τί χρῆμα, λέξον, ὡς φόβου γ' ἔξωθεν εἶ.
 ΗΛ. νεκροὺς ὑβρίζειω, μή μέ τις φθόνω βάλῃ.
 ΟΡ. οὐκ ἔστιν οὐδεὶς ὅστις ἂν μέμψαιτό σοι.
 ΗΛ. δυσάρεστος ἡμῶν καὶ φιλόψογος πόλις.
 ΟΡ. λέγ', εἴ τι χρήξεις, σύγγον' ἀσπόνδοισι γὰρ. 905
 νόμοισιν ἔχθραν τῶδε συμβεβλήκαμεν.
 ΗΛ. εἶεν τίν' ἀρχὴν πρῶτά σ' ἐξείπω κακῶν ;

the very next verse. Bothe objects, that "incerta confirmanda sunt, non certa;" and he seems to think this fatal to the old reading, which means, 'but, that I may add this ocular proof (τῶδε τεκμήρια) to the certain knowledge you already have from my words, I bring you this head of Aegisthus,' which he now perhaps holds out to her in the cloth in which it had been wrapped. He had said just above, οὐ λόγοισιν ἀλλ' ἔργοις κτανῶν, and so he now intends to say, οὐ λόγῳ ἀλλ' ἔργῳ δηλώμεν. In other words he might have said, ἴσθα μὲν σαφῶς, ὅμως δὲ τῶδε τῷ λόγῳ τεκμήριον προσθήσω.

898. σκόλοπι. Cf. Rhés. 514, πυλῶν ἐπ' ἐξόδοισιν ἀμπίερας βράχιον στήσω πετεινοῖς γυψὶ θοινατήριον.

899. κεκλημένος, whom you before spoke of by the odious name of *master*. Robinson repeats here the erroneous opinion already alluded to at v. 306.

901. τί χρῆμα, scil. αἰσχύνει, not εἰπεῖν βούλει, for these last words allude to her desire to make a speech over her dead enemy, as at v. 907.

902. φθόνω βάλῃ, 'strike me with an evil eye,' look on me with detestation. *Tanquam telo me petat*, Matthiae. That such is the literal sense is clear from Agam. 920, μή τις πρόσωθεν ὄμματος βάλῃ φθόνος. *Ib.* v. 454, βάλλεται γὰρ ὄσσοις Διόθεν κεραυνός, 'an envious (i. e. angry) glance is darted from the eye of Zeus.' Photius, ὀφθαλμίσαι, φθονῆσαι. Seidler is hardly right in explaining the present phrase by μή μέ τις βάλῃ εἰς φθόνον, though this might apply to Trach.

904. ὡς νιν ματαίως αἰτία βάλῃ κακῇ, which is more properly to be rendered, 'that he had groundlessly assailed her with an evil charge.'—The *invidiousness* she fears is not, as Barnes supposes, from the exposing Aegisthus' head to the birds and beasts, but the speaking ill of a dead enemy. It is clearly this last that she calls νεκροὺς ὑβρίζειν.

904. ἡμῶν. Perhaps ἡμῖν, scil. ταῖς γυναιξί, for φόβος, as remarked on v. 643, is especially used of women's character. If the genitive is right, it must be taken with πόλις. *Morosa est nostra, et ad convicia proclivis civitas*, Barnes.

905. ἀσπόνδοις νόμοις, 'on terms which allow of no truce,' or which demand no consideration on the part of the victor towards his vanquished foe. So Agam. 1206, ἄσπονδον ἀρὰν (or Ἄρην).—συμβάλειν ἔχθραν, for συνάπτειν, Med. 44.

907. The speech of Electra over the corpse of Aegisthus (see below on v. 961) is perhaps open to the charge of vindictiveness. Neither Aeschylus nor Sophocles has introduced this scene, though the former makes Orestes address the spectators in defence of his conduct, in presence (as some think) of the corpses of Clytemnestra and Aegisthus, Choeph. 960 seqq. And there indeed he inveighs against his mother in terms of the strongest reprobation. It was natural for Electra, though perhaps it does not tend to exalt her character, to give vent to her long-concealed feelings against her persecutor. To do so was in fact to excuse her participation in the murder; for unless the

ποίας τελευτάς ; τίνα μέσον τάξω λόγον ;
 καὶ μὴν δι' ὄρθρων γ' οὐποτ' ἐξελίμπανον
 θρυλοῦσ', ἃ γ' εἰπέω ἤθελον κατ' ὄμμα σόν, 910
 εἰ δὴ γενοίμην δειμάτων ἐλευθέρα
 τῶν πρόσθε· νῦν οὖν ἐσμέν' ἀποδώσω δέ σοι
 ἐκεῖν' ἃ σε ζῶντ' ἤθελον λέξαι κακά.
 ἀπώλεσάς με κῶρφανὴν φίλου πατρὸς
 καὶ τόνδ' ἔθηκας, οὐδὲν ἠδικημένος, 915
 κᾶγγημας αἰσχροῦς μητέρ', ἄνδρα τ' ἔκτανες
 στρατηλατοῦνθ' Ἑλλησιν, οὐκ ἐλθὼν Φρύγας.
 ἐς τοῦτο δ' ἠλθες ἀμαθίας ὥστ' ἠλπισας
 ὡς ἐς σέ μὲν δὴ μητέρ' οὐχ ἔξεις κακὴν
 γήμας, ἐμοῦ δὲ πατρὸς ἠδίκεις λέχη. 920
 ἴστω δ', ὅταν τις διολέσας δάμαρτά του
 κρυπταῖσιν εὐναῖς εἶτ' ἀναγκασθῆ λαβεῖν,

audience knew what she had suffered from him, neither could they know the justice of her revenge. The Greeks had peculiar ideas on this subject, which cannot fairly be tested by the views of modern society. Electra had something to say, and she could now only pay it in words. Nor do those words contain any unseemly violence. They are rather reflections of a general nature on the relative characters, as they ought to be developed, in man and woman. On the whole, this *ῥῆσις* is well conceived; Electra shows a high spirit and a sound judgment, without either mere spite or the affectation of pedantry. The occasion is one of those which Euripides delights to avail himself of, both for a display of rhetoric and for remarks on the female character. Consequently it is one of those which are well worthy of study as being especially indicative of the mind and feelings of the poet.

Ibid. Instead of the more usual, *τί κακὸν λέγω σε*; 'what evil shall I say of you?' the enlarged phrase is used, equivalent to *τί πρῶτον εἶπω σε, τί δ' ὄστατον*;—*μέσον τάξω* is to be taken together, *ἐν μέσῳ θῶμαι*. Barnes compares Od. ix. 14, *τί πρῶτον, τί δ' ἔπειτα, τί δ' ὄστατον καταλέξω*;

909. *καὶ μὴν*, 'yet truly.' There is little need, she says, for hesitation, for she had long practised and considered her

speech in the early dawn of the mornings. See v. 86—91. Tro: 182. Suppl. 978. The form *ἐκλιμπάνειν* occurs also Med. 800.—*θρυλοῦσα, μελετῶσα, ὑμνοῦσα*. Photius, *θρυλεῖ, λαλεῖ, κηκᾶ*.—*κατ' ὄμμα*, to your face. See Rhes. 371. Androm. 1064.

915. *οὐδὲν ἠδικημένος*. The Greek considered *τὸ ἄρξει ἀδικίας* the point upon which justice or injustice entirely turned, in estimating injury done to another.

917. *στρατηλατοῦντα*. Aeschylus makes Orestes dwell particularly on the captaincy of his father, as greatly aggravating the crime of Aegisthus, Eum. 434. 595. Compare Agam. 1605.

918. *ἐς τοῦτα δ' κτλ.* 'But at such an excess of folly did you arrive, that you expected that towards yourself indeed you would not find my mother to be base, while you wronged the bed of my father,' i. e. caused her to act basely towards her rightful lord. It would be easy to read *ἔξοις*, which would better suit the past tenses *ἠλπισας* and *ἠδίκεις*. The following is a fine and a just reflection. 'But let a man know, when, after seducing another's wife by a clandestine connexion, he is himself compelled to take her, (that) he is miserably deceived if he supposes her in the former case (alone) not to have chastity, but to have it in alliance with himself.'—*παρ' οἱ*, rather unusual for *παρ' ἐαυτῷ*.

- δύστηνός ἐστιν, εἰ δοκεῖ τὸ σωφρονεῖν
 ἐκεῖ μὲν αὐτὴν οὐκ ἔχειν, παρ' οἷ δ' ἔχειν.
 ἄλγιστα δ' ὥκεις, οὐ δοκῶν οἰκεῖν κακῶς. 925
 ἤδησθα γὰρ δῆτ' ἀνόσιον γήμας γάμον,
 μήτηρ δὲ σ' ἄνδρα δυσσεβῆ κεκτημένη·
 ἄμφω πονηρῶ δ' ὄντ' ἀφαιρέισθον τύχην,
 κείνη τε τὴν σὴν καὶ σὺ τοῦκείνης κακόν.
 πᾶσι δ' ἐν Ἀργείοισιν ἤκουες τάδε 930
 ὃ τῆς γυναικὸς, οὐχὶ τάνδρὸς ἢ γυνῆ.
 • καίτοι τόδ' αἰσχρὸν, προστατεῖν γε δωμάτων
 γυναικα, μὴ τὸν ἄνδρα· κἀκείνους στυγῶ
 τοὺς παῖδας, ὅστις τοῦ μὲν ἄρσενος πατρὸς
 οὐκ ὠνόμασται, τῆς δὲ μητρὸς ἐν πόλει. 935
 ἐπίσημα γὰρ γήμαντι καὶ μείζω λέχη

925. οὐ δοκῶν. 'Though you seemed to others' not to be living amiss.' For this use of οὐ δοκεῖν = δοκεῖν μὴ, see Med. 67, and compare also Prom. 393, κέρδιστον εἰ φρονούντα μὴ δοκεῖν φρονεῖν, 'tis best to be really wise, but to seem not to be so.' The reason of this secret distress,—of all seeming fair without while it was unsound within,—was the consciousness, on his part of having unlawfully married her, on her part of possessing an impious man for a husband. Why he is called *δυσσεβῆς*, as an adulterer, is clear enough. Aeschylus attaches to him some share in the murder of Agamemnon; and the two crimes together certainly made up the character of *δυσσέβητις*, 'unrighteousness.'

928. ἄμφω κτλ. 'And being together bad, you take away from each other, she your fortune (i. e. all that you had worth sharing), and you her criminality.' You have therefore lost all by your marriage, and have gained nothing from her in return, except the being identified with her in her crime; and so you are *πονηρὸς* as much as she. She has deprived you of your *ἀγαθὴ τύχη*, and you have got her *κακὴ τύχη*. The sense therefore is, *κείνη τε πονηρὰ ὅσα ἀφαιρεῖται τὴν σὴν τύχην, καὶ σὺ πονηρὸς ὧν ἀφαιρεῖ τὸ ἐκείνης κακόν*. If the poet did not mean this, it is hard to say what he did mean; for Seidler's explanation, "*infelices eratisambo, alter ex alterius scelere*," and Bothe's "*auferebatis* (he should at least

have said *aufertis*) tanquam praemium vobis dignum," give to *ἀφαιρέσθαι* the sense of *φέρεισθαι*, which it will not bear. Robinson, whose notes are filled with scraps of schoolboy information borrowed from Porson, Blomfield, and Monk, seldom or never has a word to say on a really difficult passage like the present.

930—7. Another reason why Aegisthus must have been secretly unhappy. The Argive people did not speak of *Aegisthus* and *Clytemnestra*, but of *Clytemnestra* and *Aegisthus*. He was regarded as the inferior, as taking the second part in the management of domestic and political affairs. So Aeschylus attributes to him *θῆλεια φρῆν*, Cho. 297, and calls him *λέων ἀνακκίς*, Agam. 1195. Sophocles, El. 301, describes him as *πάντ' ἀνακκίς*, and as fighting only by the aid of women (*σὺν γυναῖξι*. Cf. Agam. 1622).

933. *μὴ τὸν ἄνδρα*. By a similar idiom we should say, 'a woman and not the man,' or 'a wife and not the husband,' the definite article attaching to the superior *κατ' ἐξοχήν*. See however on v. 390.

934. *τοῦ μὲν ἄρσενος*. See the note on v. 650. Translate, 'who is called in the city not the son of his father, who is the male, but of his mother,' who, according to the idea expressed in Orest. 552, is merely the nurse or recipient of the male's offspring.

936—7. These verses contain a shrewd

τάνδρὸς μὲν οὐδεὶς, τῶν δὲ θηλειῶν λόγος.
 ὁ δ' ἠπάτα σε πλεῖστον οὐκ ἐγνωκότα,
 ἡὔχεις τις εἶναι, τοῖσι χρήμασι σθένων
 τὰ δ' οὐδὲν εἰ μὴ βραχὺν ὀμιλήσαι χρόνον. 910
 ἡ γὰρ φύσις βέβαιος, οὐ τὰ χρήματα.
 ἡ μὲν γὰρ αἰεὶ παραμένουσ' αἶρει κἀρα·
 ὁ δ' ὄλβος ἄδικος καὶ μετὰ σκαιῶν ξυνῶν
 ἐξέπτατ' οἴκων, σμικρὸν ἀνθήσας χρόνον.
 ἅ δ' ἐς γυναῖκας, παρθένω γὰρ οὐ καλὸν 945
 λέγειν, σιωπῶ, γνωρίμως δ' αἰνίζομαι.
 ὕβριζες, ὡς δὴ βασιλικούς ἔχων δόμους
 κάλλει τ' ἀραρώς. ἀλλ' ἔμοιγ' εἴη πόσις
 μὴ παρθενωπὸς, ἀλλὰ τάνδρείου τρόπου.
 τὰ γὰρ τέκν' αὐτῶν Ἄρεος ἐκκρεμάννυται, 950
 τὰ δ' εὐπρεπῆ δὴ κόσμος ἐν χοροῖς μόνον.
 ἔρρ', οὐδὲν εἰδὼς ὦν ἐφευρεθεὶς χρόνω

remark, and one that is verified by almost daily experience in the upper classes of life. The saying τὸ κηδεύσαι καθ' ἑαυτὸν is had in view.

938—44. A *third* reason of his un happiness. He had flattered himself that he was somebody, because his wealth gave him a certain influence; that is, he said, in the words of Aeschylus, *Agam.* 1616, ἐκ τῶν δὲ τοῦδε χρημάτων πειράσομαι ἔρχειν πολιτῶν. But he had found that something beyond mere wealth was wanted by him who would gain secure power over true-hearted citizens.

941. ἡ γὰρ φύσις. 'For 'tis a man's disposition that is lasting, not his wealth; for the one, staying ever by him, keeps its head erect, while wealth, if unjustly acquired and keeping company with fools, flits out of the house, having been in its prime but for a short time.'—κἀρα is the emendation of Tyrwhitt for κακά. Bothe, in a long note, endeavours to show that the true reading is αἰρεῖ κακά, *vincit miserias*; but this gives a poor sense, little suited to the context. What the poet meant was, that ἀρετῆ (for this is conveyed under the general term φύσις), can always face the slanders of the envious, and is not liable to the sudden fall which mere wealth may any day suffer, and irretrievably.

945. ἅ δ' ἐς γυναῖκας, scil. ἐποίεις.

Bothe would have it that the construction is, ἅ δ' ἐς γυναῖκας ὕβριζες, σιωπῶ &c., but Bothe has little taste or judgment where what we may call the *feeling* of a passage is concerned. What *Electra* means, and indeed scarcely disguises under the form of an *αἰνίγμα*, may be read in *Suppl.* 452—5. He trusted not only to his influence as a *τύραννος*, but to his effeminate comeliness, for the purpose of seducing women,—which is often the meaning of ὕβριζεν. Whether Aegisthus is elsewhere spoken of as *handsome*, does not appear. ♣ Probably a story to that effect was current, and very likely in some of the *Cyclic* poems.

948. ἀραρώς. This is a difficult expression. Perhaps it means *παρεσκευασμένος*: see on *Bacch.* 457. Valckenaer proposed κάλλει τε χαιρών. Perhaps ἀρέσκων is the true reading; for this is exactly suited to what follows. Moreover, the old copies give ἀραρών.

950. ἐκκρεμάννυται, depend on war as a pursuit; make war their stay; or cling to it as the delight and object of their existence. Though Euripides was no lover of war, yet he insists on the necessity of manly youths being trained to arms, and he often ridicules the fops of his day. See on this subject the Preface to *Vol. i.* p. xlix. *Supra*, v. 388. *Frag.* 875.

- δίκην δέδωκας ὧδέ τις κακοῦργος ὦν.
 μή μοι, τὸ πρῶτον βῆμ' εἰς δράμη καλῶς,
 νικᾶν δοκέϊτω τὴν δίκην, πρὶν ἂν πέλας 955
 γραμμῆς ἴκηται, καὶ τέλος κάμψῃ βίου.
- ΧΟ. ἔπραξε δεινά· δεινὰ δ' ἀντέδωκε σοὶ
 καὶ τῷδ'. ἔχει γὰρ ἡ Δίκη μέγα σθένος.
- ΟΡ. εἶεν· κομίζεις τοῦδε σῶμ' ἔσω χρεῶν
 σκότῳ τε δοῦναι, δμῶες, ὡς ὅταν μόλῃ 960
 μήτηρ, σφαγῆς πάροιθε μὴ εἰσίδῃ νεκρόν.
- ΗΔ. ἐπίσχεσ· ἐμβάλωμεν εἰς ἄλλον λόγον.
- ΟΡ. τί δ' ; ἐκ Μυκηνῶν μῶν βοηδρόμου ὄρας ;
- ΗΔ. οὐκ, ἀλλὰ τὴν τεκούσαν, ἣ μ' ἐγένεατο.
- ΟΡ. καλῶς ἄρ' ἄρκυν ἐς μέσσην πορεύεται. 965
- ΗΔ. καὶ μὴν ὄχοις τε καὶ στολῇ λαμπρύνεται.
- ΟΡ. τί δῆτα δρῶμεν μητέρ' ; ἣ φονεύσομεν ;

953. It seems best to remove the comma usually placed after *δέδωκας*, for the construction is *χρόνῳ ἐφενρεθεις ὧδε κακοῦργός τις ὦν*. 'Perish, ignorant as you have been (i. e. pretend to be) of what you have at last been punished for, having been proved to be thus base by the test of time.' Matthiae considers the sense to be virtually this, *οὐδὲν εἰδὼς ὅτι δίκην δώσειν ἐμελλες &c.* Possibly therefore we should read *ὦν ἐφηνρέθης χρόνῳ δίκην δεδωκός*. This idea Electra appears to enforce by the following metaphor; 'Let not a man fancy, if he shall have made a good start in the race of life, that he is getting the better of justice, till he shall have got near the goal, and have passed the turning point in the close of life.' The sentiment is only a modification of the very favourite Greek saying, 'Call no man lucky till after he is dead.' See *Androm.* 100. The terms are borrowed from the stadium. Cf. *Hipp.* 87, *τέλος δὲ κάμψαιμ', ὡσπερ ἠρξάμεθα, βίον*. *Hel.* 1666, *ὅταν δὲ κάμψῃς καὶ τελευτήσῃς βίον*. Properly, *γραμμῆ* was the line drawn across the stadium, equivalent to the *carceres* of the Romans, and serving at once for a starting-point, *βαλβίς*, and also for a goal, because the runners returned to it after passing the stone pillar at the further end of the stadium. Whether *βῆμα* means 'a step' (cf. *Choeph.* 785), or, as Bothe and

Musgrave suppose, a certain division of the course stepped off and marked with a stone or some other indication, is uncertain.

961. *μὴ εἰσίδῃ* (so Schaefer and others for *μ' εἰσίδῃ*) is a crasis sufficiently defended by the common occurrence of *μὴ εἰδέναί*. Bothe, after Barnes, less correctly gives *μὴ 'σίδῃ*. The *εἰ* is not absorbed, but coalesces with *μὴ*, like the *εἰ* in *μὴ ἀδικεῖν* &c. Seidler's reading *μὴ σφ' ἴδῃ* is ingenious and probable.—The body of Aegisthus, as is clear from this verse, had been brought on the stage by the attendants, when Orestes brought the head, v. 855.

963. *βοηδρόμους*, persons coming to the rescue. See *Heracl.* 339.

966. *καὶ μὴν*. 'And here she comes resplendent both in her chariot and her dress.' Here *καὶ μὴν* does not seem objective, so as to require *γε* after *ὄχοις*, which Schaefer and Seidler have edited for *τε*. See on *Alcest.* 653. That Clytemnestra entered the stage on a chariot drawn by mules, will not excite surprise in the reader, who remembers Cassandra's similar entrance in the *Agamemnon*, and Clytemnestra's again in the *Iphigenia at Aulis*, v. 610.

967. *τί δῆτα κτλ.* 'What then should we do to our mother? Shall we slay her?' The common punctuation, *μητέρ' ἢ φονεύσομεν*, is certainly inferior. Ores-

- ΗΛ. μῶν σ' οἶκτος εἶλε, μητρὸς ὡς εἶδες δέμας ;
 ΟΡ. φεῦ. -
 πῶς γὰρ κτάνω νιν, ἧ μ' ἔθρεψε κάτεκεν ;
 ΗΛ. ὥσπερ πατέρα σὸν ἦδε κάμδον ὤλεσεν. 970
 ΟΡ. ᾧ Φοῖβε, πολλήν γ' ἀμαθίαν ἐθέσπισας,
 ΗΛ. ὅπου δ' Ἀπόλλων σκαιὸς ἦ, τίνες σοφοί ;
 ΟΡ. ὅστις μ' ἔχρησας μητέρ', ἦν οὐ χρῆν, κτανεῖν.
 ΗΛ. βλάβπτει δὲ δὴ τί πατρὶ τιμωρῶν σέθεν ;
 ΟΡ. μητροκτόνος νῦν φεύξομαι, τόθ' ἀγνὸς ὢν. 975
 ΗΛ. καὶ μὴ γ' ἀμύνων πατρὶ δυσσεβῆς ἔσει.
 ΟΡ. ἐγὼ δὲ μητρὶ τοῦ φόνου δώσω δίκας.
 ΗΛ. τῷ δ' αὖ πατρώαν διαμεθεῖς τιμωρίαν ;
 ΟΡ. ἄρ' αὐτ' ἀλάστωρ εἶπ' ἀπεικασθεῖς θεῷ ;
 ΗΛ. ἱρὸν καθίζων τρίποδ' ; ἐγὼ μὲν οὐ δοκῶ. 980
 ΟΡ. οὐδ' ἂν πιθοίμην εὖ μεμαντεύσθαι τάδε.
 ΗΛ. οὐ μὴ κακισθεῖς εἰς ἀνανδρίαν πεσεῖ ;
 ΟΡ. ἀλλ' ἦ τὸν αὐτὸν τῆδ' ὑποστήσω δόλον ;
 ΗΛ. ᾧ καὶ πόσω καθεῖλες Αἰγισθον κτανῶν.

tes uses the plural, though he is the real agent in the matter, from a desire that his sister should share the responsibility with himself.

970. On the occurrence of a tribrach, composed of a single word, in the second foot of a senarius, see Bacch. 18. Med. 375.

972. ὅπου—ἦ. This passage well shows the difference caused by omitting the ἂν. For no one would here think of saying ὅπου ἂν ἦ σκαιὸς, 'wherever he is foolish.' See on Ion 856. The meaning, as usual, is ἐάν ποτε or ἔταν.

975. φεύξομαι, in the judicial sense, 'I shall be accused.' Orestes is alleging the various arguments against the slaughter of his mother, even though it was ordered by the god;—(1) he will be tried as a matricide, having been up to this time (τότε) guiltless. (2) He will have to make satisfaction to his mother for murdering her, i. e. he will be pursued by her avenging Furies. Electra meets these objections by two counter-arguments, first, that it is equal impiety not to avenge his father, secondly, that if he does not, he will have to give satisfaction to Phoebus for disobeying him. For this is the meaning of τῷ δ' αὖ, Reiske's emendation for

τῷ δαί, v. 978, scil. τῷ δ' αὖ δώσεις δίκην, ἐὰν διαμεθῆς κτλ. To the same critic is due μητρὶ for μητρὸς, and διαμεθεῖς for διαμεθῆς.

979. ἄρ' αὐτ' κτλ. 'Was it not an evil daemon who declared it,' viz. that I must do this deed. This verse is an allusion to

973. The reply is equivalent to εὐφημα φώνει. She is shocked at the notion that Apollo, the ἀψευδῆς θεὸς, could be any other than Apollo on his own oracular seat. Seidler well compares Orest. 1668, καίτοι μ' ἐσθῆι δεῖμα μὴ τινοσ κλύων Ἄλαστόρων δόξαιμι σὴν κλύειν ὅπα.

982. οὐ μὴ, see Bacch. 852.—πεσεῖ for πέσῃς Elmsley on Med. 1120.—κακισθεῖς, Ion 984.

983. ἀλλ' ἦ, see Alcest. 816.—ὑποστήσω, 'shall I set the same trap for her (as I did for him)?' This seems the sense implied by Electra's answer. Otherwise, Orestes might mean, 'shall I set the same trap for her as she set for her husband?' Cf. Aesch. Cho. 547, ὡς ἂν δόλω κτείναντες ἄνδρα τίμιον, δόλω τε καὶ ληθῶσιν ἐν ταύτῳ βρόχῳ.—ὑποστήσω, Aesch. Suppl. 455, εἰ μὴ τι πιστὸν τῷδ' ὑποστήσεις στόλω.

- ΟΡ. εἴσειμι δεινοῦ δ' ἄρχομαι προβλήματος. 985
καὶ δεινὰ δράσω γ' εἰ θεοῖς δοκεῖ τάδε,
ἔστω πικρὸν δὲ χηδὺ τὰ γώνισμά μοι.
- ΧΟ. ἰὼ,
βασιλεία γύναι χθονὸς Ἀργείας,
παῖ Τυνδάρεω,
καὶ τοῖν ἀγαθοῖν ξύγγονε κούρου 990
Διὸς, οἱ φλογερὰν αἰθέρ' ἐν ἄστροις
ναίουσι, βροτῶν ἐν ἀλὸς ῥοθίοις
τιμὰς σωτήρας ἔχοντες·
χαῖρε, σεβίζω σ' ἴσα καὶ μάκαρας
πλοῦτου μεγάλης τ' εὐδαιμονίας. 995
τὰς σὰς δὲ τύχας θεραπεύεσθαι
καιρὸς *, ὦ βασιλεία.

ΚΑΥΤΑΙΜΝΗΣΤΡΑ.

- ἔκβητ' ἀπήνης, Τρωάδες, χειρὸς δ' ἐμῆς
λάβεσθ', ἵν' ἔξω τοῦδ' ὄχου στήσω πόδα.
σκύλοισι μὲν γὰρ θεῶν κεκόσμηται δόμοι 1000
Φρυγίοις, ἐγὼ δὲ τάσδε, Τρωάδος χθονὸς
ἐξάιρετ', ἀντὶ παιδὸς ἣν ἀπώλεσα,
σμικρὸν γέρας, καλὸν δὲ κέκτημαι δόμοις.
- ΗΛ. οὐκουν ἐγὼ, δούλη γὰρ ἐκβεβλημένη
δόμων πατρώων δυστυχεῖς οἰκῶ δόμους, 1005

985. *προβλήματος*, 'a risk.' Some explain it, 'a proposed plan.' Cf. *Rhes.* 183, *ψυχὴν προβάλλοντ' ἐν κύβοισι δαίμονος*. The two following verses are perhaps spurious.

991. *αἰθέρα*—*ναίουσι*. Compare *Hel.* 1498, *λαμπρῶν ἀέλλαις ἀστέρων οἱ ναλετ' οὐράνιοι* (as we should probably there read).—*τιμὰς σωτήρας*, i. e. *τοῦ σωτήρας εἶναι*, the office or prerogative of saving mariners from shipwreck.

997. After *καιρὸς* some word seems to have dropped out, perhaps *γέγον'*. The chorus, with intentional irony, tell the queen that now is the time for her great fortunes to have proper court paid to them; by which she is to understand, the duty of humble and faithful slaves; but *they* mean, now is the crisis, when no

amount of care will enable her to preserve her regal splendours long.

998. *χειρὸς λάβεσθε*. Compare *Phoen.* 846, *λαβοῦ δ' αὐτοῦ, τέκνον' ὡς πᾶσ' ἀπήνη πούς τε πρεσβυτῶν φιλεῖ χειρὸς θυράλας ἀναμένειν κουφίσματα*. *Iph. Aul.* 617, *καὶ μοι χειρὸς τις ἐνδότω στήρηγματα, θάκος ἀπήνης ὡς ἂν ἐκλίτω καλῶς*.

1001. *τάσδε*. The Trojan captives, doubtless of great beauty and in gorgeous attire, whom she has already addressed in v. 998, and these are described in v. 315. There is no doubt that *ἐγὼ* is emphatic; the sense is, that the gods have got the captured arms in their temples, but *she* has obtained for her attendants the daughters of the noblest Trojan families; and this as a sort of requital for her lost Iphigenia.

- ΚΛ. μήτηρ, λάβωμαι μακαρίας τῆς σῆς χερός ;
 δοῦλαι πάρεισιν αἶδε, μὴ σύ μοι πόνει.
- ΗΛ. τί δ' ; αἰχμάλωτόν τοί μ' ἀπόκισας δόμων,
 ἤρημένων δὲ δωμάτων ἤρημέθα
 ὡς αἶδε, πατρὸς ὀρφαναὶ λελειμμέναι. 1010
- ΚΛ. τοιαῦτα μέντοι σὸς πατήρ βουλευέματα
 εἰς οὓς ἐχρῆν ἤκιστ' ἐβούλευσεν φίλων.
 λέξω δὲ, καίτοι δόξ' ὅταν λάβῃ κακῆ
 γυναιῖκα, γλώσση πικρότης ἔνεστί τις,
 ὡς μὲν παρ' ἡμῶν οὐ καλῶς, τὸ πρᾶγμα δὲ 1015
 μαθόντας, ἦν μὲν ἀξίως μισεῖν ἔχῃ,
 στυγεῖν δίκαιον· εἰ δὲ μὴ, τί δεῖ στυγεῖν ;

1006. *μακαρίας τῆς σῆς χερός*; See on Androm. 98. This passage defends Aesch. Cho. 487, ἀρ' ὀρθὸν αἶρεισ φιλάτων τὸ σὸν κέρα; It has been objected to by Dr. Donaldson as a solecism on account of the position of the article; and he would read *φιλάτοις*. That reading is in itself probable on other grounds; but the old one is clearly capable of defence in a grammatical point of view. Cf. Orest. 86, σὺ δ' ἡ μακαρία μακαρίος θ' ὁ σὸς πόσις.

1009. *ἤρημέθα ὡς αἶδε*. We are as much *captives* as they are, who have been left orphans by their father. Thus she replies to her mother's rejection of her services on the ground that she is not a slave. A comma is wrongly placed in the ordinary editions after *ἤρημέθα*. Her father has been slain as well as theirs, and therefore the comparison is regarded as complete.

1011. The speech of Clytemnestra, in defence of her conduct towards her husband, contains exactly the same number of verses (40) as the reply of Electra. See on Hel. 923, and Hec. 1132, compared with 1187. These coincidences are important, as supplying a good critical test whether verses have either been interpolated or dropped out in the address of either of two speakers. It is a subject to which the attention of editors has not hitherto, it is believed, been directed. — *τοιαῦτα κτλ.* '(That is true;) and yet such plans did your father devise against those of his relations (viz. his own daughter Iphigenia) whom he least ought to have so treated. And on this matter I will

proceed to speak; albeit, when a bad reputation has befallen a woman, there is a certain dislike in (attaching to) her words; in my case indeed, not rightly; but people ought first to know the facts, and then, if she is deserving of hatred, to detest her, but if not, why should they detest her?' Clytemnestra admits the forlorn and orphan condition of Electra, but excuses it on the plea that Agamemnon brought his own fate upon him; and she takes the occasion of the remark to endeavour to justify herself. And, lest she should seem to speak bitterly of her slain husband, she puts in the plea, that people never give a fair hearing to those whom they dislike. Seidler seems rightly to explain *πικρότης* 'disagreeableness,' as *πικρός* means 'disliked' in Hel. 296, i. e. the effect produced in the mind of the hearers towards the speaker. If however the poet meant this, he might much more easily have said *ἀκούσαι πικρότης ἔνεστί τις*. Indeed, this very reading is not far from the vulgate, in which the *a* made short before *γλ* is said to be unique in Euripides at least. Aeschylus however (frag. 176, ed. Herm.) has *κέντημα γλώσσης, σκορπίου Βέλος λέγω*.

1015. *ὡς παρ' ἡμῶν* is more commonly to be rendered, 'in our judgment.' Cf. Heracl. 881, *παρ' ἡμῶν μὲν γὰρ οὐ σοφὸν τόδε*. Here to explain it 'as with me,' or 'in my case,' suits the context rather better.

1016. *μαθόντα σ'* and *ἔχεις* or *ἔχῃς* are parts of the same corruption, corrected respectively by Reiske and Seidler.

- ἡμᾶς δ' ἔδωκε Τυνδάρεως τῷ σῶ πατρὶ,
οὐχ ὥστε θηήσκειν, οὐδ' ἅ γευαίμην ἐγώ.
κεῖνος δὲ παῖδα τὴν ἐμὴν, Ἀχιλλέως
λέκτροισι πείσας, ὥχετ' ἐκ δόμων ἄγων
πρυμνούχον Αὐλιν· ἐνθ' ὑπερτείνας πυρᾶς
λευκὴν διήμησ' Ἰφηγόνης παρηίδα.
κεῖ μὲν πόλεως ἄλωσιν ἐξιώμενος,
ἡ δὲ δῶμ' ὀνήσων τᾶλλα τ' ἐκσώζων τέκνα
ἔκτεινε πολλῶν μίαν ὑπερ, συγγνώστ' ἂν ἦν·
νῦν δ', οὐνεχ' Ἐλένη μάργος ἦν, ὃ τ' αὖ λαβῶν
ἄλοχον κολάζειν προδοτὶν οὐκ ἠπίστατο,
τούτων ἕκατι παῖδ' ἐμὴν διώλεσεν.
ἐπὶ τοῖσδε τοῖνυν, καίπερ ἠδίκημένη,
οὐκ ἠγριούμην, οὐδ' ἂν ἔκτανον πόσων·
ἄλλ' ἠλθ' ἔχων μοι μαινάδ' ἔνθεον κόρην
λέκτροις τ' ἐπεισέφρησε, καὶ νύμφα δύο
ἐν τοῖσιν αὐτοῖς δώμασιν κατείχομεν.

1019. ἅ γευαίμην. An elegant use of the indefinite optative in past narration. In Latin *peque quos ego reperissem*. Aesch. Eum. 588, οὐπόποτ' εἶπον μαντικοῖσιν ἐν θρόνοις,—δὲ μὴ κελεύσαι Ζεὺς Ὀλυμπίων πατήρ. The reading in the text is due to Dawes. The old copies give ἅ γευνάμην.

1021. πείσας. The pretence of bringing Iphigenia to Aulis, when the fleet were detained there, was, that she was to be betrothed to Achilles. See Iph. Aul. 835, &c.

1022. πυρᾶς for πύλας Tyrwhitt. See on Hel. 1563, and compare Iph. A. 26, Aesch. Ag. 226.

1024. πόλεως ἄλωσιν. The allusion is to Praxithea, the wife of Erechtheus, who sacrificed one of her daughters in obedience to the oracle when the city was in danger from a hostile invasion. See Ion 278. Frag. Erechth. 353.

1027. μάργος has the same sense as μάρος (*inf.* 1035), viz. weakly indulgent to the natural passions. So ἐξεμαργώθησ φρένας, Troad. 992. See on Hippol. 161.

1030. ἐπὶ τοῖσδε, 'at this,' the same as ἐκ τῶνδε, 'on account of these things.' Generally, 'on these terms,' as Hel. 838, but here the idiom is the same as in μέγα φρονεῖν ἐπὶ τιμὴ &c.

1033. ἐπεισέφρησε. On the force of

ἐπι, peculiarly used of a second wife, see Alcest. 304. *ibid.* 1056, καὶ πῶς ἐπεισφρῶ τήνδε τῷ κείνης λέχει;—μαινάδα, viz. Cassandra, Tro. 307. 415.

1034. ἐν τοῖσιν αὐτοῖς δώμασιν, viz. θαλάμοις. See Med. 378. It was not the having a παλλάκη over and above the lawful wife that alone constituted the offence. That was not unusual, and, as is clear from Androm. 223, gave but little concern even to a devoted wife. But it was, of course, unbearable that the wife and the mistress should live together under the same roof. Hence Deianira, though she speaks very gently of Hercules' frailties in Trach. 445, still is indignant at Iole being brought to the house, v. 539, καὶ νῦν δὲ οὔσαι μίμονοι μιᾶς ὑπο χλαίνης ὑπαγκάλισμα.—The conjecture of Dawes, κατεῖχ' ὁμοῦ, is entitled to all praise for its elegance and high probability. Thus, of course, νύμφα δύο becomes the object instead of the subject. But there can be no doubt about κατεῖχον being used intransitively for καταλύειν, 'to lodge;' cf. Ion 551, προξένων δ' ἐν τῷ κατέσχεσ; Thus it is impossible to assert that κατείχομεν is wrong; and Bothe appears justified in retaining it, against Seidler and W. Dindorf, who adopt the emendation,

- μῶρον μὲν οὖν γυναῖκες, οὐκ ἄλλως λέγω 1035
 ὅταν δ', ὑπόντος τοῦδ', ἁμαρτάνῃ πόσις
 τᾶνδον παρώσας λέκτρα, μιμῆσθαι θέλει
 γυνή τὸν ἄνδρα χᾶτερον κτᾶσθαι φίλον. ··
 κᾶπειτ' ἐν ἡμῶν ὁ ψόγος λαμπρύνεται,
 οἱ δ' αἴτιοι τῶνδ' οὐ κλύουσ' ἄνδρες κακῶς. 1040
 εἰ δ' ἐκ δόμων ἤρπαστο Μενέλεως λάθρα,
 κτανεῖν μ' Ὀρέστην χρῆν, κασιγνήτης πόσι
 Μενέλαον ὡς σώσαιμι ; σὸς δὲ πῶς πατῆρ
 ἠνέσχετ' ἂν ταυτ' ; εἶτα τὸν μὲν οὐ θανεῖν
 κτείνοντα χρῆν τᾶμ', ἐμὲ δὲ πρὸς κείνου παθεῖν ;
 ἔκτειν' ; ἐτρέφθην ἤνπερ ἦν πορευσίμον 1046
 πρὸς τοὺς ἐκείνῳ πολεμίους. φίλων γὰρ ἂν
 τίς ἂν πατρὸς σοῦ φόνον ἐκωνώνησέ μοι ;
 λέγ', εἴ τι χρήζεις, κἀντίθες παρρησίᾳ,
 ὅπως τέθνηκε σὸς πατὴρ οὐκ ἐνδίκως. 1050
- ΗΔ. δίκαι' ἔλεξας· ἡ δίκη δ' αἰσχροῦς ἔχει·

1035. μῶρον, see above, v. 1027. The remark here made is one which, from its profound truth, is applicable alike to all states of society. Women, he says, have less power to resist temptation in the first instance than men have, whom τὸ ἄρσεν ὠφελεῖ προσκείμενον, Hipp. 970. And with this disadvantage to begin with (ὑπόντος τοῦδε), a bad example set by the husband is sure to be imitated by the wife. But how fine, we might almost say, how painfully grand, is the verse, κᾶπειτ' ἐν ἡμῶν ὁ ψόγος λαμπρύνεται,—in our case the misconduct is held up to the eyes of all; but the man's frailties are lightly dealt with.—For the peculiar sense of ψόγος see on Troad. 643, supra, 643. For ἁμαρτάνειν, Suppl. 900.

1041—5. 'Supposing now that Menelaus had been stealthily taken away from his home (as Helen was from her's), ought I to have put Orestes to death that I might get my sister's (Helen's) husband safe home again? How, I should like to know, would your father have borne that? And then shall I be told, that he ought not to have been killed for slaying my child, but that I should die at his hands (for slaying his)?' The right understanding of this passage depends in great measure on the doctrine, that the son was

physically the father's, the daughter the mother's child. Her argument then amounts to this:—Agamemnon would certainly have killed me, if I had sacrificed his son to save my sister's husband; why then should I not have killed him, for sacrificing my child to save his brother's wife? And the case is very ingeniously and rhetorically laid down, a hypothetical case being put, which exactly and in every particular answers to the real case on which her defence is founded.

1045. κτείνοντα. Matthiae gives κτείναντα, and so W. Dindorf. See on Ion 1286.

1046. ἤνπερ, scil. ὀδόν. Compare Med. 384, κράτιστα τῆν εὐθείαν, where ὀδὸν πορευέσθαι must be supplied. 'I had recourse,' she says, 'to his enemies for assistance,' viz. to Aegisthus; 'for none of his friends would have been likely to assist me in slaying your father.'

1047. The ἂν, as observed on Hel. 291, is not often doubled with the past tense of the indicative mood.

1051. αἰσχροῦς ἔχει. You have alleged what you fairly could in your defence; but still it does not exonerate you from disgrace. And the reason why, is given in what follows: a wife who is discreet ought to yield in all things to her lord's behests.

γυναῖκα γὰρ χρῆ πάντα συγχωρεῖν πόσει,
 ἥτις φρενήρης. ἧ δὲ μὴ δοκεῖ τάδε,
 οὐδ' εἰς ἀριθμὸν τῶν ἐμῶν ἦκει λόγων.
 μέμνησο, μῆτερ, οὓς ἔλεξας ὑστάτους
 λόγους, διδοῦσα πρὸς σέ μοι παρρησίαν.

1055

ΚΛ. καὶ νῦν γέ φημι, κοῦκ ἀπαρνοῦμαι, τέκνον.

ΗΛ. ἀρ' *οὖν κλύουσα, μῆτερ, εἰτ' ἐρξῆς κακῶς ;

ΚΛ. οὐκ ἔστι, τῇ σῆ δ' ἠδὺ προσθήσω φρενί.

ΗΛ. λέγοιμ' ἄν ἀρχῆ δ' ἦδε μοι προουμίου.

1060

εἴθ' εἶχες, ᾧ τεκοῦσα, βελτίους φρένας.

τὸ μὲν γὰρ εἶδος αἶνον ἄξιον φέρει

Ἐλένης τε καὶ σοῦ, δύο δ' ἔφυτε συγγόνω,

Cf. Med. 222, χρῆ δὲ ξέρον μὲν κάρτα προσχωρεῖν πόσει. Hipp. 299, τοῖσιν ἐδ' λεχθεῖσι συγχωρεῖν λόγοις.—*chrē* for *chrēn* is due to Matthiae.

1053. Reiske's correction, *ῆ* for *εἰ*, seems necessary to the context. The sense indeed is, *εἰ τιμὴ μὴ δοκεῖ τάδε, ἐκείνη οὐδὲ ἦκει κτλ.* But then a nominative is not very easily supplied to *ἦκει*, unless it be implied from the dative of the relative. It is true that, the above sentiment being general, *αὐτῇ* might be supplied after *δοκεῖ* from *γυναῖκα* above, v. 1052, and so *αὐτῇ ἢ γυνῆ* would be the subject to *ἦκει*. The construction however is much more elegant according to Reiske's emendation, which W. Dindorf has adopted. Bothe, retaining *εἰ*, puts a comma at *τάδε*, and explains thus:—“*si vero haec (tibi) displicent, neque in numerum meorum sermonum veniunt*, i. e. *si non sunt ea, quae tibi me dicere decet, matri filiam.*” But he must have forgotten, that *εἰ μὴ* would have been followed by *μηδὲ*, not *οὐδέ*. Hence a full stop must be placed at *λόγων*, the sense being, ‘she who does not think so, does not even come into the account of my words,’ i. e. I have nothing to say to her, no desire to argue with her. The next lines depend on a clause left to be supplied;—‘With you however I am willing to discuss this point at length, if you will not be offended; and remember’ &c. Cf. 1049.

1058. *ἀρ' οὖν* Dobree for *ἀρα*. There is a verse in the Alcestis, 542, *αἰσχρὸν παρὰ κλαίονσι θοινᾶσθαι φίλοις*, and another in Aesch. Cho. 839, *οὔτοι φρένα*

κλέψειαν ὠμπατωμένην, which appear to defend the *α* before *κλ*. In the last verse however *φρέν' ἀρ* seems to be the true reading. Here the *οὖν* certainly improves the sense, though it is not very easy to account for its omission, if genuine. Elmsley's reading, adopted by Robinson, *ἀρ' ἐδ' λέγουσα*, which gives a good antithesis between *ἔργον* and *λόγος*, is equally far from the MSS.

1059. *οὐκ ἔστι*, scil. *ὅπως κακῶς ἐρξω σε*.—*ἠδὺ κτλ.*, “*immo quod animo tuo gratum erit, insuper tibi retribuam*,” Heath. (I will not only hear your request, but thank you for it). “*Sed tuae sententiae libenter assentiar*,” Bothe; who takes *ἠδὺ* for *ἠδέως*, and supplies *τὴν ψήφον* with *προσθήσω*. Neither of these appears to be the true interpretation of this obscure verse. It should rather mean, to judge by the context, ‘I will indulge your humour, viz. in hearing your sentiments, whatever they may be. Bothe well observes, “*Minus impudens, fingitur Clytaemnestra, pronaque ad poenitentiam, quo magis ejus caede commoveamur.*”

1062. *αἶνον ἄξιον φέρει*, ‘brings you the credit it deserves.’ Dindorf reads *φέρειν* with Porson. It is hard to see wherein the supposed improvement consists. She uses the word *ἄξιον* ironically, contrasting *εἶδος* with *φρήν*. To the latter word *ἔφυτε συγγόνω ματαίω* refers. ‘You were both of you fair enough, but because you were not also chaste enough, you got the evil reputation you both now possess.’

- ἄμφω ματαίῳ Κάστορός τ' οὐκ ἀξίῳ.
 ἢ μὲν γὰρ ἀρπασθεῖσ' ἔκουσ' ἀπώλετο, 1065
 σὺ δ' ἄνδρ' ἄριστον Ἑλλάδος διώλεσας,
 σκῆψιν προτείνουσ' ὡς ὑπὲρ τέκνου πόσιν
 ἔκτεινας· οὐ γὰρ, ὡς ἔγωγ', ἴσασιν εὖ,
 ἦτις, θυγατρὸς πρὶν κεκυρῶσθαι· σφαγὰς,
 νέον τ' ἀπ' οἴκων ἀνδρὸς ἐξωρμημένον, 1070
 ξανθὸν κατόπτρῳ πλόκαμον ἐξήσκεις κόμης.
 γυνὴ δ' ἀπόντος ἀνδρὸς ἦτις ἐκ δόμων
 ἐς κάλλος ἀσκεῖ, διάγραψ' ὡς οὔσαν κακὴν.
 οὐδὲν γὰρ αὐτὴν δεῖ θύρασιν εὐπρεπὲς
 φαίνειν πρόσωπον, ἦν τι μὴ ζητῆ κακόν. 1075
 μόνην δὲ πασῶν οἶδ' ἐγὼ σ' Ἑλληνίδων,

1065. *ἔκουσ' ἀπώλετο.* It was a great error in Pierson to propose *ἀπόχετο*, and a great want of judgment in Seidler and W. Dindorf to admit such a conjecture into the text. Electra, of course, speaks with bitter irony when she says that Helen was *μυρροσely* lost; i. e. that what she, Helen, was pleased to call τὸ ἀπολέσθαι, the being undone by a perfidious seducer, was a voluntary and deliberate act on her part. If any change was required, the imperfect ἀπώλλυτο might be worth consideration. Compare *μεσονύκτιος ὠλλύμαν*, Hec. 914.

1067. *σκῆψιν.* Cf. v. 29, *εἰς μὲν γὰρ ἔνδρα σκῆψιν εἶχ' ὀλωλότα.*

1068. Though *σε* may be supplied from the preceding *σὺ*, either *οὐ γὰρ σ'*, *ὡς &c.*, or *ἴσασι σ' εὖ* is perhaps the true reading. The former, proposed by Dobree, is approved by W. Dindorf; the latter, which is Porson's, is adopted by Robinson. In the next verse *ἦτις* is a good emendation of L. Dindorf's for *ἦ τῆς*. The article is not only not required, but is irregular, unless it were added also to *σφαγὰς*. But *ἦτις* has an implied sense very well suited to the context: 'they do not know you (to be a giddy woman) as I do, when, long before your daughter's death had been determined, and your husband had but just left his home, you used to dress your auburn hair in the mirror.' A similar vanity of dress is objected by Hecuba to Helen, Troad. 1022. Compare Med. 1161.

1072. *γυνὴ δ' κτλ.* 'But when a wife, in the absence of her lord from home, dresses herself up to look beautiful, blot

out her name as a bad one.' A fine sentiment, though happily not applicable to the habits of modern society, where the seclusion of wives is no part of the national virtue, such as it is. Propertius, in the very beautiful first elegy of his first book, says much on this subject; and he sums all up in one golden verse, *Uni si qua placet, culta puella sat est* (v. 26). —*ἐς κάλλος* is not so much *ad pulchritudinem sibi conciliandam* (Matthiae), as, 'to the extent of making herself look handsome,' *usque ad delicias*. See on Bacch. 457, *λευκὴν δὲ χροιάν ἐς παρασκευὴν ἔχεις*. Troad. 1201, *οὐ γὰρ ἐς κάλλος τύχας δαίμων δίδωσιν*. *Ibid.* 1211, *οὐκ ἐς πλησμονὴν θηράμενοι*.—For *διαγράφειν*, to draw the pen across a writing in order to cancel it, see Nub. 773, *οἶμ' ὡς ἤδομαι, ὅτι πεντετάλαντος διαγέγραπται μοι δίκη*. Robinson incorrectly renders it, 'Set her down as a bad woman.' This is *ἐγγράφειν*, Aesch. Cho. 686.

1076. *μόνην δὲ κτλ.* 'You were the only one of the Greek women whom I remember to have rejoiced when you heard of successes against the Argive army on the part of the Trojans; and the reason was, that you wished your husband to be detained there longer by the war.'—*κεχαρμένος* probably follows the analogy of *δεδακρυμένος, κεκλαυμένος, gaudio suffusus*. It is well rendered by our participle 'overjoyed.'—τὰ Τρώων εὐτυχοῖ is Musgrave's elegant emendation for *πατρῶ' ἦν εὐτυχή*. Cf. Troad. 1004,

εἰ μὲν τὰ Τρώων εὐτυχοῦ, κεχαρμένην,
 εἰ δ' ἦσσαν' εἶη, συννεφούσαν ὄμματα,
 Ἄγαμέμνον' οὐ χηρίζουσαν ἐκ Τροίας μολεῖν.
 καίτοι καλῶς γε σωφρονεῖν παρείχε σοι 1080
 ἄνδρ' εἶχες οὐ κακίον' Αἰγίσθου πόσιν,
 ὃν Ἑλλάς αὐτῆς εἴλετο στρατηλάτην
 Ἐλένης δ' ἀδελφῆς τοιάδ' ἐξειργασμένης,
 ἐξῆν κλέος σοι μέγα λαβεῖν· τὰ γὰρ κακὰ
 παράδειγμα τοῖς ἐσθλοῖσιν εἰσοψίν τ' ἔχει. 1085
 εἰ δ', ὡς λέγεις, σὴν θυγατέρ' ἔκτεινεν πατήρ,
 ἐγὼ τί σ' ἠδίκησ' ἐμός τε σύγγονος ;
 πῶς οὐ πόσιν κτείνασα πατρώους δόμους
 ἡμῖν προσῆψας, ἀλλ' ἀπηνέγκω λέχη
 τὰλλότρια, μισθοῦ τοὺς γάμους ὠνουμένη ; 1090
 κοῦτ' ἀντιφεύγει παιδὸς ἀντὶ σοῦ πόσις
 οὔτ' ἀντ' ἐμοῦ τέθνηκε, δις τόσως ἐμὲ
 κτείνας ἀδελφῆς ζῶσαν· εἰ δ' ἀμείψεται

εἰ μὲν τὰ τοῦδε κρείσσον' ἀγγέλλοιτό σοι,
 Μεγέλαον ἦβεις, παῖς ὅπως λυποῖτ' ἐμὸς,
 —εἰ δ' εὐτυχοῖεν Τρῶες, οὐδὲν ἦν ὄδε.

1080. καίτοι—γε. 'Yet surely you had the best opportunity for proving yourself a discreet wife ;' i. e. you had no reason to leave your husband from any inferiority of his position.—παρείχε for ἐξῆν, for it is rather harsh to make Agamemnon the subject, 'he gave you every opportunity of being virtuous.'—οὐ κακίονα, i. e. πολλῶ ἀμείνονα.

1085. παράδειγμα εἰσοψίν τε, 'induce comparison with and attention to the good.' She means that what is bad in one exhibits by the contrast more strongly what is good in the other.—ἔχει for παρέχει. It will be observed that παράδειγμα is a rhetorical rather than a poetical word ; and perhaps the substantive εἰσοψις does not elsewhere occur. It is Scaliger's correction for εἰς ὄψιν.

1086 seqq. The argument is this ;—If your husband wronged you in killing your daughter, we, myself and my brother, have done you no wrong. You ought therefore to have shown that your resentment was confined to *him*, by giving over to us, his lawful heirs, the property of his house. But, instead of this, you sold them to Aegisthus, thus paying him the

price of adultery. Besides, Aegisthus, your present lord, may be said, in a moral sense, to have slain me in a far worse manner than Agamemnon slew Iphigenia. Why have you not killed him to avenge me, as you killed Agamemnon to avenge, as you pretend, Iphigenia? Why at least is he not ordered to quit the kingdom? But instead of that, it is your own son Orestes whom you have banished!—The old reading, πῶς οὐν—οὐ πατρώους, was corrected by Canter.

1090. μισθοῦ. Compare Aesch. Cho. 902, where to the charge of Orestes, διχῶς ἐπράθην, ὃν ἐλευθέρου πατρὸς, Clytemnestra replies, ποῦ δὴθ' ὁ τίμος ὄντιν' ἀντεδεξάμην ;—δις τόσως, cf. Rhés. 160. Med. 1194. The genitive depends on the implied meaning πολλῶ μᾶλλον.

1093. εἰ δὲ κτλ. 'But, if slaughter shall requite slaughter as the avenger of it, then I and your son Orestes shall kill you to avenge our father: for, if that conduct was right on your part, so also is this on ours.' She says this as a sort of justification in reference to the fixed intention she now has of committing the act. Thus Clytemnestra has unconsciously been put on her trial during the speech of her daughter. She has been formally impeached, and is found guilty both by

- φόνον δικάζων φόνος, ἀποκτενῶ σ' ἐγὼ
καὶ παῖς Ὀρέστης πατρὶ τιμωρούμενοι 1095
εἰ γὰρ δίκαι' ἐκεῖνα, καὶ τάδ' ἔνδικα.
ὄστις δὲ πλοῦτον ἢ εὐγένειαν εἰσιδὼν
γάμει πονηρὰν, μῶρός ἐστι μικρὰ γὰρ
μεγάλων ἀμείνω σῶφρον' ἐν δόμοις λέχη.
ΧΟ. τύχη γυναικῶν ἐς γάμους· τὰ μὲν γὰρ εὖ, 1100
τὰ δ' οὐ καλῶς πίπτοντα δέρκομαι βροτῶν.
ΚΛ. ὦ παῖ, πέφυκας πατέρα σὸν στέργειν αἰί.
ἔστιν δὲ καὶ τόδ'· οἱ μὲν εἰσιν ἀρσένων,
οἱ δ' αὖ φιλοῦσι μητέρας μᾶλλον πατρός.
συγγνώσομαί σοι· καὶ γὰρ οὐχ οὕτως ἄγαν 1105
χαίρω τι, τέκνον, τοῖς δεδραμένοις ἐμοί.
σὺ δ' ὦδ' ἄλουτος καὶ δυσείματος χροῖα
λεχῶ νεογνῶν ἐκ τόκων πεπανμένη ;
οἴμοι τάλαινα τῶν ἐμῶν, βουλευμάτων
ὡς μᾶλλον ἢ χρῆν ἦλασ' εἰς ὄργην πόσιν. 1110
ΗΛ. ὀψὲ στενάξεις, ἦνίκ' οὐκ ἔχεις ἄκη
πατῆρ μὲν οὖν τέθνηκε· τὸν δ' ἔξω χθονὸς

the laws of logic and the laws of vengeance. This is quite after the fashion of Euripides, whom Aristophanes wittily called ποιητῆς ῥηματιῶν δικανικῶν.

1099. μεγάλων, scil. μη σωφρόνων.

1100. τύχη γυναικῶν. It is a chance what sort of wife one gets in marriage. The metaphor, as πίπτοντα shows, is from dice. Cf. Orest. 603, οἷς δὲ μὴ πίπτουσιν εὖ (γάμοι).

1102. πέφυκας, scil. φύσιν ἔχεις. 'It is your nature to take the side of your father in all things; and there is this peculiarity likewise (on the part of males); some are devoted to the parent of the manly sex, while others love their mothers more than the father.' The meaning of this will appear from the note on v. 1041. As a daughter was considered physically as the mother's child, a greater degree of affection for the mother was regarded as a natural instinct. Clytemnestra means therefore, that Electra's devotion to her father is a peculiarity of temperament, an idiosyncrasy to which some sons afford a parallel in their greater attachment to the mother.

On this principle Pallas, who was born from a father without a mother, or to whom, in other words, the father was the mother, says *κάρτα δ' εἰμι τοῦ πατρὸς*, Aesch. Eum. 708.

1105. οὐχ οὕτως κτλ., 'I am not so well satisfied with the deeds that I have done (as to wish to blame you).' Clytemnestra's penitence, and returning kindness for her daughter, is well conceived. It heightens the commiseration for her death, it sets off by the contrast the stern resolution of Electra, and it thus makes the tragedy more tragic than it would have been by the simple account of just retribution overtaking an odious and implacable character.

1108. λεχῶ. See v. 652.

1111. ὀψὲ—ἄκη. Aesch. Cho. 507, μεθύστερον τιμῶσ' ἀνήκεστον πάθος.

1112. The sense is this;—'Remedy indeed, for your greater offence, you have none, for your husband is dead. But for the other offence, the banishment of Orestes, there is yet a remedy. Why then do you not have recourse to it?'—*ἀλητεύοντα*, 'homeless.' See Hel. 934.

- πῶς οὐ κομίζει παιῖδ' ἀλητεύοντα σόν ;
ΚΑ. δέδοικα· τοῦμόν δ', οὐχὶ τοῦκείνου, σκοπῶ.
 πατρὸς γὰρ, ὡς λέγουσι, θυμοῦται φόνω. 1115
ΗΛ. τί δαὶ πόσιν σὸν ἄγριον εἰς ἡμᾶς ἔχεις ;
ΚΑ. τρόποι τοιοῦτοι· καὶ σὺ δ' αὐθάδης ἔφυσ.
ΗΛ. ἀλγῶ γάρ· ἀλλὰ παύσομαι θυμουμένη.
ΚΑ. καὶ μὴν ἐκείνος οὐκέτ' ἔσται σοι βαρῦς.
ΗΛ. φρονεῖ μέγ'. ἐν γὰρ τοῖς ἐμοῖς ναίει δόμοις. 1120
ΚΑ. ὄρᾳς ; ἀν' αὖ σὺ ζωπυρεῖς νείκη νέα.
ΗΛ. σιγῶ· δέδοικα γάρ νιν, ὡς δέδοικ', ἐγώ.
ΚΑ. παῦσαι λόγων τῶνδ'· ἀλλὰ τί μ' ἐκάλεις, τέκνον ;
ΗΛ. ἤκουσας, οἶμαι, τῶν ἐμῶν λοχουμάτων
 τούτων ὑπερ μοι θύσον, οὐ γὰρ οἶδ' ἐγὼ, . 1125
 δεκάτῃ σελήνῃ παιδὸς ὡς νομίζεται·
 τρίβων γὰρ οὐκ εἶμ', ἄτοκος οὔσ' ἐν τῷ πάρος.
ΚΑ. ἄλλῃς τόδ' ἔργον, ἧ σ' ἔλυσεν ἐκ τόκων.
ΗΛ. αὐτῇ ἴλοχουον κᾶτεκον μόνῃ βρέφος.
ΚΑ. οὕτως ἀγείτον' οἶκον ἴδρυσαι φίλων ; . 1130
ΗΛ. πένητας οὐδεὶς βούλεται κτᾶσθαι φίλους.
ΚΑ. ἀλλ' εἶμι, παιδὸς ἀριθμὸν ὡς τελεσφόρον

Ion 576.—κομίζει, ἀνακομίζει, ἀναλαμβάνεις, ἀποκαθίστης.

1116. ἄγριον ἔχεις : i. e. τί οὐκ ἐπράνας εἰς ἡμᾶς ;

1119. καὶ μὴν, 'well then; he on his part shall no longer be harsh towards you.' On βαρῦς, often 'used to express a moody and brooding resentment, see Med. 38.

1120. φρονεῖ μέγ'. He is haughty, and the reverse of courteous towards me, because he knows that he is the usurper of my home.

1121. ὄρᾳς ; κτλ. 'There now ! You are rekindling (old) strifes so as to make them new again.' This is an instance of *imesis* which has been rightly restored by Bothe and others, the old reading being ἂν αὖ. The σὺ, as usual, is emphatic : 'it is you, not I, who are stirring up old strifes.'

1122. ὡς δέδοικα. She means, of course, that she does not fear him at all, because in fact he is now dead.

1125. τούτων ὑπερ. 'For this (viz. for my safe delivery) offer a sacrifice for me,

for I do not myself know how, on the tenth night after the birth of the child, as is the custom.' She might have said 'to-night,' for Clytemnestra had been told (v. 654) that her daughter had been delivered ten days ago. Bothe gives δεκάτῃ σελήνῃ—νομίζεται, Musgrave δεκάτην σελήνην, as *inf.* 1132, and *Ar. Av.* 922, οὐκ ἔρτι θύω τὴν δεκάτην ταύτης ἐγώ ; Musgrave, with his usual learning, explains the mention of σελήνῃ in place of νυκτὶ, by a Greek custom, mentioned in *Plut. Symposiac.* 3, 10, § 3, διὰ τὰ μὲν νήπια παντάπασιν αἱ τίτθαι δεικνύναι πρὸς τὴν σελήνην φυλάττονται· πλήρῃ γὰρ ὑγρότητος ὄντα, καθάπερ τὰ χλωρὰ τῶν ξύλων, σπᾶται καὶ διαστρέφεται. According to some, it was on the tenth day that the child was named, though also occasionally on the seventh. See on Ion 1127.

1127. τρίβων, well versed, conversant. See *Rhes.* 625. *Bacch.* 717.

1130. ἴδρυσαι Musgrave for ἴδρυσαι.

1132. ἀριθμὸν. For the accusative see on 1125. We must supply ἀριθμὸν ἡμε-

- θύσω θεοῖσιν· σοὶ δ' ὅταν πράξω χάριν·
 τήνδ', εἴμ' ἐπ' ἀγρὸν, οὗ πόσις θηηπολεῖ
 Νύμφαισιν. ἀλλὰ τοῦσδ' ὄχους, ὀπάουες, 1135
 φάτναις ἄγοντες πρόσθεθ'. ἥνικ' ἂν δέ με
 δοκῆτε θυσίας τῆσδ' ἀπηλλάχθαι θεοῖς,
 πάρεστε· δεῖ γὰρ καὶ πόσει δοῦναι χάριν.
- ΗΛ. χῶρει πένητας ἐς δόμους· φρούρει δέ μοι
 μή σ' αἰθαλώση πολύκαπνον στέγος πέπλους· 1140
 θύσεις γὰρ οἶα χρή σε δαίμοσιν θύειν.
 κανοῦν δ' ἐνήρκεται, καὶ τεθηγμένῃ σφαγίς,
 ἥπερ καθεῖλε ταῦρον, οὗ πέλας πεσεῖ
 πληγεῖσα· νυμφεύσει δὲ κἂν Ἄιδου δόμοις
 ᾧπερ ξυνηῦδες ἐν φάει τοσῆνδ' ἐγὼ 1145
 δώσω χάριν σοι, σὺ δέ γ' ἐμοὶ δίκην πατρός. [στρ.]
- ΧΟ. ἀμοιβαὶ κακῶν μετατροποὶ πνέουσιν αὔραι δόμων.
 τότε μὲν ἐν λουτροῖς ἔπεσεν ἐμὸς ἐμὸς ἀρχέτας,
 ἰάκχησε δὲ στέγα, λαῖνοί τε θριγκοὶ δόμων, 1150
 τὰδ' ἐνέποντος· ᾧ
 σχέτλια, τί με, γύναι, φονεύεις, φίλαν
 πατρίδα δεκέτεσιν σποραῖσιν ἐλθόντ' ἐμάν·

ρῶν παιδὸς, 'the full number of days which the child has lived.' Probably the mystic number nine is meant. When that was safely past, a thank-offering for it was made on the tenth. Some peculiar risk was perhaps thought to attach to the child on this day. By a very similar superstition, the ninth day is now believed by many to be replete with danger to the mother after her confinement.—For *πράσσειν χάριν*, 'to do a favour,' see Ion 36. 895.—*εἴμι κτλ.*, see v. 641.

1140. *πολύκαπνον στέγος*. Compare *δυσκάπνοις δάμασιν* Ag. 747.

1141. *θύειν*. The *υ* in *θύω* is properly long; and though verbs in *ύω*, as *κωλύω*, *ἠπύω*, *ἀλύω* do occasionally, in some dialects, shorten the *υ*, still we can hardly doubt that here we should read *οἶα δαίμοσιν θύειν σε χρή*. Aeschylus however uses *φύειν*, in Theb. 530. The rest of Electra's remarks, which are no longer ambiguous, are not heard by Clytemnestra, who has now entered the cottage.

1143. *ταῦρον*. She means Aegisthus,

as Barnes observes. Cf. Aesch. Agam. 1194, *ἰδὸν ἰδοῦ· ἀπέχε τῆς βοδὸς τὸν ταῦρον*, i. e. keep Agamemnon away from his wife, who will murder him.

1145. *ᾧπερ ξυνηῦδες*. Aesch. Cho. 892, *τοῦτω θανοῦσα ξυγκάθευθ', ἐπεὶ φιλεῖς τὸν ἄνδρα τοῦτον*.

1147. While the queen-mother is within the humble habitation of her despised daughter, now, by a righteous retribution, about to become her murderer, the chorus, in a system of vigorous dochmiacs, announce that the time has arrived when their murdered king's cry shall bring the avenging fury upon her who slew her lord with her own hands on his return to Argos.

1148. *ἐν* was added by Seidler before *λουτροῖς*.—*ἀρχέτας*, Heracl. 753.

1152. *σχέτλια* Seidler for *σχετλία*, chiefly for the metre's sake.—*δεκέτεσιν σποραῖσιν*, on the tenth sowing-season, the tenth year, the siege of Troy having lasted so long. Cf. Troad. 20, *ὡς δεκάσπῳ χρόνῳ ἀλδ' ἔχου τε καὶ τέκν' εἰσίδωσιν ἄσμενοι*.

- παλίρρους δὲ τάνδ' ὑπάγεται δίκαια διαδρόμου λέ-
 χους, ἀντ. 1155
 μέλεον ἅ πόσιν χρόνιον ἰκόμενον εἰς οἴκους
 Κυκλώπειά τ' οὐράνια τείχε' ὄξυθήκτω βέλει
 ἔκανεν αὐτόχειρ,
 πέλεκυν ἐν χεροῖν λαβοῦσα. †τλάμων 1160
 πόσις, ὃ τι ποτὲ τὰν τάλαιναν ἔσχεν κακόν,
 ὀρεία τις ὡς λείων ὀργάδων
 δρύοχα νεμομένα, τάδε κατήνυσεν.
 ΚΔ. ὦ τέκνα, πρὸς θεῶν μὴ κτάνητε μητέρα. 1165
 ΧΟ. κλύεις ὑπώροφον βοάν ;
 ΚΔ. ἰὼ μοί μοι.
 ΧΟ. ὦμῶσα κἀγὼ πρὸς τέκνων χειρουμένης.
 νέμει τοι δίκαια θεὸς, ὅταν τύχη
 σχέτλια μὲν ἔπαθες, ἀνόσια δ' εἰργάσω, 1170
 τάλαιν', εὐνέταν.
 ἀλλ' οἶδε μητρὸς νεοφόνους ἐν αἵμασι
 πεφυρμένοι βαίνουσιν ἐξ οἴκων πόδα,
 τροπαῖα δείγματ' ἀθλίων †προσφθεγμάτων.

1155. παλίρρους, with a turned tide; redounding upon the aggressors.—δίκαια δ. λέχους is an obscure phrase. Musgrave explains it *vulgiuagae Veneris*, 'the penalty for transferring her affections to another is now bringing this woman to judgment.' Probably διατρέχειν was used of those who run from one to another, and so show the fickleness of their character. So οἱ διατρέχοντες ἀστέρες, 'falling stars,' Ar. Pac. 838. Theocr. xxix. 14, τῶδε μὲν ἁματος ἄλλον ἔχεις κλάδον, | ἄλλον δ' αὔριον, ἐξ ἑτέρου δ' ἕτερον ματῆς.

1158. Κυκλώπεια, the walls of Mycenae or Argos: see Troad. 1087, ἰππόβοτον Ἄργος, ἵνα τε τείχη λάϊνα Κυκλώπι' οὐράνια νέμονται. Where οὐράνια, as in this place, is probably a trisyllable.

1159. ἔκανεν, the reading of the *editio princeps*, satisfies the metre. The MSS. give 'καν' or 'κάν', for which Seidler, followed by Matthiae and Dindorf, reads κατέκαν'.

1160. For τλάμων we should read ὦ τλάμων for the sake of the metre, or perhaps λαβοῦσ' ἢ τλάμων πόσιν κτλ., where τάδε κατήνυσεν πόσιν would stand for

τάδε ἔδρασε πόσιν. As the text stands, we may translate, 'Hapless husband, whatever madness it was which possessed his wretched wife.' Such bad wives were called by many names, as λείαινα, ἔχιδινα, Σκύλλα &c., the first of which is selected as the subject of the following clause.

1162. ὀργάδων δρύοχα, the thickets of the mountain glades. Cf. Bacch. 340. 445.

1168. ὦμῶσα κἀγὼ. I also cry οἴμοι, to think that a mother should be slain by her own children.—νέμει δίκαια, awards justice. Cf. Aesch. Suppl. 397, Ζεὺς—νέμων εἰκότως ἄδικα μὲν κακοῖς, θσια δ' ἐννόμοις.

1170. Perhaps we should read ἀνοσί' εἰργάσω. This is better suited to the metre. The δὲ in a similar manner should perhaps be omitted in Suppl. 466, σοὶ μὲν δοκεῖτω ταῦτ', ἐμοὶ [δὲ] τάναντια.

1172. ἐν αἵμασι, as Bacch. 1164, ἐν αἵματι σπάζουσαν χέρα. For βαίνειν πόδα see above, v. 94.

1174. τροπαῖα is the accusative in apposition to the sentence preceding, as in Heracl. 401, θυηπολεῖται δ' ἄστυ μαντέων

- οὐκ ἔστιν οὐδεὶς οἶκος ἀθλιώτερος 1175
 τῶν Τανταλείων οὐδ' ἔφν ποτ' ἐκγόνων.
- OP. ἰὼ Γᾶ καὶ Ζεῦ, πανδερκέτα στρ. α'.
 βροτῶν, ἴδετε τὰδ' ἔργα φόνι-
 α μυσαρὰ, δίγωνα σώματα
 ἐν χθονὶ κείμενα πλαγᾶ
 χερὸς ὑπ' ἐμᾶς, ἄποιν' ἐμῶν πημάτων. 1180
 * * *
 * * *
- ΗΛ. δακρύντ' ἄγαν, ὦ σύγγον', αἰτία δ' ἐγώ.
 διὰ πυρὸς ἔμολον ἅ τάλαινα ματρὶ τᾶδ',
 ἃ μ' ἔτικτε κούραν.
- OP. ἰὼ τύχας, τᾶς σᾶς τύχας, μᾶτερ τεκουσ', 1185
 ἄλαστά, μέλεα καὶ πέρα
 παθοῦσα σῶν τέκνων ὑπαί.
 πατρὸς δ' ἔτισας φόνον δικαίως.
 ἰὼ Φοῖβ' ἀνύμνησας δίκαν, ἀντ. α'. 1190
 ἄφαντα φάνερά δ' ἐξέπρα-
 ζας ἄχρα, φόνια δ' ὠπασας

ὑπο, τροπαῖα τ' ἐχθρῶν καὶ πόλει σωτήρια. For προσφθεγμάτων Musgrave not inelegantly conjectures προσφαγμάτων. The common reading can only allude to the mother's cry ὦ τέκνα &c. in v. 1165,— 'trophies which are proofs of her appeal' to them in distress, viz. that she spoke the truth when she cried that they were slaying her. This however is not nearly so satisfactory as προσφαγμάτων. Cf. Aesch. Ag. 1249, θερμῶ κοπέλης φονίῳ προσφάγματι. Perhaps a verse has been lost, in which some participle like φέροντες occurred.

1177. Orestes is now seen (probably by the *eccyclema*) standing over the bodies of his enemies. Of Aegisthus the body had before been brought in; see v. 959, so that the victor is now able to speak of them as *δίγωνα σώματα*. Seidler perceived that these following verses (τὰ ἀπὸ σκηνῆς, as they are technically called) were antistrophic, and consequently that two verses have been lost after 1180. In 1179, the α is made long before πλ, as in v. 1160 before τλ, the verse being choriambic.—For ἄποινα in apposition to the

sentence, see Alcest. v. 7.

1182. Like δι' ὀργῆς ἐλθεῖν τινί, so διὰ πυρὸς μολεῖν μητρὶ is 'to enter upon a violent proceeding against a mother.' Compare Androm. 487, διὰ γὰρ πυρὸς ἦλθ' ἐτέρφ λέκτροφ.

1184 seqq. These verses are given to Electra in the old copies, and so also in Bothe's edition. Seidler assigned them to Orestes. Bothe however denies that these verses (from 1177) are antistrophic.

1189. τίνει φόνον, ἀδικίαν, &c., is sometimes used of those who pay the penalty in their own persons for a former crime. So in Agam. v. 1506, ξιφοδηλήτφ θανάτφ τίσις ἄτερ ἤρξεν.

1190. ἀνύμνησας δίκαν. You repeatedly told me of justice; you gave oracles advising it over and over again. See on Ion v. 6.—ἄφαντα Elmsley for ἄφατα, i. e. ἠφάνισας ἄχρα τὰ πρὶν φανερὰ ὄντα.

1192. That ὀπάξειν here and elsewhere (Il. viii. 341. xvii. 462.) means διώκειν, is evident from the context, which here also shows the meaning to be κατέπανσας, ἐξέβαλες. And Photius has ὀπάξειν θεωρεῖ

- λέχε' ἀπὸ γᾶς Ἑλλαίδος.
 τίνα δ' ἑτέραν μὲν πόλιν ; τίς ξένος,
 τίς εὐσεβῆς ἔμὸν κᾶρα 1195
 προσόψεται ματέρα κτανόντος ;
- ΗΛ. ἰὼ ἰὼ μοι. ποῖ δ' ἐγὼ, τίν' ἐς χορὸν,
 τίνα γάμον εἶμι ; τίς πόσις με δέξεται
 νυμφικὰς ἐς εὐνάς ; 1200
- ΟΡ. πάλιν πάλιν φρόνημα σὸν μετεστάθη [πρὸς αὔραν],
 φρονεῖς γὰρ ὅσια ἴνυ, τότ' οὐ
 φρονούσα, δεινὰ δ' εἰργάσω,
 φίλα, κασίγνητον οὐ θέλοντα. 1205
 κατείδες, οἶον ἂ τάλαι' ἑὼν πέπλων
 ἔβαλεν, ἔδειξε μαστὸν ἐν φοναῖσιν,
 ἰὼ μοι, πρὸς πέδῳ
 τιθεῖσα γόνιμα μέλεα ; τακόμαν δ' ἐγώ.
- ΗΛ. σάφ' οἶδα, δι' ὀδύνας ἔβας, ἰήιον 1210
 κλύων γόνον ματρὸς, ἃ σ' ἔτικτεν.
- ΟΡ. βοᾶν δ' ἔλασκε τάνδε, πρὸς γένυ ἐμὰν ἀντ. β'.
 τιθεῖσα χεῖρα· τέκος ἔμὸν, λιταίνω· 1215
 παρήδων τ' ἐξ ἐμᾶν
 ἐκρήμναθ', ὥστε χέρας ἐμὰς λιπεῖν βέλος.

ἢ παρέχει ἢ διώκει. So also Hesychius and other lexicographers referred to by Seidler. The primary idea is, attendance at a person's back. The meaning is, that a terrible lesson has been taught, sufficient to deter the matrons of Hellas from murdering their lords for the future.

1194. This verse is dochmiac; but the δὲ should perhaps be omitted here, and ἰπ' in v. 1180. Cf. 1170.

1197. τίν' ἐς χορὸν. Compare *sup.* v. 310.—γάμον, i. e. as a guest at the marriage of another.

1201. The words πρὸς αὔραν appear to be the gloss of some interpreter who wished to point out that the metaphor was from a changing wind, as above v. 1147. They are omitted by W. Dindorf, and the strophic verse shows that they are spurious. Orestes says this to his sister in a moment of extreme remorse, and taking her words as the expression of penitence. He avers that he was unwilling to do the deed, but that she urged

him to it.

1206. ἑὼν πέπλων. There would be scarcely a doubt but that we should read ἕξ πέπλων (for the genitive requires some preposition), had not the antistrophic verse been composed of pure iambic feet; and yet we may compare v. 1184 with v. 1201. Porson proposed ἕνα, Elmsley ἐμῶν πέπλων ἐλάβετ'. Bothe absurdly construes ἂ τάλαι' ἑὼν, *misera per suos* (liberos). The Greeks considered the showing of the breast as the most pathetic appeal. See Androm. 629. So Clytemnestra in the *Choephoroi*, v. 882,

ἐπίσχεσ, ὦ παῖ, τόνδε δ' αἰδεσαι, τέκνον,
 μαστὸν, πρὸς ᾧ σὺ πολλὰ δὴ βρίζων ἔμα
 ὀλοῖσιν ἐξήμελεξας εὐτραφέε γάλα.

—φοναῖσιν Seidler for φοναῖς.

1209. γόνιμα μέλεα, 'the limbs that bore me.' Cf. 1227.

1210. ἰήιον γόνον, the cry of ἰή ἰή. Similarly ἰήτων καμάτων οὐκ ἀνέχουσι γυναῖκες, *Oed. R.* 174.

- ΗΛ. *τάλαινα. πῶς ἔτλας φόνον δι' ὀμμάτων*
ιδεῖν σέθεν ματρὸς ἐκπνεούσας ; 1220
- ΟΡ. *ἐγὼ μὲν ἐπιβαλὼν φάρη κόραις ἐμαῖ-* στρ. γ'.
σι φασγάνῳ κἀτηρξάμαν
ματέρος ἔσω δέρας μεθείς.
- ΗΛ. *ἐγὼ δέ γ' ἐπεκέλευσά σοι,*
ξίφους τ' ἐφηψάμην ἄμα. 1225
δεινότατον παθέων ἔρεξα.
- ΟΡ. *λαβοῦ * λαβοῦ, κάλυπτε μέλεα ματέρος* ἀντ. γ'.
πέπλοις, καθάρμοσον σφαγᾶς·
φονεᾶς ἔτικτες ἄρά σοι.
- ΗΛ. *ἰδοῦ, φίλα τε κοῦ φίλα·* 1230
φάρεα δέ γ' ἀμφιβάλλομεν,
τέρμα κακῶν μεγάλων δόμοισιν.
- ΧΟ. *ἀλλ' οἶδε δόμων ὑπὲρ ἀκροτάτων*
φαίνουσι τινὲς δαίμονες, ἧ θεῶν

1222. *κἀτηρξάμην*, as if by cutting a lock of hair from the head, as in a sacrifice. See *Alcest.* 74—6.—*ἔσω δέρας*, see on *Hel.* 354—6.

1225. *ἐφηψάμην* Seidler. Cf. 1209. 1222. *Orest.* 1235 (quoted by Barnes), ΟΡ. *ἐκτεῖνα μητέρ'.* ΠΤ. *ἠψάμην δ' ἐγὼ ξίφους.* He also reads *ἔρεξα* for *ἔρεξας*, and this suits both the sense and the metre better. It is clear that Electra is here laying the blame on herself. Others give the verse to the chorus or to Orestes. The absence of a copula seems an objection; perhaps we should read *δεινότατον παθέων τ' ἔρεξα.*

1227. *λαβοῦ* was repeated by W. Dindorf, who however approves Seidler's proposal to read *κόραις ἐμαῖς* in 1221, and here *κάλυπτε μέλεα ματέρος πέπλοις, [καὶ καθάρμοσον σφαγᾶς, i. e. 'and close the gaping wound in her throat.'*

1230. Bothe retains the common reading, *ἰδοῦ, φίλαι τε, κοῦ φίλαι φάρεα δέ γ' ἀμφιβάλλομεν.* But, if Electra is speaking of herself alone, she should have said *φίλοι τε.* The objection to Seidler's reading, *φίλαν—σέ γ',* is not only that the *γε* is useless, but that the epithet does not very well precede the personal pronoun. Probably we should read either *φίλα τε* (scil. εἶ), or *φιλεῖ τε*, 'you are loved.' Thus the *γε* has its proper sense,

'but still we throw this garment upon you, to close the scene of these fearful calamities to the house.' On the favourite formula, *φίλα κοῦ φίλα*, of Euripides, see Preface to Vol. i. p. xxx.

1234. *φαίνουσι.* For *φαίνονται*, or rather, *ἐαντοῦς* is left to be supplied. So *ἀγαθὰ φαίνουσι* *ἐλλπς* in *Agam.* 101. The *θεοὶ οὐράνιοι* (*Agam.* 90) are here opposed to *δαίμονες*, heroes or demigods, and Bothe seems wrong in saying they are used without a difference. The words *ὑπὲρ ἀκροτάτων δόμων* seem to show that, whatever contrivance it was that was adopted for introducing these *θεοὶ ἀπὸ μηχανῆς*, they at least were seen above the roof of the palace or house which was always represented on the proscenium. See the note on *Med.* 1317. The same two gods appear at the end of the *Helena.* In both places they are appropriately introduced; first, as the brothers of both *Helen* and *Clytemnestra*, secondly, as gods of the sea, who had a mission to perform in safely conveying ships: see *inf.* 1347. Their object here is to give especial instructions respecting the surviving family of the *Atridae.* *Electra* is to marry *Pylades*, and to live at *Phocis*, with his father *Strophius* (v. 1287). *Orestes* is to fly to *Athens* to secure the protection of *Pallas* against the persecuting

τῶν οὐρανίων· οὐ γὰρ θνητῶν γ'
ἦδε κέλευθος· τί ποτ' εἰς φανεράν
ὄψιν βαίνουσι βροτοῖσιν ;

1235

ΔΙΟΣΚΟΡΟΙ.

Ἄγαμέμνωνός παῖ, κλύθι· δίπτυχοι δέ σε
καλοῦσι μητρὸς σύγγονοι Διόσκοροι,
Κάστωρ κασίγνητός τε Πολυδεύκης ὄδε. 1240
δεινὸν δὲ ναὸς ἀρτίως πόντου σάλου
παύσαντ' ἀφίγμεθ' Ἄργος, ὡς εἰσείδομεν
σφαγὰς ἀδελφῆς τῆσδε, μητέρος δὲ σῆς·
δίκαια μὲν νῦν ἦδ' ἔχει· σὺ δ' οὐχὶ δρᾶς,
Φοῖβός τε Φοῖβος, ἀλλ' ἀναξ γάρ ἐστ' ἐμὸς, 1245
σιγῶ· σοφὸς δ' ὦν οὐκ ἔχρησέ σοι σοφά.
αἰνεῖν δ' ἀνάγκη ταῦτα· τάντεῦθεν δὲ χρῆ
πράσσειν ἅ μοῖρα Ζεὺς τ' ἔκρανε σοῦ πέρι.
Πυλάδῃ μὲν Ἥλέκτραν δὸς ἄλοχον ἐς δόμους,
σὺ δ' Ἄργος ἔκλιπ'· οὐ γὰρ ἔστι σοι πόλις 1250
τῆνδ' ἐμβατεύειν μητέρα κτείναντα σῆν.
δειναὶ δὲ Κῆρες σ' αἰ κυνώπιδες θεαὶ
τροχληατήσουσ' ἐμμανῆ πλανώμενον.
ἐλθὼν δ' Ἀθήνας Παλλάδος σεμνὸν βρέτας

Eriues; and there he is to be tried and acquitted by the court of Areopagus. After that, he will retire into Arcadia and found a city to be called after his name. Aegisthus will be buried by the Argives, Clytemnestra by Menelaus and Helen, who have just returned safe from the court of the Egyptian Proteus.

1241. ναὸς. Barnes edits *ναοσιν*, on conjecture; and the dative is conveniently governed by *δεινόν*. If *ναὸς* be right, we must suppose some particular ship to be meant, and *πόντου σάλου* to be regarded as one word, as if he had said *ναὸς κινδυνον*.

1245. This is a curious aposiopesis: *Φοῖβος ἔστι μὲν Φοῖβος, ἀλλ' ἔμωφ οὐκ ἔχρησε σοφά, σοφὸς ὦν*. Euripides himself is ready enough at all times to make his characters impeach both the wisdom and the morality of Apollo; see *Ion* 436 seqq. But it was a point in Attic theology, that one god never interfered with

the counsels of another; see on *Hippol.* 1329. Robinson admits a very improbable conjecture of Porson's, *Φοῖβός σε, Φοῖβος*, where *ἠνάγκασε* is presumed to be understood. The fact is, the poet intended to say, *σὺ δὲ οὐ δρᾶς δίκαια, Φοῖβός τε οὐκ ἔχρησέ σοι σοφά, ὦ Ὀρεστα*. — *αἰνεῖν*, to bear with, acquiesce in, *Alcest.* 2.

1252. Κῆρες. In the *Eumenides*, the goddesses called themselves the sisters of the *Μοῖραι*, v. 920. In v. 395 of the same play, they state that they are called Ἄραι in the regions below. The *πολυωνυμία* of these dread goddesses is remarkable: Ἐρινύες, Σεμναί, Εὐμένιδες, Ἄραι, Κῆρες or Μοῖραι, and very frequently Κύνες with some distinctive epithet.

1254. *σεμνὸν βρέτας*. The ancient wooden statue of Athena Polias in the Parthenon. This word was peculiarly applied to that, the most sacred of her images. Cf. *Eum.* 79, *μολῶν δὲ Παλ-*

πρόσπτυξον· εἶρξει γάρ νιν ἐπτοημένας
 δεινοῖς δράκουσιν, ὥστε μὴ ψαύειν σέθεν,
 γοργῶφ' ὑπερτείνουσά σου κάρα κύκλον.
 ἔστιν δ' Ἄρεώς τις ὄχθος, οὗ πρῶτον θεοὶ
 ἔζοντ' ἐπὶ ψήφοισιν αἵματος πέρι,
 Ἄλιρρόθιον ὄτ' ἔκταν' ὠμόφρων Ἄρης,
 μῆνιν θυγατρὸς ἀνοσίων νυμφευμάτων,
 πόντου κρέοντος παῖδ', ἵν' εὐσεβεστάτη
 ψήφος βεβαία τ' ἔστιν ἔκ γε τοῦ θεοῦ.
 ἐνταῦθα καὶ σὲ δεῖ δραμεῖν φόνου πέρι.
 ἴσαι δέ σ' ἐκώσουσι μὴ θανεῖν δίκη
 ψῆφοι τεθέσται· Δοξίας γὰρ αἰτίαν·
 εἰς αὐτὸν οἴσει, μητέρος χρήσας φόνον.
 καὶ τοῖσι λοιποῖς ὅδε νόμος τεθήσεται,
 νικᾶν ἴσαις ψήφοισι τὸν φεύγοντ' αἰεῖ.
 δειναὶ μὲν οὖν θεαὶ τῷδ' ἄχει πεπληγμένοι

1255

1260

1265

1270

λάδος ποτὶ πτόλι, ἴζου παλαιὸν ἀγκάθεν
 λαβῶν βρέτας.

1255. ἐπτοημένας, scared, driven on by the snakes in their hair. Cf. Bacch. 214. In Choeph. 1038, they are πεπλεκτανημένοι πυκνοῖς δρακοῦσιν.

1257. κύκλον, her aegis, which the goddess was technically said ὑπερέχειν and ὑπερτείνειν τινός.

1259. ἐπὶ ψήφοισιν, for the purpose of giving their votes. The details of this well-known story, the trial of Ares, (whence the name of *Areopagus*,) for slaying Halirrhothius, the son of Poseidon, are given in Iph. Taur. 945 seqq., which play follows next after the Electra and the Orestes in the tragic history.

1260. Ἄλιρρόθιον. Pronounced as if Ἄλιρρόθιον. See on Ion 285.

1261. μῆνιν. The accusative in apposition to the sentence, as ἀποινα is so often used. He might have said χολωθεῖς: cf. Alcest. 5. Apollodor. iii. 14, 2, Ἀγραύλου μὲν οὖν καὶ Ἄρεος Ἀλικίπη γίνεται. Ταύτην βιαζόμενος Ἄλιρρόθιος, ὁ Ποσειδῶνος καὶ νύμφης Εὐρύτης, ὑπὸ Ἄρεος φωραθεὶς κτείνεται. Ποσειδῶν δὲ ἐν Ἀρείῳ πάγφ κρίνεται, δικάζοντων τῶν δώδεκα θεῶν, Ἄρει καὶ ἀπολύεται.

1262. εὐσεβεστάτη, 'most righteous.' See Hel. 901. Orest. 1651, πάγοισιν ἐν Ἀρείοισιν εὐσεβεστάτην ψήφον διοίσουσ'.

—ἐκ γε τοῦ Schaefer for ἔκ τε τοῦ. One cannot say that γε here improves the sense, if it has any force at all. Perhaps he wrote ἐκ τούτου, which the transcribers changed to the more ordinary form ἐκ τοῦ, and so inserted τε or γε.—ἔστιν, 'has been established ever since.'—θεοῖς, in the eyes of the gods, or perhaps, 'for the gods, should any similar case occur again.' Euripides (like a good citizen as he was, whatever his detractors may say) thought it his duty to uphold the authority of the Areopagus by hinting at its divine sanction. Aeschylus, it is hardly necessary to add, does the same: But he derives the name from the fact of the Amazons sacrificing to Ares when they stormed the Acropolis of Athens, his object being to represent the trial of Orestes as the first that had ever been held there, and as the direct cause of the institution of that court.

1264. δραμεῖν, scil. ἀγῶνα περὶ φόνου. On ἴσαι ψήφοι see the note on Eum. 704. —ἐκώσουσι Porson for —ζουσι.

1267. οἴσει, ἀνοίσει, will take upon himself. Compare Eum. 193, XO. ἐχρησας ὥστε τὸν ξένον μητροκτονεῖν. AΠ. ἐχρησα ποιῶνς τοῦ πατρὸς πέμψαι· τί μῆν; Where perhaps we should read πᾶσαι for πέμψαι.

1270. τῷδ' ἄχει. Smitten with grief

πάγον παρ' αὐτὸν χάσμα δύσονται χθονὸς,
 σεμνὸν βροτοῖσιν εὐσεβὲς χρηστήριον.
 σὲ δ' Ἀρκάδων χρῆ πόλιν ἐπ' Ἀλφειοῦ ροαῖς
 οἰκεῖν Λυκαίου πλησίον σηκώματος
 ἐπάνυμος δὲ σοῦ πόλις κεκλήσεται. 1275
 σοὶ μὲν τάδ' εἶπον· τόνδε δ' Αἰγίσθου νέκυν
 Ἄργους πολίται γῆς καλύψουσιν τάφω.
 μητέρα δὲ τὴν σὴν ἄρτι Ναυπλίαν παρὼν
 Μενέλαος, ἐξ οὗ Τρωικὴν εἶλε χθόνα,
 Ἑλένη τε θάψει· Πρωτέως γὰρ ἐκ δόμων 1280
 ἦκει λιποῦσ' Αἴγυπτον, οὐδ' ἦλθεν Φρύγας.
 Ζεὺς δ', ὡς ἔρις γένοιτο καὶ φόνος βροτῶν,
 εἰδῶλον Ἑλένης ἐξέπεμψ' εἰς Ἴλιον.
 Πυλάδης μὲν οὖν κόρην τε καὶ δάμαρτ' ἔχων
 Ἀχαιῖδος γῆς οἴκαδ' εἰσπορευέτω, 1285
 καὶ τὸν λόγῳ σὸν πευθερὸν κομιζέτω

on account of this acquittal. Compare Eum. 750 seqq.—*χάσμα*, “a long wide chasm at the N. E. angle of the Areopagus, formed by split rocks, where there is a fountain of dark water in a gloomy recess.” Wordsworth, *Athens and Attica*, p. 79. Cf. Eum. 986, *βάτε—γὰς ὑπὸ κεύθεσιν ὄγγυλοισιν*.

1272. *βροτοῖσιν εὐσεβὲς*, held in awe by mortals; *δὲ σεβονται βροτοί*. Compare the passive use of *ἀμαθής*, Ion 916. Matthiae approves Reiske's conjecture *ἀστιβές*.

1273. *Ἀρκάδων πόλιν*. The discovery of the relics of Orestes in Tegea of Arcadia is well known from Herod. i. 68. On the origin of the town called *Ἄρεστειον*, Mr. Blakesley has given a good note on Herod. ix. 11, where he quotes the present passage, and Orest. 1646, *κεκλήσεται δὲ σῆς φυγῆς ἐπάνυμον Ἀζῶσιν Ἀρκάσιν τ' Ἄρεστειον καλεῖν*. By *Λυκαίου σηκώμα* the temple of Zeus Lycæus in Tegea is meant, for which Bothe cites Strabo viii. cap. 8, *Τεγῆα δ' ἔτι μετρίως συμμένει, καὶ τὸ ἱερὸν τῆς Ἀλαίας Ἀθηνᾶς· τιμᾶται δ' ἔτι μικρὸν καὶ τὸ τοῦ Λυκαίου Διὸς ἱερὸν κατὰ τὸ Λύκαιον ὄρος*.

1278. *Ναυπλίαν παρὼν*. For the construction see Bacch. 5, *πάρειμι Δίρκης γάματα*. For the narrative, Hel. 1586, *σώσαται μ' ἐπ' ἀκτὰς Ναυπλίας δάμαρτά τε*.

In point of time, therefore, this immediately follows the *Helena*, where the detention at the court of Proteus is the subject of the play.—*ἄρτι—ἐξ οὗ*, only lately, though so long a time (eight years) since he captured Troy has elapsed.

1283. *εἰδῶλον Ἑλένης*. See Hel. 582.
 1285. *Ἀχαιῖδος*. See Ion 64.—*εἰσπορευέτω*, let him introduce her from Achæa into Phocis, where Strophius his father lived. The genitive depends on the idea of motion from, unless, with Reiske, *ἐκπορευέτω* be read, or either *οἶκον* for *οἴκαδε*, or *Ἀχαιῖδ' ἐς γῆν* should be restored. Thus the meaning would be, ‘let him take her into Achæa in his route homewards,’ *οἴκαδε νοστῶν*. The student will avoid an error into which Robinson has fallen, of confusing *εἰσπορευέτω* with *εἰσπορευέσθω*.—*κόρην τε καὶ δάμαρτα*, her who is at once a virgin and a wife. So the *αὐτοσυργὸς* is below called *λόγῳ πευθερός*, the nominal brother-in-law of Orestes, on account of his *σωφροσύνη*, which had spared a young bride. The words *γαμβρός* and *πενθερός* are occasionally used as synonyms; indeed, both words take the rather vague sense of any relation by marriage. See Hippol. 635—6. According to Photius in v. *πενθερά*, both Euripides and Sophocles employed the one word to signify what is properly meant by the other.

- Φωκέων ἐς αἶαν, καὶ δότω πλούτου βάρος.
 σὺ δ' Ἴσθμίας γῆς αὐχέν' ἐμβαίνων ποδὶ
 χώρει πρὸς οἶκον Κεκροπίας εὐδαίμονα.
 πεπρωμένην γὰρ μοῖραν ἐκπλήσας φόνου 1290
 εὐδαιμονήσεις τῶνδ' ἀπαλλαχθεὶς πόνων.
- XO. ὦ παῖδε Διὸς, θέμις εἰς φθογγὰς
 τὰς ὑμετέρας ἡμῖν πελάθειν ;
- 4I. θέμις, οὐ μυσσαροῖς τοῖσδε σφαγίοις.
- OP. κάμοι μύθου μέτα, Τυνδαρίδαι ; 1295
- 4I. καὶ σοῦ. Φοῖβω τήνδ' ἀναθήσω
 πράξω φονίαν.
- XO. πῶς ὄντε θεῶ τῆσδέ τ' ἀδελφῶ
 τῆς καπφθιμένης
 οὐκ ἤρκεσατον κῆρας μελάθροισι ; 1300
- 4I. μοῖραν ἀνάγκης ἦγεν τὸ χρεῶν,

1288. σὺ δὲ κτλ. Do you, Orestes, proceed by land to Athens through the Isthmus of Corinth. By οἶκον Κεκροπίας the metropolis of Attica appears to be meant, whither he had already been directed to go, v. 1255, and now the route which he is to take is specified.

1290. ἐκπλήσαι is to fill up the full term, to perform any thing to the uttermost, as *τερπνὸν ἐκπλήσαι βίον*, *Alcest.* 169.—μοῖραν φόνου, the destiny or consequences resulting from the murder you have committed.

1293. πελάθειν. An Aeschylean word, as quoted by *Aristoph. Ran.* 1265 seqq., formed on the analogy of *διωκάθω*, *ἀμυνάθω*, &c., from the root *πλε* or *πελ*, whence *πλησίον*, *ἐπλητο*, and *Flomer's προσπλάζον* for *προσπελάζον*.

1294. μυσσαροῖς, which *Matthiae* plausibly alters to *μύσσαρους*, does not agree with *σφαγίοις*, but with *ἡμῖν* (for rather ὄμνι implied in it from the change of persons). It is probable that to an Attic audience, the pronunciation was enough to show the real meaning in many passages which, to a modern reader, appear to have an ambiguous construction. The meaning is, 'it is lawful for you, the chorus, who are not defiled with these murders.' Compare *Ion* 220, XO. *Θέμις γυάλων ὑπερβῆναι*; *ION.* -οὔ. *θέμις. ᾧ. ἔξναι.*

1296. ἀναθήσω, ἀνοίσω. *Seidler* well

compares *Orest.* 75, *προσφθέγμισιν γὰρ οὐ μαινομαι σέθεν, εἰς φοῖβον ἀναφέρουσα τὴν ἀμαρτίαν*. Elsewhere, *σφάγιον* is 'a victim.' *Barnes* here raises an objection, that it was inconsistent in the *Dioscuri* to consent to converse with the chorus, on the ground that *they* were innocent of the murder, while, both before and after, they in fact did speak to *Orestes* and *Electra*. Now, as to the first address, v. 1238 seqq., that may be regarded as a message conveyed to *Orestes* directly from *Zeus* (v. 1248). For the dialogue which follows, it is to be observed that *Orestes* distinctly asks and obtains the permission to converse, v. 1295,—a permission which is granted on the ground, that *Phoebus* himself was really the author of the murder. It was an Attic law, of which the poet here is by no means forgetful, that no one should hold converse with a murderer till after his expiation, *ἔφθογγον εἶναι τὸν παλαμναῖον νόμος*, *Aesch. Eum.* 426.

1299. καπφθιμένης *Elmsley* for *καταφθιμένης*. For this Aeolic form see *Suppl.* 984. *Supra*, v. 200.

1301. This verse was elegantly emended by *Seidler*, for *μοίρας ἀνάγκης ἦγειτο χρεῶν*. He compares *Hec.* 43, *ἡ πεπρωμένη δ' ἔχει θανεῖν ἀδελφῶν*. In *Aesch. Prom.* 524, the *Μοῖραι* are called the comptrollers of *Destiny*, *οἰκαιοστροφῶι Ἀνάγκης*. Here it is a mere periphrasis :

- Φοίβου τ' ἄσοφοι γλώσσης ἐνοπαί.
 ΗΛ. τίς δ' ἔμ' Ἀπόλλων, ποῖοι χρησιμοί
 φονίαν ἔδοσαν μητρὶ γενέσθαι ;
 ΔΙ. κωναὶ πράξεις, κοινὸν δὲ πότμοι, 1305
 μία δ' ἀμφοτέρους
 ἄτη πατέρων διέκναισεν.
 ΟΡ. ὦ σύγγονέ μοι, χρονίαν σ' ἐσιδὼν
 τῶν σῶν εὐθύς φίλτρων στέρομαι,
 καὶ σ' ἀπολείψω σοῦ λειπόμενος. 1310
 ΔΙ. πόσις ἔστ' αὐτῇ καὶ δόμος· οὐχ ἦδ'
 οἰκτρὰ πέπονθεν, πλὴν ὅτι λείπει
 πόλιν Ἀργείων.
 ΟΡ. καὶ τίνες ἄλλαι στοναχαὶ μείζους
 ἢ γῆς πατρώας ὄρον ἐκλείπειν ; 1315
 ἀλλ' ἐγὼ οἰκῶν ἔξειμι πατρὸς,
 καὶ ἐπ' ἀλλοτρίαις ψήφοισι φόνον
 μητρὸς ὑφέξω.
 ΔΙ. θάρσει Παλλάδος
 ὀσίαν ἤξεις πόλιν ἀλλ' ἀνέχον. 1320
 ΗΛ. περί μοι στέρνοις στέρνα πρόσαιψον,
 σύγγονε φίλτατε
 διὰ γὰρ ζευγνῦσ' ἡμᾶς πατρώων
 μελάθρων μητρὸς φόνιοι κατάραι. *

'that which was destined brought with it an inevitable obligation.'—ἄσοφοι, cf. v. 1246.

1303. So Seidler for τί δαί μ' Ἀπ.—ἐμὲ is emphatic: 'how was it that Apollo made me also, a woman, to become the murderess of (murderous to) my mother?'—ἄτη πατέρων, the consequences of an ancestral crime; what Aeschylus calls the *πρώταρχος ἄτη* of the family, Agam. 1163, viz. the Thyestean banquet. 'As your actions were in common,' replies Castor, 'so is your fate; one and the same infatuated act of your forefathers has ruined both.'

1309. τῶν σῶν φίλτρων, your love for me.—ἀπολείψω κτλ., I shall have to leave you and to be left by you,—σοῦ μονωθεῖς, ἀμαρτῶν, ἀποτυχῶν.

1311. αὐτῇ Barnes for αὐτός. *

1315. πατρώας. See on v. 209. W. Dindorf and Bothe give πατρίας after Schaefer, who also reads πατρίων in v. 1323. But we have ἐν γῆ πατρώα, Alcest. 169. For the sentiment compare Med. 35, οἶον πατρώας μὴ ἀπολείπεσθαι χθονός.

1317. ἐπ' ἀλλοτρίαις ψήφοις, in another people's court, viz. the Areopagus.—φόνον, for φόνου δίκην.

1320. ὀσίαν ἤξεις. Seidler would transpose ἤξεις ὀσίαν, on account of the dactyl preceding. If the actor thought it worth while, he could undoubtedly have pronounced ὀσίαν as a spondee. See however on Tro. 177.

1323. The form ζευγνῦσι for ζευγνῶσι (ζεύγνυντι) is deserving of attention, as belonging to the new rather than the old Attic,

- OP. βάλε, πρόσπτυξον σῶμα· θανόντος δ' ὡς ἐπὶ τύμβῳ καταθρήνησον. 1325
- 4I. φεῦ φεῦ· δεινὸν τόδ' ἐγηρύσω καὶ θεοῖσι κλύειν.
ἔνι γὰρ κἄμοι τοῖς τ' οὐρανίδαίς.
οἴκτοι θνητῶν πολυμόχθων. 1330
- OP. οὐκέτι σ' ὄψομαι.
- ΗΛ. οὐδ' ἐγὼ εἰς σὸν βλέφαρον πελάσω.
- OP. τάδε λοισθιά μοι προσφθέγματά σου.
- ΗΛ. ᾧ χαίρει, πόλις,
χαίρετε δ' ὑμεῖς πολλὰ, πολίτιδες. 1335
- OP. ᾧ πιστοτάτη, στείχεις ἤδη ;
- ΗΛ. στείχω, βλέφαρον τέγγουσ' ἀπαλόν.
- OP. Πυλάδη, χαίρων ἴθι, νυμφεύου δέμας Ἥλέκτρας. 1340
- 4I. τοῖσδε μελήσει γάμος· ἀλλὰ κύνας τάσδ' ὑποφεύγων στείχ' ἐπ' Ἀθηνῶν δεινὸν γὰρ ἴχνος βάλλουσ' ἐπὶ σοὶ χειροδράκοντες, χρώτα κελαιναῖ, δεινῶν ὀδυνῶν καρπὸν ἔχουσαι νῶ δ' ἐπὶ πόντον Σικελὸν σπουδῆ· 1345

1325. βάλε, scil. χεῖρας. Unless we should read λάβε.

1336. πιστοτάτη. So Electra says to her brother in Choeph. 235, πιστὸς δ' ἀδελφὸς ἦσθ', ἐμοὶ σέβας φέρων,—i. e. an object of reliance to me in all my troubles.

1344. Jacobs' conjecture, πάλλουσ', is ingenious. Seidler defends the old reading as "verbum fortius," but neither tells us what is the exact idea, nor quotes any instance of βάλλειν πόδα or ἴχνος.—The black garb of the Furies was also adopted by Aeschylus, who calls them φαιοχίτωνες Cho. 1038, μελανεῖμονες Eum. 353. They are here "snake-handed" rather than snake-haired, as they are commonly represented; i. e. they hold forth snakes in each extended hand. It is evident, from the word τάσδε, that a glimpse of these dread pursuers was afforded here to the spectators.

1346. καρπὸν ὀδυνῶν. This is rather obscure. If the poet meant παρέχουσαι

ἀνθρώποις καρποῦσθαι ὀδύνας, he certainly did not express himself very clearly. We strongly suspect he wrote ἔχουσαι, viz. to those who have to endure pains as a reward for their sins.

1347. πόντον Σικελόν. It is a fancy of Müller's, (Hist. of Greek Lit. p. 374,) that this passage "clearly refers to the fleet which sailed from Athens to Sicily; and the following lines possibly refer to the charge of impiety under which Alcibiades then laboured." It has been shown on Hel. 1151, that Euripides was no advocate of this expedition; and it is pretty certain that he was no admirer of the political views or conduct of Alcibiades, though he may have had reasons for personally sparing him. Of course, if the supposed allusion could be established as certain, it would fix the date of the play at B.C. 415, for the words could only apply to the sailing out of the expedition; and however much Euripides himself might (and we believe did,) disapprove of

σώσονται νεῶν πρῶρας ἐνάλους.
 διὰ δ' αἰθερίας στείχοντε πλακὸς
 τοῖς μὲν μυσαροῖς οὐκ ἐπαρήγομεν, 1350
 οἷσιν δ' ὄσιον καὶ τὸ δίκαιον
 φίλον ἐν βιότῳ, τούτους χαλεπῶν
 ἐκλύοντες μόχθων σώζομεν.
 οὕτως ἀδικεῖν μηδεὶς θελέτω,
 μηδ' ἐπιόρκων μέτα συμπλείτω 1355
 θεὸς ὧν θνητοῖς ἀγορεύω.

ΧΟ. χαίρετε· χαίρειν δ' ὅστις δύναται
 καὶ ξύντυχία μὴ τινι κάμνει
 θνητῶν, εὐδαιμόνα πράσσει.

it, he could hardly withhold the expres-
 sion of a hope for its safety and success.
 Müller says, "the Electra must obviously
 be referred to the period of the Sicilian
 expedition;" and he regards the allusion
 in v. 1281 as "an alteration in the story
 of Helen which he worked out shortly
 after (v. c. 412) in a separate play, the
Helena."

1355. For the sentiment compare
 Aesch. Theb. 598, ξυνεισβάς πλοῖον
 εὐσεβῆς ἀνὴρ ναῦταισι θερμοῖς—ἔλωλεν
 κτλ.

1350. εὐδαιμόνα. For εὐδαιμόνος. So
 μεδνὰ πράσσειν Alc. 605, γέλωτος ἔξια
ibid. 803, ὀνομαστὰ Merc. F. 509, ἄτιμα
 Aesch. Ag. 1418.

ΕΥΡΗΣΙΑΔΟΥ ΒΑΚΧΑΙ.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΙ ΤΠΟΘΕΣΙΣ.

Διώνσος ἀποθεώθει, μὴ βουλομένου Πενθέως τὰ ὄργια αὐτοῦ ἀναλαμβάνειν, εἰς μανίαν ἀγαγὼν τὰς τῆς μητρὸς ἀδελφὰς ἠνάγκασε Πενθέα διασπᾶσαι. ἡ μυθοποιία κεῖται παρ' Αἰσχύλῳ ἐν Πενθεί.

ΑΛΛΩΣ.

Διώνσον οἱ προσήκοντες οὐκ ἔφασαν εἶναι θεόν. ὁ δὲ αὐτοῖς τιμωρίαν ἐπέστησε τὴν πρέπουσαν. ἔμμανεῖς γὰρ ἐποίησε τὰς τῶν Θηβαίων γυναῖκας. ὧν αἱ τοῦ Κάδμου θυγατέρες ἀφηγούμεναι τοὺς θιάσους εἰσήγον ἐπὶ τὸν Κιθαιρῶνα. Πενθεὺς δὲ ὁ τῆς Ἀγαύης παῖς παραλαβὼν τὴν βασιλείαν ἐδυσφόρει τοῖς γενομένοις. καὶ τινὰς μὲν τῶν Βακχῶν συλλαβὼν ἔδησεν, ἐπ' αὐτὸν δὲ τὸν θεὸν ἀγγέλους ἀπέστειλεν. οἱ δὲ ἐκόντος αὐτοῦ κυριεύσαντες ἦγον πρὸς τὸν Πενθέα, κἀκείνος ἐκέλευσε δῆσαντας αὐτὸν ἔνδον φυλάττειν, οὐ λέγων μόνον ὅτι θεὸς οὐκ ἔστι Διώνσος, ἀλλὰ καὶ πράττειν πάντα ὡς κατ' ἀνθρώπου τολμῶν. ὁ δὲ σεισμὸν ποιήσας κατέστρεψε τὰ βασίλεια. ἀγαγὼν δὲ εἰς Κιθαιρῶνα ἔπεισε τὸν Πενθέα κατόπτην γενέσθαι τῶν γυναικῶν, λαμβάνοντα γυναικὸς ἐσθήτα. αἱ δ' αὐτὸν διέσπασαν, τῆς μητρὸς Ἀγαύης καταρξαμένης. Κάδμος δὲ τὸ γεγονός καταισθόμενος τὰ διασπασθέντα μέλη συναγαγὼν τελευταῖον τὸ πρόσωπον ἐν ταῖς τῆς τεκούσης ἐφώρασε χερσίν. Διώνσος δὲ ἐπιφανεὶς μὲν πᾶσι παρήγγειλεν, ἐκάστῳ δὲ ἃ συμβήσεται διεσάφησεν [ἔργοις], ἵνα μὴ λόγοις¹ ὑπὸ τινος τῶν ἐκτὸς ὡς ἄνθρωπος καταφρονηθῇ.

¹ W. Dindorf adopts Elmsley's conjecture, τὰ μὲν πᾶσι παρήγγειλεν, ἐκάστῳ δὲ ἃ συμβήσεται διεσάφησεν, ἵνα μὴ ἔργοις ἢ λόγοις κτλ. More probably, τοῖς μὲν πᾶσι, opposed to ἐκάστῳ. Whatever is the meaning of these obscure and perhaps corrupt words, they evidently refer to the purport of the lost speech of Dionysus at the end of the play. The word ἔργοις seems to be an interpolation. Translate, "But Dionysus having manifested himself gave injunctions to all collectively, and explained to each individually what is to befall them, that he might not be despised as a mere mortal man by any of the barbaric nations in their stories respecting him."

BACCHAE.

IN many respects this is the most remarkable, as on the whole it is unquestionably one of the most beautiful, of the plays of Euripides. It was brought out after the death of the author, by his namesake, (either son or nephew,) together with the *Alcmaeon at Corinth* and the *Iphigenia at Aulis*¹. Written at the court of Archelaus in Macedonia, and probably designed primarily for exhibition there, (for the allusions to *Pieria* are evidently of a complimentary character, as in v. 565,) it treats with a fine and free enthusiasm of the wild scenery and still wilder Bacchic worship which prevailed especially in that district. There is little doubt that the play, as we now have it, is a finished work of the poet's own composition; while the *Iphigenia at Aulis*, left perhaps in an imperfect state, has been rather extensively interpolated by another hand. The *Bacchae* is especially remarkable for exhibiting clearly and prominently the theological opinions of the poet in his latter days. All his life he had been deeply perplexed on the subject of the Divine Nature. Human reason and philosophy had entirely failed him. Disbelieving, as he had long done, the popular theology, he had found no satisfaction in his unbelief. Something was yet wanting to his thoughtful and naturally devout mind; and he was, probably, struck with the joyous buoyancy of a worship, which in form at least was new to him. As Socrates so wisely replied in the *Phaedrus*, when asked if he did not disbelieve the common mythology, we must apparently conclude of his friend Euripides that he now ἔχαιρεν ἑάσας ταῦτα, πειθόμενος δὲ τῷ νομιζομένῳ περὶ αὐτῶν. "In this play," O. Müller remarks², "he appears, as it were, converted into a positive believer, or, in other words, convinced that religion should not be exposed to the subtleties of reasoning; that the understanding of man cannot subvert ancestral traditions which are as old as time; that the philosophy which attacks religion is but a poor philosophy, and so forth; doctrines which are sometimes set forth with peculiar impressiveness in the

¹ Schol. on Ar. Ran. 67.

² Hist. Gr. Lit. p. 379.

speeches of the old men, Cadmus and Teiresias, or, on the other hand, form the foundation of the whole piece: although it must be owned that Euripides, with the vacillation which he always displays in such matters, ventures, on the other hand, to explain the offensive story about the second birth of Bacchus from the thigh of Zeus, by a pun on the word which he assumes to have been misunderstood in the first instance."

For these reasons the present editor³ has described this remarkable play as one which, although rationalistic in its tendency, is yet curiously interspersed with passages in praise of the old traditional belief. Lobeck's view is given in the following words⁴:—"Dithyrambi quam tragoediae similior, totaque ita comparata, ut contra illius temporis Rationalistas scripta videatur, qua et Bacchicarum religionum sanctimonia commendatur, et rerum divinarum disceptatio ab eruditorum judiciis ad populi transfertur suffragia, aliaque multa in eandem sententiam, quae sive poeta pro se ipse probavit sive alienis largitus est auriculis, certe magnam vim, magnam auctoritatem apud homines illius aetatis habuerunt, quae ab impia Sophistarum levitate modo ad fanaticas defluerat superstitiones."

"Next to the *Hippolytus*," says Schlegel, "I would assign to this play the first rank among the extant works of Euripides;" and he justly adds, "when modern critics rank this piece very low, I cannot help thinking they do not rightly know what they are about." Unquestionably they do not; they are fettered by certain arbitrary laws as to what is and what is not good tragedy; and such men have neither the taste nor the genius requisite for the just appreciation of this play. The truth is, the *Bacchae* stands quite alone in the extant Attic dramas. No other play has any analogy to it, either in the singular licence of the metres, or the tumultuous and almost satyric enthusiasm of the chorus. It is possible therefore that its merits will be differently estimated; though all must agree that a romantic interest attaches to the plot, which can hardly be surpassed. In respect of metre and diction, no play displays a greater departure from established usage. The great prevalence of dactyls and tribrachs in the senarii, and of resolved feet in the choral parts, is indeed a feature common to some of the poet's latest productions; but perhaps no other of his plays exhibits so many words which he has not elsewhere employed, at least in the extant tragedies⁵.

The outline of the *Bacchantes* is as follows. Pentheus, the grand-

³ Preface to vol. i. p. xxv.

⁴ *Aglaopham*. p. 623.

⁵ A long list of these is given by Vater in his *Prolegomena* to the *Rhesus*, p. cix.

son of the aged Cadmus, and his successor on the throne of Thebes, is highly offended at the progress which the new worship of Dionysus has made among the female part of his subjects. His own mother Agave, and her sisters, Ino and Autonoe, having presumptuously denied that Dionysus was born from Zeus and Semele, who was also a daughter of Cadmus, had been convinced of the god's divinity by being struck with the Bacchic enthusiasm; and had gone off to the mountains, taking with them all the adult female population. Pentheus is determined to suppress the new worship with a strong hand. Cadmus however, under the advice of the aged seer Teiresias, is wiser than to oppose the manifestly miraculous claims of the god; and they both become votaries of his orgies, while Pentheus remains obstinately bent on resistance. Dionysus himself, in human form, appears before Pentheus as a prisoner, to answer for his alleged misdeeds in corrupting the women and beguiling them from their homes. He answers fearlessly; will concede nothing, and is committed to prison. But gods laugh at bolts and bars; forthwith he shakes off his fetters, throws down his prison-house, and stands free among his faithful but anxious followers. A messenger next arrives,—a herdsman from the mountains,—who gives an account of the vain attempt to capture the parties of Bacchantes, who, immediately on being seen engaged in their revelries, flew to arms, and not only completely routed their pursuers, but ravaged all the villages and herds they came near in their course. Exasperated at all this, Pentheus resolves to go himself as a spy on their actions. He is persuaded by Dionysus to assume a female garb; and fully attired as a Bacchante, with thyrsus and fawn-skin, he is led to the mountains, and seated in the top-most branches of a lofty silver-fir. A word from Dionysus brings the hordes of Bacchantes upon their devoted prey. He is torn limb from limb; and Agave, unconscious of what she has done, in the frenzy of excitement, and made by the god to believe she has slain a lion, brings her son's gory head in her hands, to affix it, as spoils of the chase, to the wall of the temple. Cadmus however, who has been to the mountains to collect the mangled limbs of his grandson, now returns, and soon convinces Agave of her dreadful mistake. Dionysus finally appears, and informs Cadmus of his destiny. In this part of the play there is, unfortunately, the loss of many verses; the legend, however, is well enough known from other sources.

The worship of Bacchus, if one may hazard a conjecture, was of two kinds; an old Hellenic cultus, early established in Macedonia, and, like the primitive religion of the Dorian Apollo, not unconnected with the elemental and symbolic worship of Nature; and a

Pelagic or Asiatic form, partaking of the rites of Cybele, and derived in later times, through Thrace and Phrygia, from the confines of India. There was a rustic Dionysus, a god of the country, he of the phallus and the vineyard, and a Dionysus who was intimately associated with Apollo in his prophetic attributes. But, in the primary idea, he was simply the god of excitement or enthusiasm, whether physical, mental, or religious. Of the progress of this latter religion through Asia into Greece, Dionysus himself gives what appears to be a generally correct historical sketch in the prologue. The legend of the conquest of India by Bacchus, his car drawn by tigers, and the generally eastern character of his orgies, point in the same direction. Both Homer and Hesiod were acquainted with the Theban seat of the Hellenic worship. II. xiv. 323,

οὐδ' ὅτε περ Σεμέλης οὐδ' Ἀλκμήνης ἐνὶ Θήβῃ,

(scil. ἔρωσ εἶχε Ζῆνα,)

ἧ ῥ' Ἡρακλῆα κρατερόφρονα γείνατο παῖδα,
ἧ δὲ Διώνυσον Σεμέλη τέκε, χάρμα βροτοῖσιν.

See also II. vi. 132. Od. xi. 325. xxiv. 74, in all which passages Διώνυσος, not Βάκχος, is the name given. So also in Hesiod, Theog. 940,

Καδμείῃ δ' ἄρα οἱ Σεμέλη τέκε φαίδιμον υἱὸν * * *
μιχθεῖσ' ἐν φιλότῃτι Διώνυσον πολυγηθέα,
ἀθάνατον θνητή.

Perhaps the earliest occurrence of the name *Bacchus* is in Herod. iv. 79, where the god is called Διώνυσος Βακχεῖος, the latter word, however, being in fact only an epithet, of uncertain meaning, but probably a digammated form of Ἰακχος (*iaxh*). Aeschylus, who treated of the same subject in several plays, and especially in the tetralogy of the *Λυκουργεία*⁶, uses the word Βάκχαι in Eum. 25,

ἐξ οὗ τε Βάκχαις ἐστρατήγησεν θεὸς,
λαγὼ δίκην Πενθεί καταρράψας μόνον.

The *Bacchae* of Euripides appears also to have been known by the name of the *Pentheus*, under which title Stobaeus twice quotes it; but Elmsley thinks the latter was never the genuine name. The date of its exhibition at Athens is unknown, nor is it a matter of much importance. It is enough to be sure (in the words of Elmsley),

⁶ Ἡδωνοί, Βασσαρίδες, Νεανίσκοι, Λυκουργός. Also in the Πενθεὺς and the Ξαντρίαι.

“ Euripidem sub extremum vitae tempus Bacchas scripsisse, idque in Macedonia, cujus regionis bis eam mentionem facit, ut ostendat se populo Macedonico placere voluisse.” It is to be regretted that, from the many corruptions and paucity of MSS., the present play is by no means one of the easiest. Still, it may safely be said, that it is eminently adapted for school reading, not only from its exciting interest, but from the circumstance that Elmsley published a most complete and elaborate edition of it, to which Hermann’s forms a kind of supplement of scarcely less value.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΔΙΟΝΥΣΟΣ.

ΧΟΡΟΣ ΒΑΚΧΩΝ.

ΤΕΙΡΕΣΙΑΣ.

ΚΑΔΜΟΣ.

ΙΕΝΘΕΥΣ.

ΘΕΡΑΪΩΝ.

ΑΓΓΕΛΟΣ.

ΕΤΕΡΟΣ ΑΓΓΕΛΟΣ.

ΑΓΑΥΗ.

ΕΥΡΥΠΠΙΔΟΥ ΒΑΚΧΑΙ.

ΔΙΟΝΥΣΟΣ.

Ἦκω Διὸς παῖς τήνδ' Ἐθβαίων χθόνα
Διόνυσος, ὃν τίκει ποθ' ἠ Κάδμου κόρη
Σεμέλη λοχευθεῖσ' ἀστραπηφόρῳ πυρὶ
μορφὴν δ' ἀμείψας ἐκ θεοῦ βροτησίαν

In the prologue Dionysus himself, who has purposely assumed the human form in order that he may introduce his own rites from Asia into Greece, states the cause of his resentment against the people of Thebes and their king Pentheus. To that city he had first come from the opposite continent, because Semele his mother was the daughter of Cadmus its founder. And Cadmus indeed did well in paying due honour to the tomb of Semele. But Pentheus, his grandson and successor, together with the daughters of Cadmus, sisters of Semele, contumaciously reject the miraculous evidences that Dionysus is the son of Zeus. They insist that Semele was seduced by some mortal, and tried to hide her shame by attributing her pregnancy to Zeus; that Zeus was indignant at the falsehood, and slew Semele in revenge. Therefore the recusants are the first who have been made to feel the power which Dionysus can exercise. They were struck with a sudden frenzy, and have gone off to the mountains together with all the adult female population. The punishment of Pentheus must still be his care. When he has given an example of his power in Thebes, he will leave it, and resuming his divine form, will seek some other land where he may not thus proudly be rejected. He calls on his chorus of Bac-

chanals to approach the house of Pentheus and beat the timbrel to a wild strain. He will meanwhile rejoin his followers on Mount Cithaeron.

Ib. Ἐθβαίων. Elmsley approves, and Hermann adopts, a variant preserved by the Schol. on Hephaestion and by Priscian, *Ἐθβαλαν*. Matthiae, in a long note, shows that one phrase is as common as the other; the general rule however being, that the mere *place* is mostly *Ἀργεῖα*, *Ἐθβαλα χθών*, *πόλις*, &c., while a more direct reference to the *people* is expressed by *Ἀργείων* &c. Of course, it is simply a question whether the writer contemplates the geographical position, or the ethnological relations of a settlement.

3. *πυρὶ*. The legend arose from the fact that grapes grow best on volcanic soil, whence they came to be regarded as the offspring of eruptions. (See the editor's note on Propertius, lib. iv. 17, 21.) For the dative Elmsley compares *Ion* 455. See also *inf.* 119.

4. *ἀμείψας* (more usually in this sense *ἀμειψάμενος*), 'having taken a human in exchange for a divine form.' So *inf.* 53, *εἶδος θνητῶν ἀλλάξας ἔχω*. v. 1332, *ὄψεος ἀλλάζει φύσιν*. *Ar. Av.* 117, *ὄρνιθων μεταλλάξας φύσιν*. See on *Hel.* 1187.—*βροτησίαν* for *βροτεῖαν*, cf. *Androm.* 1255.—*πάρειμι*, 'I am come to,' the idea of motion attaching to the preposition. Com-

πάρειμι Δίρκης νόματ' Ἴσμηνοῦ θ' ὕδωρ. 5
 ὀρῶ δὲ μητρὸς μνήμα τῆς κεραυνίας
 τόδ' ἐγγὺς οἴκων, καὶ δόμων ἐρείπια
 τυφόμενα, δίου πυρὸς ἔτι ζῶσαν φλόγα,
 ἀθάνατον Ἥρας μητέρ' εἰς ἐμὴν ὕβριν.
 αἰνῶ δὲ Κάδμου, ἄβατον ὃς πέδον τόδε 10
 τίθησι, θυγατρὸς σηκόν· ἀμπέλου δέ νιν
 πέριξ ἐγὼ κάλυψα βοτρυνάδει χλόη.
 λιπὼν δὲ Λυδῶν τοὺς πολυχρύσους γύας
 Φρυγῶν τε, Περσῶν θ' ἠλιοβλήτους πλάκας
 Βάκτριά τε τείχη τήν τε δύσχιμον χθόνα 15
 Μῆδων ἐπελθὼν Ἀραβίαν τ' εὐδαίμονα
 Ἀσίαν τε πᾶσαν, ἣ παρ' ἄλμυρὰν ἄλα

pare Eum. 233, πρόσκειμι δῶμα καὶ βρέτας τὸ σὸν, θεά. Cycl. 95, πόθεν πάρεισι Σικελὸν Αἰτναῖον πάγον. Cf. Electr. 1278.

8. δίου πυρὸς, the lightning of Zeus. Cf. τέκτονας δίου πυρὸς Alcest. 5. The omission of τε before πυρὸς, first tacitly made by Barnes, is approved by Hermann, who however construes τυφόμενα φλόγα πυρὸς, *sumantia ignis flammam*. Porson transposed thus, δίου τ' ἔτι πυρὸς ζ. φ., but W. Dindorf seems rightly to judge that the τε is unnecessary, and that the clause is simply the accusative of apposition. There is a variant ἀδροῦ πυρὸς quoted by Plutarch, p. 79, A., on which see Suppl. 857.—The smoke and flame are represented as supernaturally permanent, because the jealousy of Hera had willed that the proofs of Semele's condign punishment should be lasting. The visible exhalations of some ancient *solfataras* possibly give rise to the legend. But the exact meaning of ἀθάνατον is not very clear. It may mean (1) ἀεμνηστον, never to be forgotten (as Barnes explains it), or (2) destined to remain visibly to all time, or (3) ὕβριν ἀθανάτου θεᾶς εἰς θνητὴν μητέρα. And the last appears the most probable. As the bolt itself was δῖον πῦρ, so the punishment inflicted by Hera on her rival Semele was supernatural, such as a goddess alone could inflict. Nor does this interpretation altogether exclude the second.

10. αἰνῶ Κάδμου. The τὸ θεοσεβῆς of Cadmus meets with the approbation of Dionysus the more readily, because his

children had rejected the claims of the god.—ἄβατον, railed round, like the tomb of those who had died by lightning, cf. Suppl. 938. It was the Roman *bidental*. The ἐγὼ in v. 12 is of course emphatic: Cadmus inclosed the tomb, but it was I who planted the grape-vine there.

13—16. These verses are twice quoted by Strabo, p. 27, and p. 687, in both places with τὰς, which Elmsley rightly changed to τοὺς. See Heracl. 839, δὲ τὸν Ἀργείων γῆν σπείροντες. The epithet, Hermann observes, refers to the auriferous sands of the Pactolus. Hence Elmsley's proposed correction, τῶν πολυχρύσων, is needless.—The countries here enumerated, though nearly in inverse order, point to the ancient Pelasgic settlements west of the Indus as the ultimate source of the Bacchic rites. Dionysus in fact is commonly represented as an Indian god, and hence his car is drawn by tigers. His conquest of India (*viz.* the use of strong drink first introduced into that country), was a favourite theme for poetry. Cf. Propertius, iv. 17, 21, 'Dicam ego maternos Aetnaeo fulmine partus, Indica Nysaeis arma fugata choris.' *Arabia* is added merely as one of the lands of the vaguely-known east; for the poet could hardly have meant to specify the Semitic, i. e. the Phoenician and Egyptian elements which entered into the varied worship of Dionysus. And yet, the wish of the chorus in v. 400—5, to fly to Cyprus and Egypt, as one of the resorts of Bacchus, looks like a confirmation of this view.

κείται, μιγάσιν Ἑλλησι βαρβάροις θ' ὁμοῦ
 πλήρεις ἔχουσα καλλιπυργώτους πόλεις,
 ἔς τήνδε πρῶτον ἦλθον Ἑλλήνων πόλιν 20
 καὶ κεῖ χορεύσας καὶ καταστήσας ἐμὰς
 τελετάς, ἵν' εἶην ἐμφανῆς δαίμων βροτοῖς,
 * * * *

πρώτας δὲ Θήβας τήσδε γῆς Ἑλληνίδος
 ἀνωλόλυξα, νεβρίδ' ἐξάψας χροῶς,
 θύρσον τε δούς ἐς χεῖρα, κίσσινου βέλος, 25
 ἐπεὶ μ' ἀδελφαὶ μητρὸς, ἃς ἦκιστ' ἐχρήν,
 Διόνυσσον οὐκ ἔφασκον ἐκφῶναι Διὸς,
 Σεμέλην δὲ νυμφευθεῖσαν ἐκ θνητοῦ τιωὸς
 ἐς Ζῆν' ἀναφέρειν τὴν ἁμαρτίαν λέχους,

By the word *ἐπελθὼν* a hostile attack upon, i. e. a conquest over, the easterns is expressed. It would be better, with Bothe, to omit the *τε* after *Περσῶν*, i. e. it would make the sense plainer to readers of Greek who are not Greeks; for the order is, *λιπὼν Λυδοὺς καὶ Φρύγας, ἐπελθὼν Πέρσας, &c., Ἀραβίαν Ἀσίαν τε*, 'having left Lydia and Phrygia (whither he had come) after conquering Persia, &c. and the whole of Asia.' Hermann, who seems to explain *ἐπελθὼν* 'having visited,' says "ad Medos tantum et Arabiam atque Asiam referendum est." Matthiae has no decided opinion. "Non dici potest ad quos accusativos *λιπὼν* referri debeat, et ad quos *ἐπελθὼν*: utrumque enim ad omnes pertinet."

18. *μιγάσιν*. For the tribrach of one word composing the second foot, compare 261, 662.

19. *καλλιπυργώτους*. See on Tro. 46, where it is shown that the *πύργοι* or fortified walls were a characteristic of the ancient cities of Asia Minor.—*μιγάσιν κτλ.*, a mixed population of Ionian colonists and Persian tributaries. These are contrasted with the pure Hellenes of Thebes, v. 20. The anachronism was a matter of no concern to Euripides, who does not hesitate to make Teiresias also a contemporary of Cadmus, though in the Phoenissae he places him many generations later, with Creon and Polyneices. Elmsley is at a loss for an example of a dative after *πλήρης* "et similia." He might have found one in Aesch. Theb. 459, *μυκτηροικέμποιοι πνεύμασιν πληρού-*

μενοι. In the Appendix however he adduces Herc. F. 369, *πέυκασιον χέρας πληροῦντες*. So also in Pers. 134, *λέκτρα δ' ἀνδρῶν πόθῳ πιμπλάται δακρύμασιν*.

22. After this verse there can hardly be a doubt that a line has dropped out, e. g. *πολλοὺς ἐπεισα τῶν ἐμῶν νόμων κλύειν*. Elmsley's expedient, of transposing v. 20 to this place, after Pierson's suggestion, is improbable in itself, because the very next verse is thus a mere tautology. Nor is Hermann's method much better, of putting the full stop at the end of v. 22, "peragratis multis Asiae regionibus, nunc primum ad hanc Graecorum urbem accessi, illic quoque sacris meis introductis." By *ἐκεῖ* the poet undoubtedly means Asia; and the inference is, that Dionysus is about to do in Thebes what he has uniformly done elsewhere.

24. *ἀνωλόλυξα*, I filled with the *δολογῆ* or joyous female cry; a very bold use of this verb.—*χροῶς*, scil. *αὐτῶν*.

26. *ἐπέε*. The reason is given why Thebes is the *first* Grecian city that has been inspired with the enthusiasm of the Bacchic rites, viz. because there first they were derided as an imposture.

29. *τὴν ἁμαρτίαν*. For the use of *ἁμαρτάνειν*, as applied to amours, see Electr. 1036. Nub. 1076. The ordinary construction would be either *τὴν τοῦ λέχους ἁμ.*, or simply *λέχους ἁμ.* The rule is not invariably observed in poetry; yet it is seldom violated. See on *μόχθους τῆς εὐσεβίας*, Hipp. 1368, and on Agam. 869, *τῶν σταθμῶν κύνα*. Here perhaps we should read *τῆνδ' ἁμαρτίαν*. See a similar

Κάδμου σοφίσμαθ', ὦν νιν οὔνεκα κτανεῖν 30
 Ζῆν' ἐξεκαυχῶνθ', ὅτι γάμους ἐψεύσατο.
 τοιγάρ νιν αὐτὰς ἐκ δόμων ᾠστροησ' ἐγὼ
 μανιάις ὄρος δ' οἰκοῦσι παράκοποι φρενῶν
 σκευήν τ' ἔχειν ἠνάγκασ' ὀργίων ἐμῶν,
 καὶ πᾶν τὸ θῆλυ σπέρμα Καδμείων, ὅσαι 35
 γυναικες ἦσαν, ἐξέμηνα δωμάτων
 ὁμοῦ δὲ Κάδμου παισὶν ἀναμεμιγμένα
 χλωραῖς ὑπ' ἐλάταις ἀνορόφοις ἦνται πέτραις.
 δεῖ γὰρ πόλιν τήνδ' ἐκμαθεῖν, κεῖ μὴ θέλει,
 ἀτέλεστον οὔσαν τῶν ἐμῶν βακχευμάτων, 40
 Σεμέλης τε μητρὸς ἀπολογήσασθαί μ' ὕπερ,
 φανέντα θνητοῖς δαίμον', ὃν τίκτει Δίι.
 Κάδμος μὲν οὖν γέρας τε καὶ τυραννίδα
 Πενθεὶ δίδωσι θυγατρὸς ἐκπεφυκότι,

correction of Hermann's in Hec. 8. Apollodor. iii. 4, 3, Σεμέλης δὲ Ζεὺς ἐρασθεῖς, ἥρας κρύφα συνευνάζεται. Ἡ δὲ, ἐξαπατηθεῖσα ὑπὸ ἥρας, κατανέυσαντος αὐτῇ Διὸς πᾶν τὸ αἰτηθὲν ποιήσειν, αἰτεῖται τοιοῦτον αὐτὸν ἐλθεῖν, ὅσος ἦλθε μνηστευόμενος ἥραν. Ζεὺς δὲ, μὴ δυνάμενος ἀνανεῦσαι, παραγίνεται εἰς τὴν θάλαμον αὐτῆς ἐφ' ἄρματος, ἀστραπαῖς ὁμοῦ καὶ βρονταῖς, καὶ κεραυνὸν ἴησιν. Σεμέλης δὲ διὰ τὸν φόβον ἐκλιπούσης, ἐξαμνησίαν βρέφος ἐξαμβλωθὲν ἐκ τοῦ πυρὸς ἀρπάσας, ἐνέγραψε τῷ μητρῷ. Ἀποθανούσης δὲ Σεμέλης, αἱ λοιπαὶ Κάδμου θυγατέρες διήνεγκαν λόγον, συνευνήσθαι θνητῷ τινὶ Σεμέλην, καὶ καταψεύσασθαι Διὸς, καὶ διὰ τοῦτο ἐκεραυνώθη. Κατὰ δὲ τὸν χρόνον τὸν καθήκοντα, Διδύμοισιν γεννᾷ Ζεὺς λύσας τὰ βράμματα, καὶ δίδωσιν Ἑρμῇ. Ὁ δὲ κομίζει πρὸς Ἴνῳ καὶ Ἀθάμαντα, καὶ πείθει τρέφειν ὡς κόρην.

30. Κάδμου σοφίσματα. They pretended that Semele had been instructed by her father to lay the blame on Zeus; and they presumptuously added, that Zeus had killed her on that account.

32. νιν αὐτὰς, eas ipsas, Elmsley; who rightly explains the sense to be αὐτὰς τε καὶ πᾶν τὸ θῆλυ σπέρμα, v. 35.—ᾠστροησα, from οἰστροεῖν, οἰστροῦν being intransitive, Prom. 855, Iph. Aul. 77. Photius, οἰστροῖ, συντόνωσ καὶ μανικῶσ κινεῖται. Οἰστροεῖ, ἐρεθίζει, ἐκμαίνει. Cf. Plat. Phaedr. p. 251, D., πᾶσα κεντουμένη κύκλω ἢ ψυχῇ οἰστροῖ καὶ ὀδυνάται. Hermann gives οἰσ-

τροησ' with the old copies, but his rule is somewhat fanciful, "Graeci in verbis valde usitatis, quae ab oi diphthongo incipiunt, usurpavisse augmentum videntur; in iis autem quae minus essent usu trita, abstinuisse eo."

35. ὅσαι γυναικες ἦσαν, all who were adult, not mere παρθένοι, though the term is not intended to exclude unmarried women; cf. v. 694, νέαι, παλαιαί, παρθένοι τ' ἔτ' ἕζυγες. For the active ἐκμαίνεω see Hipp. 1229. Ar. Eccl. 965, Κύπρι, τί μ' ἐκμαίνεις ἐπὶ ταύτῃ; Theocr. v. 91, κῆμὲ γὰρ ὁ Κρατίδας τὸν ποιμένα λείως ὑπαντῶν ἔκμαλνει. Soph. Trach. 1142, τὸν σὸν ἐκμηναί ποθον. In the two last passages it bears the proper sense of exciting the passion of love. Apollodor. iii. 5, 2, δειξας δὲ Θηβαίους ὅτι θεὸς ἐστιν, ἤκεν εἰς Ἄργος κἀκεῖ πάλιν οὐ τιμῶντων αὐτὸν, ἐξέμηνε τὰς γυναῖκας.

38. πέτραις. A better reading would be ἀνορόφοις ἦνται πέτρας, like δχλον θάσσοντ' ἄκραν Orest. 871. They are called ἀνορόφοι, because πέτρα is often used for ἔντροον. But these women did not dwell in grottoes, but amongst rocks that afforded no shelter.

39. ἐκμαθεῖν ἀτέλεστον οὔσαν, to learn to its cost that it has yet to be initiated in the Bacchic orgies.

42. φανέντα, by proving to them that I am really a god, though now I have assumed a human form. Cf. v. 50.

ὃς θεομαχεῖ τὰ κατ' ἐμὲ καὶ σπονδῶν ἄπο 45
 ὠθεῖ μ', ἐν εὐχαῖς τ' οὐδαμῶς μνείαν ἔχει.
 ὦν οὐνεκ' αὐτῷ θεὸς γεγῶς ἐνδείξομαι
 πᾶσιν τε Θηβαίοισιν. ἐς δ' ἄλλην χθόνα,
 τὰνθένδε θέμενος εὖ, μεταστήσω πόδα,
 δεικνὺς ἐμαυτόν· ἦν δὲ Θηβαίων πόλις 50
 ὀργῇ σὺν ὄπλοις ἐξ ὄρους βάκχας ἄγειν
 ζητῇ, ξυνάψω μαινάσι στρατηλατῶν.
 ὦν οὐνεκ' εἶδος θνητὸν ἀλλάξας ἔχω,
 μορφήν τ' ἐμὴν μετέβαλον εἰς ἀνδρὸς φύσιν.
 ἀλλ' ὦ λιποῦσαι Τρωῶλον, ἔρυμα Δυδίας, 55
 θίασος ἐμὸς, γυναικες, ἅς ἐκ βαρβάρων
 ἐκόμισα παρέδρους καὶ ξυνεμπόρους ἐμοί,
 αἴρεσθε τὰπιχώρι' ἐν πόλει Φρυγῶν
 τύμπανα, 'Ρέας τε μητρὸς ἐμά θ' εὐρήματα,
 βασιλεία τ' ἀμφὶ δώματ' ἔλθοῦσαι τάδε 60
 κτυπέετε Πενθέως, ὡς ὄρα Κάδμου πόλις.
 ἐγὼ δὲ βάκχαις, ἐς Κιθαιρῶνος πτυχὰς
 ἔλθων, ἵν' εἰσὶ, συμμετασχῆσθε χορῶν.

45. τὰ κατ' ἐμέ. Though willing enough to worship other gods, he is a rebel against my divinity, on the plea that I am not one of the gods of his country.—ἐν εὐχαῖς κτλ., in prayers and supplications to other gods, he makes no mention of me. Cf. Aesch. Suppl. 266, μνήμη ποτ' ἀντίμισθον ἠῦρετ' ἐν λιταῖς.—Elmsley has οὐδαμοῦ μνήμην, Herm. οὐδαμοῦ μνείαν. W. Dindorf οὐδαμῶς from three MSS.

51. βάκχας, the female population who have gone off to the mountains, v. 33. If, says Dionysus, they should attempt to regain them by force of arms, I will engage with them, putting myself at the head of my Bacchanals, (i. e. my faithful followers, whether Asiatics or ἐπιχώριοι.) For the dative, depending on the sense of ἡγούμενος, compare Eum. 25, ἐξ οὔτε βάκχαις ἐστρατήγησεν θεός. Electr. 321, σκῆπτρ' ἐν οἷς Ἑλλήσιν ἐστρατηλάτει. Hermann observes, that we may also construe συνάψω Μαινάσι, 'I will fight them with my Maenads,' in which case στρατηλατῶν is for στρατιῶν ἐλαύνων.

53. ἀλλάξας ἔχω, ἤλλαξα, ἔχω μετηλλαγμένον. Cf. v. 4. Hermann reads ἄ-

λάξας ἐγὼ Μορφήν ἐμὴν μετέβαλον, on the ground that the old reading is a mere tautology. The truth perhaps is, that the ambiguous use of ἀλλάξας, which means either 'taking' or 'giving in exchange,' induced the poet to add the second verse as an epexegetis.

56. θίασος. Photius, τὸ ἀθροϊζόμενον πλῆθος ἐπὶ τέλει καὶ τιμῇ θεοῦ. Cf. inf. 680, ὄρα δὲ θιάσους τρεῖς γυναικείων χορῶν. Probably the word is not truly Greek, but Asiatic, with many others that seem to have been imported with the rites of Dionysus and Cybele.

58. ἐν πόλει Φρυγῶν, apparently a periphrasis for ἐν Φρυγί. Some understand by it *Pessinus*, where the statue of Cybele was fabled to have fallen from heaven.—τάδε, the palace represented, as usual, at the back of the proscenium.—κτυπέετε, scil. αὐτοῖς, make a noise with your timbrels, that the city of Cadmus, i. e. the whole population, may come out to see you.

62. πτυχὰς Elmsley for πτύχας. As neither πτύξ nor πτυχή seems to occur, there is some uncertainty as to the in-

ΧΟΡΟΣ.

Ἄσias ἀπὸ γαίας στρ. α΄. 64
 ἱερὸν Τμῶλον ἀμείψασα θοάζω Βρομίῳ πόνον ἠδὺν
 κάματόν τ' εὐκάματον, Βάκχιον ἄζομένα θεόν.
 τίς ὀδῶ τίς ὀδῶ; τίς ἀντ. α΄.
 μελάθροι; ἔκτοπος ἔστω, στόμα τ' εὐφήμον ἅπας
 ὀσιούσθω 70
 τὰ νομισθέντα γὰρ αἰεὶ Διόνυσον ὑμνήσω.

flexion of this word. The dative πτυχαῖς proves the existence of the latter form, the accusative πτύχα in Suppl. 979, that of the former. An undoubted instance of the final *as* made long before a vowel would be an evidence of some weight. Photius has πτυχαί· αἱ τῶν ὀρῶν ἀποκλίσεις. See on Androm. 1277.

64—169. The parade. Here the chorus, probably habited in Asiatic costume, and each carrying a vine-dressed or ivy-clad wand, chaplet of ivy, and dappled fawn-skin, come upon the orchestra with a wild dance and the noise of their peculiar drum or tambourine (τύπανον). They extol the delights of the sweet worship of Bacchus, associated with the kindred orgies of Rhea, the Great Mother. They particularly insist on the preternatural birth of Dionysus from Semele, on which doubts had been impiously cast by Pentheus. They implore Thebes, the birth-place of Semele, not to reject the holy rites; and predict, with the usual enthusiasm of religious votaries, that the whole earth will soon be converted to the new worship. The invention of the Bacchic costume is attributed to the Curetes and Corybantes of Crete, with whom originated the dances of Satyrs in honour of Rhea. The progress of Bacchus over the mountains, with torches and wild gestures, everywhere giving miraculous manifestations of his presence, is in conclusion described. The metre is generally the glyconean; but the Ionic *a minore* predominates at first, and in the epode there is a great mixture of dactylic, dochmiac, and asynartete verses, expressive of quick transitions and varied tones and gestures.

64. γαίας Hermann for γᾶς. Elmsley and Bothe retain γᾶς, not recognising the antistrophic character of 64—72. On the use of ἀμείψασα see Alcest. 462. So

ἀμείψας νασιδῶτιν ἔστιαν in Trach. 659, is 'having left Euboea;' ἀμειψον δώματα, 'leave the house,' Eur. El. 750. For θοάζω cf. Tro. 349, Aesch. Suppl. 589, and *New Cratylus*, § 472. Translate, 'Coming from Asia's land, having left behind me the sacred Tmolus, I perform with rapid gestures a sweet toil (i. e. the dance) in honour of Bromius, a labour that is no labour, revering the Bacchic god.' The correction of Hermann, ἄζομένα for εὐαζομένα, is ingenious, and it seems to be rightly admitted by W. Dindorf. The active εὐάζω occurs *inf.* 1035, but the middle is not elsewhere found. This however is a circumstance of little weight in a play remarkable for its uncommon words. The verse of the antistrophe, if correct, has a syllable wanting to a complete Ionic foot, as is frequently the case in this metre.—θεόν, which is here a monosyllable, as in v. 84 and 100, is omitted in the Palatine MS., while Aldus adds τὸν before Βάκχιον. All these facts show that this, and not the antistrophic verse, has been tampered with.

69. τίς ὀδῶ κτλ. Who is in the public way? Who is in the house? Let (the former) make room for us, and let all (i. e. both one and the other) observe a religious silence. This is Hermann's explanation, and it is far better than Elmsley's, (μελάθροις ἔκτοπος ἔστω, without the preceding τίς), for ἐκ τῆς ὀδοῦ ἔκτοπος ἔστω ἐν τοῖς μελάθροις. In fact, the passage is plain enough. Compare Ion 99, στόμα τ' εὐφήμον φρουρεῖν ἀγαθὸν κτλ.

70. The Palatine MS. has ἐξοσιούσθω, apparently a metrical correction like εὐαζομένα above, to complete the deficient syllable of the Ionic verse. Here ὀσιούσθω is a synonym of ὀσιος ἔστω.

72. Hermann considers the correction of Jacobs, εδοῖ for αἰεὶ, "haud dubie

ὦ μάκαρ, ὅστις εὐδαί-
μων τελετὰς θεῶν
εἰδὼς βιοτὰν ἀγιστεύει
καὶ θιασεύεται ψυ-
χὰν ἐν ὄρεσσι βακχεύ-
ων ὁσίοις καθαρμοῖσιν
τά τε ματρὸς μεγάλας ὄργια Κυβέλας θεμιτεύων,
ἀνὰ θύρσον τε τινάσσω *κράτα κισσῶ στεφανω-
θεῖς 80
Διόνυσον θεραπεύει.
ἴτε βάκχαι, ἴτε βάκχαι, Βρόμιον παῖδα θεὸν θεοῦ
Διόνυσον κατάγουσαι Φρυγίων ἐξ ὄρέων 85
Ἑλλάδος εἰς εὐρυχόρους ἀγυῖās τὸν Βρόμιον
ὄν ποτ' ἔχουσ' ἐν ὠδί-
ων λοχίαις ἀνάγ-
καισι πταμένας Διὸς βροντᾶς 90
νηδυόσ ἐκβολον μά-

vera." He adds as a reason, "id ipsum est τὸ νομισθῆν, εὐδαί clamari. Αἰεὶ quidem neque cum τὰ νομισθέντα neque cum ὑμῆσω apte conjungi potest." But, as the chorus goes on to speak of the happiness of those who are initiated in the Bacchic worship, they probably mean to say, that they will never relinquish it; hence αἰεὶ ὑμῆσω may very well be taken together. The ὕ in ὑμῆσω is here made short, as in ὑμνοῦδα? Agam. 962.

75. ἀγιστεύει, "pro ἀγνεύει," says Elmsley; and the words are here pretty nearly identical. As *ἀγνεύω is ἀγνός εἰμι, so ἀγιστεύω is ἀγιστός εἰμι, 'I am ἄγιος,' that is, 'I have been hallowed.' The supposed happiness in Hades of those who had been initiated, οἱ μεμνημένοι, is well known from the chorus in the *Frogs*. Elmsley quotes Herc. F. 613, τὰ μυστῶν ὄργι' ἠδ' ὑχρῶ ἰδῶν. Strabo, Lib. x. p. 469, cites, and perhaps from memory, the whole of στρ. β', (with the exception of v. 76—78, and the omission of τελετὰς θεῶν εἰδὼς,) and also the whole of ἀντ. γ'. No readings of value are obtained from his text, the varieties being for the most part manifest corruptions, or inaccuracies inadvertently made in quoting.—For θιασεύεται see Ion 552. 'Happy,' says the poet, 'is he who has

his soul disciplined in the Bacchic rites by holy purifications, while he revels on the mountains.' In ψυχῇ reference is made to the future state of the devotee of Bacchus.

79. Κυβέλας. This word, answered by θαλάμοις in v. 94, is a rare instance of a resolved Ionic foot. Perhaps both were pronounced as if Κύβλας and θάλμοις. Compare v. 372 with 387. The phrase θεμιτεύειν ὄργια is a singular one. It is like νομίζειν, to sanction by use, to look upon as a law human or divine (νόμος or θέμις). The old reading θεμιστεύων was corrected by Musgrave.

80. The common reading κισσῶ τε στεφανωθεῖς does not satisfy the metre. Strabo in quoting the passage omits τε. Hermann gives κατὰ κισσῶ στ., but κράτα seems more likely, although the ν in χρυσταῖσιν may be made short, v. 97. Compare v. 341, δεῦρὸ σου στῆψω κᾶρα κισσῶ, and v. 177.

88. ἔχουσα, scil. ἑαυτὴν, for οὔσα. Musgrave well compares Ran. 704, καὶ ταῦτ' ἔχοντες κυμάτων ἐν ἀγκάλαις.

91. ἐκβολον. Probably a substantive, as in Ion 555. Hel. 422. The proper arrangement of these glyconic verses is due to Hermann. In Elmsley's edition they are very incorrectly divided,

τηρ ἔτεκεν, λιποῦσ' αἰ-
ῶνα κεραυνίῳ πλαγῇ·

λοχίοις δ' αὐτίκα νιν δέξατο θαλάμοις Κρονίδας Ζεὺς·
κατὰ μηρῶ δὲ καλύψας χρυσεάισιν συνερεΐδει
περόναις κρυπτὸν ἄφ' Ἑρας.

ἔτεκεν δ', ἀνίκα Μοῖραι τέλεσαν ταυρόκερων θεῶν, 100
στεφάνωσέν τε δρακόντων στεφάνοις, ἔνθεν ἄγραν
θυρσοφόροι μαινάδες ἀμφιβάλλονται πλοκάμοις.

ὦ Σεμέλας τροφοὶ Θῆ-
βαι στεφανοῦσθε κισσῶ·
στρ. γ'. 105

βρύτετε βρύτετε χλοήρει
σμύλακι καλλικάρπῳ,
καὶ καταβακχιούσθε δρυὸς
ἧ ἑλάτας κλάδοισι,
στικτῶν τ' ἐνδυτὰ νεβρίδων

110

100. τέλεσαν, had made τέλειον, had brought to maturity. Diod. Sic. iii. 64, 25, μετὰ δὲ ταῦτα τοῦ κατὰ φύσιν σῆς γενέσεως χρόνου τὴν τελείαν ἀΐξιν ποιήσαντος, ἀπενεγκεῖν τὸ βρέφος εἰς Νῦσαν τῆς Ἀραβίας. Pind. Pyth. iii. 9, τὴν μὲν εὐίππου Φλεγῶα θυγάτηρ, πρὶν τελέσσαι ματροπόλῳ σὺν Εἰλειθείᾳ κτλ. The Μοῖραι are mentioned as the goddesses connected with childbirth.—ταυρόκερων, cf. v. 920.

102. δρακόντων στεφάνοις. See on Ion 24.—ἐνθεν ἄγραν seems to be put for ὦν ἄγραν, 'some taken from which the Maenads still put in their hair;' otherwise, if ἐνθεν be taken for οὐ ἔνεκα, the ellipse of δρακόντων after ἄγραν is very harsh. The poet seems to have meant ὅθεν τούτων ἄγραν κτλ., but he has expressed himself shortly. Hermann's view, that ἄγραν is not the object but the predicate, (as if it were δράκοντας ποιοῦνται ἄγραν,) seems to require that the sentence should be fully developed thus, ἐνθεν δράκοντας ποιοῦμεναι ἄγραν ἀμφιβάλλονται αὐτοὺς πλοκάμοις. This last verse is, according to the arrangement in the text, which is W. Dindorf's, lognoedic preceded and followed by a choriambus.

107. χλοήρει Herm. Dind. for χλοηρᾶ, which Elmsley prefers. It is a question of probability, since both readings are found in MSS. In v. 1048 we have ποιηρὸν νάπος, so that the distinction usually observed between the termina-

tions of adjectives in —ήρης and —ήρης (see on Ion 1128.) is perhaps only a general one.

108. σμύλακι Aldus, and so Hermann, while Elmsley and W. Dindorf give μύλακι with the Palatine MS. The word occurs Nub. 1007, Av. 216, where the metre admits of either form.

109. καταβακχιούσθε. Lobeck on Ajax. p. 375, (quoted by W. Dindorf,) explains this word 'be crowned,' from Hesych. βακχῶν ἐστεφανῶσθαι, and Etym. M. βάκχος, ὁ κλάδος ὁ ἐν ταῖς τελεταῖς, ἢ στέφανος. The same learned scholar shows that the practice alluded to in the following lines is that of sewing tufts or patches of skin or fur of a different colour to imitate natural spots or pyebald marks. He well compares Tac. Germ. § 27, *eligunt feras et detracta velamina spargunt maculis pellibusque ferarum, quas exterior pontus gignit*. A similar device is still adopted in the manufacture of furs into articles of female attire, muffs, tip-pets, &c., where ermine spots are thus imitated; and so also the furs called in ancient heraldry *ermine* and *vair* appear to have been made up. Here it is clear that tufts of wool are described, or at least white strips of goat's hair.

111. ἐνδυτὰ νεβρίδων, the ornamental garments of dappled fawn-skins. Compare *sarpedes ἐνδυτὰ* for the hides of oxen, v. 746.

στέφετε λευκοτρίχων πλοκάμων
 μαλλοῖς· ἀμφὶ δὲ νάρθηκας ὑβρι-
 στας ὀσιούσθ'. αὐτίκα γὰρ πᾶσα χορεύσει,
 Βρόμιος εἶτ' ἂν ἄγῃ θιάσους
 εἰς ὄρος εἰς ὄρος, ἔνθα μένει
 θηλυγενῆς ὄχλος
 ἀφ' ἰστών παρὰ κερκίδων τ'
 οἰστρηθεὶς Διονύσω.
 ᾧ θαλάμευμα Κουρή-
 των ζάθειο τε Κρήτας
 Διογενέτορες ἔναυλοι,
 τρικόρυθες ἔνθ' ἐν ἄντροις

115

ἀντ. γ'. 120

113. ἀμφὶ νάρθηκας, 'be consecrated by intercourse with the saucy Bacchic wands,' i. e. with those who bear them. Part of the wild sport of the Bacchantes was to strike each other (cf. v. 308) with the wand or ferule, by which the spectators or new comers were perhaps claimed as belonging to the god, and were said *δοιούσθαι*. These two verses are choriambic, but they may also be arranged in Ionic.

114. αὐτίκα κτλ. Soon the whole land, i. e. all Greece, will join the dance, when Bacchus brings his companies to the mountain, where &c. See v. 62. Hermann and Elmsley place a full stop at *χορεύσει*, and then read *Βρόμιος, ὅστις ἔγει κτλ.*, 'tis Bacchus who is leading his bands.' The Aldine has *ὅστις*, but the MSS. *ὅτ' ἔγῃ*, whence Elmsley, followed by W. Dindorf, *εἴθ' ἂν ἔγῃ*. The use of *ὅστις* for *ὅς*, according to Hermann's view of the passage, seems very questionable.—*ἔνθα μένει*, where the Theban women still remain, refusing to return to their homes; which, as v. 51 shows, was the anxious wish of the government. When, therefore, Bacchus brings new converts to join them, there is a prospect of all the country soon following.—For the dative *Διονύσω* see v. 3.—*παρὰ κερκίδων*, as *Ἰλιάδος παρ' ἀκτᾶς* Rhes. 366. This preposition commonly takes a genitive only of the person.

120 *seqq.* The meaning of this antistrophe is, that the instruments used in the worship of Bacchus were first adopted in Crete for the service of Rhea; which is another way of expressing the intimate connexion that subsisted between the or-

gastic rites of these two deities. The legend was, that when Zeus was born in Crete, the Curetes made a noise to prevent the infant's cries being heard by Kronus, who would have devoured him, Apollodor. i. 1, 5. There is much difficulty in the words *ἀνὰ δὲ βάκχια κτλ.*, not only because the reading of the best copies is *βακχεία*, while Strabo gives *βακχείω*, but because the poet is thus made to say, that the Curetes mixed up Bacchic strains with the harmony of the Phrygian flute, and so gave to Rhea what in fact they had borrowed from Bacchus; whereas he ought to say, that the satyrs took the tympanum from Rhea, and introduced it into the festivals of Bacchus. Hence Hermann, who rightly regards *ἀνὰ*—*κέρασαν* as a tmesis, reads *Βακχᾶδι, temperarunt tympana concordante Bacchico Phrygiarum tibiarum spiritu*. W. Dindorf regards *βάκχια* as used adverbially like *εἴνα* in v. 157. Perhaps however it merely means that they joined such sounds as those afterwards peculiarly called *Bacchic*. Elmsley cannot be right in construing *ἀνὰ βάκχια* as if *ἐν βακχίοις*.—*κτύπον* is the accusative in apposition to *κύκλωμα*, not to *βάκχια*. The editions wrongly put a colon at *ἤῤυρον*. The clause *ἀνὰ δὲ—θῆκαν* is parenthetical. The old copies give *ἐν* or *ἐν τ' ἔσμασι*, corrected by Canter. Strabo has *καλλικτυπον εἶασμα βακχῶν*. 'A noise for the shouts of the Bacchantes,' means an instrument for beating time to their cries of *εὐοί*.

123. *ἔνθα*. Aldus omits, most copies, with Strabo, put this word before *τρικόρυθες*.

βυρσότονον κύκλωμα τόδε
 μοι Κορύβαντες ἤϋρον, . 125
 ἀνὰ δὲ βάκχια συντόνω
 κέρασαν ἀδυβόα Φρυγίων
 αὐλῶν πνεύματι, ματρός τε ῥέας
 ἐς χέρα θῆκαν, κτύπον εὐάσμασι βακχῶν
 παρὰ δὲ μαϊνόμενοι σάτυροι 130
 ματέρος ἐξάνυσαντο θεᾶς,
 ἐς δὲ χορεύματα
 συνῆψαν τριετηρίδων,
 οἷς χαίρει Διόνυσος.
 ἡδὺς ἐν οὔρεσιν, ὅταν 135
 ἐκ θιάσων δρομαίων
 πέση πεδόσσε, νεβρίδος ἔχων
 ἱερὸν ἐνδυτὸν, ἀγρεύων
 αἶμα τραγοκτόνον, ὠμοφάγον χάριν,
 ἰέμενος εἰς ὄρεα Φρύγια, Λύδια. 140
 ὁ δ' ἔξαρχος Βρόμιος, εὐοῖ.
 ῥεῖ δὲ γάλακτι πέδον, ῥεῖ δ' οἴνω, ῥεῖ δὲ μελισσῶν
 νέκταρι, Συρίας δ' ὡς λιβάνου καπνός.

131. ἐξάνυσαντο, 'obtained it,' i. e. the τύπανον. So ἀνύσασθαι means *consequi* in Prom. 719. Choeph. 843. Theocr. v. 144, xviii. 17, ὄλβιε γάμβρ', ἀγαθός τις ἐπέπτарεν ἐρχομένῳ τοι Ἔς Σπάρταν, ὅποι ἄλλοι ἀριστέες, ὡς ἀνύσαιο.—συνῆψαν, scil. ἑαυτοὺς, joined in the dance. The ancient festivals of Bacchus seem to have been celebrated every third year. Virg. Aen. iv. 302, 'Qualis commotis excitata sacris Thyias, ubi audito stimulant trieterica Baccho Orgia.' Cic. de Nat. D. iii. 23, 'Dionysos multos habemus;—quintum Niso (Nyso?) natum et Thyone, a quo trieterides constitutae pantantur.' Ovid, Fast. i. 393, 'Festa corymbiferi celebrabas Graecia Bacchi, Tertia quae solito tempore bruma refert.' Diodor. Sic. iii. 65, *fn.* τριετηροῦς δὲ διαγεγενημένου τοῦ σύμπαντος χρόνου, [sc. τῆς ἐπ' Ἰνδοῦς στρατείας,] φασι τοὺς Ἕλληνας ἀπὸ ταύτης τῆς αἰτίας ἄγειν τὰς τριετηρίδας.

135. ἡδὺς. This, as Bothe and Hermann take it, is not said of Bacchus, (who is mentioned below as the exarch of the

company,) but of the followers of the god. Hermann, who thinks *πέση πεδόσσε*, taken in connexion with *ἀγρεύων*, must refer to hunting in the plains, as contrasted with the mountains, reads ἡδὺς, ἐν οὔρεσιν, ὅς τ' ἂν κτλ., which he explains *laetitiae plenus est, in montes, quidque ex velocibus thiasis in campis sese contulerit*. If this be the poet's meaning, why not read ὅταν τ' ἐκ θ. &c.? But *πέση* means simply that the wearied Bacchant throws himself on the ground through fatigue, (as *inf.* 683,) and *ἀγρεύων* is exegetical of θ. δρομαίων, as if it were *ἄγρῳ κεκμηκός*. The chief force of the expression is in *δρόμων* implied in the adjective. That the Bacchants attacked herds of cattle is seen below, v. 737 *seqq.* Of this hunting company, *θιασος*, Dionysus is himself the leader or *exarch* (Theatre of the Greeks, p. 13], note 8).—εὐοῖ, i. e. he gives the hunting-cry to be taken up by the rest.

144. καπνός, i. e. ἔσσι, 'there is as if were a fragrance of Assyrian incense.' Cf. Agam. 1283, οὐ Σύριον ἀγλάισμα δάμασιν λέγεις. Translate, 'And the

ὁ βακχεὺς δ' ἔχων 145
 πυρσώδη φλόγα πεύκας
 ἔκ νάρθηκος αἴσσει
 δρόμῳ, χοροὺς ἐρεθίζων πλανάτας,
 ἰαχαῖς τ' ἀναπάλλων,
 τρυφερὸν πλόκαμον εἰς αἰθέρα ρίπτων. 150
 ἅμα δ' ἐπ' εὐάσμασιν ἐπιβρέμει
 τοιάδ'· ὦ ἴτε βάκχαι,
 ὦ ἴτε βάκχαι,
 Τρώλον χρυσορόου χλιδὰ,
 μέλπετε τὸν Διόνυσον 155
 βαρυβρόμων ὑπὸ τυμπάνων,
 εὔια τὸν εὔιου ἀγαλλόμεναι θεὸν
 ἐν Φρυγίαισι βοαῖς ἐνοπαῖσί τε,
 λωτὸς ὅταν εὐκέλαδος ἱερὸς ἱερὰ 160
 παίγματα βρέμη σύνοχα φοιτάσιν
 εἰς ὄρος εἰς ὄρος· ἡδομένα δ' ἄρα

follower of Bacchus, holding the ruddy blaze of pine-wood on his wand, waves it about in his course, rousing the scattered hands of dancers as he goes.' The torch seems to have been placed at the end of the wand, for the purpose both of holding it aloft, and of giving it a wider range in brandishing it about. In this passage αἴσσει is probably active, in the sense in which the passive is used of widely-tossed hair, Oed. Col. 1261, κόμη δ' αὔρας ἀκτένιστος ἕσσειται. Others translate αἴσσει δρόμῳ 'rushes along at full speed.'—χοροὺς Hermann for καὶ χοροῖς, but in MS. Pal. there is a mark under the ι indicating a doubtful reading. Elmsley gives δρόμῳ τε χοροῖς, comparing πάλους ἐρεθίζων in Rhés. 373.

145. ὁ βακχεὺς. Used like θιασώτης in v. 548. In Ion v. 218 we have ὁ βακχεὺς in apposition to Βρόμιος, and the article there may be regarded as representing ὁ ὀνομασθεὶς καὶ βακχεὺς. Here it means 'the bacchant.' See on v. 548.

151. ἐπ' εὐάσμασιν, 'With cries of Eunos!' So Eumen. ult., ὀλοῦξάτε νῦν ἐπὶ μοῦλαις, unless the sense there is, 'after our song.'

154. χρυσορόου, from χρυσορόας, having gold-washing rivulets descending from it.

157. ἀγαλλόμεναι, ἀγάλλουσαι, Med.

1027.—εὔια is the accusative like τὰ νομισθέντα, v. 72. *Bacchico more*, Elmsley; who regards it as used adverbially. The metre of this verse and of 160—1 is paeonic, each foot being a regular first

paeon, — ◡ ◡ ◡. The remainder are dactylic. We should however, both on account of sense and metre, read ἀγαλλόμεθα, 'We thus honour the god whenever the pipe sounds,' &c., and perhaps also ἡδόμεθα δ' ἄρα in v. 162. The preceding would then stand thus; παίγματα βρέμη σύνοχα φοιτάσιν εἰς ὄρος. Thus in four paeonic verses, (the last being a monometer, ἡδόμεθα δ' ἄρα, the repetition of εἰς ὄρος being rejected by Her-

mann also,) the concluding syllables ◡ ◡ are uniformly restored. Possibly βάκχου might be retained in v. 160, instead of βάκχα, the conjecture of Musgrave; for the φοιτάδες, or inspired women, might well be said ἡδεσθαι, to take pleasure in the movements of their leader Bacchus. As the text now stands,—and no reliance can be placed on it,—the sense will be, ἡδομένη δὲ βάκχη ἄγει κῶλον ταχύτουν σκιρτήμασι, ὅπως πάλος (σκιρτᾶ) ἅμα μητέρι.—σύνοχα here, as in Hel. 172, appears to be the same as συνφάδ.

πῶλος ὅπως ἄμα ματέρι φορβάδι
κῶλον ἄγει ταχύπουν σκιρτήμασι βάκχα.

• ΤΕΙΡΕΣΙΑΣ.

τίς ἐν πύλαισι Κάδμον ἐκκαλεῖ δόμων, 170
Ἄγήνορος παιδ', ὃς πόλιν Σιδωνίαν
λιπὼν ἐπύργωσ' ἄστνυ Θηβαίων τόδε ;
ἴτω τις, εἰσάγγελλε Τειρεσίας ὅτι
ζητεῖ νιν οἶδε δ' αὐτὸς ὦν ἦκω πέρι,
ἃ τε ξυνεθέμην πρέσβυς ὦν γεραιτέρω, 175
θύρσους ἀνάπτειν καὶ νεβρῶν δορὰς ἔχειν,
στεφανοῦν τε κρᾶτα κισσίνοις βλαστήμασιν.

ΚΑΔΜΟΣ.

ὦ φίλταθ', ὡς σὴν γῆρυν ἤσθόμην κλύων,
σοφὴν σοφοῦ παρ' ἀνδρὸς, ἐν δόμοισιν ὦν.
ἦκω δ' ἔτοιμος, τήνδ' ἔχων σκευὴν θεοῦ. 180
δεῖ γάρ νιν ὄντα παῖδα θυγατρὸς ἐξ ἐμῆς,
Διόνυσον, ὃς πέφηνεν ἀνθρώποις θεὸς,
ὅσον καθ' ἡμᾶς δυνατὸν αὔξεσθαι μέγαν.
ποῖ δεῖ χορεύειν, ποῖ καθιστάναι πόδα
καὶ κρᾶτα σείσαι πολιόν ; ἐξηγοῦ σύ μοι 185
γέρων γέροντι, Τειρεσία· σὺ γὰρ σοφός.
ὡς οὐ κάμοιμ' ἂν οὔτε νύκτ' οὔθ' ἡμέραν
θύρσῳ κροτῶν γῆν ἐπιλελήσμεθ' ἠδέως

170. Teiresias is now seen knocking for admission at the door of the palace. He speaks, as usual, to the door-keeper within ; compare Aesch. Cho. 641, τίς ἔνδον, ὦ παῖ, παῖ, μάλ' ἀθίς, ἐν δόμοις ; Elmsley conjectures τίς ἐν πύλαισι ; Κάδμον ἐκκαλεῖ δόμων.—ἐκκαλεῖ may be the present, for τίς ἐκκαλεῖν θέλει ; Cadmus, who is more θεοσεβής than his son, has agreed with the great Theban seer to pay public honours to Bacchus ; to fulfil which engagement is the object ὃς the present visit.

176. ἀνάπτειν, to dress the thyrsus or narthex with ivy.

178. ὡς σὴν γῆρυν κτλ., for I recognised your voice even before I saw you, and while yet within. "Rationem red-

dit, cur carissimum appellaverit Tiresiam, priusquam viderit. Dicit enim haec, dum aperiantur fores." *Herm.*

182. W. Dindorf incloses this verse as spurious, after the opinion of Dobree, who thinks it was made up from v. 860. But the specifying of the person is very emphatic, though of course the context is complete without it.

185. ἐξηγοῦ, be my ἐξηγητῆς or interpreter. So Aesch. Eum. 565, ὁ μάντις ἐξηγεῖτό σοι μητροκτονεῖν ; *Ibid.* 579, ἐξηγοῦ δέ μοι, Ἀπολλων, εἴ σφε σὺν δίκῃ κατέκτανον.

188. ἠδέως J. Barnes, for ἠδέων. The terminations *ων* and *ως* are often confused. The sense simply is, 'We gladly forget that we are old.'

γέροντες ὄντες.

TE.

ταῦτ' ἐμοὶ πάσχεις ἄρα.

καγὼ γὰρ ἠβῶ κάπιχειρήσω χοροῖς.

190

KA.

οὐκοῦν ὄχοισιν εἰς ὄρος περάσομεν.

TE.

ἀλλ' οὐχ ὁμοίως ἂν ὁ θεὸς τιμὴν ἔχοι.

KA.

γέρων γέροντα παιδαγωγήσω σ' ἐγώ.

TE.

ὁ θεὸς ἀμοχθὶ κείσε νῶν ἠγήσεται.

KA.

μόνοι δὲ πόλεως Βακχίῳ χορεύσομεν ;

195

TE.

μόνοι γὰρ εὖ φρονούμεν, οἳ δ' ἄλλοι κακῶς.

KA.

μακρὸν τὸ μέλλειν· ἀλλ' ἐμῆς ἔχου χερός.

TE.

ἰδοῦ, ξύναπτε καὶ ξυναρίζου χέρα.

KA.

οὐ καταφρονῶ γὰρ τῶν θεῶν, θνητὸς γεγώς.

TE.

οὐδὲν σοφιζόμεσθα τοῖσι δαίμοσι.

200

πατρίους παραδοχὰς, ἄς θ' ὁμήλικας χρόνω

192. Elmsley needlessly alters the vulgate to ἀλλ' οὐχ ὁμοίαν ὁ θεὸς ἂν τιμὴν ἔχοι. Hermann rightly observes that the position of θεός, with the ictus falling on it, marks the emphasis; as if Teiresias had objected, 'that may be all very well for us, but the god would not be equally honoured.'

193. Gellius, N. A. xiii. 18, 'Sed etiam ille versus non minus notus, γέρων γέροντα etc., et in tragoedia Sophocli scriptus est, cui titulus Φωτίωτιδες, et in Bacchis Euripidi.' Hence W. Dindorf has added it to the fragments of Sophocles, 623.

199. ἐγὼ here, as it usually does, conveys a marked emphasis; 'I am not the man to despise the gods, born as I was a mortal.'

200. οὐδὲν σοφιζόμεσθα. We do not apply sophistry to the gods, i. e. we do not rationalise about them, as if our reason were capable of dealing with the question. This passage is remarkable enough as coming from Euripides, who was so fond of the very speculation which he here deprecates. It looks like a *palinodia* of his former opinions. The dative perhaps depends on the notion οὐ θεομαχῆσω. Σοφί(ε)σθαι is very nearly our word 'to rationalise.' Plato, Phaedr. p. 229, C., εἰ ἀπιστοίην, ὡσπερ οἱ σοφοί, οὐκ ἂν ἄποπος εἶην· εἴτα σοφιζόμενος φαίην αὐτῆν πνεῦμα βορέου κατὰ τῶν πλησίον πετρῶν σὺν Φαρμακείᾳ παίζουσαν ὄσα.

201—3. 'The traditions of our fathers, and those which we possess coeval with

time itself, no arguments can overthrow, not even if wisdom has been attained by consummate intellect.'—πατρίους for πατρὸς has been restored from Plutarch, Op. M. p. 756, B, quoted by Valckenaer. That author quotes v. 203, with the variant δι' ἄκρας—φρενός, and paraphrases the foregoing by ἡ πάτριος καὶ παλαιὰ πίστις. Elmsley would read λόγοις, 'by arguments,' thus taking ἠύρηται in a middle sense.—ἄκρος is here, as in Agam. 611, for 'first-rate.' It is differently used in οὐκ ἂν' ἄκρας φρενός *ibid.* 778, 'not from the mere surface of the mind.' The διὰ implies the agency whereby such wisdom is attained. By ὁμήλικας χρόνω, *quae nata nobiscum habentur*, Hermann understands those instincts of religion which are born in and grow up with us. With Brunck too he regards εὔρηται as the subjunctive, with τῆς implied. The question here is difficult; εἰ with a subjunctive is, in certain shades of meaning, as legitimate as ὅς, ὅτε, &c., while the perfect, to say nothing of the unusual form, is not very appropriate in the indicative, because the case is put only in a theoretical point of view. Perhaps οὐδ' οἷς is the true reading; 'not even (the arguments of those) by whom wisdom has been attained,' &c. The MSS give καταβάλλει, or —, but the editors generally acquiesce in Scaliger's correction καταβαλεῖ. If we retain καταβάλλει, the perfect seems defensible enough; 'no argument overthrows them, even though wisdom has

- κεκτήμεθ', οὐδεὶς αὐτὰ καταβάλλει λόγος,
 οὐδ' εἰ δι' ἄκρων τὸ σοφὸν ἠϋρηται φρενῶν.
 ἔρεῖ τις ὡς τὸ γῆρας οὐκ αἰσχύνομαι,
 μέλλων χορεύειν, κρᾶτα κισσώσας ἔμόν. 205
 οὐ γὰρ διήρηχ' ὁ θεὸς εἶτε τὸν νέον
 ἔχρην χορεύειν εἶτε τὸν γεραίτερον,
 ἀλλ' ἐξ ἀπάντων βούλεται τιμᾶς ἔχειν
 κοινὰς, δι' ἀριθμῶν δ' οὐδὲν αὔξεσθαι θέλει.
- ΚΑ. ἐπεὶ σὺ φέγγος, Τειρεσία, τόδ' οὐχ ὄρας, 210
 ἐγὼ προφήτης σοι λόγων γενήσομαι.
 Πενθεὺς πρὸς οἴκους ὄδε διὰ σπουδῆς περᾶ,
 Ἐχίονος παῖς, ᾧ κράτος δίδωμι γῆς.
 ὡς ἐπτόηται· τί ποτ' ἔρεῖ νεώτερον ;

ΠΕΝΘΕΥΣ.

- ἔκδημος ὢν μὲν τῆσδ' ἐτύγχανον χθονὸς, 215

been gained by the greatest talent,' i. e. not even the acutest sophists can successfully impugn them.

204. οὐκ αἰσχύνομαι. 'That I do not pay proper respect to my old age in being about to dance.' Some editions put a mark of interrogation at ἔμῶν, rightly perhaps, though it gives a very different turn to the sentence; ἔρεῖ τις ὡς, τὸ γῆρας οὐκ κτλ., 'Some will ask me, Am I not ashamed of my old age in thus being about to dance?' Elmsley quite mistakes the point of the question in supposing it would mean *dicitur aliquis*. The question is limited to οὐκ αἰσχύνομαι, the ὡς being redundant.

206. διήρηκε, διᾶρισε, has not defined, distinguished between old and young in enforcing his worship.

209. δι' ἀριθμῶν, in which Elmsley and the earlier interpreters found much difficulty, is sufficiently explained by its antithesis to ἐξ ἀπάντων. The god does not choose to be honoured by a portion only, but by all. We might translate it sufficiently well, 'by the few'. Compare a similar contrast in Theoc. xvi. 87, ἀριθμοῦς ἀπὸ πολλῶν. Bothe is certainly wrong, *per homines nullius pretii*. He thinks the idiom the same as in Tro. 476, οὐκ ἀριθμὸν ἄλλως, and Heracl. 997, where see the note. The meaning of διὰ

is, by a few here and a few there, taken at intervals.

211. προφήτης λόγων, literally, 'I will become a speaker of words for you in your place.' On the true meaning of this word see Ion 413. Bothe again entirely misses the sense, "*vates ero sermonum*, i. e. *praedicam tibi, habitum iri hic quosdam sermones*." Teiresias being blind could not see the approach of Pentheus. If he had, he would have made some observation on it, such as Cadmus now makes.

215 seqq. Pentheus enters with angry and imperious mien. He has just learnt, on his return to Thebes, that the adult women have run off to the mountains, under pretence of worshipping some new-fangled god called Dionysus. He has heard much of their lewd and intemperate conduct, and he is resolved to punish all whom he can catch, especially the three sisters of his mother, who are the ringleaders in this new amusement. Some Lydian stranger is reported to have first introduced it; an effeminate and amorous impostor, who shall forfeit his head for his pains in misleading the women. He avers, forsooth, that this Dionysus is a god, and adds the most extravagant assertions respecting his birth. But what is this? Teiresias and

κλύω δὲ νεοχμὰ τήνδ' ἀνὰ πτόλιω κακὰ,
 γυναῖκας ἡμῖν δῶματ' ἐκλειοπένας
 πλασταῖσι βακχεῖαισι, ἐν δὲ δασκίοις
 ὄρεσι θοάζει, τὸν νεωστὶ δαίμονα
 Διόνυσον, ὅστις ἐστὶ, τιμώσας χοροῖς· 220
 πλήρεις δὲ θιάσοις ἐν μέσοισιν ἐστάναι
 κρατῆρας, ἄλλην δ' ἄλλοσ' εἰς ἐρημίαν
 πτώσσουσαν εὐναῖς ἀρσένων ὑπηρετεῖν,
 πρόφασιν μὲν ὡς δὴ μαινάδας θυοσκόους,
 τὴν δ' Ἀφροδίτην πρόσθ' ἄγειν τοῦ Βακχίου. 225
 ὄσας μὲν οὖν εἴληφα, δεσμίους χεῖρας
 σώζουσι πανδήμοισι πρόσπολοι στέγαις·
 ὄσαι δ' ἄπεισιν, ἐξ ὄρουθ θηράσομαι,
 Ἴνώ τ' Ἀγαυὴν θ', ἣ μ' ἔτικτ' Ἐχίονι,
 Ἀκταίωνός τε μητέρ', Αὐτονόην λέγω. 230
 καὶ σφᾶς σιδηραῖς ἀρμόσας ἐν ἄρκυσι
 παύσω κακούργου τῆσδε βακχεῖας τάχα.
 λέγουσι δ' ὡς τις εἰσελήλυθε ξένος
 γόης, ἐπωδὸς Λυδίας ἀπὸ χθονὸς,
 ξανθοῖσι βοστρύχοισιν, εὖσομος κόμην, 235

Cadmus, the old and the venerable, seized with the same infatuation! He is ashamed of them both. Cadmus is implored to return, and Teiresias is plainly told that his grey hairs alone have saved him from imprisonment.

216. κλύω δὲ κτλ. The full meaning is, 'I happened to be absent when I first was informed of these proceedings; but I returned immediately to stop them, and some of the women I have already arrested,' &c. (v. 226.)

218. πλασταῖσι β., with feigned or sham orgies of Bacchus. He is impressed with the idea that these are a mere πρόσχημα or pretext for dissipation.

223. πτώσσουσιν, slinking off in different directions to the wilderness. Phœtius, πτώσσοντες· δειλιώντες. Cf. Hec. 1065.

224. ὡς δὴ, i. e. οὔσας. See Hel. 1057. Andr. 235.—θυοσκόους, priestesses. There is no reason to attach to it the sense of *furibundas*, with Elmsley. The derivation of the word is very uncertain. Hesychius explains it τὸν δι' ἐμπύρων ἱερῶν

τὰ σημαινόμενα νοούντα. (Hence in Phœtius, who under *θυοσκόποι* has nearly the same words, οἱ διὰ τῶν ἐμπύρων σημαινοντες τὸ μέλλον, it is clear that we should read *θυοσκόοι*, especially as the gloss immediately preceding is *θυοσκόπος*.)

227. π. στέγαις, in the public prison. Compare v. 444.

231. σφᾶς, for αὐτὰς. In tragedy we more commonly find σφέ.

234. Λυδίας χθονός. The people of Asia Minor were regarded as skilled in enchantments; see Androm. 159.

235. εὖσομος. Aldus and one of the MSS. Flor. give εὖσομον. Matthiæ and Elmsley read εὖκοσμος, after Stephens; and so W. Dindorf has edited. But *κοσμεῖν*, as applied to the head, seems to require the mention of some extraneous ornament, as a chaplet or *μίτρα*. Hermann punctuates as in the text given above, but suspects εὖσομον to be genuine, and that a verse has been lost. There is however nothing objectionable in the sentence as it now stands. The

οἰνωπὸς, ὅσσοις χάριτας Ἀφροδίτης ἔχων,
 ὃς ἡμέρας τε κεύφρόνας συγγίγνεται,
 τελετὰς προτείνων εὐίους νεάνισιν.
 εἰ δ' αὐτὸν εἴσω τῆσδε λήψομαι στέγης,
 παύσω κτυποῦντα θύρσον ἀνασεῖοντά τε 240
 κόμας, τράχηλον σώματος χωρὶς τεμών.
 ἐκεῖνος εἶναί φησι Διόνυσον θεὸν,
 ἐκεῖνος ἐν μηρῷ ποτ' ἐρράφθαι Διὸς,
 ὃς ἐκπυροῦται λαμπάσιν κεραυνίαις
 σὺν μητρὶ, δίους ὅτι γάμους ἐψεύσατο. 245
 ταῦτ' οὐχὶ δευῆς ἀγχόνης ἔστ' ἄξια,
 ὕβρεις ὑβρίζειν, ὅστις ἐστὶν ὁ ξένος ;
 ἀτὰρ τόδ' ἄλλο θαῦμα, τὸν τερασκόπον
 ἐν ποικίλαισι νεβρίσι Τειρεσίαν ὄρω,
 πατέρα τε μητρὸς τῆς ἐμῆς, πολὺν γέλων ; 250
 νάρθηκι βακχεύοντ' ἀναίνομαι, πάτερ,

use of *μύρον* in the hair is often alluded to. So Ar. Eccl. 524, εἰ τῆς κεφαλῆς ὄζω μύρου.

236. MSS. οἰνωπὰς, οἰνωπὰς τ' or —πά τ'. Elmsley οἰνωπὸς, with Barnes. Hermann and Bothe οἰνωπὰς ὄσσοις χάριτας κτλ., with Scaliger. The word is naturally used in describing the appearance of the god of wine; but 'ruddy' is all that is meant.

237. There is an intentional ambiguity in συγγίγνεται, as in Eum. 69, παλαιὰ παῖδες, αἷς οὐ μίγνυται θεῶν τις οὐδ' ἄνθρωπος.—προτείνων, offering them as a lure, προϊσχύμενος.

242. ἐκεῖνος. So all the old copies. Elmsley reads ἐκεῖνον, and others, as Matthiae, give Διόνυσος θεὸς after Reiske; 'This is the man who says that he is the god Bacchus.' However, neither Pentheus nor the Bacchantes themselves as yet knew the identity of the Lydian stranger with the god. What Pentheus here means to say, as Hermann has well pointed out, is, that the assertion of the divinity of Bacchus rests 'on the sole authority of this Lydian impostor. Hence for ἐρράφθαι he gives ἐρράφθαι, with Reiske, Brunck, and Musgrave; and so also Bothe has edited. Translate: 'This is the man who says that Dionysus is a god; this the man who pretends that he (D.) was sewn up in the thigh of Zeus,—that very Dio-

nysus who was burnt out by the lightning's blaze' together with his mother, because she falsely asserted her marriage with Zeus.' Matthiae is strangely mistaken in objecting to the above emended reading, that "ita hoc quoque in laudem dei jactare hospes dicendus esset, tanquam id, quo divinus Bacchi ortus demonstraretur." The fact is, Pentheus means to show the absurdity of any story which rests on any such slender evidence as this stranger's testimony. The repetition of ἐκεῖνος, 'Yes, this fellow,' &c., is most appropriate. Cf. Orest. 595—6. But for ὃς in v. 244 we should read ὄτρ', by which the ambiguity of the antecedent would be removed. W. Dindorf, according to his favourite theory, marks v. 243 as spurious.—ἐκπυροῦται, taken out of the womb by the agency of fire.

246. ἐπᾶξια Elmsley both here and Orest. 615. Bothe has ἦν ἔξια with a Paris MS. The plural ὕβρεις occurs, but by emendation, in Suppl. 495. Hermann thinks it is here to be taken literally of the several acts of the stranger, his enticing away the women, instituting a new worship, and spreading false reports about the pretended god. Elmsley would read ὕβρισμ', as in Heracl. 18.

251. ἀναίνομαι, 'I disown you,' 'I am ashamed of you.' Cf. Electr. 311. Porson proposed νάρθηκι βακχεύοντας· αἰδοῦ-

τὸ γῆρας ὑμῶν εἰσορῶν νοῦν οὐκ ἔχον.
 οὐκ ἀποτινάξεις κισσόν; οὐκ ἐλευθέραν
 θύρσου μεθήσεις χεῖρ', ἐμῆς μητρὸς πάτερ;
 σὺ ταυτ' ἔπεισας, Τειρεσία; τόνδ' αὖ θέλεις 255
 τὸν δαίμον' ἀνθρώποισιν εἰσφέρων νέον
 σκοπεῖν πτερωτοὺς κάμπύρων μισθοὺς φέρειν;
 εἰ μὴ σε γῆρας πολὺν ἐξερρύετο,
 καθῆσ' ἂν ἐν βάκχαισι δέσμιος μέσαις,
 τελετὰς πονηρὰς εἰσάγων γυναιξὶ γὰρ 260
 ὅπου βότρυος ἐν δαιτὶ γίγνεται γάνος,
 οὐχ ὑγιὲς οὐδὲν ἔτι λέγω τῶν ὀργίων.

XO. τῆς δυσσεβείας. ὦ ξέν', οὐκ αἰδεῖ θεοὺς

μαι, πάτερ, and in fact the plural is found in three MSS., while in another, according to Elmsley, the ἂν of the verb has been corrected, so that the original reading seems doubtful. Porson's ingenious emendation is further confirmed by Nonnus, xlv. 73, (quoted by Hermann,) who makes Pentheus say to Τειρεσίας αἰδέομαι σέο γῆρας. The plural however might have been introduced by some one who thought the participle should include both Τειρεσίας and Cadmus, and feared that βακχεύοντα rather than βακχεύοντε would be understood, as no doubt it should be.

255. αὖ θέλεις. Bothe, in proposing with considerable confidence οὐ θέλεις, "non vis auguria captare, quod adhuc fecisti," failed to notice the sarcasm in ἐμπύρων μισθοὺς φέρειν, 'to get pay for your auguries.' For the μάντεις were commonly accused of avarice; see on Hel. 756. It appears best, with Dindorf, to mark a question at φέρειν, 'is this another device of yours to get pay?' &c. For the service of a new god was pretty sure to bring with it some new profits from the credulous; and especially as Bacchus was an oracular god, Rhés. 972.—φέρειν for φέρεσθαι, as in Oed. Col. 6. 651.—πτερωτοὺς, i. e. οἰωνούς. Cf. Hel. 747.

260. γυναιξί. Both the Greeks and the Romans thought it discreditable in women to be drinkers of wine. Hence one of the charges brought against Euripides in Ar. Theom. 390 seqq., is that of calling the women οἰνοπότιδες.—ὕγιες οὐδὲν, cf. Hel. 746. Androm. 448. The expression seems borrowed from comedy, and the same perhaps may be said of the genitive

of admiration which occurs in the next verse. Placed alone, it is more like the τῶν ἀλαζονευμάτων of Ar. Ach. 87, than the ἀλλὰ τῆς ἐμῆς κίκης of Med. 1051.—βότρυος, forming a tribrach in the second foot, of one word, is a rare licence. Cf. v. 18 and v. 662. Electr. 970. In Aesch. Cho. 1, Ἐρμῆ χθόνιε κτλ., it is more than probable that the latter word was pronounced as an iambus, the ι having sometimes the power of j or y, one of the effects of which must have been to convert yē or yā into ēy or āy. See Electr. 314.

263. τῆς δυσσεβείας. The old reading, τῆς εὐσεβείας, was corrected by Reiske. Elmsley, who refers to Iph. A. 327, ὦ θεοί, σῆς ἀνασχύντου φρενός, adopts this, remarking that the words are occasionally interchanged, as in Hel. 1021 Aldus has ἐξ εὐσεβείας for ἐκ δυσσεβείας. Hermann and Bothe retain the vulgate: the latter understanding 'have you no respect for the gods of piety,' which, he says, is the same as 'the goddess of piety.' Less absurd, but more complicated, is Hermann's explanation, 'Are you not abashed in the sight of the gods to disgrace both Cadmus on account of his piety (i. e. his acceptance of the new rites), and also, as a descendant of Echion, your own family?' W. Dindorf however rightly adopts Reiske's emendation, which scarcely admits of a doubt. Cf. Orest. 1666, ὦ Λοξία μαντεῖε, σὸν θεοπισμάτων. The remedy suggested by Musgrave was to transpose 264 and 265; and this is certainly plausible. However, the δὲ in 265 will bear this sense;—'What! you a descendant of Echion, and thus disgrace your family!' It will be observed that

Κάδμον τε τὸν σπείραντα γηγενῆ στάχυν ;
 Ἐχίονος δ' ἂν παῖς καταισχύρεις γένος. 265

ΤΕ. ὅταν λάβῃ τις τῶν λόγων ἀνὴρ σοφὸς
 καλὰς ἀφορμὰς, οὐ μέγ' ἔργον εὖ λέγειν
 σὺ δ' εὐτροχον μὲν γλώσσαν ὡς φρονῶν ἔχεις,
 ἐν τοῖς λόγοισι δ' οὐκ ἔνεισί σοι φρένες.
 θρασὺς δὲ, δυνατὸς καὶ λέγειν οἴός τ' ἀνὴρ, 270
 κακὸς πολίτης γίγνεται, νοῦν οὐκ ἔχων.
 οὗτος δ' ὁ δαίμων ὁ νέος, ὃν σὺ διαγελαῖς,
 οὐκ ἂν δυναίμην μέγεθος ἐξειπεῖν ὅσος
 καθ' Ἑλλάδ' ἔσται· δύο γὰρ, ᾧ νεανία,
 τὰ πρῶτ' ἐν ἀνθρώποισι, Δημήτηρ θεὰ, 275
 Γῆ δ' ἔστιν ὄνομα δ' ὀπότερον βούλει κάλει·

the chorus address the king as ᾧ ξένη, because they are themselves strangers who have followed Bacchus as his worshippers.

266 seqq. Teiresias, in a calm and dignified speech, refutes the erroneous opinions of Pentheus. It is not very difficult, he says, to speak well on a good subject; but Pentheus has a glib tongue with but little reason on his side. Such an orator, clever but unsound in his views, becomes a dangerous citizen. This new god, who is thus ignorantly despised, will eventually become one of the most honoured in Hellas. Demeter and Dionysus, as the givers of those inestimable blessings to man, bread and wine, the one the support of life, the other the solace of cares, cannot fail to be regarded as the greatest of benefactors. Wine too is the medium whereby men draw blessings from heaven, by the means of libations. As for the miraculous birth of the god, that admits of a reasonable explanation. Mortal men mistook the two words *μηρός* and *ἄμρος*, and thus supposed that he who was, by a stratagem of Zeus, made a *hostage* or *substitute*, was sewed into his *thigh*. Dionysus is moreover a prophetic god; he is an aid in war, for he can strike panics into a hostile army. In fine, Pentheus is advised to retract his opposition to the new worship. Human wisdom is sometimes fallacious. There is no fear of his corrupting the women, if they are by nature chaste. If the king of Thebes delights in being honoured by his subjects, why should not Dionysus too? For himself therefore, he is invested to become a

bacchant, old as he is; and Cadmus, the object of Pentheus' ridicule, will join him in the bacchic dance.

267. *καλὰς ἀφορμὰς*, a good theme to start from, a good subject to talk about. Cf. *Hec.* 1239, *φεῦ φεῦ, βροτοῖσιν ὡς τὰ χρηστὰ πρᾶγματα χρηστῶν ἀφορμὰς ἐνδίδωσ' αἰεὶ λόγων.*

270—1. *θρασὺς δὲ κτλ.* These lines are supposed to be aimed at the demagogue Cleophon (*Ar. Ran.* penult.), who is also attacked in similar terms Orest. 907, *ὅταν γὰρ ἡδὺς τοῖς λόγοις, φρονῶν κακῶς, πείθῃ τὸ πλῆθος, τῇ πόλει κακὸν μέγα.* They are quoted by Stobaeus, *Anth.* xlv. 2, and the two preceding *ibid.* xxxvi. 9, both as from the *Pentheus*. Translate, 'Now a bold man, when he possesses influence and is skilled in speaking, becomes a bad citizen, because he is destitute of sound sense.' (If the poet had meant, 'if destitute of sense,' he must have said *νοῦν μὴ ἔχων*). By *δυνατὸς* we must understand simply 'influential.' Compare Orest. 897, *ὅς ἂν δύνῃται πόλεος, ἐν τ' ἀρχαῖσιν ἤ.* *Ion* 596, *τῶν μὲν ἀδυνάτων ὑπομισησόμεσθα.*

275—9. There is a slight anacoluthon here. He should have said, *Δημήτηρ θεὰ Διόνυσός τε.* But the exegetical sentence about Demeter led the poet away from the intended construction.—*Γῆ δ' ἔστιν κτλ.*, i. e. those who are less disposed to symbolical terms may say, if they please, that the giver of corn is simply Earth. Cf. *Prom.* 217, *Θέμις καὶ Γαῖα, πολλῶν ὀνομάτων μορφὴ μία.* *Eur. Suppl.* 205—7.

αὐτὴ μὲν ἐν ξηροῖσιw ἐκτρέφει βροτούς·
 ὁ δ' ἦλθεν ἐπὶ τὰντίπαλον, ὁ Σεμέλης γόνος·
 βότρυος ὑγρὸν πῶμ' ἠῦρε κείσηνέγκατο
 θνητοῖς, ὁ παύει τοὺς ταλαιπώρους βροτούς 280
 λύπης, ὅταν πλησθῶσιw ἀμπέλου ῥοῆς,
 ὕπνου τε, λήθην τῶν καθ' ἡμέραν κακῶν,
 δίδωσιw, οὐδ' ἔστ' ἄλλο φάρμακον πόνων.
 οὗτος θεοῖσιw σπένδεται θεὸς γεγῶς,
 ὥστε διὰ τοῦτου τὰγάθ' ἀνθρώπους ἔχειw. 285
 καὶ καταγελαῖς νιν, ὡς ἐνερράφη Διὸς

278. ὁ δ' ἦλθε κτλ. 'But he, the son of Semele, took the opposite course; he invented the liquid draught of the grape and introduced it to mortals,' &c. Hermann reads ὁ δ', on the ground that ὁ is not merely the article, but the demonstrative pronoun. Elmsley wrongly refers ὁ δὲ to ὑγρὸν πῶμα. W. Dindorf has ὁ δ' ἦλθεν, by which the apparent abruptness in the next verse is avoided.—είσηνέγκατο, for εἰσήνεγκε. The middle is occasionally used as a synonym for the active, though φέρειν and φέρεσθαι are distinguished in the present tense. See *inf.* v. 1281. Ion 1434. Suppl. 583. But in Soph. Trach. 462 the aorist retains the true middle sense, κοῦπω τις αὐτῶν ἐκ γ' ἐμοῦ λόγον κακὸν ἠνέγκατ' οὐδ' ὄνειδος.—ὁ παύει κτλ., cf. Ar. Equit. 92, ὄρα; ὅταν πινῶσιw ἄνθρωποι, τότε—εὐδαιμονοῦσιν. Bacchus was called by the Roman poets *vitis repertor*. For his joint worship with Demeter see Ion 1074.

283. οὐδ' ἔστ' ἄλλο. Hermann gives δίδωσ', ἴν' οὐκ κτλ., *ubi non est aliud eorum remedium*. He says, "necesse est versum excidisse, in quo, quod deest, scriptum fuerit, nullum malorum remedium fortius esse ac potentius, quam vinum:—aut, si nihil excidit, verba necesse est corrupta esse." The *necessity* of either alternative may fairly be questioned. It is a little obscure whether the poet meant ἄλλο φάρμακον ἢ οἶνος, or ἢ ὕπνος. Neither, of course, is strictly true; nor even if we include both, 'no other remedy besides wine and sleep,' is it fair to exclude the solace of philosophy &c. However, such objections are hypercritical; all that the poet meant was, that there is nothing like wine for making a man forget his cares,—one cause of such forgetfulness being the sleep caused

by wine.

284—97. These verses are inclosed by W. Dindorf as spurious. "His versibus ineptissime interumpuntur quae Teiresias de virtutibus dei ab se celebrati exponit. Ipsa autem fabulae explicatio, quae verbis illis continetur, ita est comparata ut Proclum aliquem aut Olympiodorum audire videamur, non Euripidem, ridiculumque est ab Teiresia, qui cavere vult ne ridiculus Pentheo videatur Dionysus, ea proferri quibus et Deum illum et se ipsum deridendum praebeat." To which we may fairly reply, that the fondness of Euripides for etymologies (see Preface to Vol. i. p. 31), and the rationalising tendencies of his mind, will amply account for this attempt to explain away the only absurdity that was objected against the story of Dionysus' birth. It was the aim of Teiresias to show that there was nothing really absurd in the matter; that the mistake of a letter had led to serious misapprehension. Dindorf's assertion, that the passage contains "dictio inepta, confusa omninoque non Euripidea," says little in favour of his critical judgment. Some difficulties however require to be singly considered.

Ibid. οὗτος θεοῖσι κτλ. The obvious meaning is, that Bacchus himself, being a god, is offered in libations to the other gods. This, of course, is to identify the thing itself with the giver or inventor of it. Probably there is a play on the double sense of σπένδομαι, and the real sense is, 'This god makes peace for us with the other gods,' i. e. by giving us the means of appeasing them by offerings.

286. Perhaps, κεί καταγελαῖς νιν, ὡς κτλ., δίδάω κτλ., i. e. if you think *this* ridiculous, I will convince you that there is no absurdity in it.

μηρῶ. διδάξω σ' ὡς καλῶς ἔχει τόδε.
 ἐπεὶ νιν ἤρπασ' ἐκ πυρὸς κεραυνίου
 Ζεὺς, ἐς δ' Ὀλυμποῦ βρέφος ἀνήγαγεν νέον,
 Ἥρα νιν ἤθελ' ἐκβαλεῖν ἀπ' οὐρανοῦ. 290
 Ζεὺς δ' ἀντεμυχανήσαθ', οἷα δὴ θεός.
 ῥήξας μέρος τι τοῦ χθόν' ἐγκυκλουμένου
 αἰθέρος, ἔθηκε τόνδ' ὄμηρον, ἐκδιδοῦς
 Διόνυσον, Ἥρας νεικέων χρόνῳ δέ νιν
 βροτοὶ τραφήναι φασιν ἐν μηρῶ Διὸς, 295
 ὄνομα μεταστήσαντες, ὅτι θεᾷ θεὸς .
 Ἥρα ποθ' ὠμήρευσε, συνθέντες λόγον.
 μάντις δ' ὁ δαίμων ὄδε· τὸ γὰρ βακχεύσιμον
 καὶ τὸ μανιῶδες μαντικὴν πολλὴν ἔχει·
 ὅταν γὰρ ὁ θεὸς ἐς τὸ σῶμ' ἔλθῃ πολὺς, 300
 λέγειν τὸ μέλλον τοὺς μεμνηότας ποιεῖ.
 Ἄρεώς τε μοῦραν μεταλαβὼν ἔχει τινά·

292—4. The difficulty of these verses is undeniable. What the poet appears to mean is this; that Zeus, finding Hera unwilling that the infant son of her spouse by another woman should remain in heaven, made a false εἶδωλον of a portion of ether (like the εἶδωλον of Helen, Hel. 34), and placed it in the hands of Hera as a hostage for his future fidelity to her; for, if he offended again, she would, as she thought, have this divine infant in her power. Others understand, that he made a rent in the circumambient ether, and hid Dionysus therein safe from the jealousies of Hera: while others again construe ἔθηκε τόνδε Διόνυσον, 'made this portion of air Dionysus.' In this case ὄμηρον ἐκδιδοῦς νεικέων must be construed together, 'giving a hostage against' &c. This is Hermann's view; but it is hardly satisfactory. The punctuation given in the text above seems the best, and it leaves no further difficulty than the somewhat unusual phrase ἐκδιδοῦναι τινά, 'to put away a person into another's hands.' And yet, we find this very sense in a slightly different idiom, 'to give a daughter in marriage.' What Zeus did with the real Dionysus is not here mentioned; but there can be no doubt that his education by the hands of the Nymphs is alluded to. Apollodorus, iii. 4, 3, ex-

pressly says this: Διόνυσον δὲ Ζεὺς εἰς ἔριφον ἀλλάξας, τὸν Ἥρας θυμὸν ἐκλεψε. καὶ λαβὼν αὐτὸν Ἐρμῆς πρὸς Νύμφας ἐκόμισεν ἐν Νύσῃ τῆς Ἀσίας κατοικοῦσας, ἃς ὕστερον Ζεὺς καταστέρσας ὠνόμασεν Ἰάδας. But *inf.* v. 520, Zeus is said to have committed the young Dionysus to the fountain Dirce for concealment.—For νείκη, 'jealousies,' see Aesch. Suppl. 292.
 295. τραφήναι. Pierson's conjecture ραφήναι is ingenious and probable.

297. ὠμήρευσε. 'Was made a pledge.' Actively in Rhes. 434, τῶνδ' ὄμηρεύσας τέκνα.—συνθέντες λόγον, i. e. ψευδομένοι. Elmsley compares σύνθετοι λόγοι, 'lies,' in Prom. 704.

299. μαντικὴν. Plato derives the word from μανία, either seriously or in irony, Phaedr. p. 244, C. It is not clear whether Euripides intended any allusion to the same fanciful etymology, though this is likely enough, from his usual fondness for resemblances in words. In what follows he confounds the effects of drunkenness with that of religious enthusiasm; for in the former sense we must understand ἐς τὸ σῶμ' ἔλθῃ πολὺς, because ψυχὴν, not σῶμα, would otherwise have been used. Similar in words, yet different in meaning, is Hippol. 443, Κύπρις γὰρ οὐ φορητὸν, ἦν πολλὴ ῥυψί. See above, v. 284.

στρατὸν γὰρ ἐν ὄπλοις ὄντα κἀπὶ τάξεσι
 φόβος διεπτόησε, πρὶν λόγχης θιγεῖν
 μανία δὲ καὶ τοῦτ' ἐστὶ Διονύσου πάρα. 305
 ἔτ' αὐτὸν ὄψει κἀπὶ Δελφίσι πετραῖς
 πηδῶντα σὺν πεύκαισι δικόρουφον πλάκα,
 βάλλοντα καὶ σείοντα βακχεῖον κλάδον,
 μέγαν τ' ἀν' Ἑλλάδ'. ἀλλ' ἐμοὶ, Πενθεύ, πιθοῦ·
 μὴ τὸ κράτος αὔχει δύναμιν ἀνθρώποις ἔχειν, 310
 μηδ', ἣν δοκῆς μὲν, ἣ δὲ δόξα σου νοσεῖ,
 φρονεῖν δόκει τυ τὸν θεὸν δ' ἐς γῆν δέχου,
 καὶ σπένδε καὶ βάκχευε καὶ στέφου κάρα.
 οὐχ ὁ Διόνυσος σωφρονεῖν ἀναγκάσει

304. διεπτόησε, 'is wont to disperse in alarm.' Od. xviii. 340, ὡς εἰπὼν ἐπέσσει διεπτόησε γυναῖκας. Panics, as the word itself implies, were commonly attributed to Pan. But Bacchus also, as pre-eminently the god who affected the mind and the reason, may have been by others regarded as the author of such alarms. Hermann proposes a slightly different explanation: — "Quum terrores Panicos Baccho tribuit auctori, videtur id propterea facere, quod Pan comes esse Bacchi solet."

305. Pierson thought this verse an interpolation, and Dindorf adds, "non injuria." The meaning however is simple enough; 'And this also is a sort of madness from (sent by) Dionysus.'

306. The cultus of the god will not long be confined to Thebes, where it first appeared in Greece, but will spread to the neighbouring cities and nations.—καὶ ἐπὶ Δ. πέτραῖς. 'Even on the Delphian rocks,' which have hitherto been regarded as sacred to Apollo alone. In fact there was so much in common in the worship of these two gods, that the later comer would naturally be regarded rather as an associate than a usurper. Thus Sophocles, Trach. 217 seqq., mentions both in connexion as inspiring wild joys and raptures.—πηδῶντα πλάκα, bounding over the double peak of Parnassus, i. e. the one of two especially dedicated to him, the other being sacred to Apollo. See Ion 1126. The accusative is that of transition over; see Hel. 598. Ajac. 30, πηδῶντα πεδία. Bothe and Hermann are clearly wrong in reading πηδῶντα σὺν πεύκαισι, δικόρουφον πλάκα βάλλοντα, thyrso ferientem. Barnes also and Musgrave construe βάλ-

λοντα πλάκα. But the poet seems to mean βάλλοντα τοὺς θιασώτας, unless the correction of Matthiae, πάλλοντα, approved by W. Dindorf, be admitted as true. See on v. 113.

310. μὴ τὸ κράτος κτλ. 'Do not presume that it is mere power that has influence with men,' and that you can, by your authority as king, control their consciences.

311. νοσεῖ. Bothe gives νοση, 'if you should think yourself wise, while your opinion is erroneous.' This however is unnecessary. The clause may be considered parenthetical in this sense, 'for I can tell you that your opinion is unsound.' The meaning is, μὴ δόκει φρονεῖν, μηδ' ἐὰν δοκῆς, 'do not attach any weight to your own conceit that you are clever.' The μὲν and the δὲ δὲ not form the regular antithesis, unless νοση is the true reading; but μὲν is so often independently used, with an implied antithesis, that δὲ may here very well mean γάρ.

314. Aldus has μὴ σωφρονεῖν, and so Stobaeus twice, with the Palatine MS., but with μὴ superscribed. It is manifestly an addition by those who thought the sense should be, 'Dionysus will not force them to be lewd,' as he is accused by his enemies of doing. See v. 223. Hermann reads μὴ φρονεῖν, intemperantes ad Venerem esse. Elmsley proposes οὐχ ὁ Δ. μὴ φρονεῖν ἀναγκάσει, i. e. οὐ μὴ ἀναγκάσει. In the judgment of the present editor, no other change is required than εἰ for ἐν, and this is in great measure justified by the reading of Stobaeus (Flor. 74, 8. Vol. iii. p. 53, ed. Teubner), ἀλλ' εἰς τὴν φύσιν | τοῦτο

- γυναίκας ἐς τὴν Κύπριον, ἀλλ' εἰ τῇ φύσει 315
 τὸ σωφρονεῖν ἔνεστιν ἐς τὰ πάντ' αἰεὶ,
 τοῦτο σκοπεῖν χρή· καὶ γὰρ ἐν βακχεύμασιν
 οὐδ' ἢ γε σώφρων οὐ διαφθαρήσεται.
 ὀράς; σὺ χαίρεις, ὅταν ἐφεστῶσι πύλαις
 πολλοὶ, τὸ Πενθέως δ' ὄνομα μεγαλύνῃ πόλιν· 320
 κἀκεῖνος, οἶμαι, τέρπεται τιμώμενος.
 ἐγὼ μὲν οὖν καὶ Κάδμος, ὃν σὺ διαγελάς,
 κισσῶ τ' ἐρεψόμεσθα καὶ χορεύσομεν,
 πολιὰ ξυνωρίς, ἀλλ' ὅμως χορευτέον,
 κοῦ θεομαχῆσω σῶν λόγων πεισθεὶς ὑπο. 325
 μαίνει γὰρ ὡς ἄλγιστα, κοῦτε φαρμάκοις
 ἄκη λάβοις ἂν οὔτ' ἄνευ τούτων νοσεῖς.
- ΧΟ. ὦ πρέσβυ, Φοῖβόν τ' οὐ καταισχύνεις λόγοις
 τιμῶν τε Βρόμιον σωφρονεῖς, μέγαν θεόν.
- ΚΑ. ὦ παῖ, καλῶς σοι Τειρεσίας παρήνεσεν 330
 οἴκει μεθ' ἡμῶν, μὴ θύραζε τῶν νόμων.
 νῦν γὰρ πέτει τε καὶ φρονῶν οὐδὲν φρονεῖς.

σκοπεῖν χρή. The intermediate verse, omitted here, but quoted v. 15, by Stobaeus, occurs Hipp. 79, where εἰ τις φύσει τὸ σωφρονεῖν εἴληχεν, seems probable for ἐν τῇ φύσει. In the present passage it is necessary to the context. 'Not Dionysus (nor any one else) will force women to be discreet (i. e. if their inclinations be evil); but whether chastity is in their disposition always in all circumstances, that is the point to be considered; for not even amidst Bacchic revelries will your discreet woman be corrupted, whatever others may do' (γε). The argument is this:—'You complain that the women who are votaries of the god are unchaste; it may be so; but that is the fault of their own natures. It is not Dionysus who can compel them to be good; it is enough that he does not corrupt them.' Compare Hipp. 1008, δεῖ δὴ σε δεῖξαι τῷ τρόπῳ διεφθάρην.

321. Elmsley compares Hipp. 7, ἔνεστι γὰρ δὴ κἀν θεῶν γένοι τόδε, Τιμώμενοι χαίρουσιν ἀνθρώπων ὑπο.

324. ἀλλ' ὅμως. As if he had said γέροντες μὲν, ἀλλ' ὅμως, old age being commonly regarded as unfit for the lyre and the dance, Oed. Col. 1222.

327. ἄνευ τούτων. These words, as

spoken by Teiresias, are oracular and therefore purposely ambiguous. 'You cannot be cured by medicines, and yet you are sick to a degree that demands a medicine,' i. e. the cruel death that awaits you. This is Hermann's explanation, and it is the best of several that have been proposed.

328. Φοῖβον κτλ. You speak worthily of Phoebus, whose seer you are.

331. θύραζε τῶν νόμων, for ἔξω τῶν νενομισμένων, according to Elmsley. The idea of evading or escaping any thing was not unfrequently expressed in this way. So ἔξω πημάτων πόδα ἔχειν, ἔξω πηλοῦ πόδα κομίζειν, &c., and in Oed. Col. 1231, τίς πλάγχθη πολύμοχθος ἔξω; 'who that is born to much toil can get out of the range of it?'

332. πέτει, 'you are flighty.' Elmsley. —γὰρ ἔστιν γὰρ ἔστιν in the next line is Hermann's reading, by which an antithesis between εἶναι and λέγεσθαι is obtained. 'Even though this god is not a god, as you assert, let him be called so by you; and tell an honourable falsehood that he is the son of Semele, that she may be thought to have given birth to a god, and that, for our parts, honour may

- κεί μὴ γὰρ ἔστιν ὁ θεὸς οὗτος, ὡς σὺ φῆς,
 παρὰ σοὶ λεγέσθω· καὶ καταψεύδου καλῶς
 ὡς ἔστι Σεμέλης, ἵνα δοκῆ θεὸν τεκεῖν, 335
 ἡμῶν τε τιμὴ παντὶ τῷ γένει προσῆ.
 ὄρας τὸν Ἀκταίωνος ἄθλιον μόρον ;
 ὃν ὠμόσπιτοι σκύλακες ἄς ἐθρέψατο
 διεσπάσαντο, κρείσσον' ἐν κυναγίαις
 Ἀρτέμιδος εἶναι κομπάσαντ', ἐν ὄργασιν. 340
 ὃ μὴ πάθης σὺ, δεῦρό σου στέψω κάρα
 κισσῶ· μεθ' ἡμῶν τῷ θεῷ τιμὴν δίδου.
ΠΕ. οὐ μὴ προσοίσεις χεῖρα, βακχεύσεις δ' ἰὼν,
 μηδ' ἐξομόρξει μωρίαν τὴν σὴν ἐμοί ;
 τῆς σῆς δ' ἀνοίας τόνδε τὸν διδάσκαλον 345

attach to the whole family.' The morality of this advice is of course to be estimated by the Greek ideas of falsehood and truth; for which see on *Alcest.* 537.

335. *Σεμέλης.* Elmsley and Dindorf adopt Tyrwhitt's correction, *Σεμέλη θ' ἵνα δοκῆ.* Hermann defends the vulgate on the ground that Pentheus had denied that Bacchus was the son of Semele, v. 245.

337. *Ἀκταίωνος.* W. Dindorf, which form Elmsley also approves. But it is only found in one MS., and that as a correction. In v. 230 the metre requires *Ἀκταίωνος*, and it might perhaps be argued, that, as the short form of the genitive takes the long syllable preceding, so the long form would conversely require the short ε. This principle holds good in *Μενέλαος* and *Μενέλεως*, and many similar forms. This case of divine retribution is cited, because it had occurred in the family of Cadmus. *Apollodor.* iii. 4, 4, *Ἀντοῦθης δὲ καὶ Ἀρισταίου παῖς Ἀκταίων ἐγένετο, ὃς τραφεὶς παρὰ Χείρωνι κυνηγὸς ἐδιδάχθη, καὶ ὕστερον κατεβράθη ἐν τῷ Κιθαιρώνι ὑπὸ τῶν ἰδίων κυνῶν. Καὶ τούτου ἐτελεύτησε τὸν τρόπον, ὡς μὲν Ἀκουσίλαος λέγει, μνήσαντος τοῦ Διὸς, ὅτι ἐμνηστεύσατο Σεμέλην ὡς δὲ οἱ πλείονες, ὅτι τὴν Ἀρτεμιν λουομένην εἶδε.* Euripides, as he frequently does, varies the common legend.—*ἐν ὄργασιν*, in the meadows, i. e. the low and level hunting plains. See *Rhes.* 282, *καὶ πῶς πρὸς Ἰδης ὄργαστας πορεύεται*; *Electr.* 1163. Photius, *ὄργας, χωρίον οἶον ἄλλος μέγα.* Again, *ὄργας, τὰ λοχμώδη καὶ ὀρεινὰ χωρία*

καὶ οὐκ ἐπεργαζόμενα οὕτως καλεῖται.

341. W. Dindorf regards *μὴ πάθης* as an imperative. Elmsley makes the clause *δεῦρο—κισσῶ* a parenthesis. Hermann gives the punctuation in the text, the sense of which is, 'Now, that you may not suffer this, come hither and let me crown you with ivy,' where *μὴ* is for *ἵνα μή.* See *Hec.* 344.

343. Pentheus starts back with horror as the aged Cadmus approaches to place the ivy crown on his head. He vents his rage on Teiresias, as the author of his grandfather's folly, and gives orders for the immediate destruction of his augural seat. Others are charged to bring the effeminate stranger before him in chains. Thus by a double act of presumptuous impiety he is earning the reward of an untimely death.

Ibid. οὐ μὴ κτλ. 'Don't lay your hand upon me, but go and act the bacchant by yourself, and do not wipe off (i. e. leave the impress of) your folly on me.' For οὐ μὴ compare *Hel.* 437. *Hipp.* 606, οὐ μὴ προσοίσεις χεῖρα μηδ' ἄψει πέπλων; *Ajac.* 75, οὐ σίγ' ἀνέξει μηδὲ δειλίαν ἀρεῖς; For *ἐξομόρξει* Elmsley compares *Ar. Ach.* 843, οὐδ' ἐξομόρζεται Πρέπτις τὴν εὐρυπρωκτίαν σοι. The figure is borrowed from the outline of a dirty hand laid upon a clean garment.

345. The δ', added by Matthiae, is rightly adopted by Hermann and W. Dindorf, though rejected by Elmsley. As Hermann observes, there is here a transition of persons, from Cadmus to Teiresias; consequently the adversative particle

δίκην μέτειμι στειχέτω τις ὡς τάχος,
 ἔλθων δὲ θάκουσ τούσδ', ἦν' οἰωνοσκοπεῖ,
 μοχλοῖς τριαίνου κανάτρεψον ἔμπαλιν,
 ἄνω κάτω τὰ πάντα συγχέας ὁμοῦ,
 καὶ στέμματ' ἀνέμοις καὶ θυέλλαισιν μέθες. 350

μάλιστα γάρ νιν δήξομαι δράσας τάδε.
 οἱ δ' ἀνὰ πόλιν στείχοντες ἐξιχνεύσατε
 τὸν θηλύμορφον ξένον, ὃς εἰσφέρει νόσον
 καινὴν γυναιξὶ καὶ λέχη λυμáινεται.
 κᾶνπερ λάβητε, δέσμιον πορεύσατε 355
 δευρ' αὐτὸν, ὡς ἂν λευσίμου δίκης τυχῶν
 θάνη, πικρὰν βάκχευσιν ἐν Θήβαις ἰδῶν.

TE. ὦ σχέτλι', ὡς οὐκ οἶσθα ποῦ ποτ' εἶ λόγων.
 μέμνησας ἤδη, καὶ πρὶν ἐξέστης φρενῶν.
 στειχωμεν ἡμεῖς, Κάδμε, κάξαιτώμεθα 360
 ὑπὲρ τε τούτου, καίπερ ὄντος ἀγρίου,
 ὑπὲρ τε πόλεως, τὸν θεὸν μηδὲν νέον
 δρᾶν. ἀλλ' ἔπου μοι κισσίνου βάκτρον μέτα·
 πειρῶ δ' ἀνορθοῦν σῶμ' ἐμὸν, κάγῳ τὸ σόν·
 γέροντε δ' αἰσχροῦν δύο πεσεῖν ἴτω δ' ὄμως. 365
 τῷ Βακχίῳ γὰρ τῷ Διὸς δουλευτέον.
 Πευθεὺς δ' ὅπως μὴ πένθος εἰσοίσει δόμοις
 τοῖς σοῖσι, Κάδμε· μαντικῇ μὲν οὐ λέγω,

is required.—*δίκην* in the next verse is Elmsley's correction, in conformity with the usual idiom, (see *Med.* 261,) for *δίκη*. He compares *Eum.* 221, *δικας μέτειμι τόνδε φῶτα*.

347. *τούσδε*, 'his seat yonder,' *δεικτικῶς*. Hermann, Elmsley, and Dindorf give *τούδ'* after Musgrave's conjecture. It is the less probable, because *τόνδε* had just preceded, which was sufficient for specifying the person meant. Cf. *Androm.* 16.

348. *τριαίνου* is 'to upheave,' an idea borrowed from the effects supposed to be produced on rocks and islands by the trident of Poseidon. Cf. *Herc. F.* 946, *στρεπτῷ σιδήρῳ συντριαινώσειν πόλιν*.

354. *λυμáινεται*. The primary meaning of this verb is 'to prey upon,' said of a wild beast which tears and disfigures a body. It is occasionally used, like *δβρίζειν*, of adulterous intercourse. So *Aesch.*

Ag. 1413, *κεῖται γυναικὸς τῆσδε λυμαντήριος*. *Cho.* 751, *στείχω δ' ἐπ' ἄνδρα τῶνδε λυμαντήριον οἴκων*, i. e. the adulterer *Aegisthus*.

359. *μέμνησας ἤδη*. 'Now you are downright mad; and before you were out of your right mind.' "Verba μέμνησας ἤδη ad posteriorem Penthei ῥῆσιν, καὶ πρὶν ἐξ. φρ. ad priorem spectant." *Elmsl.*

364. *κάγῳ τὸ σόν*, 'as I do yours.' Compare *Eum.* 135, *ἔγειρ' ἔγειρε καὶ σὺ τήνδ', ἐγὼ δὲ σέ*.

365. *ἴτω δ' ὄμως*. 'However, never mind.' If an accident at once ill-omined and unseemly should occur, it will be in a good cause, and therefore need not be regarded.

367. *πένθος*. The fondness of Euripides for playing on the meaning of proper names is illustrated in p. xxxi of the Preface to Vol. i.

τοῖς πράγμασιν δέ μῶρα γὰρ μῶρος λέγει.
 ΧΟ. Ὅσια, πότνα θεῶν, στρ. α'. 370
 Ὅσια δ', ἃ κατὰ γᾶν
 χρυσεῖαν πτέρυγα φέρεις,
 τάδε Πενθέως αἴεις,
 αἴεις οὐχ ὄσιαν
 ὕβριν ἐς τὸν Βρόμιον 375
 τὸν Σεμέλας τὸν παρὰ καλλιστεφάνους
 εὐφροσύναις δαίμονα πρῶτον μακάρων ; ὅς τάδ' ἔχει,
 θιασεύειν τε χοροῖς,
 μετὰ τ' αὐλοῦ γελάσαι
 ἀποπαῦσαι τε μερίμνας, ὅποταν βότρυος ἔλθη γάνος
 ἐν δαιτὶ θεῶν, 380

369. τοῖς πράγμασιν, 'by facts,' 'by circumstances.' See Hel. 286. It requires no prophet, he says, to foresee the consequences of such folly. Compare Suppl. 747, φίλοις μὲν οὐ πείθεσθε, τοῖς δὲ πράγμασι. Stobaeus cites the concluding words, Flor. v. 24.

370. All parties having now left the stage, the chorus, improving the occasion, and in direct reference to the obdurate incredulity and profanity of Pentheus, sing an ode to Sanctity, whom they personify as a goddess. She is called upon to hear (i. e. to avenge) this impiety against the author of all joy and festive delight to mankind. The end of idle words and lawless folly is wretchedness: wisdom alone is lasting and secure. The gods dwell afar off, but they can discern the actions of mortals. That wisdom which sets itself on a level with the gods is no wisdom; life is too short for such exalted speculations. Fain would they fly to Cyprus, the sacred island of Aphrodite; to Pieria (Thessaly) the abode of the Muses; there would they extend the glorious worship of Bacchus, so congenial to Love and to Music. The god rejoices in feasting and in peace; he is averse to gloominess; he is the friend of those who follow the dictates of ordinary reason, not of such as think themselves superior to the rest.—

The metre of the first strophe is Ionic a minore alternating with choriambics. The second is a glyconic system. Hermann arranges the first entirely in Ionics; but this involves much division of the words

at the ends of verses.

Ib. Ὅσια. For *δοσιότης*. The worshippers of Bacchus were said *δοσιόσθαι*, v. 114; hence the chorus extol that quality or tone of mind which prevails among the gods as their natural feeling and impulse, and likewise among good and religious men as partaking of the same reverential respect for Good in the abstract. To show this double character of Ὅσια, it is repeated with the antithetical δὲ, as if it were Ὅσια μὲν παρὰ θεῶν, Ὅσια δὲ παρ' ἀνθρώπων νομιζομένη, as Hermann well paraphrases it. On earth it is represented as having gilt wings, wherewith it flies hither and thither among men. Elmsley, who wrongly proposes κατὰ γᾶς, seems to have thought, with some of the older commentators, that Proserpine was meant. So far does he go in this erroneous view that he edits χρύσεια σκῆπτρα in v. 372, (the old copies having χρύσεια, corrected by Hermann.) On the resolved syllable in πτέρυγα (υ υ at the beginning of the word being isochronous with —), and similarly in μεγάλα, v. 395, see on v. 79. On ὕ in χρύσεος see Med. 633.

377. θιασεύειν, to introduce, initiate into the dance. Elmsley well compares Ion 552, ὅς με Δελφίσι κόραις — ἐθάσενσ'.—μετ' αὐλοῦ, to the music of the flute, which was used in banquets and therefore in the worship of Bacchus. Cf. Trach. 216, ἀείρου' οὐδ' ἀπώσμαι | τὸν αὐλόν, ὃ τύραννε τὰς ἐμὰς φρενός, i. e. ὃ Βάκχε.

κισσοφόροις δ' ἐν θαλίαις ἀνδράσι κρατῆρ' ὕπνον
ἀμφιβάλλῃ.

ἀχαλίνων στομάτων ἀντ. α': 385

ἀνόμου τ' ἀφροσύνας

τὸ τέλος δυστυχία·

ὁ δὲ τὰς ἡσυχίας

βίωτος καὶ τὸ φρονεῖν

ἀσάλευτόν τε μένει

390

καὶ συνέχει δώματα· πόρσω γὰρ ὁμως

αἰθέρα ναίοντες ὀρώσω τὰ βροτῶν Οὐρανίδαυ·

τὸ σοφὸν δ' οὐ σοφία,

τό τε μὴ θνητὰ φρονεῖν.

βραχὺς αἰὼν' ἐπὶ τούτου δέ τις ἂν μεγάλα διώκων

τὰ παρόντ' οὐχὶ φέροι.

396

384. ἀμφιβάλλῃ Barnes for ἀμφιβάλλῃ.

385. The meaning of ἀχαλίνων στομά, an unbridled tongue, can only be fully comprehended by referring it to the Greek doctrine of silence and reserve on certain religious subjects. All readers of Herodotus know how frequently this reserve checks him in speaking of religious things. It was peculiarly impious to speak unguardedly on such topics. *Vetabo, qui Cereris sacrum vulgavit arcanæ, &c.*, says Horace.—τέλη, ὧν καὶ χρυσέα κλῆς ἐπὶ γλώσσα βέβακε προσπῶλων Εὐμολπίδαν, Oed. Col. 1053. So the ἀκόλαστος γλώσσα is αἰσχίστη νόσος, Orest. 10. Aesch. Prom. 337, γλώσση ματαία ζῆμια προστρίβεται. The application here evidently is to the free speaking of Pentheus on the subject of Dionysus' birth. Stobæus quotes 385—7 and 393—9, Flor. xxvi. 13, and xxii. 17.

389. τὸ φρονεῖν, the being wise, not in the sense of that σοφία against which he is writing, but the being prudent and cautious not to offend the gods.—πόρσω for πόρρω Elmsley. The γὰρ implies that the τὸ μὴ φρονεῖν, in the above sense, will certainly incur punishment; for the gods, though far off, can see what passes among men.

393. σοφία, i. e. wisdom so called is not real wisdom. For the quibble on words see Preface to Vol. i. p. xxxi. The τε in the next line is exegetical, 'such wisdom, that is, as consists in too proud thoughts.' Cf. Pers. 816, ὡς οὐχ ὑπέρφεν θνητῶν

ἄντα χρῆ φρονεῖν.—θνητὰ is retained by Hermann against Elmsley's correction θνατά, but his distinction is perhaps fanciful, "aliud est, quum mortales θνατοὶ vocantur, aliud θνητὰ φρονεῖν, in qua formula non puto locum esse Dorismo, nisi in scriptore Dorico."

395. ἐπὶ τούτου, for ἐπὶ τούτῳ, appears necessary to the syntax; for the latter can hardly mean ἐν τούτῳ, while the Greeks often use ἐπὶ with a genitive for 'in the time of.' Hermann indeed (as also Bothe), gives a widely different meaning to the passage, by adopting the Aldine punctuation, τό τε μὴ θνητὰ φρονεῖν βραχὺς αἰὼν. This he regards as taken from Il. v. 407, ὅττι μάλ' οὐ δηναῖς, ὅς ἀθανάτοισι μάχηται, and he renders it thus, *et non mortalia spirare, brevis vita est: hac conditione magna quis persequens, quæ ante pedes sunt, amittit.* More strangely still, he retains φέροι (φέρει Brunck and Elmsley), which he compares with the Homeric τῷ καὶ κέ τις εὔχεται ἄνθρωπος, Il. ξ. 484, where εὔχεται is only the old form for εὔχεται, a common epic construction, but utterly inconsistent with Attic usage. The poet's meaning here can hardly be doubted; that life is too short for refined speculations, and that it is wiser to enjoy what is before us. We seem here to see a reflection of the writer's own mind. All his life he had been a speculator on the nature of God, and like all other speculators on the same subject, ancient and modern, he had

μαινομένων οἶδε τρόποι καὶ κακοβούλων παρ' ἔμοιγε
φωτῶν.

ἰκοίμαν ποτὶ Κύπρον, στρ. β'. 400

νᾶσον τᾶς Ἀφροδίτας,

ἔν' οἱ θελξίφρονες νέμον-

ται θνατοῖσιν Ἑρωτες,

Πάφον θ', ἂν ἐκατόστομοι

βαρβάρου ποταμοῦ ῥοαὶ 405

καρπίζουσιν ἄνομβροι.

ὄπου καλλιστευομένα

Πιερία μούσειος ἔδρα,

σεμνὰ κλιτὺς Ὀλύμπου,

ἐκεῖσ' ἄγε με, Βρόμιε Βρόμιε, 410

προβακχίηε δαῖμον.

ἐκεῖ χάριτες, ἐκεῖ δὲ πόθος

found himself no nearer to the truth at the end than he was at the beginning. Some such feelings of disappointment seem to be indicated in Hipp. 251, βίοντων δ' ἀτρεκέϊς ἐπισηδέυσεις φασὶ σφάλλειν πλεόν ἢ τέρπειν.—φέρει for φέροιστο. See v. 257.

399. παρ' ἔμοιγε, in my judgment. Cf. Med. 761, ἐπεὶ γενναῖος ἀνὴρ, Αἰγυῦ, παρ' ἔμοι δεδόκησαι. Electr. 1015.

400 seqq. Κύπρον—Πάφον—Πιερία. Because Love and the Muses are congenial to Bacchus. The worship of Aphrodite was anciently established in Cyprus (probably by the Phoenicians or Assyrians, who called her Astarte), and hence her Greek name Κόπρις appears to have been derived. Aeschylus, alluding in all probability to Cyprus, Suppl. 549, calls it τᾶς Ἀφροδίτας πολύπυρον αἶαν. The old copies have τὰν Κύπρον, but both Elmsley and Hermann perceived that the article is an interpolation. By a contrary error ἴνα for ἔν' οἱ was read in v. 402, till emended by Heath.

404. Πάφον θ'. "Quid in animo haberit Euripides, quum Paphum et Aegyptum hoc modo conjunxit, ego conjicere nequeo," says Elmsley, who marks the passage as corrupt. See however the note on v. 13. Hermann, who omits the τε, and makes Πάφον depend on νέμονται, considers the sense to be, that Paphos, a city on the western coast of Cyprus, is enriched by merchandize from the east,

brought up the Nile. But καρπίζειν seems rather used of the fertilising effects of the Nile-water, which is poetically supposed to be carried (for the poet may not have known its true distance) as far as the opposite island of Cyprus. Cf. Hel. 1327, βροτοῖσι δ' ἐχλοα πεδία γᾶς | οὐ καρπίζουσ' ἀρτοῖσι | λαῶν φθέρει γενεάν. The Nile is called ἐκατόστομος, 'many-mouthed,' doubtless by a poetical expression, to be compared, perhaps, with ἐκατόμοδες Νηρηῖδες, Oed. Col. 719.—βαρβάρου, as being Egyptian. This people is repeatedly called βάρβαρος in the Helena.—ἄνομβροι, supplied by melted snow, and not swollen by rain. See Hel. 2. Matthiae's reading, ἀνομβρον, adopted by Bothe, is worse than needless.

407. καλλιστευομένα. For the passive form see Med. 947. The mention of Pieria (see inf. 565), is doubtless owing to the poet's sojourn in Magnesia and afterwards in Macedonia, where the present drama is said to have been composed. Thessaly seems to have been regarded especially as the seat of the Muses, who were hence called *Pierides*. In Rhés. 921 we find them passing into Thrace, as a conterminous country.

411. προβακχίηε. A coined word, implying that he preceded his crew of revelers in their migratory course. Cf. v. 920, καὶ ταῦρος ἡμῖν πρόσθεν ἡγείσθαι δοκεῖς.

ἐκεῖ δὲ Βάκχαισι θέμις ὀργιάζειν.
 ὁ δαίμων ὁ Διὸς παῖς
 χαίρει μὲν θαλίσαισιν,
 φιλεῖ δ' ὀλβοδοτείραν Εὐ-
 ρήναν, κούροτρόφον θεάν.
 ἴσαν δ' ἔς τε τὸν ὄλβιον
 τὸν τε χείρονα δῶκ' ἔχειν
 οἴνου τέρψιν ἄλυπον·
 μισεῖ δ' ᾧ μὴ ταῦτα μέλει,
 κατὰ φάος νύκτας τε φίλας
 εὐαίωνα διαζῆν·
 σοφὸν δ' ἀπέχειν πραπίδα φρένα τε
 περισσῶν παρὰ φωτῶν.
 τὸ πλήθος ὃ τι τὸ φαυλότερον
 ἐνόμισε χρῆταί τε, τόδε τοι λέγομι' ἄν.

ΘΕΡΑΠΩΝ.

Πενθεῦ, πάρεσμεν, τήνδ' ἄγραν ἡγρευκότες,

420. *Εἰρήνην*. Brodaeus compares Hesiod, Opp. 226, *εἰρήνη δ' ἀνὰ γῆν κούρο-τρόφος*. As war cuts off the youth, so peace rears them to their full age. Hence in Suppl. 490 she is said *τέρπεσθαι εὐ-παίδι*. That Euripides was a steady advocate for peace has been shown in p. xvi of the Preface to Vol. i.

424. *μισεῖ δ' κτλ.* 'But he dislikes him who does not make it his care to pass his life in secure happiness.' The word *εὐαίων*, as remarked on Ion 125, is properly said of the blessed life of the gods, and it is therefore a stronger expression than *εὐδαιμών*.

427. The MSS. give *σοφῶν*, Aldus *σοφόν*. Hermann, followed by Elmsley, reads *σοφῶν δ' ἔπεχε πραπίδα κτλ.*, to which Matthiae objects, that the imperative is unusual when spoken by the chorus to mankind in general. At all events the singular is inappropriate. The true reading seems to be *σοφόν*, 'Tis wise to keep away from oneself the intellect and the mind that proceeds from men of more than common genius.' The teaching of the Sophists in particular appears to be meant. Elmsley and W. Dindorf would read *ἄπδ* for *παρὰ*, which is too bold an alteration to be probable. For *πραπίδες*

see Androm. 480. Together, *πραπίδα φρένα τε* seem equivalent to *σοφὴν φρένα*, 'a cunning mind.' The *περισσοὶ φῶτες* are contrasted with ordinary men, *πλήθος τὸ φαυλότερον*. See Hippol. 437. The meaning of the concluding lines appears to be this; 'whatever the common multitude thinks right and practises, that truly will I affirm,' i. e. adopt as my maxim. Hermann's view of the passage is somewhat different, *ὅτι τὸ πλήθος τὸ φαυλότερον ἐνόμισε χρῆταί τε, τόδε τοι λεγομένη νομίσειν καὶ χρῆσθαι*, i. e. 'that may I be said to adopt.' The point of the whole ode is to show, that human wisdom is worthless, and that it is wiser to follow the convictions of men in general respecting the gods, than to strike out new theories about them in the pride and conceit of human reasonings. Whether the poet says this of his own conviction, or puts it into the mouth of his chorus as appropriate to their position, must remain a matter of uncertainty.

434. A messenger arrives in haste to announce that the orders of Pentheus (v. 352) have been executed. The handsome stranger (who, of course, proves to be none other than Dionysus himself,) has been arrested, and is now brought in,

- ἐφ' ἣν ἔπεμψας, οὐδ' ἄκρανθ' ὠρμήσαμεν. 435
 ὁ θῆρ δ' ὄδ' ἡμῶν πρᾶος, οὐδ' ὑπέσπασε
 φυγῆ πόδ', ἀλλ' ἔδωκεν οὐκ ἄκων χέρας,
 οὐδ' ὠχρὸς, οὐδ' ἠλλάξεν οἰνωπὸν γένυν,
 γελῶν δὲ καὶ δεῖν κἀπάγειν ἐφίετο,
 ἔμενέ τε τοῦμόν εὐτρεπὲς ποιούμενος. 440
 κἀγὼ δι' αἰδοῦς εἶπον, ὦ ξέν', οὐχ ἑκὼν
 ἄγω σε, Πενθέως δ', ὅς μ' ἔπεμψ', ἐπιστολαῖς.
 ἄς δ' αὖ σὺ βάκχας εἶρξας, ἄς σὺνήρπασας
 κᾶδησας ἐν δεσμοῖσι πανδήμου στέγης,
 φροῦδαί γ' ἐκείναι λελυμέναι πρὸς ὀργάδας 445
 σκιρτῶσι, Βρόμιον ἀνακαλούμεναι θεόν.
 αὐτόματα δ' αὐταῖς δεσμὰ διελύθη ποδῶν,
 κλῆδές τ' ἀνήκαν θύρετρ' ἄνευ θνητῆς χερός.
 πολλῶν δ' ὄδ' ἀνὴρ θαυμάτων ἤκει πλέως
 ἐς τάσδε Θήβας· σοὶ δὲ τᾶλλα χρὴ μέλειν. 450
- ΠΕ. μέθεσθε χειρῶν τοῦδ'· ἐν ἄρκυσι γὰρ ὦν

bonds before the king. As for the bachelors who had been previously in custody, they have been mysteriously released, and have gone off again to the mountains. But the stranger himself not only offered no resistance, but voluntarily and with a smile submitted himself to his captors to be bound and led away.

438. *οἰνωπόν*. See v. 236. His naturally ruddy and florid complexion was not changed for the paleness of fear.

439. *ἐφίετο*, he bade us do so if we pleased.—τὸ ἐμὸν, my ungracious duty of securing him. The MSS., as usual, give *εὐτρεπὲς*, corrected by Canter. For the phrase *εὐτρεπὲς ποιῆσθαι* Elmsley refers to Iph. T. 245. Herc. F. 497. Electr. 689. In all these places however the idea is the getting something ready for one's own use. Here it is evident that the action was made easy for another. The commentators consequently give several explanations of the present passage, and Hermann even reads thus, *ἔμενέ τε τοῦμόν, εὐτρεπὲς ποιούμενος, expectabat, ut ego officium meum facerem, paratum id mihi reddens*. The truth appears to be, that the poet used a convenient metrical phrase in a slightly inaccurate sense. It is quite consistent with his practice to do this; as remarked on Suppl. 74. He

might indeed have written *εὐχερὲς* or *εὐμαρὲς*, 'regarding my proceedings as a matter of indifference,' and this would the more easily have been corrupted, from the familiarity of the other combination.

441. *δι' αἰδοῦς εἶπον*. Elmsley interprets, 'modestly said.' The simpler sense is, *rudore tactus*, as Hermann has it, i. e. through a feeling of awe and respect for his mild conduct.

448. *ἀνήκαν*. A more common tragic use is *ἀνεῖσαν*, as in v. 662. See however on Herc. F. 590.—*θύρετρα*, perhaps what we call 'the wicket.' Photius *θύρετρα, θυρώματα ἢ ἀραιόθυρα*.

450. *χρὴ μέλειν*. It is, perhaps, worthy of remark, that three expressions in this *ῥῆσις* of the Servant,—the other two being *ἐφίεσθαι* 'to enjoin,' and *ἐπιστολή* 'a mandate,'—all occur in vv. 3 and 4 of the *Prometheus*, where, as here, the subject is τὸ δεσμεύειν τινά. The coincidence did not escape Barnes.

451. *μέθεσθε* G. Burges for *μαίνεσθε*. Aldus has *λάσθηθε*, and this is superscribed as a variant in the Palatine MS. The context however clearly shows that the liberation of the stranger's hands is meant. Cf. 503. Bothe's reading is very ingenious, *μαίνεσθε χεῖρον τοῦδ'*, 'ye are worse maniacs than he,' if you suppose

- οὐκ ἔστιν οὕτως ὠκὺς ὥστε μ' ἐκφυγεῖν.
 ἀτὰρ τὸ μὲν σῶμ' οὐκ ἄμορφος εἶ, ξένε,
 ὡς ἐς γυναικάς, ἐφ' ὅπερ ἐς Θήβας πάρει
 πλόκαμός τε γάρ σου ταναὸς οὐ πάλης ὕπο, 455
 γένυν παρ' αὐτὴν κεχυμένος πόθου πλέως·
 λευκὴν δὲ χροιάν ἐς παρασκευὴν ἔχεις
 οὐχ ἡλίου βολαῖσι, ἀλλ' ὑπὸ σκιάς,
 τὴν Ἀφροδίτην καλλονῇ θηρώμενος.
 πρῶτον μὲν οὖν μοι λέξον ὅστις εἶ γένος. 460
- ΔΙ. οὐ κόμπος οὐδεὶς· ῥάδιον δ' εἰπεῖν τόδε·
 τὸν ἀνθεμώδη Τρωῶλον οἴσθ' αἴ που κλύων.
- ΠΕ. οἶδ', ὅς τὸ Σάρδεων ἄστρῳ περιβάλλει κύκλῳ.
- ΔΙ. ἐντεῦθεν εἰμι, Λυδία δέ μοι πατρίς.
- ΠΕ. πόθεν δὲ τελετὰς τάσδ' ἄγεις εἰς Ἑλλάδα; 465
- ΔΙ. Διόνυσος ἡμᾶς εἰσέβησ' ὁ τοῦ Διός.

he can escape as you say the bacchants have escaped. The expression however is much too strong for the occasion; while μέθεσθε satisfies every requirement of the sense and the context. It is clear from v. 437 that his hands were tied, as was the custom with captives. Cf. *Androm.* 555.

454. ἐφ' ὅπερ. See v. 354.

455. οὐ πάλης ὕπο. This is explained ἐπ' ἀγυμνασίας, as οὐκ ἀπόδειξιν is 'the non-revelation,' in *Hipp.* 197, where Monk gives this and other examples in the note. Perhaps however it is enough to understand 'not from the exercise of wrestling (but from sitting at home and living an easy and effeminate life).' Cf. *El.* 527, πλόκος δὲ μὲν παλαίστρας ἀνδρῶς εὐγενούς τραφέλι, δὲ δὲ κτενισμοῖς θήλυς.

457. τε for δὲ Elmsley, Matthiae, Dindorf. But δὲ often answers to τε, and such changes are wholly arbitrary. The poet perhaps reverted to his former construction with μὲν, in v. 453.—ἐς παρασκευὴν, scil. τοῦ ἔρωτος, that you may be ready to captivate the first victim you may meet. Elmsley seems wrong in taking it for ἐκ παρασκευῆς, for this reason if for no other, that the poet would have so written it had he intended such a sense. It is however possible that the poet meant, 'to a degree which shows artificial appliances,' i. e. cosmetics, as *Tro.* 1201. *Hel.* 904. *Electr.* 1073, ἐς κάλλος ἄσκεϊ. Lucian uses the word in this sense, Ἐρωτες, vol. ii. p. 443, τίς οὖν δ

μετὰ τὴν τοσαύτην παρασκευὴν βίος; where he has just been enumerating the various arts of female adornment. To be exposed to the sun was to contract that olive-brown complexion with which the Greeks contrasted λευκότης and the Romans *candor*. In southern complexions what we call *paleness* (from fear &c.) is a bilious yellow look, which the Greeks expressed by ὤχρος (v. 438) and χλωρός. On these points very incorrect ideas are entertained by those who compare only Teutonic countenances. The custom of avoiding exposure to the sun's heat in order to ensure a fair complexion is alluded to by Plato, *Phaedr.* p. 239, C., μαλθακὸν τινα καὶ οὐ στερεόν, οὐδ' ἐν ἡλίῳ καθαρῶ τεθραμμένον ἀλλ' ὑπὸ συμμιγεῖ σκιᾷ. Such persons were ridiculed as ἐσκιατροφηκότες.

461. οὐδεὶς. Elmsley supplies εἰρήσεται. The meaning merely is, 'There is no need to make a long story of it.' For κόμπος is a pretentious speech of any kind, either in respect of the matter or the manner. Cf. *Rhes.* 438.

466. εἰσέβησε, 'introduced,' is the certain emendation of Abresch for εὐσέβησ'. Compare the transitive ἐξέβησε *Hel.* 1616. It is surprising that Elmsley should be dissatisfied with such a conjecture. The importation of the new worship and its votaries from Asia into Greece is evidently alluded to.

- ΠΕ. Ζεὺς δ' ἔστ' ἐκεῖ τις, ὃς νέους τίκτει θεούς ;
 ΔΙ. οὐκ, ἀλλ' ὁ Σεμέλην ἐνθάδε ζεύξας γάμοις.
 ΠΕ. πότερα δὲ νύκτωρ σ' ἢ κατ' ὄμμ' ἠνάγκασεν ;
 ΔΙ. ὀρών ὀρώντα, καὶ δίδωσιν ὄργια. 470
 ΠΕ. τὰ δ' ὄργι' ἐστὶ τί' ἰδέαν ἔχοντά σοι ;
 ΔΙ. ἄρρητ' ἀβακχεύτοισιν εἰδέναί βροτῶν.
 ΠΕ. ἔχει δ' ὄνησιν τοῖσι θύουσιν τίνα ;
 ΔΙ. οὐ θέμις ἀκούσαί σ', ἔστι δ' ἄξι' εἰδέναί.
 ΠΕ. εἶ τοῦτ' ἐκιβδήλευσας, ἵν' ἀκούσαι θέλω. 475
 ΔΙ. ἀσέβειαν ἀσκούντ' ὄργι' ἐχθαίρει θεοῦ.
 ΠΕ. τὸν θεὸν ὀρᾶν γὰρ φῆς σαφῶς, ποῖός τις ἦν ;
 ΔΙ. ὁποῖός ἦθελ'. οὐκ ἐγὼ 'τασσον τόδε.
 ΠΕ. τοῦτ' αὖ παρωχέτευσας εἶ, κούδὲν λέγων.

468. The old reading *ὃς* or *ὁ Σεμέλης ἐνθάδ' ἔζευξεν γάμοις* was corrected by Musgrave. The antithesis is between *ἐκεῖ* and *ἐνθάδε*, 'it was no new Zeus in Asia, as you suppose, but the same Zeus that you worship, who married Semele here at Thebes.' Compare the similar irony about a double Zeus in *Hel.* 490. Hermann gives *ὁ Σεμέλης—γάμοις*, one MS. having a doubtful reading, *γάμοις* or *γάμοις*.

469. *ἠνάγκασεν* is ironically used, as if Pentheus supposed that nothing short of coercion could have induced the stranger to take up so extravagant a worship. Hence he asks, 'Was it by the terrors of a dream, or face to face (*ἐναργῆς*), that he forced you into his service?'—'Seeing me as I saw him; and (as a proof of his personal presence,) he gave me his rites.' Photius, *ὄργια, μυστήρια, ἱερά*. That some tangible and visible thing, some symbol of his worship was communicated, seems clear from *ιδέαν* in the next verse. Photius, *ιδέας, μορφάς,—ἀπὸ τοῦ ιδέσθαι*. So *Trach.* 765, *ὅπως δὲ σεμνῶν ὄργων ἑδάλετο φλῶξ αἵματηρά*, where the actual offerings must be meant. Still more clear is this from *Theocr.* xxvi. 7, where Ino, Autonoe, and Agave are described as erecting altars to Semele and Bacchus:—

*ἱερά δ' ἐκ κίστας πεποναμένα χερσὶν
 ἔλοισαι
 ἐυφάμως κατέθεντο νεοδρέπτων ἐπὶ
 βωμῶν.*

But an alarm being given that Pentheus is at hand,

*Ἄντονα πρᾶτα νιν ἀνέκραγε δεινὸν
 ἰδοῖσα,
 σὺν δ' ἐτάραξε ποσὶν μανιώδεος ὄργια
 Βάκχου
 ἔξαπνίνας ἐπιούσα, τὰ δ' οὐχ ὀρέοντι
 βέβαλοι.*

Where the last line illustrates the reply of Dionysus in the present passage, v. 472.

474. *ἄξι' εἰδέναί*. The benefits of initiation to the *μύσται* in the other world are here alluded to, as in v. 73.

475. *ἐκιβδήλευσας*, you have cunningly given a tinselled appearance to this matter, that I may wish to hear it. The reply to this is, (*ἀλλ' οὐ χρή σε ἀκούειν*), *τὸν γὰρ ἄσεβῆ ἔχθαίρει, ἀποπτύει, ὁ θεός*.

477. Hermann understands this verse thus (in reference to v. 470), 'Do you mean to say you saw the god plainly, what he was like?' But this involves a needless ellipsis in the answer, ('He appeared to me) under the form that he chose,' &c.

479. *παρωχέτευσας*, 'This again you have cleverly turned aside, and here too you have given me no reply.' This appears to be the force of *καὶ οὐδὲν λέγων*, though *σοφὰ λέγων* in the next verse suggests the meaning here to be, 'even though you talk foolishly.' In this case we must understand, *καὶ τοῦτο καλῶς ἔλεξας, καίπερ μῶρα λέγων*. It is rather difficult to decide. Bothe, *quamvis nihil dixeris, καίπερ λέγων οὐδέν*. It is not unlikely that the poet wrote *κούδὲν λέγεις*. Hermann admits that the *καὶ* is somewhat superfluous, and translates, *hoc quoque*

- ΔΙ. δόξει τις ἀμαθεί σοφὰ λέγων οὐκ εὖ φρονεῖν. 480
 ΠΕ. ἦλθες δὲ πρῶτα δεῦρ' ἄγων τὸν δαίμονα ;
 ΔΙ. ἴπας ἀναχορεύει βαρβάρων τὰδ' ὄργια.
 ΠΕ. φρονούσι γὰρ κάκιον Ἑλλήνων πολὺ.
 ΔΙ. τὰδ' εὖ γε μᾶλλον· οἱ νόμοι δὲ διάφοροι.
 ΠΕ. τὰ δ' ἰρὰ νύκτωρ ἢ μεθ' ἡμέραν τελεῖς ; 485
 ΔΙ. νύκτωρ τὰ πολλὰ· σεμνότητ' ἔχει σκότος.
 ΠΕ. τοῦτ' εἰς γυναικας δόλιόν ἐστι καὶ σαθρόν.
 ΔΙ. κὰν ἡμέρα τό γ' αἰσχροὺν ἐξεύροι τις ἄν.
 ΠΕ. δίκην σε δοῦναι δεῖ σοφισμάτων κακῶν.
 ΔΙ. σὲ δ' ἀμαθίας γε κάσεβούντ' ἐς τὸν θεόν. 490
 ΠΕ. ὡς θρασὺς ὁ βᾶκχος κοῦκ ἀγύμναστος λόγων.
 ΔΙ. εἶψ' ὃ τι παθεῖν δεῖ· τί με τὸ δεινὸν ἐργάσει ;
 ΠΕ. πρῶτον μὲν ἀβρὸν βόστρυχον τεμῶ σέθεν.
 ΔΙ. ἱερὸς ὁ πλόκαμος· τῷ θεῷ δ' αὐτὸν τρέφω.
 ΠΕ. ἔπειτα θύρσον τόνδε παράδος ἐκ χεροῖν. 495
 ΔΙ. αὐτός μ' ἀφαιροῦ· τόνδε Διονύσου φορῶ.
 ΠΕ. εἰρκταῖσί τ' ἔνδον σῶμα σὸν φυλάξομεν.

declinasti scite, et ut nihil diceres.—Photius and Suidas, *παροχετεύοντες, μεταφέροντες*. In Agam. 840, we have *ὡς πρὸς οἶκον ἀχετεύετο φάτις*. The metaphor is from irrigation, Virg. Georg. i. 108.

480. *φρονεῖν*. Stobaeus, Flor. iv. 18, quotes this verse with a variant *λέγειν*. The meaning, according to Hermann, is, that Pentheus, being infatuated and ignorant of divine things, ἀμαθής, does not comprehend that the reply *ὅποιος ἦθελ'* &c., really alludes to the form of the stranger now conversing with him, which it has pleased the god to assume. Of course, if this be right, the antithesis between *οὐδὲν λέγειν* and *σοφὰ λέγειν* is only apparent.

481. *ἦλθες δὲ κτλ.* 'And is Thebes the first place to which you have brought the god?'—'Already the whole of Asia celebrates him in the dance.'

484. *οἱ νόμοι κτλ.*, i. e. what one nation thinks wise, others regard as foolish.

485. *μεθ' ἡμέραν*, in open day. Sometimes *καθ' ἡμέραν* is used in the same sense, as Electr. 603, *νύχτιος ἢ καθ' ἡμέραν*. But younger students should carefully distinguish this from its more proper meaning, 'day by day.' So also *ἐφ' ἡμέραν*, 'for the present day,' as Trach. 1128,

τῆς ἐφ' ἡμέραν βορᾶς Electr. 429, *in diem*, while *καθ' ἡμέραν* (Electr. 182. Hec. 317. Alcest. 788,) is *quotidie*, 'day by day.' The former has regard to the duration of a limited time, the latter to the indefinite succession of it. Again, *ἐξ ἡμέρας* (Rhes. 445), has regard to what did occur yesterday, and may occur again to-day. But *παρ' ἡμέραν* is 'on alternate days,' 'every other day.'

487. *εἰς γυναικας*. Compare Frag. Meleag. 526, *ἢ γὰρ Κύπρις πέφυκε τῷ σκότῳ φίλη, τὸ φῶς δ' ἀνάγκην προστίθησι σωφρονεῖν*. So also *σκότον τὸν ξυμπεργάτην*, Hipp. 417.

488. *κὰν ἡμέρα*. Where there is an inclination to be unchaste, the daylight will serve as well as the night.

490. *κάσεβούντ'*, i. e. *καὶ ἀσεβείας*. The Aldine reading *ἀσεβούντ'* has been corrected from several MSS.

491. *ὁ βᾶκχος*, 'our bacchant.' Perhaps however we should read *βακχεὺς* in this sense, as in v. 145, for it is likely that there was some one established term for a votary of the god, and another for the god himself. But cf. v. 623.

497—8. Elmsley refers to Hor. Epist. i. 16, 77, who manifestly copies this passage; 'In manicis et Compeditibus saevo

- ΔΙ. λύσει μ' ὁ δαίμων αὐτὸς, ὅταν ἐγὼ θέλω.
 ΠΕ. ὅταν γε καλέσης αὐτὸν ἐν βάρκῃσι σταθείς.
 ΔΙ. καὶ νῦν ἂ πάσχω πλησίον παρῶν ὄρᾱ. 500
 ΠΕ. καὶ ποῦ 'στιν; οὐ γὰρ φανερὸς ὄμμασίν γ' ἐμοῖς.
 ΔΙ. παρ' ἐμοί· σὺ δ' ἀσεβῆς αὐτὸς ἄν οὐκ εἰσορᾷς.
 ΠΕ. λάζυσθε, καταφρονεῖ με καὶ Θήβας ὄδε.
 ΔΙ. αὐδῶ με μὴ δεῖν σωφρονῶν οὐ σῶφροσιν.
 ΠΕ. ἐγὼ δὲ δεῖν γε κυριώτερος σέθεν. 505
 ΔΙ. οὐκ οἶσθ' ὅ τι ζῆς, οὐδ' ὅ δρᾷς, οὐδ' ὅστις εἶ.
 ΠΕ. Πενθεὺς, Ἀγαυῆς παῖς, πατὴρ δ' Ἐχίονος.
 ΔΙ. ἐνδυστυχήσαι τοῦνομ' ἐπιτήδειος εἶ.
 ΠΕ. χῶρει καθείρξαιτ' αὐτὸν ἵππικαῖς πέλας
 φάτναισιν, ὡς ἂν σκότιον εἰσορᾷ κνέφας. 510
 ἐκεῖ χόρευε· τάσδε δ' ἄς ἄγων πάρει
 κακῶν ξυνεργοὺς ἢ διεμπολήσομεν
 ἢ χεῖρα δούπου τοῦδε καὶ βύρσης κτύπου
 παύσας ἐφ' ἱστοῖς δμῳίδας κεκτήσομαι.
 ΔΙ. στείχομ' ἄν' ὅ τι γὰρ μὴ χρεῶν, οὔτοι χρεῶν 515

te sub custode tenebo. Ipse deus, simul atque volam, me solvet.' But Horace, as will appear from v. 614 seqq., gives a fanciful interpretation to λύσει μ' ὁ δαίμων, 'opinor Hoc sentit; moriar.'—ἐγὼ θέλω, 'whenever I choose it,' without regard to your orders.

499. ὅταν γε κτλ. 'Perhaps so, when you invoke him in the midst of your bachelors,' which, he implies, 'I will take care that you shall not do.' "Sensus horum verborum est Nunquam." Elmsley.

502. αὐτὸν Elmsley for αὐτὸς, which however may mean, 'because you yourself have no religion (as I have).' The accusative would be rather awkwardly interposed.

503. με. The unusual accusative depends on the sense of ὑβρίσει. Elmsley refers to the Schol. on Ar. Ran. 103, who quotes this clause with the name of the play to illustrate the Attic idiom ἀρέσκειν τινά.

506. ὁ δρᾷς Reiske for οὐδ' δρᾷς. Hermann reads οὐδ' ὅστις for οὐδ' ὅστις, and, removing the stops, elicits this meaning, 'You are not aware that you are living without so much as knowing your own identity.' To which the answer is suitable

enough, 'I am Pentheus,' &c.

508. ἐνδυστυχήσαι. This elegant compound occurs also in Phoen. 727. Compare ἐγκαθησᾶν Hipp. 1096. Elmsley adds several others, in all which ἐπιτήδειος forms an essential part of the expression. The meaning is, 'Your name is a fit one to be unlucky in.' For the play on Πένθος and Πενθεὺς see above, v. 367.

513. δούπου—κτύπου. The Greek language, especially the epic, is rich in words implying *sound* in every variety; and the meaning of each is generally accurately observed. It will be useful for the student to specify the following:—δούπος, the *thump* of a heavy body; κτύπος, loud, reverberating noise, as of hammering; ἦχος, shrill noise; κέλαδος, yell; ψόφος, *stridor*, creaking (as of doors, shoes, &c.); κλαγγή, clear ringing note; κρᾶβος, ἀραγμός, rattle; κόναβος, the clinking sound of hollow metallic bodies; πάταγος, clatter; δροβος, startling *prolonged* noise (κτύπος being at intervals), βρόμος, roar.

514. κεκτήσομαι. Slaves were called κτήματα and their masters οἱ κεκτημένοι, because they were a part of the family possessions (οἶκος).

515. μὴ χρεῶν. The meaning is, one

πάθειν· ἀτάρ τοι τῶνδ' ἄποιν' ὑβρισμάτων
 μέτεισι Διόνυσός σ' ; ὃν οὐκ εἶναι λέγεις·
 ἡμᾶς γὰρ ἀδικῶν κείνον ἐς δεσμούςσ' ἄγεις.

XO. Ἀχελῷου θύγατερ

στρ.

πότνι, εὐπάρθενε Δίρκα, σὺ γὰρ ἐν σαῖς

520

ποτέ παραῖς τὸ Διὸς βρέφος ἔλαβες,

ὄτε μηρῶ πυρὸς ἐξ ἀθανάτου Ζεὺς

ὁ τεκὼν ἤρπασέ νιν τὰδ' ἀμβοάσας·

525

ἴθι, Διθύραμβ', ἐμὰν ἄρσενά τάνδε βᾶθι νηδύν

ἀναφαίνω σε τόδ', ᾧ Βάκχιε, Θήβαις ὀνομάζεις.

σὺν δέ μ', ᾧ μάκαιρα Δίρκα, στεφανηφόρους ἀπω-
 θεῖ

530

can only suffer what is appointed by fate. Aesch. Suppl. 1031, ὅτι τοι μόρσιμόν ἐστίν, τὸ γένοιτ' ἄν.—ἄποινα, used as δίκην in v. 345.—ἀτάρ τοι is, 'be assured however that,' &c.

519 seqq. The chorus, again using the Ionic metre, reproaches Thebes, as the nurse of Dionysus, for rejecting his worship, and foretells that it will yet be foremost in his service. Pentheus is proving his earth-born descent from a fell dragon, by opposing the gods as the giants did of old. He has imprisoned their leader and he is seeking to arrest his followers. Where is the god, that he does not appear in his might to confound the impious rebel? Happy is Pieria, where he is now absent conducting the dance; happy, in that he will soon extend his rites over the land where once Orpheus lived and sang.

Ibid. Elmsley and Dindorf follow Musgrave in marking the loss of some words at the beginning, corresponding to ὄλαν ὄλαν ὄργαν in the antistrophe. The address however is manifestly complete in itself; and Bothe and Hermann are more probably right in regarding the antistrophic words as an interpolation. They are indeed marked as such by the marginal note περισπὸν in the Laurentian MS., and the fact that they violate the metre is all but conclusive against them.

—The poet represents the fountain Dirce as the daughter of Achelous, either because there was some legend about their subterranean connexion, as the spring Arethusa at Syracuse was said to come from the Alpheus at Elis (Moschus, Id. vii.), or the Achelous is used as a general term for river water, as *inf.* 625.—σὺν γάρ. As you once received Dionysus in person,

so now you ought to receive his worship; which is implied in τί μ' ἀναίνει κτλ.

521. βρέφος. The Laurentian MS. has a gloss on this word, ἀντὶ μῖαs, which means that in scanning it is equivalent to one long syllable. See on v. 79. So in v. 525, where W. Dindorf has perhaps rightly given ἀμβοάσας for ἀναβάσας or —ησας.

526. Διθύραμβε. The poet means that Dionysus was so called from Διὸς θύρα, being shut up and inclosed in the thigh of Zeus (see Herod. i. 23), or rather perhaps from δῖs and θύρα, the θήλεια and the ἔρσην νηδὺs, v. 526. For the etymology of this word the student is referred to *New Cratylus*, p. 394 seqq., where it is alleged that it comes from Διτ' θριάμβος or θύραμβος (clearly identical with *triumphus*). The question however is, whether many of the words connected with the imported religious rites from the east are not rather to be referred to Asiatic dialects than to known Greek roots. The derivation of θύρσος, which the same learned philologist assigns to a root θυρ, θορ, θρο, θρι, is perhaps beyond our powers of investigation, for the same reason.

527. ἀναφαίνω Hermann for ἀναφανῶ. Dindorf retains the future, which he fancies can be made long, though this is contrary to the analogy of verbal inflexions. It is well known that these forms were often confused by transcribers. The sense is, ἀναφαίνω σε Θήβαις, ὀνομάζεις σε τόδε τὸ ὄνομα, 'I hereby exhibit you to Thebes, to be called *Dithyrambus* from the manner of your birth,' Διὸς θύρα.

529. σὺν δέ μ' κτλ. 'And yet you, O

- θιάσους ἔχουσαν ἐν σοί. τί μ' ἀναίνει; τί με φεύγεις;
 ἔτι ναὶ τὰν βοτρυνώδη Διονύσου χάριν οἶνας ἔτι
 σοὶ 535
- τοῦ Βρομίου μελήσει.
 [οἶαν οἶαν ὄργαν] ἀναφαίνει χθόνιον ἀντ.
 γένος ἐκφύς τε δράκοντός ποτε Πενθεὺς,
 ὃν Ἐχίων ἐφύτευσε χθόνιος, 540
 ἀγριωπὸν τέρας, οὐ φῶτα βρότειον,
 φόνιον δ' ὥστε γίγαντ' ἀντίπαλον θεοῖς,
 ὃς ἔμ' ἐν βρόχοισι τὰν τοῦ Βρομίου τέχα ξυν-
 άψει, 545
- τὸν ἐμὸν δ' ἐντὸς ἔχει δώματος ἤδη θιασῶταν
 σκοτίαις κρυπτὸν ἐν εἴρκταις. ἔσορᾶς τάδ', ᾧ Διὸς
 παῖ 550
- Διόνυσσε, σοὺς προφήτας ἐν ἀμίλλαισιw ἀνάγκας;
 μόλε χρυσῶπα τινάσσων ἀνὰ θύρσον κατ' Ὀλυμπον
 φονίου δ'
 ἀνδρὸς ὕβριw κατὰσχες. 555

Thebes, (in direct contradiction to this command,) reject and repel me, holding in your territory companies of myrtle-crowned dancers.' — μάκαιρα Elmsley thinks corrupt, and he would read πότνια. Hermann gives σκοτίαισι κρυπτὸν εἴρκταις in v. 549. But no change seems necessary; a common variety of the Ionic dipodia, ◡ ◡ — ◡ | — ◡ — — corresponds here to the regular ◡ ◡ — — though in more accurate systems (e. g. Aesch. Pers. 86 compared with 94), such verses are carefully balanced in the antistrophe.

535. οἶνη is a synonym of ἀμπελος, but οἶνάνθη (Phoen. 231) is *raimes*, the vine shoot, (Photius, ἡ τῆς ἀμπέλου ἔκφυσις.)

538. ἀναφαίνει. 'Pentheus publicly shows his earth-born descent, and that he originally sprung from a serpent; for him the earth-born Echion begot.' The point is, to compare the descent of the king of Thebes (from the serpent slain by Cadmus, (Echion being one of the Σπαρτοί, cf. v. 1275,) with the γηγενεῖς or Titans who rebelled against Zeus. On the words οἶαν—ὄργαν see on v. 519. The construction is double, ἀναφαίνει γένος and ἀναφαίνει ἐκφύς, the τε being rather exe-

getical than copulative.

545. ὃς ἔμ' ἐν W. Dindorf for ὃς με. That he is right is shown not only by the metre, but by the emphatic pronoun being required, ἐμὲ τὰν τοῦ Βρομίου.

548. θιασῶταν, κωμαστήν, fellow-reveller. So in v. 145, Dionysus is called ὁ βακχεὺς, the bacchant. The chorus are not yet aware that the captive was Dionysus himself.

* 554. τινάσσων ἀνὰ θύρσον. The tmesis, if such it be, is remarkable, because the preposition commonly precedes the verb, from which it is separated by one or (rarely) more words. Hermann here reads ἀνα, the vocative of ἀναξ, for which he compares Oed. Col. 1485, Ζεῦ ἀνα, σοὶ φωνά. There however, ἀνα is perhaps for ἀνάστηθι, and so the Homeric Ζεῦ ἀνα, Δωδωναίε, Πελασγικὲ κτλ.—χρυσῶπα (unless it be taken for the vocative of χρυσοπέης) belongs to θύρσον, not, as Elmsley conceives, to Ὀλυμπον, which is here the mountain in Thessaly. For the chorus invoke the god to come from whatever place now detains him, to liberate his votaries. The ivy appears to be called χρυσῶψ from the colour of its berries.

πόθι Νύσης ἄρα τὰς θηροτρόφου θυρσοφορεῖς ἔπωδ.
 θιάσους, ᾧ Διόνυσῳ, ἧ κορυφαῖς Κωρυκίαις ;
 τάχα δ' ἐν τοῖς πολυδένδρεσσιω Ὀλύμπου 560
 θαλάμοις, ἔνθα ποτ' Ὀρφεὺς κιθαρίζων
 σύναγεν δένδρεα Μούσαις, σύναγεν θήρας ἀγρώτας.
 μάκαρ ᾧ Πιερία, 565
 σέβεται σ' Εὐϊος, ἧξει τε χορεύσων
 ἄμα βακχεύμασι, τόν τ' ᾠκυρόαν
 διαβὰς Ἀξιὸν εἰλισσομένηας μαινάδας ἄξει, 570
 Λοιδίαν τε, τὸν εὐδαιμονίας
 βροτοῖς ὀλβοδόταν,
 πατέρα τε, τὸν ἔκλυον
 εὐίππον χώραν ὕδασιν
 καλλίστοισι λιπαίνειν. 575

ΔΙ. ἰὼ,

556. Νύσης. So Hermann with the old copies. Elmsley and W. Dindorf give Νύσας.—θιάσους is the accusative, not, as Elmsley says, of transition over, like πηδῶντα δικόρυφον πλάκα, v. 307, which is quite a distinct idiom, but depending on the sense of θυρσοφορεῖν, 'to lead the bands of dancers by wielding the thyrsus.' Perhaps however θιάσους, 'for the dancers,' is the true reading.—Κωρυκίαις, see on Eum. 22, ἔνθα Κωρυκίς πέτρα κοίλη, φίλορις, δαιμόνων ἀναστροφή. A grotto on Parnassus was so called, situated near the summit, as appears from the mention of it in Herod. viii. 36, ἀτέων δὲ (sc. τῶν Δελφῶν) οἱ πλείστοι ἀνέβησαν ἐς τοῦ Παρνησοῦ τὰς κορυφάς, καὶ ἐς τὸ Κωρυκίον ἔντρον ἀνηνέικαντο.

563. σύναγεν, brought the trees together from the glens by his songs.

565. Πιερία. Here as in v. 408, the dominion of Archelaus is doubtless described, though properly only the country between the Peneus and the Haliacmon, i. e. the south-eastern coast of Macedonia is meant. In compliment to his patron he calls it μάκαρ, though ostensibly on account of its receiving the Bacchic rites while Thebes was rejecting them. The feminine form μάκαρ is used, as Elmsley remarks, in Hel. 375, ᾧ μάκαρ Ἀρκαδίᾳ ποτὲ παρθένε Καλλιστοῖ.

571. Λοιδίαν. So W. Dindorf with Hermann, who however in his edition of 1823 gives Λυδίαν, with the MSS. Elms-

ley proposes Λοιδίαν in his margin. Herodotus has the form Λυδιεύς in lib. vii. cap. 127. But Photius writes Λοιδίας, ποταμὸς Μακεδονίας, οὗ Αἰσχίνης μέμνηται, and similarly Harpocration, Λοιδίας, Αἰσχίνης ἐν τῷ περὶ τῆς παραπρεσβείας. ὅτι τῆς Μακεδονίας ἐστὶ ποταμὸς, ἄλλοι τε ἱστοροῦσι, καὶ Ἐκαταῖος ἐν περιόδῳ Εὐρώπης.

Ibid. τᾶς was omitted by Hermann and Bothe before εὐδαιμονίας. The article is alike against sense and metre, which seems to be choriambic, and so perhaps the next. V. 573, according to Hermann, is iambic; the next is glyconeian, and the last pherecratean.

573. πατέρα. The river Apidanus, of which the poet says in Hec. 451; ἧ φθιάδος, ἔνθα καλλίστων ὕδάτων πατέρα φασὶν Ἀπιδανὸν γυῖας λιπαίνειν. Bothe reads Λυδίαν τε, τὸν εὐδαιμονίας βροτοῖς ὀλβοδόταν πατέρα, τὸν ἔκλυον κτλ. The epithet εὐίππος, as Bothe himself perceived, is more applicable to the plains of Thesaly, to which the Apidanus pertained; and the attribute of πατήρ to the same river both here and in the *Hecuba* makes it probable that the τε is genuine, especially as in both places κάλλιστα ὕδατα are mentioned as a characteristic.

576. A voice is heard from within the palace. It is succeeded by a loud rumbling sound. It is Dionysus calling to his followers to witness his dealings with the impious Pentheus. He has shaken

- κλύετ' ἐμᾶς κλύετ' αὐδᾶς,
 ἰὼ βάκχαι, ἰὼ βάκχαι.
- ΧΟ. α'. τίς ὄδε, τίς πόθεν ὄδ' ὃ κέλαδος ἀνά μ' ἐκάλεσεν
 Εὐίου ;
- ΔΙ. ἰὼ ἰὼ, πάλιν αὐδῶ, 580
 ὃ Σεμέλας, ὃ Διὸς παῖς.
- ΧΟ. β'. ἰὼ ἰὼ δέσποτα δέσποτα.
- ΧΟ. γ'. μόλε νυν ἀμέτερον ἐς θίασον,
 ὦ Βρόμιε Βρόμιε.
- ΧΟ. δ'. πέδον χθονὸς —
- ΧΟ. ε'. ἔνοσι πότνια. 585
- ΧΟ. στ'. ᾄ ᾄ· τάχα τὰ Πενθέως
 μέλαθρα διατινάξεται πεσήμασιν.
- ΧΟ. ζ'. ὃ Διόνυσος ἀνὰ μέλαθρα.
- ΧΟ. η'. σέβετέ νιν.
- ΧΟ. θ'. σέβομεν ὦ. 590
- ΧΟ. ι'. εἶδετε λάϊνα κίονιν ἔμβολα
 διάδρομα τάδε ;
- ΧΟ. ια'. Βρόμιος *ὄς ἀλαλάζεται

the house wherein he was confined, and overthrown it. At length (603) he appears amongst them; but they still think it is their leader who has brought them from Asia (ὃ βάκχος, v. 623,) and fail to recognise him as Dionysus himself. Perhaps we should read, in a double dochmiac, ἰὼ, κλύετ' ἐμᾶς κλύεσε νῦν αὐδᾶς.

579. πόθεν ὄδ' ὃ Herm. for πόθεν ὃ. He regards the verse as a resolved trochaic tetrameter catalectic, introductory to the same kind of metre at v. 603. He is doubtless right in dividing the following dialogue into consecutive speeches of single choreutae, though he only assigns it to five speakers. It appears to the present editor far more probable that each short and rapidly uttered clause is the ejaculation of a different person. The whole scene is one of alarm, confusion, and broken ejaculatory sentences. The characteristic of all the verses is an assemblage of resolved syllables, which it is not easy to reduce to certain metrical laws, though some may be called anapestic, others dochmiac. The number of speakers seems to be fourteen, i. e. the whole chorus, the Hegemon exempted,

who pronounces vv. 608—9, whence the singular ἐσεῖδον is used.

584. πέδον χθονός. If this be regarded as the broken speech of one of the Choreutae, who was going to say *σαλεύει*, there is no difficulty in it. Hermann's idea, that ἔνοσι governs the accusative πέδον, as if it were ὦ Βρόμιε, ὃ πέδον χθονὸς κινῶν, is unworthy of that generally judicious critic. Elmsley gives πέδον χθονὸς ἔνοσι πότνια. For the word ἔνοσις, implying an earthquake motion, see Troad. 1326.

591. εἶδτε Dobree for ἴδτε. 'Do ye see the stone imposts on the pillars tossed to and fro yonder?' The addition of τάδε clearly shows that this was a real stage effect; and it is precisely like the overturning of the Trojan citadel at the conclusion of the *Troades*.

593. Βρόμιος ὄς κτλ. 'Tis Bacchus himself who will be victorious over his enemies within the house.' The ὄς was inserted by Musgrave, and is adopted by Hermann and W. Dindorf.—ἀλαλάζεται, 'will be celebrated with songs of triumph,' i. e. by us his faithful followers. They recognise the *voice* of the god, but they

- στέγης ἔσω.
 ΔΙ. ἄπτε κεραύνιον αἶθοπα λαμπάδα,
 σύμφλεγε σύμφλεγε δώματα Πενθέως. 595
- ΧΟ. ιβ'. ἦ ἦ,
 πῦρ οὐ λεύσσεις οὐδ' αὐγάζει
 Σεμέλας ἱερὸν ἀμφὶ τάφον,
 ἄν ποτε κεραυνόβολος ἔλιπε φλόγα
 δίου βροντᾶς ;
- ΧΟ. ιγ'. δίκετε πεδόσε τρομερὰ σώματα,
 δίκετε Μαινάδες. 600
- ΧΟ. ιδ'. ὁ γὰρ ἄναξ ἄνω κάτω τιθεῖς
 ἔπεισι μέλαθρα τάδε Διὸς γόνος.
- ΔΙ. βάρβαροι γυναικες, οὕτως ἐκπεπληγμένοι φόβῳ
 πρὸς πέδῳ πεπτῶκατ' ; ἦσθησθ', ὡς ἔοικε, Βακ-
 χίου 605
 διατινάξαντος τὰ Πενθέως δώματ'. ἀλλ' ἀνίστατε
 σῶμα καὶ θαρσεῖτε, σαρκὸς ἐξαμείψασαι τρόμον.
- ΧΟ. ᾧ φάος μέγιστον ἡμῖν εὐίου βακχεύματος,
 ὡς ἐσεῖδον ἀσμένῃ σε μονάδ' ἔχουσ' ἐρημίαν.
- ΔΙ. εἰς ἀθυμίαν ἀφίκεσθ', ἠνίκ' εἰσεπεμπόμην, 610

do not identify his person, when he steps forth unscathed from the ruins, and describes his delivery as effected by the agency of another. Cf. Electr. 691, ὁλολύεται πᾶν δῶμα.

594—5. This distich was first assigned to Dionysus by Tyrwhitt, instead of to the Hemichorium.

596. πῦρ. See γ. 623, καὶ μητρὸς τάφῳ πῦρ ἀνῆψε. Pentheus himself mistook this for a fire in his palace (v. 624), but the Maenads appear to distinguish it as a supernatural lightning-glare proceeding from the ἄβατος σηκὸς of Semele, v. 10.—ἄν φλόγα βροντᾶς is exegetical of πῦρ. Cf. v. 3, and v. 8, where the light on the tomb is spoken of as permanent, ἔτι ζῶσαν. Hence ἔλιπε is here used, as if it were a light that Semele had left behind as an undying memorial and warning to the Thebans. Here perhaps it is sufficient to suppose that the light was suddenly increased to a mighty blaze.

599. Hermann and Dindorf give δίκετε πεδόσε δίκετε τρομερὰ σώματα, the order of the words preserved in the Etymol. M.

p. 279, Matthiae gives as a reason for preferring this, "nam ubi idem verbum repetitur, alio verbo interjecto hoc fieri solet."—τιθεῖς for στρέφων. Compare Troad. 287.

602. After γόνος the old copies, with the exception of the Palatine MS., add the manifest gloss Διόνυσος, which it is surprising that Elmsley should retain.

606. τὰ Πενθέως δώματ' for δῶμα Πενθέως Musgrave. The error probably arose from an idea that Πενθέως must be a trisyllable, and thus the unrhythmical δῶμα Πενθέως διατινάξαντος was adopted. In the next verse σαρκὸς is Reiske's correction for σάρκας. He also proposed τρόμου or τρόμων for τρόμον, and it is probable that σάρκας is owing to an ancient variant τρόμου. Hermann retains σάρκας, but his explanation, that ἐξαμείβειν τρόμον is equivalent to obfirmare is very far-fetched.

609. μονάδ'. They had not only been on the wild mountains, ἐρημία, but deprived of their leader, μονωθεῖσαι.

610. Elmsley's view of the construction, εἰσεπεμπόμην Πενθέως, for εἰς τὰ Π. δώ-

- Πενθέως ὡς ἐς σκοτεινὰς ὀρκάνας πεσοῦμενος ;
 ΧΟ. πῶς γὰρ οὐ ; τίς μοι φύλαξ ἦν, εἰ σὺ συμφορᾶς
 τύχοις ;
 ἀλλὰ πῶς ἠλευθερώθης, ἀνδρὸς ἀνοσίου τυχῶν ;
 ΔΙ. αὐτὸς ἐξέσωσ' ἑμαυτὸν ῥαδίως ἄνευ πόνου.
 ΧΟ. οὐδέ σου συνῆψε χεῖρα δεσμίοισιν ἐν βρόχοις ; 615
 ΔΙ. ταῦτα καὶ καθύβρισ' αὐτὸν, ὅτι με δεσμεύειν δοκῶν
 οὐτ' ἔθιγεν οὐθ' ἤψαθ' ἡμῶν, ἐλπίσιν δ' ἐβόσκετο.
 πρὸς φάτναις δὲ ταῦρον εὐρών, οὐ καθεῖρξ' ἡμᾶς
 ἄγων,
 τῷδε περὶ βρόχους ἔβαλλε γόνασι καὶ χηλαῖς ποδῶν,
 θυμὸν ἐκπνέων, ἰδρῶτα σώματος στάζων ἄπο, 620
 χεῖλεσιν διδοὺς ὀδόντας· πλησίον δ' ἐγὼ παρῶν
 ἤσυχος θάσσων ἔλευσσον.· ἐν δὲ τῷδε τῷ χρόνῳ
 ἀνετίναξ' ἐλθὼν ὁ βάκχος δῶμα καὶ μητρὸς τάφῳ
 πῦρ ἀνήψ'. ὁ δ', ὡς ἐσεῖδε, δῶματ' αἰθεσθαι δοκῶν,
 ἦσσο' ἐκείσε κατ' ἐκείσε, δμωσὶν Ἀχελῶν φέρειν 625
 ἐννέπων, ἅπασ δ' ἐν ἔργῳ δούλος ἦν μάτην πονῶν.

ματα, does not seem capable of defence. Photius and Hesychius explain ὀρκάνη by εἰρκτή. Cf. v. 550. But Photius gives also the meaning of a fence or inclosure of any kind. See on Aesch. Theb. 336. The meaning is, 'Were you dejected at the prospect of losing me, when Pentheus took me to his palace with the intention of putting me in a dark dungeon?'

612. ἦν—τύχοις ; This is shortly put for τίς λοιπὸς ἦν ἐμοί, ὥστε φύλακα γίγνεσθαι, εἰ σὺ κτλ. *Quis mihi dux futurus erat, si tibi aliquid mali accidisset?* Elmsley; who adds that ἦν is here for ἔμελλεν ἔσεσθαι, and he compares Herc. F. 467, σὺ δ' ἦσθα Θηβῶν τῶν φιλαρμάτων ἄναξ, where see the note.

613. ἀνδρὸς—τυχῶν ; See Alcest. 10, ὁσίον γὰρ ἀνδρὸς ὅσιος ἀν ἐτύγχανον.

615. συνῆψε, 'tied together,' i.e. one hand to the other; hence, apparently, the singular is used.

617. ἐβόσκετο. Cf. Aesch. Agam. 1646, οἷδ' ἐγὼ φεύγοντας ἄνδρας ἐλπιδας σιτουμένων.

618. ταῦρον εὐρών. The delusion consisted in the circumstance that Bacchus himself was reputed to be κερασφόρος. One explanation of this was, that it sym-

bolised the ploughing of the land by bulls. Diodor. Sic. iii. 64, παράσημον δ' αὐτῷ ποιῆσαι κέρατα τοὺς κατασκευάζοντας τὰς γραφὰς ἢ τοὺς ἀνδρίαντας, ἅμα μὲν δηλοῦντας ἐτέραν Διονύσου φύσιν [scil. ἐκ γῆς], ἅμα δὲ ἀπὸ τῆς περὶ τὸ ἔροτρον εὐρέσεως ἐμφαίνοντας τὸ μέγεθος τῆς ἐπινοηθείσης τοῖς γεωργοῖς εὐχρηστίας. So Propert. iv. 17, 19, 'Quod superest vitae, per te et tua cornua vivam, Virtutisque tuae, Bacche, poeta ferar.' Ovid, Fast. iii. 789, 'Mite caput, Pater, huc placataque cornua vertas, Et des ingenio vela secunda meo.' Inf. v. 920, καὶ ταῦρος ἡμῖν πρόσθεν ἠγεῖσθαι δοκεῖς, καὶ σὺ κέρατα κρατὶ προσπεφυκέναι. "Apud Nonnum xlv. 235 seqq., Bacchus statim, ut comprehendere eum satellites Penthei volunt, taurum pro se substituit." Hermann.

621. ὀδόντας. Cf. Trach. 976, ἴσχε δακῶν στόμα σόν.

624. πῦρ ἀνήψε. See on v. 596.—δ βάκχος, see on v. 576, and on v. 145.

625. Ἀχελῶν, for water generally, as in Androm. 167, and the well-known verse of Virgil, 'Poeculaque inventis Ache-loia miscuit uvis.' The root is said to be ἀχ, as in Ἀχέρων, ἀγία, lacrima, &c.

διαμεθεῖς δὲ τόνδε μόχθον, ὡς ἐμοῦ πεφευγότες.
 ἴεται ξίφος κελαινὸν ἀρπάσας δόμων ἔσω.
 κᾶθ' ὁ Βρόμιος, ὡς ἔμοιγε φαίνεται, δόξαν λέγω,
 φάσμ' ἐποίησεν κατ' αὐλήν· ὁ δ' ἐπὶ τοῦθ' ὠρμη-
 μένος 630

ἦσσε κάκέντει φαεννὸν *αἰθέρ', ὡς σφάζων ἐμέ.
 πρὸς δὲ τοῖσδ' αὐτῷ τάδ' ἄλλα Βάκχιος λυμαίνεται·
 δώματ' ἔρρηξεν χαμᾶζε· συντεθράνυται δ' ἅπαν
 πικροτάτους ἰδόντι δεσμοῦς τοὺς ἐμούς· κόπου δ'
 ὕπο 634

διαμεθεῖς ξίφος παρείται. πρὸς θεὸν γὰρ ὦν ἀνὴρ
 ἐς μάχην ἔλθειν ἐτόλμησ'· ἦσυχος δ' ἐκβὰς ἐγὼ
 δωμάτων ἦκω πρὸς ὑμᾶς, Πενθέως οὐ φροντίσας.
 ὡς δέ μοι δοκεῖ, ψοφεῖ γοῦν ἀρβύλη δόμων ἔσω,
 ἐς προνώπι' αὐτίχ' ἦξει. τί ποτ' ἄρ' ἐκ τούτων ἐρεῖ;
 ῥαδίως γὰρ αὐτὸν οἶσω, κἂν πνέων ἔλθῃ μέγα· 640
 πρὸς σόφου γὰρ ἀνδρὸς ἀσκεῖν σῶφρου' εὐορ-
 γησίαν.

ΠΕ. πέπονθα δεινά· διαπέφευγέ μ' ὁ ξένος,

627. διαμεθεῖς, 'having relaxed for an interval' &c. Cf. v. 635. El. 978.

630. φάσμα. Elmsley, Hermann, Dindorf, and Bothe, agree in adopting, with Matthiae, Jacob's reading for φῶς. There was light enough in the house (v. 624), for Pentheus thought it was all on fire. What the context manifestly requires, is, some phantom for the deluded Pentheus to attack. The alteration was probably made from φάσμ' to φῶς on account of φαεννὸν αἰθέρα in the next verse. But αἰθήρ is itself 'luminous ether,' wherefore the epithet does not of necessity allude to what precedes. Compare Hel. 583, καὶ τίς βλέποντα σώματ' ἐξεργάζεται; ΕΛ. αἰθήρ. But it is not a little singular that this very word αἰθέρ' was restored on the conjecture of Canter, all the old copies omitting it.

632. τὰδ' ἄλλα is the direct object to λυμαίνεται, which governs an accusative, not a dative. Cf. 354. Elmsley reads with Scaliger τὰ τ' ἄλλα—δῶμά τ' ἔρρηξεν, to which Hermann objects, that this necessarily implies something over and above both the preceding (πρὸς τοῖσδε) and the

destruction of the house which follows; whereas it does not appear that he did more than this.

635. παρείται. See *inf.* 683. Alcest. 204.

636. ἐκβὰς ἐγὼ Bothe (who however retains the corrupt reading of the MSS. in his text) for ἐκ βάκχας ἔγω. Elmsley gives ἦσυχος δὲ βασιλικῶν δωμάτων, Hermann (by a very improbable conjecture) δ' ἐκ Βακχάδων δ., *ex aedibus furoris et perturbatione plenis.*

639. προνώπια, the front of the house, the vestibule, προτύλαια. Cf. Hipp. 374, to which the explanation of Photius more particularly applies, προνώπιον, τὸ προεκκεῖμενον.—ἐκ τούτων, after all this.

641. εὐοργησίαν, easiness of temper. See Hipp. 1039. Photius, εὐόργητος, πρὸς.

642. The prediction of Dionysus is fulfilled as soon as it is uttered. Pentheus does appear, and in a very violent humour. He is met by his captive, the supposed bacchant, with cool indifference. The time however has not yet come for the god to manifest himself. He yet describes

ὃς ἄρτι δεσμοῖς ἦν κατηναγκασμένος.
ἔα ἔα.

- ὄδ' ἐστὶν ἀνήρ· τί τάδε ; πῶς προνώπιος 645
φαίνει πρὸς οἴκοις τοῖς ἐμοῖς, ἔξω βεβώς ;
ΔΙ. στήσον πόδ', ὀργῇ δ' ὑπόθεσ ἤσυχον πόδα.
ΠΕ. πόθεν σὺ δεσμὰ διαφυγὼν ἔξω περᾶς ;
ΔΙ. οὐκ εἶπον ἢ οὐκ ἤκουσας ὅτι λύσει μέ τις ;
ΠΕ. τίς ; τοὺς λόγους γὰρ εἰσφέρεις καινοὺς αἰεί. 650
ΔΙ. ὃς τὴν πολύβοτρυν ἄμπελον φύει βροτοῖς. •
ΠΕ. ὠνείδισας δὴ τοῦτο Διονύσῳ καλόν.
ΔΙ. * * * * *
ΠΕ. κλῆειν κελεύω πάντα πύργον ἐν κύκλῳ.
ΔΙ. τί δ' ; οὐχ ὑπερβαίνουσι καὶ τείχη θεοί ;
ΠΕ. σοφὸς σοφὸς σὺ, πλὴν ἂ δεῖ σ' εἶναι σοφόν. 655
ΔΙ. ἂ δεῖ μάλιστα, ταῦτ' ἔγωγ' ἔφην σοφός.
κείνου δ' ἀκούσας πρῶτα τοὺς λόγους μάθε,
ὃς ἐξ ὄρους πάρεστω ἀγγελῶν τί σου •
ἡμεῖς δέ σοι μενοῦμεν, οὐ φευξοῦμεθα.

ΑΓΓΕΛΟΣ.

Πενθεῦ, κρατύνων τῆσδε Θηβαίας χθονός, 660

his delivery as due to another, the god invisibly acting in his behalf.—*προνώπιος*, ἐν *προνοπίοις*, cf. v. 639. Compare *ἐξώπιος*. Bothe most strangely explains the word by *ἐκῶν*.—*φαίνει*, the second person, not for *φαίνεται*, as in *Electr.* 1234.

647. *πόδα*. Hermann thinks that 'to subject a quiet foot to anger,' means 'to restrain a hasty pace,' and probably he is right, though *πόδα* is suspicious on account of *στήσον πόδα* immediately preceding. Perhaps *τρόπον*, or *ἡσύχην φρένα*. Of course, *ἤσυχον* must be taken in the usual sense, ὥστε γίγνεσθαι &c.

649. ἢ οὐκ ἤκουσας *Herm.* Bothe, *Dind.*, with one MS., for *οὐκ εἶπον*; *οὐκ ἤκουσας κτλ.*

652. It had occurred to the present editor, that two lines had probably been lost after this, by which the speech of Pentheus would be of four verses, as above, and as those of Dionysus below, v. 656 seqq. On this theory the passage might have stood thus:

ὠνείδισας δὴ τοῦτο Διονύσῳ καλόν,

σοὶ δ' αἰσχρὸν, οὐ γὰρ ἀξίαν τιμὴν
νέμεις.
ἡμᾶς δὲ, δμῶδες οἱ παρεστῶτες πύλαις,
κλῆειν κελεύω πάντα πύργον ἐν κύκλῳ.

However, it seems more probable, either that this verse should be assigned to Dionysus, in answer to a lost verse of Pentheus, or that the *στιχομυθία* has been broken by the loss of Dionysus' reply, which may have been to the effect that, as he had now escaped, so never should Pentheus get him into his power again, *κοῦ μήποτ' ἀθθίς ἔκ γε σοῦ χειρώσομαι*. To which Pentheus replies by defying his attempt to escape a second time, *κλῆειν κελεύω κτλ.* As for the sense of the present verse, which Elmsley thinks "non valde perspicuus," and compares *Med.* 514, *καλόν γ' ὄνειδος*, perhaps Pentheus meant to say, 'That, so far from being any discredit, was a praiseworthy deed,' i. e. well, there is something to be said in favour of your Dionysus, after all. Bothe refers *τοῦτο* to *τὸ λύειν αὐτὸν*, in which case *καλόν* will be ironical.

- ἦκω Κιθαιρῶν' ἐκλιπῶν, ἴν' οὔποτε
 λευκῆς χιόνος ἀνείσαν εὐαγεῖς βολαί.
 ΠΕ. ἦκεις δὲ ποῖαν προστιθεῖς σπουδῆν λόγου ;
 ΑΓ. βάκχας ποτνιαῖδας εἰσιδῶν, αἰ τῆσδε γῆς
 οἴστρουσι λευκὸν κῶλον ἐξηκόντισαν, 665
 ἦκω, φράσαι σοὶ καὶ πόλει χρῆζων, ἀναξ,
 ὡς δεινὰ δρῶσι θαυμάτων τε κρείσσονα.
 θέλω δ' ἀκούσαι, πότερά σοι παρρησία
 φράσω τὰ κεῖθεν, ἢ λόγον στείλωμεθα.
 τὸ γὰρ τάχος σου τῶν φρενῶν δέδοικ', ἀναξ, 670
 καὶ τοῦξύθυμον καὶ τὸ βασιλικὸν λίαν.
 ΠΕ. λέγ', ὡς ἀθῶος ἐξ ἐμοῦ πάντως ἔσει
 τοῖς γὰρ δικαίοις οὐχὶ θυμούσθαι χρεῶν.
 ὄσφ' δ' ἂν εἴπης δεινότερα βακχῶν πέρι,
 τοσῶδε μᾶλλον τὸν ὑποθέντα τὰς τέχνας
 γυναιξὶ τόνδε τῇ δίκη προσθήσομεν. 675

662. εὐαγεῖς, 'bright,' ἀγαλά, καθαρά, as Hesychius gives among other meanings. Photius, εὐαγέες, ἀγνόν, εὐσεβέες, ὕσιον, θεϊότατον. See on Eur. Suppl. 652, θεατῆς πύργον εὐαγῆ λαβών, 'commanding a clear view,' and on Aesch. Pers. 468. It is probable that the α is really long, though some derive it from ἔγος, *riaculum*, and this is obviously the meaning in Antig. 521, τίς οἶδεν εἰ κἀθωθεν εὐαγῆ τάδε; The meaning of οὔποτε ἀνείσαν is not, 'where the snow never melts' (which is not the case), but 'where snow-showers never (i. e. rarely) cease.' For the metre, see on v. 260.

664. Whether ποτνιαῖδες is to be regarded as a mere epithet or as a proper name, is rather uncertain. Hermann and Elmsley take the latter view. The word is said to be derived from Potniae in Boeotia, where the horses of Glaucus went mad, and from which the play of Aeschylus, *Glaucus Potnieus*, took its name. Photius, Ποτνιαῖδας, Βάκχας, Εὐριπίδης. He must allude to this passage; for in Orest. 318, δρομάδες δ' πτεροφόροι ποτνιαῖδες θεαί, it is used of the Furies, and there ποτνιαῖς looks very like another form of πότνια or πότνια. In Phoen. 1124, Ποτνιαῖδες πᾶλοι, it is of course a proper name. Hesychius, Ποτνιαῖδες, αἱ Βάκχαι, ἀντὶ τοῦ Μαινάδες καὶ λυσσάδες.

665. γῆς—ἐξηκόντισαν, have rushed away from their homes to the mountains; cf. v. 32—3. Here γῆς is for πόλειως, as Bothe thinks; though, as Cithaeron was on the confines of Boeotia, they may have stepped beyond the real limits of the land.—λευκὸν κῶλον some take for 'naked feet,' and Elmsley compares Cycl. 72, Βάκχας σὺν λευκόποσιν. See on Ion 221. It may, of course, be merely an ornamental epithet. However, as Blomfield has shown on Prom. 137, to go forth ἀπέδιλος and ἀσάνδαλος was a phrase for any hasty exit.

669. στείλωμεθα, for συστ., contract, abridge our narrative. See on Troad. 108. The *deliberative* subjunctives are used as in Prom. 799, ἐλοῦ γὰρ ἢ πόνων τὰ λοιπὰ σοὶ φράσω σαφηνῶς, ἢ τὸν ἐκλύσονται ἐμέ. Bothe thinks it is a metaphor from furling a sail, which is usually στέλλειν λαῖφος, Hec. 1080, Aesch. Suppl. 703, but also στέλλεσθαι, Il. i. 432. Photius, στείλαμενοι, στείλαντες, and again (which is perhaps applicable to the present passage), στείλαμενος, εὐσταλῶς ἐπελθῶν.

672. ἀθῶος, unpunished; see Med. 1300.

676. προσθήσομεν, 'we will devote to punishment.' On προσθεῖναι, *addicere*, see Androm. 1016. Phoen. 964.

ΑΓ. ἀγελαιὰ μὲν βοσκήματ' ἄρτι πρὸς λέπας
 μόσχων ὑπεξήκριζον, ἠνίχ' ἥλιος
 ἀκτίνας ἐξίησι θερμαίνων χθόνα.

ὄρω δὲ θιάσους τρεῖς γυναικείων χορῶν,
 ὧν ἡρχ' ἐνὸς μὲν Αὐτονόη, τοῦ δευτέρου
 μήτηρ Ἀγαυή σῆ, τρίτου δ' Ἴνῶ χοροῦ.

680

ἠῦδον δὲ πᾶσαι σώμασιν παρειμέναι,
 αἱ μὲν πρὸς ἐλάτης νῶτ' ἐρείσασαι φόβην,
 ᾧ δ' ἐν δρυὸς φύλλοισι πρὸς πέδῳ κᾶρα
 εἰκὴ βαλοῦσαι σωφρόνως, οὐχ ὡς σὺ φῆς

685

677. The account of the messenger, respecting the doings of the Maenads on the mountains, is one of the most brilliant and picturesque narratives that Attic tragedy contains. This is so essential a part of the tragic drama, that very few plays are without it in some form or other; though few, like the present (*inf.* 1043), have two distinct and equally lengthy narrations, because few plots admit of a double crisis of events in their *περιπέτεια*. There is an instance of this in the Phoenissae, and also in the Hecuba, where both the death of Polyxena and the punishment of Polymnestor are described; but the latter is the narration, not of a messenger, but of the sufferer himself. The present messenger, who is a herdsman, had chanced to witness the bacchants in the hills at the moment when, summoned by their leader, they had started up from sleep with all the wild gestures and strange supernatural powers that Dionysus had imparted to them. He had called others to witness the scene, and a plan was concerted with them to seize Agave the leader by an ambush. They had however been speedily put to flight by the frantic crew, who, disappointed of their revenge, had attacked and torn to pieces a herd of oxen. Thence they had spread through the neighbouring towns, and begun to plunder houses; nor could the inhabitants oppose the thyrsus with the javelin. The man declares himself a convert, and advises the king to admit the new worship into the city. The tenour of the whole narrative is to show (as the fate of Pentheus afterwards proves) that the notion of *mystery* so strongly attached to the proceedings of the Bacchants, that for the uninitiated to behold them was in the highest degree dangerous. In this instance the herdsmen had only

been allowed to escape because they had no evil designs, no presumptuous contempt for the power of the god.

678. *ὑπεξήκριζον*, which some take for the first person of a transitive verb, is more probably the plural in a neuter sense, *ἀγελαιὰ βοσκήματα* being virtually equivalent to *μόσχων ἀγέλαι*. Compare *ἐπήκρισε* Aesch. Cho. 918 (Schol. *ἐς ἕκρον ἤλυε*), *ἐξακρίζει* αἰθέρα *πτεροῖς* Orest. 274, *ὑπερακρίζει*, 'overhangs,' Eur. Suppl. 988. The Etymol. Mag. explains the word, quoting this passage, τὸ ἕκροις *ποσὶ πορεύεσθαι*, which is clearly wrong. The sense appears to be, 'The herds of oxen which we fed (*ἀγέλαι* ἄς ἐβόσκομεν) were just surmounting the steep to the ridge,' &c. It was on attaining the summit, and looking down upon the opposite side of the mountain, that he suddenly came in sight of the Maenads.

682. *τρίτη δ' Ἴνῶ τρίτου* Hermann, two MSS. giving *τρίτη*.

683. *σώμασιν*, 'tired in their bodies,' more usually *σώματα*, with a dative of the cause, but Matthiae in a good note gives several examples of the present construction, among others Orest. 706, *ναῦς ἐνταθεῖσα πρὸς βίαν ποδί*. Hermann's *κόμασιν παρειμέναι* must be numbered among those conjectures which occasionally fell from the great critic when he was inclined to display his ingenuity rather than his sound judgment.

686. *οὐχ ὡς σὺ φῆς*, κτλ. For *οὐ θηρώσαι Κέπριν, ὡς σὺ φῆς αὐτὰς*, (*sup.* v. 222.) Compare Rhés. 438, *οὐχ ὡς σὺ κομπεῖς τὰς ἐμάς ἀμύστιδας, for οὐ πίνων ἀμύστιδας, ἔς σὺ κομπεῖς*.—*λωτοῦ ψόφῳ*, the noise of the pipe. Here *ψόφος* is somewhat improperly used; see above, v. 513. We may supply *κηλουμένας* from the foregoing participle.

ὠνωμένας κρατῆρι καὶ λωτοῦ ψόφῳ
 θηράν καθ' ὕλην Κύπριν ἠρημώμενας.
 ἢ σὴ δὲ μήτηρ ὠλόλυξεν ἐν μέσαις
 σταθεῖσα βάκχαις, ἐξ ὕπνου κινεῖν δέμας, 690
 μυκῆμαθ' ὡς ἤκουσε κεροφόρων βοῶν.
 αἰ δ' ἀποβαλοῦσαι θαλερὸν ὀμμάτων ὕπνον
 ἀνῆξαν ὀρθαί, θαυμ' ἰδεῖν εὐκοσμίας,
 νέαι, παλαιαί, παρθένοι τ' ἔτ' ἄζυγες.
 καὶ πρῶτα μὲν καθεῖσαν εἰς ὤμους κόμας, 695
 νεβρίδας τ' ἀνεστείλανθ', ὄσαισιw ἀμμάτων
 σύνδεσμι' ἐλέλυτο, καὶ καταστίκτους δορὰς
 ὄφεισι κατεζώσαντο λιχμῶσιw γένυν.
 αἰ δ' ἀγκάλαισι δορκάδ' ἢ σκύμνους λύκων
 ἀγρίους. ἔχουσαι λευκὸν ἐδίδοσαν γάλα, 700
 ὄσαις νεοτόκοις μαστὸς ἦν σπαργῶν ἔτι.

689. ὠλόλυξεν, the student will remember, was the sacrificial shout of women, distinctively. The κεροφόροι βόες were the messenger's own oxen, which the bacchants were incited by their leader to pursue.

692. θαλερὸν ὕπνον, 'refreshing sleep,' Elmsley. "Somnus, qui est in ipso flore, i. e. altus sopor," Hermann. The same difficulty attends the similar epithets χλωρὸν and θαλερὸν δάκρυ, Med. 922. Iph. A. 39, which are very variously explained. Photius, θαλεροί, διυγροί, νέοι, ἀκμαῖοι, ἢ ταχεῖς. Both perhaps are derived from the effects produced on the countenance. In Theocr. xiv. 32, ἔκλαεν ἐξαπῖνας θαλερώτερον ἢ παρὰ μητρὶ παρθένος ἐξαέτις κόλπῳ ἐπιθυμήσασα, the sense evidently is 'more copiously.'—ἐυκοσμίας, i. e. ἔνεκα.

695. καθεῖσαν. To let the hair fly loose was a natural trick of those who affected inspiration; σείων ἅμα τὴν κόμην ἔνετον ὥσπερ οἱ τῇ μητρὶ ἀγείροντές τε καὶ ἐνθεαζόμενοι, Lucian, Alexandr. p. 221. The action too had a sense of freedom from restraint, to which Phaedra alludes, when she says to her nurse βαρὺ μοι κεφαλᾶς ἐπίκρανον ἔχειν, ἄφελ', ἀμπίτασον βόστρυχον ὤμοις, Hipp. 201. In Ion 1200, the form καθήκαν is preferred. Compare ἀνείσασιν v. 662 with ἀνῆκαν v. 448.

696. ἀνεστείλαντο, 're-adjusted,' i. e.

girded up for running. This is clear from the context, 'those to whom the tie of the girdle (ζώνη) had previously been loosened.' By undoing the zone, the folds of the χιτῶν fell to the ankles. Theocr. xv. 134, λύσασαι δὲ κόμην καὶ ἐπὶ σφυρὰ κόλπῳ ἀνείσαι, στήθεσι φαινομένοις λιγυρᾶς ἀρξώμεθ' ἀοιδᾶς (where the writer is speaking of a κομμὸς to Adonis). The sense of στέλλεσθαι is the same as that in v. 669, but the ἀνὰ implies a previous loosening of the attire.

698. λιχμῶσιw Heath for λιχμῶσαν. The custom of taming snakes, which is still kept up in India, was early known to the Greeks; for the point of λιχμῶσιw γένυν, 'licking their (the bacchants') chins,' is to show the harmlessness of the creatures, though, of course, they are here presumed to have been made innocuous by Dionysus in a miraculous manner. Compare *inf.* 767, σταγόνα δ' ἐκ παρηίδων γλώσση δράκοντες ἐξεφαίδρνον χροός. Barnes compares Hor. Carm. ii. 19, 19, 'tu separatis uvidus in jugis Nodo coerces viperino Bistonidum sine fraude crines;' and Hermann well adds Nonnus, xlv. 410, κεφαλῆw κυκλώσατο Κάδμου Πρηθῆς ὄφεις, καὶ γλώσσα περίε λιχμαζέw ὑπῆνη.

701. σπαργῶν, swelling with milk, Cycl. 55. Photius, σπαργῶσα, ἀνθοῦσαι ἢ σπαρτομένη ὑπὸ θλίψεως καὶ δεομένη ἐκκρίσεώς τινας. Plato, Symp. p. 206, B., τῷ

βρέφη λιπούσαις· ἐπὶ δ' ἔθεντο κισσίνους
 στεφάνους δρυός τε σμίλακός τ' ἀνθροφόρου.
 θύρσον δέ τις λαβούσ' ἔπαισεν ἐς πέτραν,
 ὅθεν δροσώδης ὕδατος ἐκπηδᾷ νοτίς· 705
 ἄλλη δὲ νάρθηκ' ἐς πέδον καθήκε γῆς,
 καὶ τῆδε κρήνην ἐξανήκ' οἶνον θεός·
 ὄσαις δὲ λευκοῦ πάματος πόθος παρήν,
 ἄκροισι δακτύλοισι διαμῶσαι χθόνα
 γάλακτος ἐσμους εἶχον· ἐκ δὲ κισσίνων 710

κουῶντι τε καὶ ἤδη σπαργῶντι πολλή ἡ
 πτόησις γέγονε περὶ τὸ καλόν, κτλ.

703. σμίλακος. So Hermann and others for μίλακος. See on v. 108.

704—6. θύρσον — νάρθηκα. Here, as in Hel. 1361, a distinction seems to be implied; and the latter is doubtless merely a light wand or ferule (either a fennel-stalk or some kind of reed), while the thyrsus is said to have had a shaft made of a vine stem, and to have been tipped with a point, like a dart, for which it was evidently capable of being used; see v. 762 and 1099. Musgrave quotes from Lucian, *Bacchus* (vol. iii. p. 127, ed. Teubner,) καὶ αἱ Μαῦνδες σὺν ὀλο-
 λυγῇ ἐνεπήδησαν αὐτοῖς δράκοντας ὑπεζω-
 σμέναι κάκ τῶν θύρσων ἄκρων ἀπογυμνοῦ-
 σαι τὸν σίδηρον. So in v. 733, when the bacchantes had used their thyrsi as lances against the enemy, they are laid aside, and they attack the cattle χειρὸς ἀσίδηρον μέτα. Cf. ἄθυρσοι Βάκχαι, unarmed, Orest. 1492. In Ion 217, Bacchus slays one of the rebel giants, not with the thyrsus, but with the νάρθηξ, which is called ἀπόλεμον κισσίνων βᾶκτρον, 'an unwarlike staff.' Therefore, the other was a warlike weapon. Diodorus Siculus, lib. iv. § 4, speaks of the armies of female Bacchantes, καθωπλισμένων λόγχαις τεθυρωμέναις. All these passages seem decisive on the subject. Both thyrsus and narthex were intertwined with ivy; the latter however, (to judge from the painting referred to on Hel. 1361,) was merely tufted at the top. The thyrsus moreover bore a fir-cone at the end. Some have considered this to refer to the use of pitch in lining the wine-jars, as Martial says, 'et vinum nuce condimus picata.' Others, observing that what appears to be a fir-cone is often borne in the hand of sculptured figures found at Nineveh, would assign a mystic,

—some would even say, a phallic,—symbolism to this natural product. May we not rather infer that it was found to be a ready and convenient mask or cover for the sharp point of the thyrsus, which was required as much for sportive and festive uses as for a weapon of defence? It is worthy of notice, that the scene of the Bacchic revels is described as among *pine trees* (πεύκαι and ἐλάται, v. 684, 1052, the stone-pine and silver-fir, *pinus pinea* and *picea pectinata*), so that these cones would always be at hand when the thyrsi were to be muffled for the sports; and the very large cones of the former tree are, when unripe, very easily pierced with a steel point. Elmsley (on v. 705) appears to doubt whether the narthex was distinct from the thyrsus; but the above considerations make this probable.

709. διαμῶσαι, 'clearing away.' Thucyd. iv. 26, διαμῶμενοι τὸν κάχληκα οἱ πλείστοι ἐπὶ τῇ θαλάσῃ ἔπινον ὄλον εἰκὸς ὕδωρ. Od. v. 482, ἄφαρ δ' εὐνήν ἐπαμή-
 σατο χειρὶ φίλῃσιν εὐρείαν. Xen. Oecon. xvii. 13, ἀντιπροσαμῆσασθαι τὴν γῆν. It may be doubted if Elmsley is right in referring δακτύλοισι to the toes rather than to the fingers.

710. ἐσμους, stores of milk; properly *swarms*, from ἔζεσθαι, because bees alight on trees &c. Hence it is said of any aggregate of things or beings. Aesch. Suppl. 29, ἀρσενοπληθῆ ἐσμὸν ὕβριστήν Αἰγυπτογενῆ. Elmsley appears to be wrong in saying "nescio an ἐκβολὰς potius quam πληθὸς in animo habuerit. Idem enim significant *λέναι* et *ἐκβάλλειν*." He seems indeed wrongly to derive it from *ἔσθαι*, and so Photius, ἐσμὸς, πληθὸς, ὄχλος· κυρίως τῶν μελισσῶν παρὰ τὸ ἔμα πετομένας ἔσθαι, except that the grammarian does not recognise the aspirate, which however is established by

θύρσων γλυκέϊαι μέλιτος ἔσταζον ῥοαί.
 ὦστί, εἰ παρήσθα, τὸν θεὸν, τὸν νῦν ψέγεις,
 εὐχαῖσιν ἂν μετῆλθες εἰσιδὼν τάδε.
 ξυνήλθομεν δὲ βουκόλοι καὶ ποιμένες,
 κοινῶν λόγων δώσοντες ἀλλήλοις ἔριν, 715
 ὡς δεινὰ δρῶσι θαυμάτων τ' ἐπάξια·
 καί τις πλάνης κατ' ἄστνυ καὶ τρίβων λόγων
 ἔλεξεν εἰς ἅπαντας, ὦ σεμνὰς πλάκας
 ναίοντες ὀρέων, θέλετε θηρασώμεθα
 Πενθέως Ἀγαύην μητέρ' ἐκ βακχευμάτων, 720
 χάριν τ' ἀνακτι θῶμεν; εὖ δ' ἡμῖν λέγειν
 ἔδοξε, θάμνων δ' ἔλλοχίζομεν φόβαις
 κρύψαντες αὐτούς· αἱ δὲ τὴν τεταγμένην
 ὥραν ἐκίνουν θύρσον ἐς βακχεύματα,
 Ἰακχὸν ἀθρόω στόματι, τὸν Διὸς γόνον, 725
 Βρόμιον καλοῦσαι πᾶν δὲ συνεβάκχευσ' ὄρος

the compound ἄφροσμος.—For the mention of the three Bacchic gifts, wine, milk, and honey, see v. 143, *ρεῖ δὲ γάλακτι πέδον, ρεῖ δ' οἶνον, ρεῖ δὲ μελισσῶν νέκταρι.*

712. *ψέγεις, ἀτίσεις*, speak contemptuously of.

716. Dobree thinks this verse made up from v. 667.

717. *πλάνης κατ' ἄστνυ*, an occasional frequenter of the city, for the purpose of being present at the ecclesia, where he had picked up a smattering of rhetoric. Of course, the poet writes in reference to Athenian customs. Compare Orest. 919, where it is said to the praise of a countryman that he was one *ὀλιγάκις ἄστνυ κάγορας χραίνων κύκλον*. Such men were apt to become *ἀγοραῖοι ἄνθρωποι*, idlers in the market-place, to talk about politics. Cf. Rhes. 625, *τρίβων γὰρ εἰ τὰ κομψά*. Med. 686, *σοφὸς γὰρ ἄνθρωπος καὶ τρίβων τὰ τοιάδε*.

721. *θῶμεν*. Elmsley would read either *δῶμεν* or *θῶμεθ'*, because *δοῦναι χάριν* and *θέσθαι χάριν* are common expressions, but not *θεῖναι χάριν*. Bothe adopts *θῶμεθ'*, but no correction is needed: *θεῖναι* is here a synonym of *πράσσειν*, for which see Ion 36, *λοξία δ' ἐγὼ χάριν πρᾶσσω ἀδελφῶ*. *Ibid.* 895. Electr. 1133.

722. Young students will not confound the present *ἔλλοχίζομεν* with *ἐλοχίζομεν*.

723. *τὴν τεταγμένην ὥραν*, 'at the appointed hour,' is a rare accusative. See Hel. 479. It is so used in Eum. 109, *καὶ νυκτίσεμνα δεῖπν' ἐπ' ἐσχάρα πυρὸς ἔθνον, ὥραν οὐδενὸς κοινὴν θεῶν*. It is clear that some considerable interval has occurred between the first movement of the bacchantes and this endeavour to seize them. A council had been held, the usual time of their sports had been ascertained, and a proper station had been chosen for an ambuscade. From the mention of fire in v. 758, and a comparison of v. 486, it is probable that the time was night; but the first movement had been seen at early dawn, v. 678. The phrase *κινεῖν θύρσον*, like the Latin *castra movere*, may allude to the thyrsi being piled or stuck in the ground while the bacchantes were resting; or it may merely mean that they began their revels.

726. *ὄρος καὶ θήρες*. The mountain echoed, and every bird and beast was aroused and joined in the outcry. This is very true to nature; for in any nightly alarm the denizens of the forest utter a confused cry, one after the other as they awake, till the whole place rings with the chorus. From the reading of Robortello's edition and a Paris MS., in Longinus § 15, Porson preferred *συνεβάκχευσ'*, and so Elmsley, Bothe, and Hermann have edited. The aorist however would mean,

καὶ θῆρες, οὐδὲν δ' ἦν ἀκίνητον δρόμῳ.
 κυρεῖ δ' Ἀγαυή πλησίον θρώσκουσά μου
 καὶ γὰρ ἔξεπήδησ', ὡς συναρπάσαι θέλων,
 λόχμην κενώσας, ἔνθ' ἐκρυπτόμην δέμας. 730
 ἢ δ' ἀνεβόησεν, ὧ δρομάδες ἐμαὶ κύνες,
 θηρώμεθ' ἀνδρῶν τῶνδ' ὑπ'. ἀλλ' ἔπεισθέ μοι,
 ἔπεισθε, θύρσοις διὰ χερῶν ὠπλισμένοι.
 ἡμεῖς μὲν οὖν φεύγοντες ἐξηλύξαμεν
 βακχῶν σπαραγμὸν, αἱ δὲ νεμομέναις χλόῃν 735
 μόσχοις ἐπήλθον χειρὸς ἀσιδήρου μέτα.
 καὶ τὴν μὲν ἂν προσεΐδες εὐθνηλον πόριον
 μυκωμένην ἔχουσαν ἐν χεροῖν δίκη,
 ἄλλαι δὲ δαμάλας διεφόρουσιν σπαράγμασιν.
 εἶδες δ' ἂν ἢ πλεύρ' ἢ δίχηλον ἔμβασιω 740
 ῥιπτόμεν' ἄνω τε καὶ κάτω κρεμαστὰ δὲ
 ἔσταζ' ὑπ' ἐλάταις ἀναπεφυρμέν' αἵματι.
 ταῦροι δ' ὑβρισταὶ κεῖς κέρας θυμούμενοι

that at each cry of Ἰακχε there was a momentary and oft-repeated response, not one continuous accompaniment.

726. μου. Perhaps ἐμοῦ, as the man is speaking of his own feat as distinct from the rest.

730. ἐκρυπτόμην Dind. Herm. Barnes, for ἐκρύπτομεν. The change is so slight that it seems rightly admitted, though neither in the transition from the singular to the plural nor in the use of the imperfect for the aorist is there any real difficulty.

733. ὠπλισμένοι. Armed with them as offensive weapons (see on v. 704). Compare Aesch. Theb. 428, φλέγει δὲ λαμπὰς διὰ χερῶν ὠπλισμένη. More usually, διὰ χερῶν ἔχουσαι θύρσοις.

736. ἀσιδήρου. This also is explained on v. 704. Elmsley's note here furnishes a curious example of the errors which the best scholars will sometimes commit. "Omnes libri χειρὸς ἀσιδήρου, anapaestum in quarta sede exhibentes." And he gives χειρὸς in the text, forgetting that the *ι* in σιδήρου is short.

737. πόριον (a form used also in Suppl. 628), for πόριον, 'a calf,' whence εὐθνηλον, well fed on milk; while δαμάλη is 'a heifer,' perhaps from δαμάζω, because old enough for bearing young. Elmsley, though he fails to distinguish them, cites

a verse of Theocritus which is conclusive as to their difference, i. 75, πολλὰ δ' αὖ δαμάλαι καὶ πόρτιες ὠδύραντο.

738. ἐν χεροῖν δίκη, for ὑποχειρίαν. The old reading was δικά, corrected by Brodaeus, who explains it by ἐν χερῶν νόμῳ. Cf. Herod. viii. 89, ἐν χερῶν νόμῳ ἀπολλύμενοι. Aesch. Eum. 250, ὑπόδικος θέλει γενέσθαι χερῶν, Hesiod. Opp. 187, where χειροδίκαι is 'taking the law into their own hands.' Hermann and Dindorf prefer Scaliger's reading δίχα, divisum tenere. But if this means 'torn asunder,' then μυκωμένην is absurd, as Bothe truly objects. If we are to understand it χωρὶς, δίχα τῶν ἄλλων, the adverbial use is both unusual and ambiguous.

743. εἰς κέρας θ. τὸ πρόσθεν, 'which before showed their anger by glancing at their horn,' as if taking sight for the attack, εἰς κέρας παρεμβλέπων, Hel. 1558. It is from this peculiar look of a bull when he meditates mischief, that the nurse says in Med. 92, ἦδη γὰρ εἶδον ὄμμα νιν ταυρομένην τοῖσδ'. Elmsley, though he quotes the passage of the Helena, which is the key to the right interpretation, and other examples of εἰς κέρας θυμοῦσθαι, in cornua irasci, professes not to be clear about the exact meaning. It has been rightly ex-

τὸ πρόσθεν ἐσφάλλοντο πρὸς γαίαν δέμας,
 μυριάσι χειρῶν ἀγόμενοι νεανίδων. 745
 θάσσον δὲ διεφοροῦντο σαρκὸς ἐνδυντὰ
 ἢ σὺν ξυνάψαις βλέφαρα βασιλείοις κόραις.
 χωροῦσι δ' ὥστ' ὄρνιθες ἀρθεῖσαι δρόμῳ,
 πεδίων ὑποτάσεις, αἱ παρ' Ἀσωποῦ ῥοαῖς
 εὐκαρπον ἐκβάλλουσι Θηβαίων στάχυν, 750
 Ὑσίας τ' Ἐρυθράς θ', αἱ Κιθαιρῶνος λέπας
 νέρθεν κατωκῆκασιν, ὥστε πολέμιοι,
 ἐπεισπεσοῦσαι πάντ' ἄνω τε καὶ κάτω
 διέφερον· ἤρπαζον μὲν ἐκ δόμων τέκνα,
 ὅποσα δ' ἐπ' ὤμοις ἔθεσαν, οὐ δεσμῶν ὑπο 755
 προσείχετ', οὐδ' ἔπιπτεν ἐς μέλαν πέδον,
 οὐ χαλκὸς, οὐ σίδηρος· ἐπὶ δὲ βοστρύχοις

plained by the learned author of the *New Cratylus*. Musgrave had before quoted δξὺ κέρασ δόχμωσεν from Nonnus.

746. διεφοροῦντο. In familiar phrase, this passage might be rendered, 'they had their hides pulled off them in the twinkling of an eye.' Elmsley interprets σαρκὸς ἐνδυντὰ as a periphrasis for σάρκες, "ipsa caro, quae ossium tegumentum est," like ἐνδυντὰ νεβρίδων in v. 111, where see the note. There is no doubt that the skin or hide is here meant, though διαφορεῖν is 'to carry hither and thither,' as in v. 739, 754, Suppl. 382, Herc. F. 571. The meaning seems to be, that the hides were tugged this way and that in the attempts to remove them.

747. ἢ σὺν ξυνάψαις is the reading of Aldus and the Palatine MS. (the final s being superscribed in the latter). The rest give ἢ σε ξυνάψαι. The reading given above is that of Hermann and Elmsley; Dindorf prefers ἢ σε ξυνάψαι, and both are doubtless defensible. Compare Hipp. 1186, θάσσον ἢ λέγοι τις. There is however this difference in sense, that the infinitive would mean, 'too quick for you to close your eyes (to avoid the sight),' while the messenger seems to assign a measure of time, 'before your majesty could have closed your royal eye-lids' by winking the eyes.

749. πεδίων ὑποτάσεις, for τὰ ὑπο-τεταμένα πεδία. The accusative is that of transition over, as πηδῶντα δικόρυφον πλάκα v. 307, "Looking eastward (from the citadel of Tanagra), the plain of the

Asopus stretches beneath us, from east to west. To the south of it is a range of mountains; of which Mount Elaté (Cithaeron) is the western, and Mount Nozià, the ancient Parnes, is the eastern extremity." *Athens and Attica*, p. 17.

751. Ὑσίας τ' κτλ. Elmsley quotes Pausanias ix. 2, 1, Γῆς δὲ τῆς Πλαταιίδος ἐν τῷ Κιθαιρῶνι ὀλίγον τῆς εὐθείας ἐντραπεῖσιν ἐς δεξιὰ, Ὑσιῶν καὶ Ἐρυθρῶν ἐρείπια ἐστίν. πόλεις ποτὲ τῶν Βοιωτῶν ἦσαν, καὶ νῦν ἔτι ἐν τοῖς ἐρείπιοις τῶν Ὑσιῶν ναὸς ἐστίν Ἀπόλλωνος ἡμίεργος, καὶ φρέαρ ἱερὸν. These two towns are mentioned together in the preceding chapter, § 3, καὶ σφᾶς αὐτίκα—τὴν ἐπὶ Ὑσιῶν ἤγε πρὸς Ἐλευθερῶν τε καὶ τῆς Ἀττικῆς. Bothe adds Strabo, lib. ix. cap. 1.

752. ὥστε πολέμιοι. We are not to suppose that these were the ordinary doings of the bacchants. On the present occasion they had been exasperated by the attempts to arrest them; and the messenger means to convince Pentheus of the danger of interfering with them.

755. At this verse all the MSS. except the Palatine abruptly leave off.

757. οὐ χαλκὸς, οὐ σίδηρος. Bothe is evidently wrong here, "intelligas ἦν, παρῆν αὐταῖς: neque aere neque ferro armatae erant." The practice of balancing weights on the shoulders is meant; and these words specify the more difficult sorts of burdens, 'not even brass nor iron' which they had plundered from the houses and carried off.

πῦρ ἔφερον, οὐδ' ἔκαιεν, οἱ δ' ὀργῆς ὑπο
εἰς ὄπλ' ἐχώρουν, φερόμενοι βακχῶν ὑπο
οὔπερ τὸ δεινὸν ἦν θέαμ' ἰδεῖν, ἀναξ.

760

τὰς μὲν γὰρ οὐχ ἤμασσε λογχωτὸν βέλος,
κεῖναι δὲ θύρσους ἐξανιεῖσαι χερῶν
ἐτραυμάτιζον κάπενώτιζον φυγῆ

γυναῖκες ἀνδρας, οὐκ ἄνευ θεῶν τινός.

πάλιν δ' ἐχώρουν ὅθεν ἐκίνησαν πόδα,

765

κρήνας ἐπ' αὐτὰς, ἃς ἀνήκ' αὐταῖς θεός·

νύψαντο δ' αἷμα, σταγόνα δ' ἐκ παρηίδων

γλώσση δράκοντες ἐξεφαίδρυνον χροός.

τὸν δαίμον' οὖν τόνδ', ὅστις ἔστ', ᾧ δέσποτα,

758. οὐδ' ἔκαιεν Elmsley for οὐδ' ἔκαίεθ'. The meaning is, 'nor did it (the fire) burn them;' but *ἔκαίετο* would naturally signify 'nor did it (the fire) blaze,' which is exactly the contrary of what the poet meant to say. It is uncertain what trick this was; but the messenger evidently takes it for a supernatural power.

759. φερόμενοι, 'being plundered.'

760. τὸ δεινὸν θέαμα, that terrible spectacle which we witnessed. Elmsley compares, for the use of the article, Iph. T. 320, οὐδ' ἄρ' ἔδ' δεινὸν παρακίλευσμ' ἠκούσαμεν. *Ibid.* 1366, ὅθεν τὰ δεινὰ πλῆγματ' ἦν γενειίδων.—τὰς μὲν Hermann, τοῖς μὲν Elmsley and Dindorf, τῶν μὲν Matthiae and Bothe. The Aldine reading is τοῖς, the Palatine MS. has τὰς. If we read τοῖς, the accusative αὐτὰς remains to be supplied as the object of the transitive verb αἰμάσσειν. But τὰς μὲν seems at once easier and to have better authority. If, as Hermann observes, instead of κείναι δὲ the poet had used αἱ δὲ, this would have been inadmissible, because αἱ μὲν and αἱ δὲ necessarily imply different parties. But now the antithesis is this, 'Them indeed the pointed javelin (of the villagers) did not wound, while they, using their thyrsi as darts (see on v. 704), both inflicted wounds, and though only women, put to flight men.'

767. νύψαντο. This is one of the very few instances (see on Ion 1205) where, supposing the reading to be genuine, the augment must have been altogether omitted, because it cannot have been absorbed by the preceding word. So below, v. 1084 and 1134. Hermann has recourse to

an improbable alteration, which he supports by very insufficient arguments, νύψαι τὸδ' αἷμα, as if the messenger had heard the bacchants say, 'let us go back to wash off this blood.' If any correction were necessary, it would be easy to read (as Porson proposed in part) κρήναις τ' ἐπ' αὐταῖς, ἃς ἀνήκ' αὐταῖς θεός, ἐνίψαν αἷμα. Aldus has κρήναις ἐπ' αὐταῖς, and if this was by mistake connected with ἐχώρουν by the accidental omission of τε, it would follow that ἐνίψαν αἷμα would pass into ἐνίψαν τ' and νύψαντο δ' αἷμα. Elmsley marks the present passage as corrupt. Those who care to examine all the supposed instances of omitted augment in the tragic senarius, will do well to consult his elaborate note on v. 1132 of this play, and Hermann's Preface to his edition of the same (1823). These two scholars are at issue on the main question, whether such licence was ever allowed; and Hermann concludes in the affirmative. The present editor inclines to his opinion, since the passages which seem to establish it are sufficiently numerous, and the proposed alterations of them are far from satisfactory. Moreover, the epic character of messengers' narratives sufficiently accounts for the occasional use of an epic licence.

768. δράκοντες. See on v. 698. The old reading δράκοντος was corrected by Reiske. The construction certainly is not, as Elmsley tells us, ἐκ παρηίδων χροός. The words stand in their natural order: 'the blood-drop from off their cheeks with their tongue snakes licked clean from the skin.'

- δέχου πόλει τῆδ', ὡς τά τ' ἄλλ' ἔστιν μέγας 770
 κἀκεῖνό φασιν αὐτὸν, ὡς ἐγὼ κλύω,
 τὴν παυσίλυπον ἄμπελον δοῦναι βροτοῖς.
 οἴνου δὲ μηκέτ' ὄντος οὐκ ἔστιν Κύπρις,
 οὐδ' ἄλλο τερπνὸν οὐδὲν ἀνθρώποις ἔτι.
- ΧΟ. ταρβῶ μὲν εἰπεῖν τοὺς λόγους ἐλευθέρους 775
 ἔς τὸν τύραννον, ἀλλ' ὅμως εἰρήσεται
 Διόνυσος ἥσσω οὐδενὸς θεῶν ἔφν.
- ΠΕ. ἦδη τόδ' ἐγγύς, ὥστε πῦρ, ἐφάπτεται
 ὕβρισμα βακχῶν, ψόγος ἔς Ἑλληνας μέγας.
 ἀλλ' οὐκ ὀκνεῖν δεῖ στείχ' ἐπ' Ἡλέκτρας ἰὼν 780
 πύλας· κέλευε πάντας ἀσπιδηφόρους
 ἵππων τ' ἀπαντᾶν ταχυπόδων ἐπεμβάτας,
 πέλτας θ' ὅσοι πάλλουσι, καὶ τόξων χερὶ
 ψάλλουσι νευράς· ὡς ἐπιστρατεύσομεν
 βάκχαισιν. οὐ γὰρ ἀλλ' ὑπερβάλλει τάδε, 785
 εἰ πρὸς γυναικῶν πεισόμεσθ' ἂ πάσχομεν.
- ΔΙ. πείθει μὲν οὐδὲν, τῶν ἐμῶν λόγων κλύων,
 Πενθεῦ· κακῶς δὲ πρὸς σέθεν πάσχων ὅμως
 οὐ φημι χρῆναί σ' ὄπλ' ἐπαίρεσθαι θεῶ,
 ἀλλ' ἡσυχάζειν· Βρόμιος οὐκ ἀνέξεται 790
 κινουῦντα βάκχας εὐίων ὄρων ἄπο.
- ΠΕ. οὐ μὴ φρενώσεις μ', ἀλλὰ δέσμιος φυγῶν

771. κἀκεῖνο κτλ. 'This also they say of him, that he gave,' &c. See v. 280 and 651.

775. ἐλευθέρους. Equivalent to *ἐλευθέρως*, if this be not rather the true reading. But cf. v. 650, *τοὺς λόγους γὰρ εἰσφέρεις καινοὺς ἀεί*. Ar. *Vesp.* 554, *ἐμβάλλει μοι τὴν χεῖρ' ἀπαλὴν, τῶν δημοσίων κεκλοφύϊαν*. The position of the predicate here is rather more involved; *εἰ οἱ λόγοι οὐδς εἰπεῖν ἔχω ἐς τὸν τύραννον ἐλεύθεροι ἔσονται, τοῦτο μὲν ταρβῶ*.—*τὸν τύραννον*, to one who is a king.

778. ἦδη. When I am told to my face this, and by one who has witnessed their outrageous doings, the matter affects me closely and personally, besides being a reproach to the Hellenic race at large.

780. Ἡλέκτρας. For this led in the direction of Cithaeron. See Suppl. 663.

785. οὐ γὰρ ἀλλὰ, 'for truly.' Cf.

Suppl. 570, *κλύοιμ' ἄν οὐ γὰρ ἀλλὰ δεῖ δοῦναι μέρος*.—At the end of this speech the messenger departs. In the Aldine the person of the messenger is prefixed to the speeches of Dionysus as far as v. 843, an error detected by Tyrwhitt.

791. κινουῦντα. Aldus has *κινουῦντι*, which Hermann retains, but defends on doubtful principles, as if it could mean *διὰ τὸ κινεῖν σε Βάκχας*.

792. οὐ μὴ κτλ. 'Lecture me not, but, having escaped from prison, make the best of that; (or, 'remember that you have escaped;') or I will see that justice shall again take its course against you.' Compare v. 343, *οὐ μὴ προσοίσεις χεῖρα*. Electr. 383, *οὐ μὴ ἀφρόνησεν*. The notion in *ἀναστρέψω* is, that Justice having now passed by, and suffered him to go unscathed, shall be turned back and sent in pursuit of him.

- σώσει τόδ' ; ἢ σοι πάλιν ἀναστρέψω δίκην.
- ΔΙ. θύοιμ' ἂν αὐτῷ μᾶλλον ἢ θυμούμενος
πρὸς κέντρα λακτίζοιμι θηητὸς ὦν θεῷ. 795.
- ΠΕ. θύσω, φόνον γε θῆλυν, ὥσπερ ἄξιαί,
πολὺν ταραξάσ ἐν Κιθαιρῶνος πτυχαῖς.
- ΔΙ. φεύξεσθε πάντες, καὶ τόδ' αἰσχροὺν, ἀσπίδας
θύρσοισι βακχῶν ἐκτρέπειν χαλκηλάτους.
- ΠΕ. ἀπόρῳ γε τῷδε συμπεπλεγμέθα ξένῳ* 800
ὡς οὔτε πάσχωμ' οὔτε δρῶν σιγήσεται.
- ΔΙ. ὦ τᾶν, ἔτ' ἔστιν εὖ καταστήσασαι τάδε.
- ΠΕ. τί δρῶντα ; δουλεύοντα δουλείαις ἐμαῖς ;
- ΔΙ. ἐγὼ γυναικάσ δεῦρ' ὄπλων ἄξω δίχα.
- ΠΕ. οἴμοι τόδ' ἤδη δόλιον ἔσ με μηχανᾷ. 805
- ΔΙ. ποῖόν τι, σῶσαί σ' εἰ θέλω τέχναις ἐμαῖς ;
- ΠΕ. ξυνέθεσθε κοινῇ τάδ', ἵνα βακχεύητ' ἀεὶ.
- ΔΙ. καὶ μὴν ξυνεθέμην τοῦτό γ', ἴσθι, τῷ θεῷ.

795. On πρὸς κέντρα λακτίζειν, said of an ox that kicks back against the goad, Elmsley has a note in which, as usual, he collects examples rather than offers an explanation of the meaning. * The phrase occurs in Eur. frag. 601. Aesch. Prom. 331. Agam. 1602, and elsewhere.

796. θύσω. "Yes, I will sacrifice, and by stirring up a great slaughter of women in the valleys of Cithaeron, as ye deserve." For this sense of ταρασσειν see on Aesch. Cho. 323.

799. ἐκτρέπειν. 'For the army of Pentheus to turn away in flight their brass-plated shields for (i.e. before) the thyrsus.'

800. ἀπόρῳ κτλ. 'Truly, a troublesome stranger this, whom we are hampered with; for neither when he is being himself punished nor when he is punishing us will he be quiet.' Elmsley and Dindorf give δς, by a very needless alteration. By οὔτε δρῶν he appears to mean, that he is not content with having escaped from prison, but must threaten to act in a hostile manner if Pentheus should take vengeance on his followers. Hermann refers it simply to his escape from prison, as if it were οὔτε πάσχωμ' οὔτε μή. The Greeks were so fond of the antithesis between δρᾶσαι and παθεῖν, that we cannot be surprised if it is occasionally used rather as a rhetorical figure. The general

sense is, 'Nothing will make him hold his tongue; he is as insolent in adversity as in success.' Bothe regards it as a proverb signifying 'never,'—"siquidem agendo et patiendo constat vita." * Barnes compares the character given in Livy of Marcellus by Hannibal:—"Cum eo nimirum hoste res est, qui nec bonam nec malam ferre fortunam potest. Seu vicit, ferociter instat victis; seu victus est, instaurat cum victoribus certamen.'

803. δουλείαις for δούλοις, res pro persona. He meant that he is not going to act on the suggestion of any of his subjects.

808. The reading in the text is that of Elmsley, though he expresses himself not altogether satisfied with it. W. Dindorf however adopts it; and the punctuation at least seems better than Matthiae's, who makes τοῦτό γ' ἴσθι a parenthetical clause. For ἴσθι the MSS. and edd. give ἔσθι, corrected by Musgrave. The sense appears to be, 'Nay, I made that compact (viz. ἵνα ἀεὶ βακχεύωμεν) with the god,' meaning, of course, with himself and no others; which is the same as saying, he asked the advice and concurrence of no one. Hermann reads καὶ μὴ ξυνεθέμην, τοῦτό γ' ἔσθι τῷ θεῷ, "etiam si non pactus sum, hoc quidem deo est, i.e. hoc ille suum sibi habet, neque eripi sibi patietur, ut semper bacchemur." (The Pala-

- ΠΕ. ἐκφέρετέ μοι δεῦρ' ὄπλα· σὺ δὲ παῦσαι λέγων.
 ΔΙ. ᾄ.
 βούλει σφ' ἐν ὄρεσι συγκαθημένας ἰδεῖν ; 810
 ΠΕ. μάλιστα, μυρίον γε δούς χρυσοῦ σταθμόν.
 ΔΙ. τί δ' εἰς ἔρωτα τοῦδε πέπτωκας μέγαν ;
 ΠΕ. λυπρῶς νιν εἰσίδοιμ' ἂν ἐξωνωμένας.
 ΔΙ. ὁμως δ' ἴδοις ἂν ἠδέως ἅ σοι πικρά ; 815
 ΠΕ. σάφ' ἴσθι, σιγῇ γ' ὑπ' ἐλάταις καθήμενος.
 ΔΙ. ἀλλ' ἐξιχνεύσουσίν σε, κἂν ἔλθῃς λάθρα.
 ΠΕ. ἀλλ' ἐμφανῶς· καλῶς γὰρ ἐξέϊπας τάδε.
 ΔΙ. ἄγωμεν οὖν σε, κἀπιχειρήσεις ὀδῶ ;
 ΠΕ. ἄγ' ὡς τάχιστα, τοῦ χρόνου δ' οὐ σοι φθονῶ. 820
 ΔΙ. στείλαι νυν ἄμφι χρωτὶ βυσσίνους πέπλους.
 ΠΕ. τί δὴ τόδ' ; εἰς γυναικας ἐξ ἀνδρὸς τελῶ ;

tine MS. gives *καὶ μὴ* with *ν* superscribed.) Bothe has *καὶ μὴν ξυνεθέμην τοῦτό γ' εἰς τι τῷ θεῷ*, 'for a certain purpose,' i. e. for the mysteries of religion not to be named before an impious persecutor. This is, at least, better than Hermann's interpretation.

814. There are several ways of explaining this obscure verse. Pentheus may be made to say *λυπρῶς* unconsciously, in reference to the penalty he will have to pay for the sight, just as *πικρά*, 'to your cost,' in the next verse; while the obvious sense, i. e. his own simple meaning, is, '(I have no *desire* to see them, no *eros*;) it would be painful to look at them inebriated.' To which the reply is, 'And would you nevertheless be glad to see what would be a sad spectacle to you?' The fact is, that Pentheus' wish to see them was simply the thirst for revenge, and as far as possible removed from any pleasure or satisfaction in the sight itself, which was that of his own subjects drunk and disorderly. He would at once like and dislike to see such a sight. Elmsley gives up the passage as hopeless. Matthiae, construing *λυπρῶς* with *ἐξωνωμένας*, understands, 'They will be drunk to their own cost, if I should see them,' and Bothe follows him. Hermann says, "Nihil hic versus difficultatis habet, modo, quod feci, signum interrogandi apponatur. *Possimne dolere, ubi eas inebriatas videam?*" This would be

equivalent to, *τί γὰρ οὐκ ἂν βουλοίμην ἰδεῖν*; and the reply is then consistent enough, *εἰ δὲ πικρά ἐστι ταῦτα τὰ πράγματα, πῶς ἂν ἠδέως ἴδοις*;

817. *ἔλθῃς* for *θέλῃς* Pierson. The ellipse of *ἵεναι*, suggested by Matthiae, seems hardly according to tragic use. Perhaps, κἂν *θέλῃς* λαθεῖν.

819. Between *ἀγωμεν*, the old reading, and *ἔγω μὲν*, preferred by W. Dindorf after Portus and others, there is little to choose. On the one hand, the *μὲν* is somewhat superfluous; on the other, the singular *ἔγω* in the next verse seems rather in favour of *ἔγω*.

820. *δ' οὐ σοι* for *δέ σ' οὐ* is Bothe's and Dobree's correction. Hermann thinks the crasis *σοι οὐ* defensible; cf. Aesch. Cho. 913, where some take *σοῦρίζει* for *σοι οὐρίζει*. Perhaps however the true reading is *γὰρ οὐ*, for *δὲ* and *γὰρ* are perpetually confused. The sense is, 'My time is at your service.' For *φθονεῖν τιμῆ* *τινος* see Prom. 644.

821. *βυσσίνους*, of fine linen, or, as some will have it, of cotton texture. Aeschylus twice uses this adjective, Theb. 1042, and Pers. 127, as an epithet of *πέπλοι*.

822. *τί δὴ τόδ'*; Supply *ἐστὶν* or *εἶπας*, as Elmsley observes, comparing Ion 275.—*τελῶ*, 'would you have me enlist myself among women, from having been a man?' So Oed. R. 222, *νῦν δ', ὕστερος γὰρ ἀστὸς εἰς ἀστὸς τελῶ*, κτλ.

- ΔΙ. μή σε κτάνωσι, ἣν ἀνὴρ ὀφθῆς ἐκεῖ.
 ΠΕ. εὖ γ' εἶπας αὐτὸ, καὶ τις εἶ πάλαι σοφός.
 ΔΙ. Διόνυσος ἡμᾶς ἐξεμούσωσεν τάδε. 825
 ΠΕ. πῶς οὖν γένοιτ' ἂν ἅ σύ με νουθετεῖς καλῶς ;
 ΔΙ. ἐγὼ στελῶ σε δωμάτων ἔσω μολῶν.
 ΠΕ. τίνα στολήν ; ἢ θῆλυν ; ἀλλ' αἰδῶς μ' ἔχει.
 ΔΙ. οὐκέτι θεατῆς μαινάδων πρόθυμος εἶ.
 ΠΕ. στολήν δὲ τίνα φῆς ἀμφὶ χρῶτ' ἐμὸν βαλεῖν ; 830
 ΔΙ. κόμην μὲν ἐπὶ σῶ κρατὶ ταναὸν ἔκτενω.
 ΠΕ. τὸ δεύτερον δὲ σχῆμα τοῦ κόσμου τί μοι ;
 ΔΙ. πέπλοι ποδῆρεις· ἐπὶ κάρᾳ δ' ἔσται μίτρα.
 ΠΕ. ἦ καὶ τι πρὸς τοῖσδ' ἄλλο προσθήσεις ἐμοί ;
 ΔΙ. θύρσον γε χειρὶ καὶ νεβροῦ στικτὸν δέρας. 835
 ΠΕ. οὐκ ἂν δυναίμην θῆλυν ἐνδύναι στολήν.
 ΔΙ. ἀλλ' αἶμα θήσεις ξυμβαλὼν βάκχαις μάχην.
 ΠΕ. ὀρθῶς· μολεῖν χρὴ πρῶτον ἐς κατασκοπήν.
 ΔΙ. σοφώτερον γοῦν ἢ κακοῖς θηρᾶν κακά.
 ΠΕ. καὶ πῶς δι' ἄστεως εἶμι Καδμείους λαθῶν ; 840

824. *τις—σοφός.* For *τις τῶν σοφῶν.* The sentiment is exactly the same as in Alcest. 58, *πῶς εἶπας*; ἀλλ' ἦ καὶ σοφὸς λέληθας ὢν; implying that such shrewd remarks could only proceed from one long versed in the subtleties of sophistry. The evasive replies of Dionysus at his examination before Pentheus, v. 460 seqq., had shown that he was an adept at chicanery.

826. There is equal difficulty in retaining *σὺ*, which Elmsley thinks an interpolation, and in reading *ἀμὲ* for *ἔμὲ*, because in either case we have an emphatic pronoun where no emphasis on the person is required. Perhaps, *πῶς οὖν γένοιτ' ἂν*; ὡς με νουθετεῖς καλῶς.

828. The student will notice *ὁ καὶ ἡ θῆλυς*, as Homer also has *θῆλυς ἐέρση*. This verse seems to have been rather celebrated, if we may judge by the number of quotations from the late Greek writers cited in Elmsley's note.

833. *μίτρα.* This kind of cap was peculiarly a part of the Bacchic guise. Propert. iv. 17, 29, 'Candida laxatis onerato colla corymbis Cinget Bassaricas Lydia mitra comas.' Lucian, *Bacchus*, § 2, describes the god as *κερασφόρον, βότρυσιν*

ἑστεφανωμένον, μίτρα τὴν κόμην ἀναδεδεμένον.

835. *γε* for *τε* Hermann.

837. *αἶμα θήσεις.* If you do not go as a woman, but as a man, you will be taken for an enemy, and be compelled to engage with them in self-defence; and thus you will be the cause of bloodshed to your own subjects. Cf. *φόνον τιθέναι* Ion 1225.

838. *ὀρθῶς.* 'That is very true: we must first go to reconnoitre.' He acquiesces in the truth of the objection, but thinks the evil may be averted in another way than by putting on a female dress. Dionysus replies, 'that is at least a wiser course than to provoke wrong by wrong,' i. e. than to cause slaughter by openly invading their mysteries, which the uninitiated were not allowed to see.

840. *καὶ πῶς κτλ.* As usual, these particles imply an objection. 'Well but, if I go through the city, I shall be seen by the Theban people.' He does not seem here to allude to the female dress, which as yet he has declined to put on, but to the being seen alone with Teiresias going in the direction of the Bacchantes, which was sure to give rise to

- ΔΙ. ὁδοὺς ἐρήμους ἵμεν. ἐγὼ δ' ἠγήσομαι.
 ΠΕ. πᾶν κρεῖσσον ὥστε μὴ ἴγγελᾶν βάκχας ἐμοί.
 ΔΙ. ἐλθόντ' ἐς οἴκους ἂν δοκῆ βουλευσομεν.
 ΠΕ. ἔξεστι πάντη τό γ' ἐμὸν εὐτρεπὲς πάρα.
 στείχοιμ' ἂν ἢ γὰρ ὄπλ' ἔχων πορεύσομαι, 845
 ἢ τοῖσι σοῖσι πείσομαι βουλευμασιν.
 ΔΙ. γυναιῖκες, ἀνὴρ ἐς βόλον καθίσταται
 ἦξει δὲ βάκχας, οὐ θανὼν δώσει δίκην.
 Διόνυσε, νῦν σὸν ἔργον, οὐ γὰρ εἶ πρόσω,
 τισώμεθ' αὐτόν. πρῶτα δ' ἔκστησον φρονῶν, 850
 ἐνεὶς ἐλαφρὰν λύσσαν ὡς φρονῶν μὲν εὖ
 οὐ μὴ θελήσει θῆλυν ἐνδύναϊ στολήν,
 ἔξω δ' ἐλαύνων τοῦ φρονεῖν ἐνδύσεται.
 χρήζω δέ νιν γέλωτα Θηβαίοις ὀφλεῖν
 γυναικόμορφον ἀγόμενον δι' ἄστεως 855
 ἐκ τῶν ἀπειλῶν τῶν πρὶν, αἰσι δευδὸς ἦν.
 ἀλλ' εἰμι κόσμον ὄνπερ εἰς Ἄιδου λαβῶν
 ἄπεισι, μητρὸς ἐκ χερῶν κατασφαγεῖς,
 Πενθεῖ προσάψων γνῶσεται δὲ τὸν Διδὸς

various surmises; and if he went *incognito*, i. e. disguised as a spy, there was a chance of his being recognised. If this explanation be rejected, *σοφώτερον γοῦν κτλ.* must of necessity be ironical, and said in ridicule of the idea of going as a scout; 'I suppose you think *that* wiser than to pursue one evil by another,' i. e. to catch the Bacchantes by an unworthy trick. So *θηρᾶν τὰμήχανα* in *Antig.* 92.

842. *μη' ἴγγελᾶν* Pierson for *μη' γελᾶν*. Cf. *Alcest.* 724, *οὐκ ἐγγελέσ γέροντα βαστάζων νεκρόν*.

843. To this verse, and to 845—6, the Aldine edition prefixes the character of the *ἄγγελος*. Elmsley and Bothe give 842—3 to Pentheus, the next to Dionysus, and 845—6 to Pentheus. Hermann and Dindorf arrange the persons as above. But Hermann makes v. 843 interrogative, which does not seem at all necessary to the context.

844. *ἔξεστι*. 'By all means.' This formula of assent occurs in *Hel.* 442. Elmsley gives *ἔξεστι πάντη*, 'do as you please;' but *πάντη* means, 'in whatever way you are disposed to act, I am ready

for you.' The correct punctuation is due to Hermann.

845. *ἢ γὰρ—ἢ*. I must choose between going disguised as a woman, or openly as an enemy.

851. *ἐνεὶς*. Burges plausibly reads *ἐνθεὶς*. Elmsley quotes *πῦρ ἐνίεναι* from *Troad.* 1262.—*οὐ μὴ θελήσει κτλ.*, 'there is little chance of his consenting; but if he is no longer guided by his reason, he will put it on.' On *οὐ μὴ* see *Hel.* 292.

854. Hermann retains, perhaps accidentally, the Aldine reading *ὀφλεῖν*. Scholars are pretty well agreed on the point, that *ὀφλισκάνω* and not *ὀφλω* was the present in use. Yet Photius has this remark; *ὀφλεῖν καὶ ῥοφεῖν*: (*ῥοφεῖν*, but the word seems corrupt,) *τὰς πρώτας συλλαβὰς τῶν τοιούτων οἱ Ἀττικοὶ ὀξυνοῦσιν*.

856. *ἐκ τῶν ἀπειλῶν*. This refers to *χρήζω*, and assigns the reason of the desire.

859. *γνῶσεται*, he shall know by experience. Cf. *Herac.* 65, *γνώσει σέ*. *Androm.* 1006, *γνώσεται δ' ἔχθραν ἐμήν*.—*ὄς* is not for *οἶος*, but, 'he shall know

- Διώνυσον, ὃς πέφυκεν ἐν τέλει θεὸς 860
 δεινότατος, ἀνθρώποισι δ' ἠπιώτατος.
- XO. ἄρ' ἐν παννυχίοις χοροῖς στρ.
 θήσω ποτὲ λευκὸν
 πόδ' ἀναβακχεύουσα δέραν
 εἰς αἰθέρα δροσερὸν 865
 ρίπτουσ', ὡς νεβρὸς χλοεραῖς.
 ἐμπαίλουσα λείμακος ἠδοναῖς
 ἠνικ' ἂν φοβερὸν φύγη
 θήραμ' ἔξω φυλακᾶς
 εὐπλέκτων ὑπὲρ ἀρκύων, 870
 θωύσσων δὲ κυναγέτας
 συντείνῃ δρόμημα κυνῶν,
 μόχθοις τ' ὠκυδρόμοις τ' ἀέλ-
 λαις θρώσκει πεδίου

Dionysus, who is by nature most to be dreaded.' What is meant by ἐν τέλει is very uncertain. Hermann regards it as an *hyperbaton* for γνώσεται ἐν τέλει, 'he shall find out at last.' Elmsley explains it for παντελῶς, *omnino*. But Matthiae is probably right; 'who is in the end (i. e. when provoked) a most dread god, though (ordinarily) most lenient to men.' Bothe well compares Ion 1615, χρόνια μὲν τὰ τῶν θεῶν πως, ἐς τέλος δ' οὐκ ἄσθενῃ.

862. Pentheus and Dionysus have now retired within the palace. The chorus, who, though they have not been themselves imprisoned with their master, regard the restraint that has been put upon them as a common calamity, compare themselves to a captured fawn, which has escaped from the hunters and bounds away in freedom to its favourite haunts by the river and in the wood. This simile is beautifully and happily expressed. They then pass into a strain of grave reflexions on the dealings of the gods with men. 'To be victorious over one's foes is the first and best gift of heaven: and being so, it is ever dearest to one's heart. The gods will not in the end overlook insolence and impiety in man; vengeance may be slow in coming, but it will come at last. It costs but little to believe in the power of the gods, and to acquiesce in what is sanctioned at once by antiquity

and by one's natural instincts. Happy are they who have found rest after many toils. Not all are born to prosperity and happiness, nor are even the hopes of all realised. The most fortunate is he to whom the present day brings no woe.' The metre of this stasimon is glyconic throughout.

863. λευκὸν πόδα, see v. 665. Ion 221. — ἄρα ποτὲ, Rhés. 360, ἄρα ποτ' ἀδῖσι ἀ παλαιὰ Τροία τοὺς προπύτας πανημερεύσει θιάσους; Ion 563, ποτ' ἄρα καὶ σὸν βψομαί δέμας;

865. αἰθέρα. This word is métrically equivalent to a spondee. Musgrave would read αἰθέρ' εἰς δροσερόν.

870. ὑπὲρ ἀρκύων. Cf. Aesch. Agam. 1347, ὕψος κρείσσον ἐκπηδήματος. Pers. 100, ἀκύνστατα τόθεν οὐκ ἔστιν ὑπὲρ θνατῶν ἀλύξαντα φυγεῖν.

872. συντείνῃ, σύντονον ποιῆ. Cf. Electr. 112, σύντειν', ἄρα, ποδὸς ὄρμάν.

874. θρώσκει πεδίου. See on Hel. 598. Hermann and Elmsley read θρώσκει with the Palatine MS., the former commencing a new sentence at μόχθοις τ', the latter marking ἠνικ' ἂν—ἀέλλαις as a parenthesis. Neither appears to improve the sense, which is simply this; 'as a fawn does (scil. τλοῖσι πόδα) when it has escaped from the net, when the hunter is urging on his dogs in pursuit, and when with swift pace it has reached the wild country,' i. e. a place of safety.—μόχθοις,

ΒΑΚΧΑΙ.

<p>παραποτάμιον, ἡδομένα βροτῶν ἐρημίαις, σκιαροκόμου τ' ἐν ἔρνεσιν ὕλας. τί τὸ σοφὸν ἢ τί τὸ κάλλιον παρὰ θεῶν γέρας ἐν βροτοῖς ἢ χεῖρ' ὑπὲρ κορυφᾶς ἐχθρῶν κρείσσω κατέχειν ; ὅ τι καλὸν φίλον αἰεί. ὀρμᾶται μόλις, ἀλλ' ὁμῶς πιστὸν τό γε θεῖον σθένος ἀπευθύνει δὲ βροτῶν ταύς τ' ἀγνωμοσύναν τιμῶντας καὶ μὴ τὰ θεῶν αὐξόντας σὺν μαινομένα δόξα. κρυπτεύουσι δὲ ποικίλως δαρὸν χρόνον πόδα καὶ θηρῶσω τὸν ἄσεπτον. οὐ</p>	<p>875</p> <p>880</p> <p>ἀντ.</p> <p>885</p> <p>890</p>
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which Elmsley strangely takes for *eis μόχθους*, means 'with labouring step,' 'with laborious effort.'—*ἀέλλαις* he well compares with *ἀελλάδων ἕπων* in *Oed. R.* 466. Possibly in *Hel.* 1498 we should read *λαμπρῶν ἀέλλαις ἀστέρων* | *οἱ ναετ' οὐράνιοι*, 'who dwell among the rapidly revolving stars of heaven.'

877. It is easy to say, with Elmsley, "artieuli abundant;" but it is better to inquire whether there is not some way of explaining an undoubtedly unusual construction. As for *τί ἐστὶ τὸ σοφόν*, 'what is wisdom, if this be not,' it is clearly the same as *τί ἐστὶ σοφία*. But *τί ἐστὶ τὸ κάλλιον γέρας* seems to mean *τί ἐστὶ γέρας*, ὁ ἀνθρωποι νομαδουσι τὸ κάλλιον, where the article with the predicate will fall under the same head as the passages given on *Heracl.* 978. A similar use is *Suppl.* 852, *σαφῶς ἀπάγγελ' ὅστις ἐστὶν ἀγαθός*, i. e. *τίς ὁ ἀριστέων*. It must however be admitted that the metre of the verse is suggestive of some error.

Allowing that ∪ ∪ may stand at the beginning for a long syllable, the following would at once give a better construction with better glyconeian rhythm, *τί τὸ σοφὸν ἢ τί κάλλιον γέρας ἐν βροτοῖσιν*, κτλ. The article before *ἐχθρῶν* appears

to be rightly omitted by Hermann, both here and in v. 900. The allusion of course is to the victory of Dionysus over his enemy Pentheus.

881. *ὅ τι καλὸν κτλ.* There seems a reference to *κάλλιον*, 'and if it is also honourable, it is dear.' But Elmsley cites two passages which show that this was a proverb; *Plato, Lysid.* p. 216, C., *κινδυνεύει, κατὰ τὴν ἀρχαίαν παροιμίαν, τὸ καλὸν φίλον εἶναι*, and *Theognis*, 17, *ὅτι καλὸν, φίλον ἐστὶ, τὸ δ' οὐ καλὸν οὐ φίλον ἐστὶ*.

885. *ἀγνωμοσύναν*, churlishness, perverseness, want of tact or judgment.—*σὺν δόξᾳ*, for *δόξαν ἔχοντας*. Cf. *Oed. R.* 17, *οἱ δὲ σὺν γῆρα βαρεῖς*. *Aesch. Suppl.* 103, *ὡμῆ ξὺν ὀργῇ τόνδ' ἐπὶρρυται στόλον*.

888. *κρυπτεύουσι*, 'they lie in wait,' *ἐνεδρεύουσι, δοκεύουσι*. See *Hel.* 541, *ὅστις πον κρυπτεύεται Πρωτέως ἀσέπτου παιδὸς ἐκ βουλευμάτων*;—*χρόνον πόδα* is the accusative of duration of time, 'for a long period.' The phrase *χρόνον ποδὸς* was also used in the *Alexandra*, frag. 66, and it is ridiculed by *Aristophanes, Ran.* 100.

890. *οὐ γὰρ κτλ.* 'For 'tis not right at any time to entertain views and dwell upon subjects above the established doc-

- γὰρ κρείσσόν ποτε τῶν νόμων
 γιγνώσκειω χρῆ καὶ μελετᾶν.
 κούφα γὰρ δαπάνα νομί-
 ζεω ἰσχὺν τόδ' ἔχειν,
 ὃ τι ποτ' ἄρα τὸ δαιμόνιον,
 τό τ' ἐν χρόνῳ μακρῷ 895
 νόμιμον αἰὲ φύσει τε πεφυκός.
 τί τὸ σοφὸν ἢ τί τὸ κάλλιον
 παρὰ θεῶν γέρας ἐν βροτοῖς
 ἢ χειρ' ὑπὲρ κορυφᾶς
 ἐχθρῶν κρείσσω κατέχειν ; 900
 ὃ τι καλὸν φίλον αἰεί.
 εὐδαίμων μὲν ὃς ἐκ θαλάσσας
 ἔφυγε κῦμα, λιμένα δ' ἔκιχεν·
 εὐδαίμων δ' ὃς ὑπερθε μόχθων
 ἐγένεθ'· ἕτερα δ' ἕτερος ἕτερον 905
 ὄλβῳ καὶ δυνάμει παρηήλθεν.
 μυρίαί *δὲ μυρίοισιν
 ἔτ' εἰς ἔλπίδες· αἱ μὲν
 τελευτῶσιν ἐν ὄλβῳ
 βροτοῖς, αἱ δ' ἀπέβησαν
 τὸ δὲ κατ' ἡμᾶρ ὅτῳ βίωτος 910
 εὐδαίμων, μακαρίζω.

ΔΙ. σὲ τὸν πρόθυμον ὄνθ' ἂ μὴ χρεῶν ὀρᾶν

trines.' The νόμοι here mentioned are the same as those in Hec. 800, 847, viz. the received customs and usages of mankind, to which Euripides is apt to attribute a weight little short of a divine sanction. Hence below he combines τὸ δαιμόνιον with τὸ ἐν χρόνῳ μακρῷ νόμιμον, just as in Hec. 800 he speaks of even ὁ θεῶν κρατῶν νόμος.

903. It is doubtful whether Elmsley is right in referring this passage to a mystical doctrine, which he thinks also enunciated in the language of the initiators, Dem. de Cor. p. 516, A., ἐφυγον κακὸν, εὔρον ἡμῖνον. The comparison may be simply this:—As the sailor is fortunate who has escaped the storm; so is he blest who has surmounted his troubles by the aid of religion; for, he proceeds to say, there

are troubles, though some may have a less share of them than others.

907. The δὲ was added by Hermann. The metre however is scarcely by this addition assimilated to the other verses of the epode. Perhaps we should read μυρίαί δ' ἔτι μυρίοις | εἰσὶν ἐλπίδες, κτλ.—ἔτι means, that though some are more fortunate than others, there are yet hopes left for thousands of mortals who would otherwise have a cheerless lot.—ἀπέβησαν, ἄλλως, παρὰ γνώμην, ἐσπεύθησαν.

910. τὸ κατ' ἡμᾶρ. See Ion 123.

912. During the song of the chorus, both Dionysus and Pentheus had been changing their habits within the house. Dionysus comes first upon the stage (doubtless attired with horns, as he was symbolically represented), while Pentheus,

- σπεύδοντά τ' ἀσπούδαστα Πενθέα λέγω,
 ἔξιθι πάροιθε δωμάτων, ὄφθητί μοι,
 σκευὴν γυναικὸς μαινάδος βάκχης ἔχων, 915
 μητρός τε τῆς σῆς καὶ λόχου κατάσκοπος·
 πρέπεις δὲ Κάδμου θυγατέρων μορφὴν μιᾶ.
- ΠΕ. καὶ μὴν ὄρᾶν μοι δύο μὲν ἡλίους δοκῶ,
 δισσὰς δὲ Θήβας καὶ πόλισμ' ἐπτάστομον
 καὶ ταῦρος ἡμῖν πρόσθεν ἡγείσθαι δοκεῖς, 920
 καὶ σῶ κέρατε κρατὶ προσπεφυκένα.
 ἄλλ' ἦ ποτ' ἦσθα θήρ; τεταύρωσαι γὰρ οὖν.
- ΔΙ. ὁ θεὸς ὀμαρτεῖ, πρόσθεν ὦν οὐκ εὐμενῆς,
 ἔνσπονδος ἡμῶν· νῦν δ' ὄρας ἂ χρῆ σ' ὄρᾶν.
- ΠΕ. τί φαίνομαι δῆτ'; οὐχὶ τὴν Ἴουὺς στάσι, 925
 ἢ τὴν Ἀγαυῆς ἐστάναι, μητρός γ' ἐμῆς;
 ΔΙ. αὐτὰς ἐκείνας εἰσορᾶν δοκῶ σ' ὄρᾶν.
 ἄλλ' ἐξ ἔδρας σοι πλόκαμος ἐξέστηχ' ὄδε,

whom he summons from within to follow him, is dressed in female costume and bears a thyrsus in his hand. There is much of comedy in this scene, as indeed was unavoidable from the nature of it. But the poet has treated it admirably.

914. ὄφθητί μοι, let me see how you look in your new dress. For this is the point of the next verse.

916. καὶ λόχου. Hermann, without assigning any reason, gives ἐκ λόχου. But the Bacchanalian company is well compared to a military λόχος. See v. 681. —In the next verse Hermann approves, and Bothe and Dindorf admit, Musgrave's slight alteration μορφῆν for μορφῆ. The dative, though it is hardly ambiguous, is inelegant in close combination with μιᾶ. For πρέπειν with a dative = ὁμοιον εἶναι, Elmsley compares Alcest. 1121, Aesch. Suppl. 296. Add Agam. 1299, where it is transitive, σκιά τις ἂν πρέψειεν.

918. This idea of 'seeing double,' so familiarly used by us in reference to drunkards, seems to have been celebrated by subsequent writers, references to whom are given by Elmsley in a learned note. Virgil alludes to this, Aen. iv. 468, 'Eumenidum veluti demens videt agmina Pentheus, Et solem geminum, et duplices se ostendere Thebas.'

921. κέρατε. For the long \bar{a} see Ion 883.

922. Though the particles ἄλλ' ἦ often mean *nam*, 'can it be that?' &c. (see Rhcs. 36. Alcest. 816), Hermann appears right in thinking the combination here somewhat out of place; and he reads ἄλλ' ἦ ποτ' ἦσθα θήρ· τεταύρωσαι γὰρ οὖν. We should rather have looked for ἄλλ' ἦσθ' ἔρ' ἡμῶν θήρ, 'we did not before know that we had a bull-god among us.' However the sense may be, 'Can it be that you were once a bull (and have now resumed your ancient shape)? For certainly you have the *form* of a bull.' For the particles γὰρ οὖν see Heracl. 202. Electr. 290. Medea is said to be *ἕμμα ταυρομένη*, Med. 92.

924. νῦν δ' ὄρας. 'So now, you see what you ought to see.' He pretends that the god had hitherto disguised his true form, as being offended with Pentheus, but that he now vouchsafes to appear to him as he is.

925. On *στῆναι στάσι* see Suppl. 987. Her. 671. He means to ask, if he does not make as good a Bacchante, with regard to figure and mien, as Agave herself. —The exogetical γε, which Elmsley renders *utroque*, Hermann *adeo*, we may render, 'my mother, I mean.'

928. ἐξ ἔδρας, out of its proper place.

- οὐχ ὡς ἐγὼ νῦν ὑπὸ μίτρα καθήρμοσα.
 ΠΕ. ἔνδον προσείων αὐτὸν ἀνασείων τ' ἐγὼ 930
 καὶ βακχιάζων ἐξ ἔδρας μεθώρμισα.
 ΔΙ. ἀλλ' αὐτὸν ἡμεῖς, οἷς σε θεραπεύειν μέλει,
 πάλιν καταστελοῦμεν· ἀλλ' ὄρθου κάρα.
 ΠΕ. ἰδοῦ, σὺ κόσμει· σοὶ γὰρ ἀνακείμεσθα δῆ.
 ΔΙ. ζῶναί τέ σοι χαλῶσι, κοῦχ ἐξῆς πέπλων 935
 στολίδες ὑπὸ σφυροῖσι τείνουσιν σέθεν.
 ΠΕ. κάμοι δοκοῦσι παρά γε δεξιὸν πόδα·
 τὰνθένδε δ' ὄρθῶς παρὰ τένοντ' ἔχει πέπλος.
 ΔΙ. ἦ πού με τῶν σῶν πρῶτον ἡγήσει φίλων,
 ὅταν παράλογον σῶφρονας βάκχας ἴδῃς. 940
 ΠΕ. πότερα δὲ θύρσον δεξιᾷ λαβὼν χερὶ,
 ἦ τῆδε, βάκκῃ μᾶλλον εἰκασθήσομαι ;
 ΔΙ. ἐν δεξιᾷ χρὴ χᾶμα δεξιῷ ποδὶ
 αἶρειν νῦν· αἰνῶ δ' ὅτι μεθέστηκας φρενῶν.
 ΠΕ. ἀρ' ἂν δυναίμην τὰς Κιθαιρῶνος πτυχὰς 945
 αὐταῖσι βάκχαις τοῖς ἐμοῖς ὤμοις φέρειν ;
 ΔΙ. δύναί' ἂν, εἰ βούλοιο· τὰς δὲ πρὶν φρένας
 οὐκ εἶχες ὑγιεῖς, νῦν δ' ἔχεις οἷας σε δεῖ.
 ΠΕ. μοχλοὺς φέρωμεν, ἦ χεροῖν ἀνασπάσω,
 κορυφαῖς ὑποβαλὼν ὤμον ἢ βραχίονα ; 950
 ΔΙ. μὴ σύ γε τὰ Νυμφῶν διολέσῃς ἰδρύματα

930. ἔνδον, while yet within the house.

934. σοὶ ἀνακείμεσθα, 'we depend on you'; or, as Elmsley renders it, 'I give myself up to you.' The word is used in reference to statues or offerings which are dedicated and surrendered absolutely to some god. So Theocr. x. 33, χρύσει ἀμφότεραί κ' ἀνεκείμεθα τᾷ Ἀφροδίτῃ.

936. στολίδες ὑπὸ σφυροῖσι, 'the tucks below the ankle.' To a female in an erect position, the stola fell so low as to nearly conceal the feet. Or if (which is not necessary) we take πέπλος in the strict sense of the *shawl*, στολίδες will be the border hanging in folds at the lower part, the folds over the breast being στολμοί. —All this was evidently said to banter him in presence of the spectators.

938. παρὰ τένοντα, 'by the foot.' Whether the *tendo Achilles* or the sole of the foot was properly meant by this

word, is uncertain. See on Med. 1166. Photius has τένοντας, τραχήλους, τὰ διατεταμένα νεῦρα. In neither of these passages of Euripides can it signify 'the neck'; while *τερόντων ὑπογραφαί* in Aesch. Cho. 201, can only mean the impression of the sole of the foot from heel to toe.

943. ἅμα δεξιῷ ποδὶ. The meaning of this is rather obscure. It must refer to some peculiar way of carrying the thyrsus, probably after the fashion of a spear, for which it was sometimes used; see v. 704. The apparent sense is, that the end of the thyrsus was to rest on the right foot, and so to be propelled by its action in walking. The Greek however might mean, ἅμα δεξιῷ ποδὶ προβαίνοντα. So we may explain, ἐν δεξιᾷ λαβεῖν, καὶ ἅμα δεξιῷ ποδὶ αἶρειν, to use it as a walking-stick in keeping time with your step.

951. μὴ σύ γε. On γε in expostulation

- καὶ Πανὸς ἔδρας, ἔνθ' ἔχει συρίγματα.
- ΠΕ. κἀλῶς ἔλεξας. οὐ σθένει νικητέον
γυνᾶϊκας, ἐλάταισιν δ' ἐμόν κρῦψω δέμας.
- ΔΙ. κρῦψει σὺ κρῦψιν ἦν σε κρυφθῆναι χρεῶν, 955
ἐλθόντα δόλιον μαινάδων κατάσκοπον.
- ΠΕ. καὶ μὴν δοκῶ σφᾶς, ἐν λόχμαῖς ὄρνιθας ὦς,
λέκτρων ἔχεσθαι φιλτάτοις ἐν ἔρκεσιν.
- ΔΙ. οὐκοῦν ἐπ' αὐτὸ τοῦτ' ἀποστέλλει φύλαξ·
λήψει δ' ἴσως σφᾶς, ἦν σὺ μὴ ληφθῆς πάρος. 960
- ΠΕ. κόμιζε διὰ μέσης με Θηβαίας χθονός·
μόνος γάρ εἰμ' αὐτῶν ἀνὴρ τολμῶν τόδε.
- ΔΙ. μόνος σὺ πόλεως τῆσδ' ὑπερκάμνεις, μόνος·
τοιγὰρ σ' ἀγῶνες ἀναμένουσιν, οὓς ἐχρῆν.
ἔπου δέ πομπὸς δ' εἰμ' ἐγὼ σωτήριος. 965
κεῖθεν δ' ἀπάξει σ' ἄλλος. ΠΕ. ἦ τεκοῦσά γε.
- ΔΙ. ἐπίσημον ὄντα πᾶσιν. ΠΕ. ἐπὶ τόδ' ἔρχομαι.
- ΔΙ. φερόμενος ἦξις. ΠΕ. ἀβρότητ' ἐμὴν λέγεις.

see Alcest. 308, Hipp. 503. Elmsley, in supposing γε, emphasizes the σὺ, 'do not you of all people in the world, a votary of Bacchus; injure those who are his associates,' forgot the formula of entreaty, μή μοι σύ, Med. 964.

955. Hermann has a good note here. "Totum hoc colloquium ita compositum est, ut iis, quae Bacchus ambigua dicit, metus potius et miseratio quam irrisio aliqua Penthei in animis spectatorum excitetur eorum quidem, qui satis eruditi sint. Nam vulgus ridebat, neque id nolente poeta." It is in passages of this kind that the art of Greek tragedy is peculiarly shown. The Attic mind was singularly adapted to appreciate irony, which implies not only deceit, but also the ready capability of detecting it. A passage that had two distinct meanings, which would deal a double blow like a two-edged sword, would appear highly clever to those with whom prevarication itself was cleverness.

957. ἐν λόχμαῖς. This is apparently to be taken with ὄρνιθας ὦς, and therefore it seems best to punctuate as in the text. Photius, λόχη, πλαγία σύμφυτος καὶ λοχηώδης. The meaning is, 'I doubt not they are engaged in amorous toying, like birds in a thicket.'

962. αὐτῶν. Θηβαίων implied in Θηβαίας, though ἁστῶν would be an easy alteration. 'I am the only one of the citizens worthy of the name of a man, in daring thus.' As king, he was not properly an ἄστος, but it is the custom of the Greeks to speak inclusively. Hermann and Bothe retain the old reading εἰμ' αὐτῶν, which Elmsley, followed by Dindorf, transposes to αὐτῶν εἰμ'. Hermann doubts whether such verses as this and Suppl. 303, σφάλλει γὰρ ἐν τούτῳ μόνος, ἴβλλ' εὐ φρονῶν, were not intentionally admitted on account of some peculiar emphasis.

963. On μόνος repeated at the end of the verse, see Alcest. 722.

968. ἀβρότητ' ἐμὴν. He fancies that he will be borne on a litter to save him the trouble of walking. The words ἀβρότης, τρυφή, and χλιδή, which are all used together in Plato's *Symposium*, p. 197, D., seem properly to differ in this, that ἀβρότης is that personal ease and genteel sufficiency of every thing, which constitutes what we call *comfort*, while τρυφή is a superfluous kind of living, or an assumed elegance of manner, implying *affectation*; but χλιδή is the *luxuriousness* of ostentation or outward show. With the word κόσμος, in the sense of

- ΔΙ. ἐν χερσὶ μητρός. ΠΕ. καὶ τρυφᾶν μ' ἀναγκάσεις.
 ΔΙ. τρυφάς γε τοιάσδ'. ΠΕ. ἀξίω μὲν ἄπτομαι. 970
 ΔΙ. δεινὸς σὺ δεινὸς κἀπὶ δεινῷ ἔρχει πάθη,
 ὥστ' οὐρανῷ στηρίζον εὐρήσεις κλέος.
 ἔκτειν', Ἀγαυή, χεῖρας, αἶθ' ὁμόσποροι
 Κάδμου θυγατέρες· τὸν νεανίαν ἄγω
 τόνδ' εἰς ἀγῶνα μέγαν· ὁ νικήσων δ' ἐγὼ 975
 καὶ Βρόμιος ἔσται· τᾶλλα δ' αὐτὸ σήμανεῖ.
 ΧΟ. ἴτε θοαὶ λύσσης κύνες ἴτ' εἰς ὄρος, στρ.
 θίασον ἐνθ' ἔχουσι Κάδμου κόραι,
 ἀνοιστρήσατέ νιν
 ἐπὶ τὸν ἐν γυναικομίμῳ στολᾷ 980
 μαινάδων * κατάσκοπον λυσσώδη.
 μάτηρ πρῶτα νιν λευρᾶς ἀπὸ πέτρας ἧ
 σκόλοπος ὄψεται
 δοκεύοντα· μαινάσιν δ' ἀπύσει,
 Τίς ὄδε Καδμείων 985
 μαστῆρ οὐριον δρόμον ἐς ὄρος ἐς ὄρος
 ἔμολεν, ᾧ βάκχαι; τίς ἄρα νιν ἔτεκεν;
 οὐ γὰρ ἐξ αἵματος γυναικῶν ἔφν,

ornament, the idea of modesty, propriety, and becomingness, is generally associated; with *χλιδή*, that of pride and arrogant pretension.

970. *τοιάσδε*, scil. *οἶαι ἕξαι ἔσονται*, to which implied idea Pentheus rejoins, 'Truly, I am engaging in a work deserving of it.' Elmsley compares Rhes. 182, *χρῆ δ' ἐπ' ἀξίοις πονεῖν*. The *μὲν*, Hermann remarks, either implies some antithesis, as *ἀξίων δὲ τεύζομαι*, or should be altered to *γάρ*.

972. *οὐρανῷ στηρίζον*. So Hipp. 1207, *κῦμ' οὐρανῷ στηρίζον*.

976. *αὐτὸ σημαίνει*, the event itself will show. With these words Pentheus and his leader retire from the stage on that side which was supposed to lead into the country. Summoned by the voice of Dionysus, which is raised to a loud tone at v. 973, the chorus recite a system of dochmiac verses, with the rapid utterance and excited mien which that metre always presupposes. They foretell the speedy destruction of Pentheus, invoke Justice to

the pursuit, and deprecate the folly of impiously opposing the will of the gods.

979. *ἀνοιστρήσατε*. See v. 32. The chorus urge some of their number to incite the other companies of Bacchantes, now in the mountains, to take vengeance on the disguised stranger. After *Μαινάδων* a syllable seems wanting; but it is not easy to supply it by conjecture. The verse should be a dochmiac preceded by two cretics, as in v. 988, 1001.—*ἐπὶ τὸν κτλ*. 'Against him in woman's dress, a demented spy of the Maenads,' is so to be taken, that *τὸν* belongs to *ἔντα* understood, not to *κατάσκοπον*. It is possible that *τὸν* should be repeated before *κατάσκοπον*, in the sense *τὸν ἔντα λ. κατ. μ*.

986. *οὐριον δρόμον* Hermann for *οὐριόδρομον*. In the Palatine MS. *ἔμολεν* is repeated, but this does not suit the antistrophe. 'Who of the Thebans has come here to the mountains with swift pace as a spy upon us?' From this verse to 990 is the supposed speech of Agave.

λεάινας δέ γέ τινος ἢ Γοργόνων Λιβυσσᾶν γένος. 990
 ἔτω δίκᾳ φανερός, ἔτω ξιφηφόρος,
 φονεύουσα λαιμῶν διαμπᾶξ
 τὸν ἄθεον, ἄνομον, ἄδικον Ἐχίονος 995
 γόνον γηγενῆ,
 ὃς ἀδίκῳ γνώμᾳ παρανόμῳ τ' ὄργᾳ ἀντ.
 περὶ σὰ, Βάκχι', ὄργια ματρός τε σᾶς
 μανείσῃ πρᾶπιδι
 παρακόπῃ τε λήματι στέλλεται, 1000
 τὰν ἀνίκατον ὡς κρατήσων βία.
 γνώμαν σῶφρονα θνατοῖς ἀπροφασίστως
 εἰς τὰ θεῶν ἔφῃ
 βροτείαν τ' ἔχειν ἄλυπος βίος.
 τὸ σοφὸν οὐ φθόνῳ 1005

990. Hermann gives *λεάινας δέ τινος* δδ', the Palatine MS. omitting γστ and adding δδ' ἔφῃ.

998. σὰ, Βάκχι', for τὰ Βάκχι' is Scalliger's correction, rendered necessary by the σᾶς which follows. Hermann is probably right in saying that the Tragicists occasionally made ἰᾶ a long syllable. See on v. 260. The same opinion has been advanced by the present editor on Aesch. Eum. 764. Hermann however here prefers to read τὰ Βάκχι' ὄργι' ἄς ματέρος, *sacra ab Agave Baccho celebrata*. Elmsley retains the vulgate reading, marked as corrupt. Dindorf has edited *περὶ σὰ, Βάκχι', ἔργα*, a conjecture of Elmsley's. The *περὶ* depends rather on *γνώμα* than on ὄργῃ, 'with unjust opinions about,' &c.

1001. τὰν ἀνίκατον, her who is unconquerable, viz. his mother Agave.

1002. "Tandem pervenimus," says Elmsley, "ad locum totius tragoediae difficultimum:" and difficult it certainly is, though the near correspondence of the metres does not indicate an extensive corruption in the Aldine reading, *γνώμαν σῶφρονα, θάνατος ἀπροφάσιτος, | εἰ τὰ τε θεῶν ἔφῃ, | βροτείᾳ τ' ἔχειν ἄλυπος βίος*. The Palatine MS. however rightly gives *εἰς τὰ θεῶν*. Hermann, who, with Aldus, continues this sentence from the preceding, and reads τὰν ἀνίκατον ὡς κρατήσων βία | γνώμαν σῶφρον', & θνατοῖς ἀπροφάσιτος &c., elicits a forced meaning from the passage, which it is impossible to commend to the reader. Dindorf

gives as in the text, according to Heath's correction; and this, involving but slight alteration, seems to afford a reasonable sense; 'To keep a mind discreet, without excuses in things relating to religion, and one that is human (i.e. not too proud) is to mortals a life free from care.' And this is also the reading of Bothe, who, remarking that the *hyperbaton* (he should have said, the confusion of the words, from metrical necessity, in a long clause) causes the real difficulty, gives the order thus, *ἀπροφασίστως ἔχειν γνώμαν σῶφρονα βροτείαν τε, εἰς τὰ θεῶν ἔφῃ ἄλυπος βίος θνατοῖς*, which is nearly that of the above translation.

1005 seqq. The sentence which here follows is scarcely less obscure than the preceding. There is no proof however that the common reading is corrupt. The poet seems to say, that philosophy (or what we call *rationalism*) is not to be pursued so far as to offend the gods; but the other course also (viz. religious reverence and obedience) is proved to be of great avail in whatever conduces to the happiness of life, namely, to pass one's time piously by night and by day, and to honour the gods, rejecting all unlawful practices. If Hermann rightly sums up the general sense, the sentiment is a sufficiently remarkable one in the mouth of a Greek poet: "praestare ad vitam sine timore agendam dicit simplicem illam pietatem, quae credere de rebus divinis, quam non credendo in poenas incidere

- χαίρω θηρέουσα, τὰ δ' ἕτερα μεγάλα
 φανερά τῶν αἰεὶ ἐπὶ τὰ καλά βίον
 ἡμαρ εἰς νύκτα τ' εὐαγοῦντ' εὐσεβεῖν,
 τὰ δ' ἔξω νόμιμα δίκας ἐκβαλόντα τιμᾶν θεούς. 1010
 ἴτω δίκαι φανερός, ἴτω ξιφηφόρος,
 φονεύουσα λαიმῶν διαμπὰξ
 τὸν ἄθεον, ἄνομον, ἄδικον Ἐχίονος 1015
 τόκου γηγενῆ.
 φάνηθι ταῦρος ἢ πολύκρανος ἰδεῖν ἐπωδ.
 δράκων ἢ πυριφλέγων ὀραῖσθαι λέων.
 ἴθ', ὦ βάκχε, τὸν θηραγρέταν βακχᾶν 1020
 ἧγελῶντι προσώπῳ περίβαλε βρόχον ἐπὶ θανάσι-
 μον ἀγέλαν πεσόντα τὰν μαινάδων.
 ΑΓΓ. ὦ δῶμ', ὃ πρὶν ποτ' ἠτύχεις ἂν Ἑλλάδα, 1025
 Σιδωνίου γέροντος, ὃς τὸ γηγενὲς
 δράκοντος ἔσπειρ' ὄφεος ἐν γαίᾳ θέρος,
 ὡς σε στενάζω, δούλος ὦν μὲν, ἀλλ' ὁμως
 χρηστοῖσι δούλοις συμφορὰ τὰ δεσποτῶν.

malit." And he explains *ἡμαρ εἰς νύκτα per diem usque ad noctem*, the *τε* and the *δέ* coupling the two infinitives. The chief obscurity lies in the words *τῶν αἰεὶ ἐπὶ τὰ καλά*, for *βίον εὐσεβεῖν* must be taken together. Perhaps however we should read *βίου*, and so interpret *τὰ αἰεὶ ἐπὶ τὰ καλά βίου* (*φέροντα*), 'whatever tends to the good of life;' and the genitive will be for *ἐν τοῖς αἰεὶ* &c., 'amongst the number of.' Hermann gives *τῶν αἰεὶ ἐπὶ τὰ κατὰ βίον*, *ad vilae s'fatum*. For *εὐαγοῦντ'* he compares Theocr. xxvi. 30, *αὐτὸς δ' εὐαγέοιμι καὶ εὐαγέεσσιν ἔδοιμι*. The common reading is *εὐ ἄγοντ'*, but the MS. Pal. gives *εὐ ἄγουντ'*.

1020. *τὸν θηραγρέταν* for *θηραγρέτα*, is Matthiae's correction, who supposes *περίβαλλε βρόχον* to govern an accusative as if it were *αἶρει*. Examples of this construction are given on Med. 205. Otherwise *τῷ θηραγρέτῃ*, and *πεσόντι* for *πεσόντα*, are but slight alterations. Hermann indeed defends *πεσόντα* following *θηραγρέτα*, of which a well-known instance is Soph. El. 480. Pentheus is obviously meant, round whom Dionysus is asked to throw a net with smiling face, so that he may fall into the hands of the Maenads.

But the words *γελῶντι προσώπῳ*, which do not fall in with the dochmiac verse, are probably a gloss: *γελῶν* would satisfy the metre.

1025. *ἠτύχεις* for *εὐτυχεῖς* is Heath's correction, adopted by Elmsley and Dindorf. Hermann and Bothe retain the present, which might be defended by v. 2, *Διόνυσος ὃν τίκτει ποθ' ἢ Κάδμου κόρη*.

1027. Elmsley marks this verse as corrupt, and says, 'si vulgata sana est, hic est ordo verborum; ὃς ὄφεος ἐν γαίᾳ ἔσπειρε τὸ γηγενὲς δράκοντος θέρος. Sed malim Ἄρεος ἐν γαίᾳ.' Hermann gives *ὄφειον*, i. e. *ὄφειον*, from Barnes; a form unknown, but in some degree supporting and supported by the conjectural *παλεῶν* for *παλαιῶν*, Electr. 497. However, *δράκων ὄφεις* seems not more irregular than *παρθένος πηγῆ*, *σὺς κάπρος*, *γέρον λέμβος*, and many similar expressions. Moreover, *δράκων* is really a participle from an obsolete *δράκειν* = *δέρκεσθαι*, of which the aorist *ἔδρακον* long remained in use.

1029. This verse occurs in Med. 54. Dobree thinks it is here interpolated, and would place a full stop at *ὄμως*. This however leaves the sentence bare and unfinished; and we may add, that Euripides

- ΧΟ. τί δ' ἔστιν ; ἐκ βακχῶν τι μὴνύεις νέον ; 1030
 ΑΓΓ. Πενθεὺς ὄλωλε, παῖς Ἐχίονος πατρός.
 ΧΟ. ὦναξ Βρόμιε θεὸς φαίνει *νῦν μέγας*
 ΑΓΓ. πῶς φῆς ; τί τοῦτ' ἔλεξας ; ἡ ἴπι τοῖς ἐμοῖς
 χαίρεις κακῶς πράσσουσι δεσπόταις, γύναι ;
 ΧΟ. εὐάζω ξένα μέλεσι βαρβάροις 1035
 οὐκέτι γὰρ δεσμῶν ὑπὸ φόβῳ πτήσσω.
 ΑΓΓ. Θήβας δ' ἀνάνδρους ᾧδ' ἄγεις * *
 * * * *
 ΧΟ. ὁ Διόνυσος ὁ Διόνυσος, οὐ Θῆβαι
 κράτος ἔχουσ' ἐμόν.
 ΑΓΓ. ξυγγνωστὰ μὲν σοι, πλὴν ἐπ' ἐξειργασμένοις
 κακοῖσι χαίρειν, ᾧ γυναῖκες, οὐ καλόν. 1040
 ΧΟ. ἔνεπέ μοι, φράσον, τίني μόρω θνήσκει
 ἄδικος ἄδικά τ' ἐκπορίζων ἀνήρ.
 ΑΓΓ. ἐπεὶ Θεράπνας τῆσδε Θηβαίας χθονὸς

never loses an occasion of speaking a good word for a faithful slave. The MS. Pal. has τῆς δεσποτῶν.

1032. This verse, like the others of the chorus which follow, should be dochmiac, and not iambic; and therefore καὶ γὰρ, which Aldus adds before θεὸς, is doubtless an interpolation. Hermann however says "non videtur dubitari posse, quin trimeter sit hic versus;" and he reads ὦναξ Βρόμιε, θεὸς, θεὸς φαίνει μέγας. No senarius could well be less like Euripides' style. A better venture would have been, ᾧ Βρόμιε, Βρόμιε, νῦν ἄναξ φαίνει μέγας. If the dochmiac is to be restored, we might read φαίνει νῦν μέγας, θεὸς being a monosyllable. And this is probably what the poet wrote, for νῦν is as essential to the sense as to the metre.

1037. After ἄγεις Hermann places the mark of a lacuna. It seems probable, as Seidler perceived, that a whole senarius has also been lost. For the messenger speaks in distichs before and afterwards. And the answer of the chorus, 'Dionysus, not Thebes, has power over me,' shows that something had been said to call forth these words of defiance. The sense would be complete thus,

Θήβας δ' ἀνάνδρους ᾧδ' ἄγεις, ὥστ' ἐκ
 κακῶν
 τῶν νῦν παρόντων μὴ σε τίσασθαι δίκην ;

1041. After θνήσκει Hermann places an interrogation. He thinks this necessary for defending the hiatus at the end of the verse, and that the following line gives the reason why the chorus are justly rejoiced at his death.

1043. The messenger now relates, in a narrative of breathless interest, the events terminating in the death of Pentheus. This βῆσις, like the preceding, v. 677 seqq., is one of the most beautiful *descriptive* pieces that we possess perhaps in the whole range of Greek poetry; for it is well known that the Greeks in general do not show a very keen sensitiveness for picturesque scenery. The messenger who now arrives is a different person from the last. He was a herdsman (v. 714), and had been sent off by the king to summon the troops to go out against the Maenads (v. 780; though this order indeed may have been given to one of the king's body-guards). But this messenger was a slave (v. 1028), who had attended his master to the place, and probably never left his side from the first. The former messenger was not required as a guide, for Dionysus had said ἐγὼ ἡγήσομαι, v. 841. Elmsley thinks the speaker of the present βῆσις was the πρωταγωνιστῆς who also acted Agave's part.

Ibid. It is difficult to decide whether,

λιπόντες ἐξέβημεν Ἀσωποῦ ῥοᾶς,
 λέπας Κιθαιρώνειον εἰσεβάλλομεν 1045
 Πενθεὺς τε κἀγὼ, δεσπότη γὰρ εἰπόμην,
 ξένος θ', ὃς ἡμῖν πομπὸς ἦν θεωρίας.
 πρῶτον μὲν οὖν ποιηρὸν ἴζομεν νάπος,
 τὰ τ' ἐκ ποδῶν σιγγηλὰ καὶ γλώσσης ἄπο
 σῶζοντες, ὡς ὀρῶμεν οὐχ ὀρώμενοι. 1050
 ἦν δ' ἄγκος ἀμφίκρημμον, ὕδασι διάβροχον,
 πεύκαισι συσκιάζον, ἔνθα μαινάδες
 καθήντ' ἔχουσαι χεῖρας ἐν τερπνοῖς πόνοις.
 αἱ μὲν γὰρ αὐτῶν θύρσον ἐκλελοιπότα
 κισσῶ κομήτην αὐθις ἐξανέστεφον, 1055
 αἱ δ' ἐκλιπούσαι ποικίλ' ὡς πῶλοι ζυγὰ
 βακχεῖον ἀντέκλαζον ἀλλήλαις μέλος.
 Πενθεὺς δ' ὁ τλήμων, θῆλυν οὐχ ὀρῶν ὄχλον,
 ἔλεξε τοιάδ'· ὦ ξέν', οὐ μὲν ἔσταμεν,
 οὐκ ἐξικνοῦμαι μαινάδων ὅποι μόθων 1060

after Dindorf, Bothe, and Matthiae, Θε-
 ράπνας is to be interpreted αὐλώνας,
 σταθμοὺς, (according to Hesychius; see
 on Troad. 211, Hec. 482,) or whether it
 is a proper name, Therapnae being a
 town of Boeotia, (Strabo, p. 409, A.) and
 lying pretty nearly in the direction be-
 tween Thebes and Cithaeron. The rarity
 of the word in the sense of σταθμοί seems
 the chief objection to its use in the βῆσις
 of a messenger.

1044. ῥοᾶς MS. Pal. But the Greeks
 are not averse to a construction which
 was common to the Romans also, as
egredi flumen, evadere silvas, &c.

1049. τὰ ἐκ ποδῶν. Avoiding both
 noise from our footsteps and conversation
 with each other. He should have said,
καὶ τὰ ἀπὸ γλώσσης. See Ion 7.

1051. ἀμφίκρημμον. A ravine between
 lofty rocks, over-arched with stone-pines,
 and watered by a stream along the bottom
 of the vale, is the romantic scene chosen
 by the poet for the sports of the Maenads.
 This affords a convenient situation for
 Pentheus to view from above their pro-
 ceedings. It was upon a silver-fir close
 to the edge of the glen that they first
 assailed him from the opposite cliff, ἀντί-
 πουργον ἐπιβάσαι πέτραν, v. 1097. After-
 wards they seem to have crossed over to

reach the foot of the tree itself, v. 1106.

1052. συσκιάζον. See Suppl. 1219. As
κατασκιάζειν is also active in Ion 1142, so
 here we may interpret, with Hermann, *um-
 bram faciens*. It is easy to supply some
 such accusative as τὸν ἐνεργε τόπον. The
 stone-pine (πέυκη) grows like our Scotch
 fir, with spreading boughs forming a wide
 and dense crown, totally unlike the spiry
 pyramidal outline of the silver-fir.

1054. ἐκλελοιπότα, 'worth out,' Elms-
 ley; who adds that κισσῶ κομήτην is
 used like διδάσκειν τινὰ σοφόν.

1056. αἱ δὲ, (ἀνεμέναι, or ἐκ πόνων
 πεπανμέναι,) ὡς πῶλοι ἐκλιπούσαι. ζυγὰ,
 κτλ.

1060. ὅποι μόθων. For ἐκείσε ὅπου
 μόθων ἐστί. This is the conjecture of
 Musgrave for ὅσοι νόθων, and W. Dindorf
 and Matthiae seem to be right in adopt-
 ing it, as the best correction that has
 been proposed. Stephens had alleged
 that μόθων was read in one of his MSS.
 Scaliger's conjecture, approved by Barnes,
 was ὅσαι μαθεῖν, 'so as to ascertain their
 number.' Hermann gives ὅσοις ὅσον,
quantum oculis, non assequor Maenades.
 The word μόθων occurs in Ar. Equit. 697,
 where the Schol. has μόθων, φορτικὸν
 ὀρχήσεως εἶδος, and in Plut. 279, ὡς
 μόθων εἶ καὶ φύσει κόββαλος. Photius,

ὄχθον δ' ἐπεμβὰς ἡ' λάτην ὑψαύχενα
 ἰδοίμ' ἂν ὀρθῶς μαινάδων αἰσχροουργίαν.
 τοῦντεὔθεν ἦδη τοῦ ξένου τι θαῦμ' ὀρῶ
 λαβὼν γὰρ ἐλάτης οὐράνιον ἄκρον κλάδον
 κατῆγεν, ἦγεν, ἦγεν ἐς μέλαν πέδον 1065
 κυκλοῦτο δ' ὥστε τόξον ἢ κυρτὸς τροχὸς,
 τὸρνω γραφόμενος περιφορὰν, ἔλκει δρόμον
 ὡς κλῶν' ὄρειον ὁ ξένος χεροῖν ἄγων
 ἔκαμπτεν ἐς γῆν, ἔργματ' οὐχὶ θνητὰ δρῶν.
 Πενθέα δ' ἰδρύσας ἐλατίνων ὄζων ἔπι 1070
 ὀρθὸν μεθίει διὰ χερῶν βλάστημ' ἄνω
 ἀτρέμα, φυλάσσω μὴ ἀναχαιτίσειέ νιν.
 ὀρθῇ δ' ἐς ὀρθὸν αἰθέρ' ἐστηρίζετο,

having both these passages of comedy in view, gives *μόθων δρχημα φορτικὸν καὶ κορδακώδες ἀπὸ δὲ τούτου καὶ ἀνάγωγος καὶ ὁ ἀκόλαστος ἄνθρωπος*. It is not a very strong objection against the restoration of this word in the present passage, that it does not again occur in tragedy. It was probably one familiar enough to the hearers of satyric farces; and no word perhaps better expressed the unseemly rout or riot that the Maenads were carrying on. Elmsley, who marks the verse as corrupt, suggests *δσον ποθῶ*. In the Appendix to his notes, he tells us that Porson approved *ἔποι μόθων*.

1061. ἡ' λάτην for *εἰς ἐλάτην* Tyrwhitt. Hermann gives *ἐς ἐλάτην* after Heath, 'mounting a bank (and climbing) into a silver-fir.' But *ἐς* is scarcely used for *εἰς* before a short vowel, unless in lyric verses (inf. 986. Rhes. 51). Elmsley well compares v. 982—3.—The silver-pine, which has a tall, straight, and flexible stem like the spruce-fir, was well adapted for bending downwards. It was from the same use of the same tree that Sinis the robber obtained the name of *πιτυκόμπτης*.

1065. *κατῆγεν, ἦγεν*. It was somewhere remarked by Porson, that when a verb is repeated, it is generally used first in its compound, then in its simple form. This remarkable verse admirably expresses the successive efforts to bend the tree to the earth: 'he tugged it down, down, down, to the black ground.'

1067. *ἔλκει* for *ἔλεη* Brunck. The latter is found both in the Aldine edition

and in the Palatine MS.; but there Elmsley says that the original reading seems to have been *ἔλκει*. He puts the comma after *γραφόμενος*, as does Aldus; but Hermann's punctuation seems better, 'when it has its periphery (outer circle) described in a lathe,' i. e. is being accurately rounded therein. Perhaps *δρόμω* would be better than *δρόμον*, 'as a wheel, when rounded in a lathe, trails its periphery in running.' Dindorf adopts Reiske's unsatisfactory emendation, *περιφορὰν ἐλικόδρομον*. Scaliger proposed *ἐλκέδρομον*, which is nearer to the old reading, and has the Homeric *ἐλκεχίτρας* in its favour. Compare *ἀρχέχορος*, Tro. 151. Elmsley edits *περιφορὰν ἔλκει δρόμον*. But it is clear that a wheel on the lathe may be said *ἔλκειν δρόμον* just as a man is said *ἔλκειν κῶλον*, for no poet hesitates to attribute agency to inanimate objects. Hermann retains the subjunctive, *ἔλεη*—an epic usage after *ὥστε*, which it seems somewhat rash unnecessarily to introduce into Attic Greek. See on Hec. 1026.

1072. *ἀναχαιτίζειν* is said of a horse who tries to dislodge a rider by throwing him over the neck; or rather, perhaps, of the attempt of the animal to shake off the collar, *ζεῦγλη*, from the neck itself. Cf. Hipp. 1232. Rhes. 786, *αἰ δ' ἔρεγκον ἐξ ἀντηρίδων θυμὸν πνέουσαι κἀνεχαιτίζον φόβω*. Thus a sudden jerk of the fir-tree would have shaken Pentheus from his seat; for the metaphor taken from a rider is apparent, v. 1074.

1073. What is the exact sense of *ὀρθὸς αἰθήρ* might well be questioned, if the

ἔχουσα νώτοις δεσπότην ἐφήμενον,
 ᾧφθη δὲ μᾶλλον ἢ κατέϊδε μαινάδας 1075
 ὅσον γὰρ οὐπω δῆλος ἦν θάσσω ἀνω,
 καὶ τὸν ξένον ρέν οὐκέτ' εἰσορᾶν παρήν,
 ἐκ δ' αἰθέρος φωνή τις, ὡς μὲν εἰκάσαι,
 Διόνυσος ἀνεβόησεν, ὦ νεάνιδες,
 ἄγω τὸν ὑμᾶς κἀμὲ τὰμὰ τ' ὄργια 1080
 γέλων τιθέμενον· ἀλλὰ τιμώρεισθέ νιν.
 καὶ ταῦθ' ἄμ' ἠγόρευε, καὶ πρὸς οὐρανὸν
 καὶ γαῖαν ἐστήριξε φῶς σεμνοῦ πυρός.
 σίγησε δ' αἰθῆρ, σῦγα δ' εὐλειμος νάπη
 φύλλ' εἶχε, θηρῶν δ' οὐκ ἂν ἤκουσας βοήν. 1085
 αἰ δ' ὡσὶν ἠχῆν οὐ σαφῶς δεδεγμένα
 ἔστησαν ὄρθαι καὶ διήνεγκαν κόρας.
 ὁ δ' αὖθις ἐπεκέλευσεν ὡς δ' ἐγνώρισαν
 σαφῆ κελουσμὸν Βακχίου Κάδμου κόραι,
 ἦξαν πελείας ὠκύτητ' οὐχ ἤσσονες 1090
 ποδῶν ἔχουσαι συντόνοις δρομήμασι
 μήτηρ Ἀγαυῆ ξύγγονοί θ' ὀμόσποροι
 πᾶσαι τε βάκχαι· διὰ δὲ χειμάρρου νάπης
 ἀγμῶν τ' ἐπήδων θεοῦ προαἰσιν ἔμμανεῖς.
 ὡς δ' εἶδον ἐλάτη δεσπότην ἐφήμενον, 1095

phrase occurred alone, and not as an amplification of ὀρθή. It would be no very violent change to read ὀρθῆ δ' ἐσαῖθις αἰθέρι στηρίζετο, where the dative would be as in v. 972, οὐρανῷ στηρίζον.

1076. ὅσον οὐπω, i. e. he would have been seen by the Maenads in a moment or two more. So Hecub. 143, ἤξει δ' Ὀδυσσεὺς ὅσον οὐκ ἤδη. Thucyd. vi. 34, οἱ δὲ ἄνδρες καὶ ἐπέρχονται καὶ ἐν πλῶ εὐ οἶδ' ὅτι ἤδη εἰσι καὶ ὅσον οὐπω πάρεισι. In the next line καὶ is, 'when the stranger indeed vanished out of sight, but a voice from the sky' was heard.

1083. ἐστήριξε Hermann with Aldus. It is not very easy to say whether the aorist or the imperfect is here the more appropriate. In what follows, the former tense prevails; but on the other hand, the form in ξ is not lightly to be admitted in a senarius.

1084. σίγησε. Elmsley, unable to accept the doctrine, that the augment is oc-

asionally omitted in the narratives of messengers, marks this verse as corrupt, but at the same time proposes the tamer reading, αἰθῆρ δ' ἐσίγα.

1089. σαφῆ. In reference to οὐ σαφῶς, v. 1086.

1090. If the reading οὐχ ἤσσονες, supported as it is by the quotation of these two verses in *Christus Patiens*, be true, it is better to regard it, with Matthiae, as a confused construction between οὐχ ἤσσονες πελείας ὠκύτητα, and ὠκύτητα ποδῶν οὐχ ἤσσονα πελείας ἔχουσαι, than to adopt Hermann's strange idea, that the meaning is οὐχ ἤσσονες ὁδοὶ ἔχουσαι (like σιγῶν ἔχω &c.) It is easy, with Heath, to read ἤσσονα, yet it does not seem a safe alteration. Accordingly, Matthiae, Herm., Dind., and Bothe, retain the vulgate. It is possible that v. 1091 is a mere interpolation, in connexion with an altered reading ἤσσονα.

πρῶτον μὲν αὐτοῦ χερμάδας κραταιβόλους
 ἔρριπτον ἀντίπυργον ἐπιβάσαι πέτραν,
 ὄξιοισί τ' ἐλατίνοισιν ἠκοντίζετο·
 ἄλλαι δὲ θύρσους ἴεσαν δι' αἰθέρος
 •Πενθέως, στόχον δύστηνον· ἀλλ' οὐκ ἦνντον. 1100
 κρείσσον γὰρ ὕψος τῆς προθυμίας ἔχων
 καθῆστο τλήμων ἀπορία λελημμένος.
 τέλος δὲ δρυῖνους συγκεραυνοῦσαι κλάδους
 ρίζας ἀνεσπάρασσον ἀσιδήροις μοχλοῖς.
 ἐπεὶ δὲ μόχθων τέρματ' οὐκ ἐξήνντον, 1105
 ἔλεξ' Ἀγαυή, φέρε περιστᾶσαι κύκλῳ
 πτόρθου λάβεσθε, μαινάδες, τὸν ἀμβάτην
 θῆρ' ὡς ἔλωμεν, μηδ' ἀπαγγείλῃ θεοῦ
 χοροὺς κρυφαίους. αἱ δὲ μυρίαν χέρα
 προσέθεσαν ἐλάτῃ κάξανέσπασαν χθονός· 1110
 ὑψοῦ δὲ θάσσων ὑψόθεν χαμαιπετῆς
 πίπτει πρὸς οὐδας μυρίοις οἰμώγμασι
 Πενθέως· κακοῦ γὰρ ἐγγυὺς ὦν ἐμάνθανε.
 πρώτη δὲ μήτηρ ἦρξεν ἱερία φόνου,
 καὶ προσπίτνει νιν· ὁ δὲ μίτραν κόμης ἀπο 1115
 ἔρριψεν, ὡς νιν γνωρίσασα μὴ κτάνοι
 τλήμων Ἀγαυή, καὶ λέγει, παρηίδος
 ψαύων, Ἐγὼ τοι, μήτηρ, εἰμὶ παῖς σέθεν
 Πενθεὺς, ὃν ἔτεκες ἐν δόμοις Ἐχίονος·

1096. αὐτοῦ is the same genitive as τοῦδε τοξένω Ion 1411, and Πενθέως *inf.* 1099, where στόχον is the accusative in apposition to the sentence, and follows the genitive as in Herc. F. 57, δυσπραξία, ἧς μήποθ', ὅστις καὶ μέσως· εὐνοῦς ἐμοί, τόχοι, φίλων ἔλεγχον ἀψευδέστατον.—κραταίβολος is formed like κραταίλειος, Electr. 534.—ἀντίπυργον πέτραν, an opposite height; compare the use of ἀντίπυργοῦν in Eum. G58, and see above on v. 1051.

1098. Hermann appears right in reading τ' for δ' in this verse. For the πρῶτον μὲν is answered by ἄλλαι δὲ in 1099.

1099. θύρσους ἴεσαν. On the use of the thyrsus as a warlike weapon, see on v. 704.—στόχον is Reiske's certain con-

jecture for τ' ὄχον.

1101. κρείσσον τῆς προθυμίας, too great for their eagerness, i. e. for them though eager, to reach him. For the Ionic form λελημμένος see Rhes. 74. Ion 1113.

1103. συγκεραυνοῦν is 'to rend,' 'to tear in pieces,' 'to shiver to atoms,' like a lightning-stroke. What the Maenads next did was this,—they used stakes to scratch and tear up the roots of the pine, which, in this species, lie close to the surface of the ground. Failing in this, they closed round the tree and forcibly pulled it up. Of course, the messenger regards this not merely as a feat of strength, but as the work of supernaturally assisted followers of the god. Cf. v. 1128.

- οἴκτειρε δ' ὦ μῆτέρ με, μηδὲ ταῖς ἐμαῖς 1120
 ἀμαρτίαισι παῖδα σὸν κατακτάνης·
 ἢ δ' ἀφρὸν ἐξιῦσα καὶ διαστροφούς
 κόρας ἐλίσσουσ', οὐ φρονουῖς' ἀ χρῆν φρονεῖν,
 ἐκ Βακχίου κατείχετ', οὐδ' ἔπειθέ νιν.
 λαβούσα δ' ὠλέναις ἀριστερὰν χέρα, 1125
 πλευραῖσιν ἀντιβάσα τοῦ δυσδαίμονος,
 ἀπеспάραξεν ὦμοι, οὐχ ὑπὸ σθένους,
 ἀλλ' ὁ θεὸς εὐμάρειαν ἐπεδίδου χεροῖν.
 Ἴνῳ δὲ ἄπι θάτερ' ἐξεργάζετο,
 ῥηγνύσα σάρκας, Αὐτονόη τ' ὄχλος τε πᾶς 1130
 ἐπέιχε βακχῶν· ἦν δὲ πᾶσ' ὁμοῦ βοῆ,
 ὁ μὲν στενάζων, ὅσον ἐτύγγανεν πνέων,
 αἱ δ' ἠλάλαζον. ἔφερε δ' ἡ μὲν ὠλένην,
 ἢ δ' ἴχνος αὐταῖς ἀρβύλαις· γυμνοῦντο δὲ
 πλευραὶ σπαραγμοῖς· πᾶσα δ' ἡματωμένη 1135
 χεῖρας διεσφαίριζε σάρκα Πενθέως.

1121. ἀμαρτίαισι. This dative, equivalent to *διὰ τὰς ἀμαρτίας*, has frequently been noticed, and is a favourite idiom with Euripides.

1125. The metre of this verse, in which the fourth and fifth foot are formed by one word, is very rare in Euripides. It would be easy to read *λαβούσα δ' ὠλέναισι χεῖρ' ἀριστερὰν*, but similar instances of the want of caesura occur in *Iph. Taur.* 943, *ἐς γῆν Ἀθηναίων ἐπεμπε Λοξίας*. *Frag. Dan.* 317, 4, *Ἀκρίσιος εἰληχεν, τύραννος τῆσδε γῆς*. *Hec.* 355, *γυναιξί, παρθένοισι ἀπόβλεπτος μέγα*. *Andr.* 397, *ἀτὰρ τί ταῦτ' ὀδύρομαι, τὰ δ' ἐν ποσίην, κτλ.* In *Suppl.* 699, the old reading *καὶ ξυμπατάξαντες μέσον πάντα στρατῶν*, has been altered to *ξυμπατάξαντ' ἐς μέσον*. *Hec.* 1159, *γένοιτο διαδοχαῖς ἀμείβουσαι χεροῖν*.

1131. βοῆ—ὁ μὲν. Compare *Prom.* 208, *στάσις τ' ἐν ἀλλήλοισιν ὠροθόνετο, οἳ μὲν θέλοντες ἐκβαλεῖν ἔδρας Κρόνου*. *Antig.* 259, *λόγοι δ' ἐν ἀλλήλοισιν ἔρρόθουν κακοί, φύλαξ ἐλέγχων φύλακα*.

1134. ἴχνος. κτλ., 'a foot, shoes and all.' *Elmsley*. For *ἀρβύλη* see *Hipp.* 1189. For *γυμνοῦντο* *Elmsley* would read *γυμνοῦσι* after *Pierson*, and *πλευρὰ* for *πλευραὶ*. He discusses in a long note, (referred to above, v. 767,) the various passages of the Tragic writers where the

augment appears to be omitted; and the question seems to stand on the same footing with some other grammatical and metrical irregularities, viz. that they are *licences*, but not *violations* of any such rules, or absolute restrictions, as fastidious critics have attempted to impose. In the preceding verse, *Aldus* and the *MS.* *Pal.* give *ἀνέφερε*, for which *Elmsley* and others adopt the correction of *Dupont*, *ἔφερε*. *Hermann* edits the passage thus:

αἱ δ' ἠλάλαζον· ἀγε, φέρ' ἡ μὲν ὠλένην,
 ἢ δ' ἴχνος αὐταῖς ἀρβύλαις· γυμνοῦτε
 δὲ
 πλευρὰς σπαραγμοῖς.

There is something plausible in this; though he writes a long note rather needlessly on the anatomical question, whether pulling off an arm and a foot could be said to *lay bare* the side; and answering this in the negative, he concludes that some third and independent process must be meant by *γυμνοῦν πλευρὰς*. It is pretty clear however that the poet speaks of the effects of rending away the arm, which may fairly be supposed to lacerate extensively the muscles under the armpit.

1136. *διεσφαίριζε*, tossed to and fro like a ball.—*πᾶσα*, here for *ἐκάστη*.

- κείται δὲ χάρις σῶμα, τὸ μὲν ὑπὸ στύφλοις
πέτραις, τὸ δ' ὕλης ἐν βαθυξύλω φόβῃ,
οὐ ράδιον ζήτημα· κράτα δ' ἄθλιον,
ὄπερ λαβούσα τυγχάνει μήτηρ χεροῖν, 1140
πήξασ' ἐπ' ἄκρον θύρσον ὡς ὄρεστέρου
φέρει λέοντος, διὰ Κιβαιρώνος μέσου,
λιπούσ' ἀδελφὰς ἐν χοροῖσι μαινάδων.
χωρεῖ δὲ θήρα δυσπότημῳ γαυρουμένη
τειχέων ἔσω τῶνδ', ἀνακαλοῦσα Βάκχιον 1145
τὸν ξυγκύναγον, τὸν ξυνεργάτην ἄγρας*
τὸν καλλίνικον, ἧ δάκρυα νικηφορεῖ.
ἐγὼ μὲν οὖν τῆδ' ἐκποδῶν τῆ ξυμφορᾷ
ἄπειμ', Ἀγαυὴν πρὶν μολεῖν πρὸς δάματα.
τὸ σωφρονεῖν δὲ καὶ σέβειν τὰ τῶν θεῶν 1150
κάλλιστον οἶμαι ταῦτὸ καὶ σοφώτατον
θνητοῖσιν εἶναι χρῆμα τοῖσι χρωμένοις.
- ΧΟ. ἀναχορεύσωμεν Βάκχιον,
ἀναβοάσωμεν ξυμφορὰν
τὰν τοῦ δράκοντος ἐκγενέτα Πενθέως, 1155
ὃς τὰν θηλυγενῆ στολὰν
νάρθηκά τε, πιστὸν Ἐΐδαν,
ἔλαβεν εὐθυρσον,
ταῦρον προηγγητῆρα συμφορᾶς ἔχων.
βάκχαι Καδμείαι, 1160
τὸν καλλίνικον κλειῶν ἐξεπράξατο

1140. ὄπερ. So ἐς τὸ κείνου κράτα, Oed. R. 263.

1147. ἦ, ἐν. ἢ ἄγρα, δάκρυα φέρεται ἀντι νικῆς. Hermann approves Reiske's conjecture φ, 'in honour of whom she is carrying a mournful prize,' the head of her son. In this case καλλίνικον will be a distinct attribute; according to the common reading, an adjective agreeing with ξυνεργάτην. Barnes explains, 'to whom (viz. to Agave) Bacchus gives a victory of tears.'

1151. ταῦτὸν Reiske for γ' αὐτό. Hermann prefers οἶμαι δ' αὐτὸ, the reading in *Christus Patiens*, with a colon at κάλλιστον. These concluding lines appear to represent the poet's real opinion on the

subject; see the introductory note.

1153. Βάκχιον Hermann for βακχεῖον or —ων. This and the next verse are dochmiac preceded by a resolved cretic.

1157. πιστὸν Ἐΐδαν, 'a sure cause of his destruction.' Properly the thyrsus itself was πιστὸς, because he trusted to it and to his female dress for protection. But it is here ironically called 'a certain death' instead of 'a certain protection.' So Matthiae; and this is much simpler than Hermann's Ἐΐδα, to which he attaches a complex and improbable sense, referring it to ταῦρον, *fretum Orco thyr-sigerum laurum*. Compare v. 922.

1161. As τὸν καλλίνικον here represents a substantive, ἕμνον being under-

εἰς γόον, εἰς δάκρυα.

καλὸς ἀγὼν, ἐν αἵματι στάζουσιν

χέρα περιβαλεῖν τέκνου.

1165

ἀλλ' εἰσορῶ γὰρ ἐς δόμους ὀρμωμένην

Πενθέως Ἀγαύην μητέρ' ἐν διαστρόφοις

ὄσσοις, δέχεσθε κῶμον εὐίου θεοῦ.

ΑΓΑΤΗ.

Ἀσιάδες βάκχαι. ΧΟ. τί μ' ὀροθύνεις ᾧ ;

στρ.

ΑΓΑ. φέρομεν ἕξ ὀρέων

1170

ἔλικα νεότομον ἐπὶ μέλαθρα,

μακαρίαν θήραν.

ΧΟ. ὀρῶ γε καί σε δέξομαι σύγκωμον ᾧ.

ΑΓΑ. ἔμαρψα τόνδ' ἄνευ βρόχων

* * νέον λιν,

ὡς ὀρᾶν πάρα.

ΧΟ. πόθεν ἐρημίας ;

1175

stood, it seems that κλεινὸν is the predicate, in the sense of ὥστε κλεινὸν εἶναι. 'She hath achieved a victory which is an illustrious one, (ending as it has) in groans and tears.'—γόν for γόνον is Canter's correction. For ἐκπράσσειν 'to effect,' compare Hel. 20, ὅς δόλιον εὐνήν ἐξέπραξ' ὑπ' αἰετοῦ δίωγμα φεύγων. The old reading ἐξεπράξατο, which Scaliger altered to ἐξεπράξατε, is perhaps capable of defence, *sibi consecuta est* (Agave). For the following words refer to her, not to the Maenads in general; and thus καλὸς ἀγὼν is a fit epexegetis of καλλινοικον κλεινόν.—The ἐν is added, as if he had said ἐν αἵματι βεβαμμένην. Compare Electr. 1172, νεοφόνους ἐν αἵμασι πεφυρμένοι. Elmsley says it is redundant here and in v. 1167. In the latter verse it means 'with,' as a person is often said, with reference to things external to him, to be ἐν ὄπλοις, ἐν πέπλοις &c. So Electr. 321, σκῆπτρ', ἐν οἷς Ἑλληνισιν ἐστρατηλάται.

1169. Agave now comes on the stage. She presents an awful spectacle; ecstatic madness has made her voice, her gestures, her looks, unlike to human. Panting with excitement, with starting eye-balls, dishevelled hair, and garments besprinkled with blood, she holds aloft in triumph the head of her own child. She asks if they see *that*. But she is unconscious as yet

of the atrocity she has committed.—ὀροθύνεις is Hermann's excellent correction for τί με δὴ (or τί με) ὀρθεῖς ᾧ.

1170. ὀρέων. Hermann prefers ὄρεος, a reading given by Plutarch in quoting the passage (Vit. Crass. c. 33), and θήραν for θήραμα. Agave, as a follower of Bacchus, not inaptly calls the newly-rended prey ἔλιξ, a fresh-cut vine tendril.

1173. Hermann gives ὀρῶ τε and σύγκωμος. The MS. Pal. omits γε, but there seems no reason why it should not be used here, as we should say, 'aye, I see it.' He thinks that the κῶμος of Agave, v. 1168, is alluded to, to which the chorus say they will be associates. The reading in the text however, by which σύγκωμον becomes the predicate, is much more natural.

Ibid. Something has been lost here. The word λιν rests on the slender evidence of Stephens' boasted MSS. (which no one now believes to have existed), Aldus having νέον νιν. It is quite as probable that we should restore the passage in some such way as the following:—

ἔμαρψα τόνδ' ἄνευ βρόχων, νέον δέ νιν
ἐκράτησα, νέον αἶμα
ὡς ὀρᾶν πάρα.

1175. πόθεν. For ποῦ. See on Rhés. 612.

- ΑΓΑ. Κιθαιρῶν ΧΟ. τί Κιθαιρῶν ;
 ΑΓΑ. κατεφόνευσέ νιν.
 ΧΟ. τίς ἄ βαλοῦσα πρώτα ;
 ΑΓΑ. ἐμὸν τὸ γέρας.
 μάκαιρ' Ἀγαθή κληζόμεθ' ἐν θιάσοις. 1180
 ΧΟ. τίς ἄλλα ; ΑΓΑ. τὰ Κάδμου ΧΟ. τί Κάδμου ;
 ΑΓΑ. γένεθλα
 μετ' ἐμὲ μετ' ἐμὲ τοῦδ'
 ἔθιγε θηρὸς. ΧΟ. εὐτυχεῖς τᾶδ' ἄγρα.
 ΑΓΑ. μέτεχέ νιν θοίνας. ΧΟ. τί μετέχω τλάμων ; ἀντ.
 ΑΓΑ. νέος ὁ μόςχος ἄρ-
 τι γέννυ ὑπὸ κόρυθ' ἀπαλότριχα. 1185
 κατάκομον βάλλει.
 ΧΟ. πρέπει γὰρ ὥστε θηρὸς ἀγραύλου φόβη.
 ΑΓΑ. ὁ Βάκχιος κυναγέτας σοφὸς σοφῶν
 ἀνέπηλεν ἐπὶ θήρα 1190
 τόνδε μαινάδας.
 ΧΟ. ὁ γὰρ ἄναξ ἀγρεύς.
 ΑΓΑ. ἐπαινεῖς ; ΧΟ. τί δ' ; ἐπαινῶ.
 ΑΓΑ. τάχα δὲ Καδμῆιοι
 ΧΟ. καὶ παῖς γε Πενθεὺς ματέρ' 1195

1179. *πρώτα* Hermann for *πρώτα* or *πρώτῃ γε*. This and the next verse are of the metre called *iambelegus*.

1180. The words *κληζόμεθ' ἐν θιάσοις* are given by Aldus to the messenger. This does not suit the arrangement of the antistrophic verse; and it is clear that Agave says of herself, 'we are spoken of in all the bacchic companies as the fortunate Agave.'

1181. *τί Κάδμου*; Scil. *τί λέξεις περὶ τῶν Κάδμου*; See Ion 286.—*μετ' ἐμὲ*, 'next after me.' The proper reply to *τίς πρώτα* above.—*γένεθλα* occurs twice according to the old reading, but Heath rightly expunged the superfluous word. The metre is bacchiac.

1185. The sense seems to be, 'the whelp, being yet young, is just putting forth a hairy chin beneath its finely-haired crest.' She thinks it is a lion's head she has got, and calls the long tangled mane of that animal its *κόρυς*. At the same time the words are so selected, that they suit the

physical aspect of her son's face. Thus *βάλλει* is for *φύει*. There does not seem any material difficulty in the passage, though it has been variously altered and interpreted. W. Dindorf follows Hermann in reading *ἄπο* for *ὑπὸ*, "*vitulus hic, juvenis adhuc genas, comatum molli crine amisit capitis ornamentum.*" Though the position of the article is rather in favour of construing *νέος γέννυ*, still *ἀποβάλλει* for *ἀπέβαλε*, *ἀπόλεσε*, would be obscure; and besides, it is evident that the reply of the chorus better suits the interpretation given above.

1189. *κυναγέτας*, supply *ἄν*, as *ὁ Βάκχιος* is the proper name, not the adjective.

1190. Aldus has *θήρα*. Hermann, followed by Dindorf, reads *ἐπὶ θήρα τοῦδε*.

1192. *ἀγρεύς*. This, as well as *Ζαγρεύς*, was a title of Bacchus.

1193. *τί δ'*; Compare El. 1008. *sup.* 654.

- ΑΓΑ. ἐπαινέσεται,
λαβούσαν ἄγραν τάνδε λεοντοφυή
- ΧΟ. περισσὰν ΑΓΑ. περισσῶς. ΧΟ. ἀγάλλει ;
ΑΓΑ. γέγηθα
μεγάλα μεγάλα καὶ
φανερὰ τᾶδε γὰ κατειργασμένα.
- ΧΟ. δεῖξόν νυν, ὦ τάλαινα, σὴν νικηφόρον 1200
ἀστοῖσιν ἄγραν, ἣν φέρουσ' ἐλήλυθας.
- ΑΓΑ. ὦ καλλίπυργον ἄστου Θηβαίας χθονὸς
ναίοντες, ἔλθεθ', ὡς ἴδητε τήνδ' ἄγραν,
Κάδμου θυγατέρες θηρὸς ἣν ἠγρεύσαμεν,
οὐκ ἀγκυλωτοῖς Θεσσαλῶν στοχάσμασιν, 1205
οὐ δικτύοισιν, ἀλλὰ λευκοπήχεσιν
χειρῶν ἀκμαῖσι. κᾶτα κομπάζειν χρεῶν
καὶ λογχοποιῶν ὄργανα κτᾶσθαι μάτην ;
ἡμεῖς δὲ ταύτη χειρὶ τόνδε θ' εἴλομεν
χωρὶς τε θηρὸς ἄρθρα διεφορήσαμεν. 1210
ποῦ μοι πατήρ ὁ πρέσβυς ; ἐλθέτω πέλας.
Πενθεύς τ' ἐμὸς παῖς ποῦ 'στιν ; αἰρέσθω λαβῶν
πηκτῶν πρὸς οἴκους κλιμάκων, προσαμβάσεις,

1196. ἐπαινέσεται. Though according to the old reading, which Elmsley has followed, the whole speech from τᾶχα δὲ to περισσῶς is given to Agave, it is clear that the antistrophic verses require to be distributed, like the strophic, between Agave and the chorus, as Hermann perceived. The words are taken out of the mouth of the chorus by Agave anticipating them. There is a similar example in Suppl. 1141, 1153.

1197. περισσὰν, 'extraordinary.' See Hippol. 437. *supra*, 429.

1199. τᾶδε γὰ L. Dindorf for τὰδ' ἔργα. Hermann gives φανερὰ τᾶργ' ἐγώ. Elmsley says, "In τᾶδε ἔργα latet mendum, quod corrigere nequeo." The accusative after verbs of rejoicing, it is hardly necessary to add, is the usual construction. See on Hippol. 1340.

1207. The Thessalian javelins used in hunting (Hippol. 221) were called ἀγκυλωτὰ from the thong or loop in the middle, in which the forefinger was inserted in the act of hurling the weapon, Andr. 1133.

Aeschylus twice uses the form ἀγκυλητός, frag. 16 and 189, ed. Herm. Lucian, Ζεὺς Ἐλεγχ. Vol. ii. p. 637, makes the god to say, κεραυνῶν, ὡς ὄρας, διηγκυλωμένος ἀνέχομαι σε, i. e. 'with my finger on the loop, in the act of poisoning the dart.' Xen. Anab. v. 2. 12, ὁ δὲ τοῖς πελτασταῖς πᾶσι παρήγγελλε διηγκυλωμένους ἰέναι.

Iliad. κομπάζειν, understand ἐπι εὐστοχίᾳ. The next line seems better read with a question than ironically understood, as Hermann prefers. Cf. Alcest. 831, κᾶτα κωμάζω κᾶρα στεφάνοις πυκασθεῖς ;

1210. χωρὶς is to be construed with the verb. Cf. v. 1137, κείται δὲ χωρὶς σῶμα.

1213. πηκτῶν for πλεκτῶν Barnes, who compares Phoen. 491, προσφέρειν πύργοισι πηκτῶν κλιμάκων προσαμβάσεις. On this passage Dr. Wordsworth remarks (Athens and Attica, p. 118), "The marble lion-head antefixa, which still terminate the northern angles of the western pediments of the Parthenon, indicate that Euripides has not neglected in the delineation of her character one of the most natural and

- ὡς πασσαλεύση κράτα τριγλύφοις τόδε
λέοντος, ὃν πάρεμι θηράσασ' ἔγῳ. 1215
- ΚΑ. ἔπεσθέ μοι φέροντες ἄθλιον βάρος
Πενθέως, ἔπεσθε, πρόσπολοι, δόμων πάρος,
οὔ σῶμα μοχθῶν μυρίοις ζητήμασι
φέρω τόδ' εὐρῶν ἐν Κιθαιρῶνος πτυχαῖς
διασπαρακτὸν, κούδεν ἐν ταυτῷ πέδῳ 1220
λαβῶν, ἐν ὕλῃ κείμενον δυσσευρέτῳ.
ἤκουσα γάρ του θυγατέρων τολμήματα,
ἤδη κατ' ἄστῳ τειχέων ἔσω βεβῶς
σὺν τῷ γέροντι Τειρεσίᾳ βακχῶν πάρα
πάλιν δὲ κάμψας εἰς ὄρος κομίζομαι 1225
τὸν καθανόντα παῖδα μαινάδων ὕπο.
καὶ τὴν μὲν Ἀκταίων' Ἀριστέα ποτὲ
τεκοῦσαν εἶδον Αὐτονόην Ἰνώ θ' ἄμα
ἔτ' ἀμφὶ δρυμοῖς οἰστροπλήγας ἀθλίας,
τὴν δ' εἶπέ τίς μοι δεῦρο βακχείῳ ποδι 1230
στείχειν Ἀγαύην, οὐδ' ἄκραντ' ἠκούσαμεν
λεύσσω γὰρ αὐτὴν, ὅψῳ οὐκ εὐδαίμουνα.

pathetic elements of madness, viz. its partial saneness and sense of propriety."

1216. Cadmus, the unhappy grandfather of the slain Pentheus, is now seen advancing before the palace with attendants, who are bearing on a covered bier the mangled limbs which have been with difficulty collected through the wood. Agave, still unconscious what she has done, runs to meet him with a smiling countenance, and exhibits the spoils she has brought away from the hunt.

1221. *δυσσευρέτῳ*, if the reading be right, must mean δι' ἧς εἰρεῖν τὴν ἀτραπὸν οὐ βῆδιόν ἐστι. Hermann gives *δυσσευρέτως*. So long as the right word occurred in the clause, the poets were not always scrupulously careful to construe it with the noun to which in logical strictness it belonged. Here the epithet seems rather intended to apply to *σῶμα*. Accordingly, Reiske proposed to read *δυσσεύρετον*.

1224. *βακχῶν πάρα*, scil. *βεβῶς*, a *Bacchis rediux*, is Musgrave's correction for *β. περί*, and is admitted by Elmsley, Hermann, and Dindorf. Cadmus had ac-

companied Teiresias in the earlier part of the play, to the Bacchic orgies, of which both had professed themselves converts. Matthiae defends *περί*, on his favourite theory of mixed constructions, *ἤκουσα θυγατέρων τολμήματα* and *ἤκουσα βακχῶν περί*.

1227. *Ἀκταίων'*. Dindorf chooses to read *Ἀκτέων'*. See v. 337. The dative *Ἀριστέα* may be defended by Ion v. 3, ἢ μ' ἐγείνατο Ἑρμῆν μεγίστῳ Ζηνί. Aldus has *ἀριστέα*, for which others give *Ἀρισταίῳ*, after Heath. There was probably a double form, *Ἀριστέας* and *Ἀρισταῖος*, so that L. Dindorf may be right in restoring *Ἀριστέα*. Hesiod. Theog. 975, *Κάδμῳ δ' Ἀρμονίῃ, θυγάτηρ χρυσεῆς Ἀφροδίτης, Ἰνώ καὶ Σεμέλῃν καὶ Ἀγαύην καλλιπάρηον, Αὐτονόην θ', ἣν γῆμεν Ἀρισταῖος βαθυχαίτης, γείνατο*.

1230. *τὴν δὲ—Ἀγαύην*. Compare Hel. 1025, *τὴν μὲν σ' εἶσαι πατρίδα νοστήσαι Κύπριν*.

1232. *αὐτὴν* for *αὐτῆς* Hermann after Scaliger, and this is undoubtedly an improvement; for, as he says, "non enim infelicem adspexit filiae, sed ipsam vi-

- ΑΓΑ. πάτερ, μέγιστον κομπάσαι πάρεστί σοι,
 πάντων ἀρίστας θυγατέρας σπέειραι μακρῶ
 θνητῶν ἀπάσας εἶπον, ἐξόχως δ' ἔμε, 1235
 ἢ τὰς παρ' ἰστοῖς ἐκλιπούσα κερκίδας
 εἰς μείζον' ἤκω, θήρας ἀγρεύειν χεροῖν.
 φέρω δ' ἐν ὠλέναισιν, ὡς ὄρας, τάδε
 λαβούσα τὰριστέια, σοῖσι πρὸς δόμοις
 ὡς ἂν κρεμασθῆ· σὺ δέ, πάτερ, δέξαι χεροῖν· 1240
 γαυρούμενος δὲ τοῖς ἐμοῖς ἀγρεύμασι
 κάλει φίλους ἐς δαῖτα· μακάριος γὰρ εἶ,
 μακάριος, ἡμῶν τοιάδ' ἐξειργασμένων.
- ΚΑ. ᾧ πένθος οὐ μετρητὸν, οὐδ' οἶόν τ' ἰδεῖν,
 φόνον ταλαίνοις χερσὶν ἐξειργασμένων. 1245
 καλὸν τὸ θῦμα καταβαλοῦσα δαίμοσιν
 ἐπὶ δαῖτα Θήβας τάσδε κἀμὲ παρακαλεῖς.
 οἴμοι κακῶν μὲν πρῶτα σῶν, ἔπειτ' ἐμῶν.
 ὡς ὁ θεὸς ἡμᾶς ἐνδίκως μὲν, ἀλλ' ἄγαν,
 Βρόμιος ἀναξ ἀπώλεσ' οἰκεῖος γεγῶς. 1250
- ΑΓΑ. ὡς δύσκολον τὸ γῆρας ἀνθρώποις ἔφθ
 ἔν τ' ὄμμασι σκυθρωπόν. εἶθε παῖς ἐμὸς

dere vult, quae praebet infelicem adspec-
 tum." W. Dindorf calls the emendation
 "valde probabilis," without admitting it
 into the text.

1236. κερκίδας. See Ion 197. 1419.
 Greek women, who sat at home, (οἰκου-
 ρεῖν, ἐνδον καθῆσθαι,) were wont so to
 employ their time. She here speaks con-
 temptuously of such tame and monotonous
 occupations.—εἰς μείζον Herm. with MS.
 Pal.

1240. Hermann, who contends that ἂν
 is used after particles of purpose only
 when the subjunctive expresses possible
 contingency, here gives ὡς ἀγκρεμασθῆ.
 He compares ὡς πασσαλεύσῃ in v. 1214.
 Even supposing this doctrine could be
 established as a positive rule, (for it is
 undoubtedly generally true that ὡς is 'in
 order that it may,' ὡς ἂν 'so as that it
 may,' &c.,) we cannot rely on the poets,
 who have metre as well as sense to con-
 sult, invariably observing with rigid accu-
 racy distinctions so subtle and minute.

1245. ἐξειργασμένων. The genitive after

πένθος, perhaps, as Elmsley thinks, rather
 than the genitive absolute. He explains
 πένθος facinus luctuosum. That it nearly
 always signifies mourning for a death has
 been elsewhere observed. 'O woe im-
 mense and not to be looked upon, (the
 deed of women) who' &c.

1246. καλὸν τὸ θῦμα. 'A glorious
 victim is this which you have laid low
 for the gods, and now invite the Thebans
 here and me to the banquet!'

1249. ἄγαν. Either ἄγαν ἐνδίκως means
 ὑπερδίκως, or some word like ἀναιδῶς,
 νηλεῶς, must be supplied from the con-
 text. Similarly in Prom. 1051, ὡς ᾄδ' οὐ
 πεπλασμένος ὁ κόμπτος, ἀλλὰ καὶ λίαν
 εἰρημένος, it is necessary to understand
 λίαν ἀληθῶς.—οἰκεῖος γεγῶς means,
 'having been born from our family,' viz.
 his own daughter Semele.

1252. σκυθρωπὸς MS. Pal., which is
 defensible on the ground that the speaker
 is thinking of a particular γέρω rather
 than of γῆρας generally. She cannot yet
 see why Cadmus should have said ᾧ

εὐθηρος εἶη, μητρὸς εἰκασθεὶς τρόποις,

ὄτ' ἐν νεανίαισι Θηβαίοις ἄμα ·

θηρῶν ὀριγνῶτ'· ἀλλὰ θεομαχεῖν μόνον 1255

οἶός τ' ἐκείνος. νουθετητέος, πάτερ,

σοί τ' ἐστὶ κάμοι μὴ σοφοῖς χαίρειν κακοῖς.

ποῦ 'στιν ; τίς αὐτὸν δεῦρ' ἂν ὄψω εἰς ἐμὴν

καλέσειεν, ὡς ἴδῃ με τὴν εὐδαίμονα ;

ΚΑ. φεῦ φεῦ· φρονήσασαι μὲν οἶ' ἐδράσατε 1260

ἀλγήσειτ' ἄλγος δεινόν· εἰ δὲ διὰ τέλους

ἐν τῷδ' αἰεὶ μενεῖτ', ἐν ᾧ καθέστατε,

οὐκ εὐτυχοῦσαι δόξετ' οὐχὶ δυστυχεῖν.

ΑΓΑ. τί δ' οὐ καλῶς τῶνδ', ἣ τί λυπηρῶς ἔχει ;

ΚΑ. πρῶτον μὲν ἐς τόνδ' αἰθέρ' ὄμμα σὸν μέθες. 1265

ΑΓΑ. ἰδοῦ. τί μοι τόνδ' ἐξυπείπας εἰσορᾶν ;

ΚΑ. ἔθ' αὐτὸς, ἣ σοι μεταβολὰς ἔχων δοκεῖ ;

ΑΓΑ. λαμπρότερος ἣ πρὶν καὶ διυπετέστερος.

πένθος οὐ μετρητὸν κτλ., and she attributes it to the natural moroseness of old age.

1255. *ὅτε ὀριγνῶτο* is *εἴ ποτε*, one optative following another by a common kind of attraction. 'I wish my son may be as lucky as his mother, when he goes a-hunting in company with Theban youths.' The optative, even without *ἂν*, may be used of future time as well as of past, representing, as it properly does, a hypothetical contingency. See on Aesch. *Eum.* 695, *οἴκουν δίκαιον τὸν σέβοντ' εὐεργετεῖν, ἄλλως τε πάντας χῶτε δέδμενος τύχοι*; where *ὅταν τύχη* would be more usual. *Soph.* *Antig.* 666, *ὃν πόλις στήσειε, τοῦδε χρῆ κλύειν*, i. e. *εἴ τινα στήσειε, ὃν ἂν στήσῃ*,—though here we should perhaps read *χρῆν κλύειν*, in this sense; 'No! rather than ordering others, he ought himself to have shown obedience to whomsoever the city *had set over him*.' That Pentheus' hunting at all is a mere hypothesis, is implied by the optative as well as by the context, *ἀλλὰ &c.* Photius, *ὀριγνῆσθαι, ἀντὶ τοῦ ἐπιθυμῆσαι. 'Ὀριγνώμεθα; ὀρεγόμεθα.* Hesiod, *Scut.* 190, *ἔγχεσιν ἠδ' ἐλάτρης αὐτοσχεδὸν ὀριγνῶντο*. Theocr. xxiv. 44, *ἦτοι δγ' ὀριγνᾶτο νεοκλώστω τελαμώνος*.—For *ἄμα* Dindorf admits a useless, and indeed bad, alteration, *θαμά*. With *ἐν νεανίαις*

ἄμα compare Ion 717, *νυκτιπόλοις ἄμα σὸν νύμφαις*.

1257. *μὴ σοφοῖς κτλ.* 'Not to take pleasure in sophistry which is bad in its results.' This, as before remarked, seems the real moral of the play. Cf. v. 200, *οὐδὲν σοφίζόμεσθα τοῖσι δαίμοσι*.

1260—1. *μὲν—δέ*. 'If you become conscious of what you have done, you will be deeply grieved; but, if you remain in your present state of insanity, though not being happy you will seem to be the reverse of unhappy,' because you will be incapable of feeling remorse, and live in a visionary enjoyment. By *οὐ δυστυχεῖν* the Greeks generally mean *μεγάλως εὐτυχεῖν*. Here we should rather have looked for *μὴ δυστυχεῖν*. See *inf.* v. 1348. Andr. 77, and on *Hel.* 835.

1268. *διυπετέστερος*, 'brighter.' On this word see *Rhes.* 43. Why Agave, on coming to her senses, should think the air looked *brighter*, does not appear. It is evident that Cadmus puts the question as a test of her sanity. See *Herc.* F. 1090. Surely the reply is indicative rather of continued phrenzy. It was one of the peculiar powers of Bacchus to create a sudden supernatural light; see vv. 624. 1083. Hence it seems not improbable, that in v. 1269, (which Aldus gives without an interrogation,) should be read *τὸ γὰρ*

- ΚΑ. τὸ δὲ πτοηθὲν τόδ' ἔτι σῆ ψυχῆ πάρα ;
 ΑΓΑ. οὐκ οἶδα τοῦπος τοῦτο, γίγνομαι δέ πως 1270
 ἔννους, μετασταθείσα τῶν πάρος φρενῶν.
 ΚΑ. κλύοις ἂν οὖν τι, κάποκρίναι' ἂν σαφῶς ;
 ΑΓΑ. ὡς ἐκλέλησμαι γ' ἂ πάρος εἵπομεν, πάτερ.
 ΚΑ. ἐς ποῖον ἦλθες οἶκον ὑμεναίων μέτα ;
 ΑΓΑ. σπαρτῶ μ' ἔδωκας, ὡς λέγουσ', Ἐχιόνι. 1275
 ΚΑ. τίς οὖν ἐν οἴκοις παῖς ἐγένετο σῶ πόσει ;
 ΑΓΑ. Πενθεὺς, ἐμῆ τε καὶ πατρὸς κοινωνία.
 ΚΑ. τίνος πρόσωπον δῆτ' ἐν ἀγκάλαις ἔχεις ;
 ΑΓΑ. λέοντος, ὡς γ' ἔφασκον αἱ θηρώμεναι.
 ΚΑ. σκέψαι νυν ὀρθῶς, βραχὺς ὁ μόχθος εἰσιδεῖν. 1280
 ΑΓΑ. ἔα, τί λεύσσω ; τί φέρομαι τόδ' ἐν χερούιν ;
 ΚΑ. ἄβρησον αὐτὸ καὶ σαφέστερον μάθε.
 ΑΓΑ. ὀρῶ μέγιστον ἄλγος ἢ τάλαιν' ἐγώ.
 ΚΑ. μῶν σοι λέοντι φαίνεται προσεικέναι ;
 ΑΓΑ. οὐκ, ἀλλὰ Πενθέως ἢ τάλαιν' ἔχω κάρα. 1285
 ΚΑ. ὠμωγμένον γε πρόσθεν ἢ σὲ γνωρίσαι.
 ΑΓΑ. τίς ἔκτανέν νιν ; πῶς ἐμὰς ἦλθ' ἐς χέρας ;
 ΚΑ. δύστην' ἀλήθει', ὡς ἐν οὐ καιρῶ πάρει.
 ΑΓΑ. λέγ', ὡς τὸ μέλλον καρδία πήδημ' ἔχει.

πτοηθὲν τόδ' ἔτι σῆ ψυχῆ πάρα, 'You think so, because you are yet flighty.' To which the answer is very apt: 'I don't know what you mean by *flighty*; but I am becoming conscions,' &c.

1270—1. This distich is remarkable, as occurring in a monostich dialogue, and where there seems no ground to suspect the integrity of the text.

1272. σαφῶς Reiske for σοφῶς. The latter would stand, if it could signify ἐμφορόνως.

1281. φέρομαι. Elmsley proposes φέρομεν. Hermann and Matthiae give the only explanation which the middle will properly bear, *quid hoc reporto?* See however above, v. 279.

1286. ὠμωγμένον. 'Bewailed (by me) long before you recognized it as such.' What Hermann can mean in saying that ὠμωγμένον can only stand if we read οὐ πρόσθεν, and consequently, in admitting Musgrave's conjecture ἠμαγμένον, and also in denying that the emphatic σὲ is

not here admissible on account of the sense, it appears difficult to divine. Without doubt, the enclitic *σε* is objectionable on metrical grounds, because, being an enclitic, and therefore virtually part of the preceding word, it forms a spondee before *γν*. See however Hec. 729.

1287. ἦλθεν χέρας Hermann, on Elmsley's suggestion.

1288. ἐν οὐ καιρῶ. This is more forcible than οὐκ ἐν καιρῶ, which Elmsley thinks would probably have been written had the metre allowed it. With us, 'in an unfit time' is a better phrase than 'not in a fit time.' See on οὐκ ἀπδείξειν Hipp. 197, and above, v. 455. Cadmus' reluctance to tell her that she is herself the murderess is happily expressed by this verse. He wishes Truth had come at any moment rather than the present, when the shock may retard her recovery from madness.

1289. τὸ μέλλον is the accusative depending on the implied sense of *δέδοικα*.

- ΚΑ. σύ νιν κατέκτας καὶ κασίγνηται σέθεν. 1290
 ΑΓΑ. πού δ' ὤλετ' ; ἦ κατ' οἶκον, ἦ ποίοις τόποις ;
 ΚΑ. οὔπερ πρὶν Ἀκταίωνα διέλάχον κύνες.
 ΑΓΑ. τί δ' ἐς Κιθαιρῶν' ἦλθε δυσδαίμων ὄδε ;
 ΚΑ. ἐκερτόμει θεὸν σάς τε βακχείας μολῶν.
 ΑΓΑ. ἡμεῖς δ' ἐκείσε τίνι τρόπῳ κατήραμεν ; 1295
 ΚΑ. ἐμάνητε, πᾶσά τ' ἐξεβακχεύθη πόλις.
 ΑΓΑ. Διόνυσος ἡμᾶς ὤλεσ' ἄρτι μανθάνω.
 ΚΑ. ὕβριν γ' ὕβρισθεῖς. θεὸν γὰρ οὐχ ἡγείσθῃ νιν.
 ΑΓΑ. τὸ φίλτατον δὲ σῶμα ποῦ παιδὸς, πάτερ ;
 ΚΑ. ἐγὼ μόλις τόδ' ἐξερευνήσας φέρω. 1300
 ΑΓΑ. ἦ πᾶν ἐν ἄρθροισι συγκεκλημένον καλῶς ;
 ΚΑ. * * * * *
 ΑΓΑ. Πενθεῖ δὲ τί μέρος ἀφροσύνης προσῆκ' ἐμῆς ;
 ΚΑ. ὑμῖν ἐγένεθ' ὅμοιοι, οὐ σέβων θεόν.
 τοιγὰρ ξυνηῆψε πάντας ἐς μίαν βλάβην,
 ὑμᾶς τε τόνδε θ', ὥστε διολέσαι δόμους 1305
 καῖμ', ὅστις ἄτεκνος ἀρσένων παίδων γεγῶς
 τῆς σῆς τόδ' ἔρνος, ᾧ τάλαινα, νηδύος
 αἰσχιστα καὶ κάκιστα καθθανόνθ' ὄρω,
 ᾧ δῶμ' ἀνέβλεφ', ὃς συνεῖχες, ᾧ τέκνον,

There is a very similar passage in Aesch. Suppl. 560, *χλωρῆ δέματι θυμὸν πάλλοντ' ὄψιν ἀήθη*, 'were agitated with fear at the unwonted sight.'

1295. *καταρρεῖν*, like *ἀπαρρεῖν*, is intransitively used for *ἵεναι*, with the usual idea of going *down* into the country from the city.

1298. *ὑβριν γ'* Matthiae for *ὑβριν*. Hermann thinks *ὑμῖν* may have been the true reading. Perhaps also *ὑβρισμ'*. In Suppl. 495, for *ὄς ὑβρις ἀπόλεσεν*, Porson proposes *ὑβρισμ'*. The *γε* however here is called for by the sense.

1301. After this verse Matthiae first pointed out, what seems self-evident, that at least one verse has been lost. Elmsley however says, "mihi non liquet," and prints the passage as if entire. But in fact the two distinct questions, 'Are the mangled limbs decently put together?'—'What share had Pentheus in my folly?' manifestly imply some intervening answer. Indeed, it is probable that several

lines are here lost: for the second question, as it now stands, is neither clear in itself, nor in any way connected with what precedes, unless it be referred to *θεὸν γὰρ οὐχ ἡγείσθῃ νιν*, v. 1298. Compare v. 26, *ἐπεὶ μ' ἀδελφὰ μὴτρὸς, ἃς ἤκιστ' ἐχρῆν, Διόνυσον οὐκ ἔφασκον ἐκφῶναι Διός*. Matthiae gives reasons for supposing that this passage was originally considerably longer. Elmsley refers the several references to verses not now found in the play, to the lacuna after v. 1330.

1307. *ἔρνος*. Compare *ἔλικα νεότομον*, v. 1171. Aesch. Eum. 635, *οὐδ' ἐν σκότοισι νηδύος τετραμμένη, ἀλλ' οἶον ἔρνος ὅστις ἂν τέκοι θεός*. For the masculine participle in the next verse Elmsley well compares Troad. 735, *ᾧ περισσὰ τιμηθεὶς τέκνον*. The *ὅστις* gives the reason why he may be said *διολωλέναι*, though yet alive.

1309. *ᾧ δῶμ' ἀνέβλεφ'*, though the dative appears somewhat anomalous, is closely like our idiom, 'to whom the

- τοῦμόν μέλαθρον, παιδὸς ἐξ ἐμῆς γεγῶς, 1310
 πόλει τε τάρβος ἦσθα· τὸν γέροντα δὲ
 οὐδεὶς ὑβρίζειν ἤθελ', εἰσορῶν τὸ σὸν
 κᾶρα· δίκην γὰρ ἀξίαν ἐλάμβανεν.
 νῦν δ' ἐκ δόμων ἄτιμος ἐκβεβλήσομαι
 ὁ Κάδμος ὁ μέγας, ὃς τὸ Θηβαίων γένος 1315
 ἔσπειρα, καξήμησα κάλλιστον θέρος.
 ᾧ φίλτατ' ἀνδρῶν, καὶ γὰρ οὐκέτ' ὦν ὄμως
 τῶν φιλτάτων ἔμοιγ' ἀριθμήσει τέκνων,
 οὐκέτι γενείου τοῦδε θιγγάνων χερὶ
 τὸν μητρὸς αὐδῶν πατέρα προσπτύξει, τέκνον, 1320
 λέγων, τίς ἀδικεῖ, τίς σ' ἀτιμάζει, γέρον,
 τίς σὴν ταρασσει καρδίαν λυπηρὸς ὦν ;
 λέγ', ὡς κολάζω τὸν ἀδικούντά σ', ᾧ πάτερ.
 νῦν δ' ἄθλιος μὲν εἰμ' ἐγὼ, πλήμων δὲ σὺ,
 οἰκτρὰ δὲ μήτηρ, πλήμονες δὲ σύγγονοι. 1325
 εἰ δ' ἔστιν ὅστις δαιμόνων ὑπερφρονεῖ,
 ἐς τοῦδ' ἀθρήσας θάνατον ἠγείσθω θεούς.
 ΧΟ. τὸ σὸν μὲν ἀλγῶ, Κάδμε· σὸς δ' ἔχει δίκην

house looked up.' The Palatine MS. has *ἄν* superscribed as a variant. In Suppl. 322, whatever Hermann may object, *τοῖς κερτομοῦσι γοργὸν ἀναβλέπει* seems to mean 'looks up sternly in the face of her accusers.' In Ion 1467, *ἀελίου ἀναβλέπει λαμπάσιν* also is best explained 'looks up to the light of the sun.' The old reading *ἀνέβλεπεν* is retained by Matthiae and Hermann, on the ground that a vowel is occasionally made short before βλ. Elmsley reads *ἀνέβλεπ'*, but he should have adopted the aspirate. Dindorf compares *ἔλιφ'* in Orest. 63.—*συνείχες, continebas*, 'kept up,' 'supported.' Cf. v. 391. Iph. T. 57, *στῦλοι γὰρ οἴκων εἰσὶ παῖδες ἄρσενες*.

1313. *ἐλάμβανεν*. "Formula rhetorica, sumens fieri, vel factum esse, quod certa conditione futurum esse dicendum erat." Hermann. See on Troad. 397. Closely resembling this is Plat. Symp. p. 190, C., *οὔτε ὅπως ἀποκτείναιεν εἶχον καὶ ὥσπερ τοὺς γίγαντας κεραυνώσαντες τὸ γένος ἀφανίσαιεν—αἱ τιμαὶ γὰρ αὐτοῖς καὶ ἱερά τὰ παρὰ τῶν ἀνθρώπων ἠφανίζετο, —οὐθ' ὅπως ἔφεν ἀσελγαίνειν*. It is not, perhaps, necessary here to understand

either *ἐλάμβανεν ἂν* or *λαβεῖν* ἐμελλεν, since the actual results of a former experience may be meant; 'no one cared to insult Cadmus; for (whenever he did so) he used to get his deserts.' Elmsley remarks, both here and on Heracl. 852, on the interchange of *δίκην* *δοῦναι* and *δίκην λαβεῖν*.

1320. *τὸν μητρὸς πατέρα*. Cf. v. 43, *Κάδμος μὲν οὖν γέρας τε καὶ τυραννίδα Πένθει δίδωσι, θυγατρὸς ἐκπεφυκότι*. Inf. 1328, *σὸς παῖς παιδὸς*, where Elmsley defends *σὸς* against the obvious correction *σῆς*, on the ground that *παῖς παιδὸς* is generally used by Euripides as one word. Cf. Androm. 584. 1073. 1083. In these two verses the true office of a chorus, to assuage, alleviate, and console, is well shown. It was their natural impulse to exult at the death of Pentheus; and exult they did, v. 1154 seqq. Now however, when they see the grief of Cadmus and the penitence of Agave, they hesitate not to express their sympathy, and to say, that though Pentheus deserved his fate, they are sorry for it on Cadmus' account.

παῖς παιδὸς ἀξίαν μὲν, ἀλγείνῃν δὲ σοί.
ΑΓΑ. ὦ πάτερ, ὄρας γὰρ τὰμ' ὄσω μετεστράφη,

1330

ΔΙ.

δράκων γενήσῃ μεταβαλὼν, δάμαρ τε σὴ
ἐκθηριωθείσ' ὄφεος ἀλλάξει τύπον,
ἦν Ἄρεος ἔσχεσ' Ἀρμονίαν, θνητὸς γεγώς.
ὄχον δὲ μόνσχων, χρησμὸς ὡς λέγει Διὸς,
ἐλάσ μετ' ἀλόχου, βαρβάρων ἡγούμενος.
πολλὰς δὲ πέρσεις ἀναρίθμῳ στρατεύματι
πόλεις· ὅταν δὲ Δοξίου χρηστήριον
διαρπάσωσι, νόστον ἄθλιον πάλιν
σχήσουσι· σὲ δ' Ἄρης Ἀρμονίαν τε ρύσεται,

1335

1330. There can be no doubt that a number of verses have been lost. One is quoted as from the *Bacchae* by the schol. on Ar. Plut. 908; and two others are supposed by Porson to have been borrowed from this part of the play by the author of *Christus Patiens*, 1309—10. Agave must here have spoken a *θρήνος* of some length over the remains of her son; and indeed, it is expressly recorded that she did so by the rhetorician Ap-sines (circ. A.D. 235), whose words are cited by Blmsley; *τούτων τὸν τρόπον κινήκεν Εὐριπίδης οἶκτον ἐπὶ τῷ Πένθει κινήσει βουλόμενος. ἕκαστον γὰρ αὐτοῦ τῶν μελῶν ἢ μήτηρ ἢ ταῖς χερσὶ κρατούσα, καθ' ἕκαστον αὐτῶν οἰκτίζεται.* It was therefore like the fine address of Hecuba over the mangled body of Astyanax in *Troad*. 1156. If we compare the speech of the *θεὸς ἀπὸ μηχανῆς* at the conclusion of the *Ion*, the *Helena*, the *Electra*, and the *Andromache*, (not to mention other plays,) we shall form a fair judgment of the length to which the speech of Dionysus probably extended, i. e. to from forty to fifty verses, of which fourteen only now remain; and of these the first was recovered by Matthiae from an inedited Scholium on Dionysius Periegetes, v. 391, where it is cited in connexion with the two following; *Ἰστέον δὲ, ὅτι Κάδμος καὶ Ἀρμονία ἢ γαμετὴ μετεμορφώθησαν εἰς θηρία, ἐπειδὴ τοῦ Ἄρεος ὄφιν ἐφόρευσε δὲ Κάδμος, ὃς τοὺς ἐταίρους αὐτοῦ ἀνέλεν, Ἐριφὸν καὶ Δηϊλόνητα, ὧς καὶ Εὐριπίδης ἐν Βάκχαις φησὶ περὶ Κάδμου, Δράκων γενήσῃ μεταβαλὼν, δάμαρ τε σὴ κτλ.*

1332. ἀλλάξει. See on v. 4.

1333. Ἀρμονίαν. Apollodor. iii. 4, 2, Κάδμος δὲ, ἀνθ' ὧν ἔκτεινε (viz. the armed men who sprung from the sown teeth of the dragon), αἰδίων ἐνιαυτὸν ἐθήτευσε Ἄρει, — μετὰ δὲ τὴν θητείαν Ἀθηνᾶ αὐτῷ βασιλείαν κατεσκεύασε, Ζεὺς ἔδωκεν αὐτῷ γυναῖκα Ἀρμονίαν, Ἀφροδίτης καὶ Ἄρεος θυγατέρα, καὶ πάντες θεοὶ, καταλιπόντες τὸν οὐρανὸν, ἐν τῇ Καδμείᾳ τὸν γάμον εὐωχοῦμενοι ἀνύμνησαν. *Ibid.* iii. 5, 4, Ὁ δὲ Κάδμος μετὰ Ἀρμονίας Θήβας ἐκλιπὼν, πρὸς Ἐγχελέας παραγίνεται. Τούτοις δὲ ὑπὸ Ἰλλυριῶν πολεμουμένοις ὁ θεὸς ἔχρησεν Ἰλλυριῶν κρατήσῃν, ἐὰν ἡγεμόνα Κάδμον καὶ Ἀρμονίαν ἔχωσιν. Οἱ δὲ πεισθέντες ποιοῦνται κατὰ Ἰλλυριῶν ἡγεμόνας τούτους, καὶ κρατοῦσι. Καὶ βασιλεύει Κάδμος Ἰλλυριῶν, καὶ παῖς Ἰλλύριος αὐτῷ γίνεται. Αἰθῆς δὲ μετὰ Ἀρμονίας εἰς δράκοντα μεταβαλὼν, εἰς Ἡλύσιον πεδῖον ὑπὸ Διὸς ἐξεπέμφθησαν. Compare with this statement v. 1339, and the use of *μεταβαλὼν* intransitively in both writers. It is therefore probable that Apollodorus had this passage in view; and if so, the expedition of Cadmus against the Illyrians was part of the prediction of Dionysus. And this, in fact, is doubtless the meaning of *βαρβάρων ἡγούμενος*, leading the Ἐγχελεῖς against the Illyrians, v. 1334.

1338. σχήσουσι. Scil. οἱ Ἐγχελεῖς. The common belief was, that a disastrous return was the inevitable penalty of sacrilege committed by a victorious army in a conquered land. Hence it was that the Grecian fleet met with so many mishaps in their return from Troy. Compare *Troad*. 69—86. Aesch. Ag. 329 seqq. εἰ δ' εὐ-

μακάρων τ' ἐς αἶαν σὸν καθιδρύσει βίον.
ταῦτ' οὐχὶ θνητοῦ πατρὸς ἐκγεγῶς λέγω 1340
Διόνυσος, ἀλλὰ Ζηνός· εἰ δὲ σωφρονεῖν
ἔγνωθ', ὄτ' οὐκ ἠθέλετε, τὸν Διὸς γόνου
εὐδαιμονεῖτ' ἂν σύμμαχον κεκτημένοι.

ΑΓΑ. Διόνυσε, λισσόμεσθά σ', ἠδικήκαμεν.
ΔΙ. ὄψ' ἐμάθεθ' ἡμᾶς, ὅτε δ' ἐχρήην, οὐκ ἤδετε. 1345

ΑΓΑ. ἐγνώκαμεν ταῦτ'· ἀλλ' ἐπεξέρχει λίαν.
ΔΙ. καὶ γὰρ πρὸς ὑμῶν, θεὸς γεγῶς, ὑβριζόμεν.
ΑΓΑ. ὀργὰς πρέπει θεοὺς οὐχ ὁμοιοῦσθαι βροτοῖς.
ΔΙ. πάλαι τάδε Ζεὺς οὐμὸς ἐπένευσεν πατῆρ.
ΑΓΑ. αἰαί, δέδοκται, πρέσβυ, τλήμονες φυγαί. 1350

ΔΙ. τί δῆτα μέλλεθ' ἄπερ ἀναγκαίως ἔχει ;
ΚΑ. ᾧ τέκνον, ὡς ἐς δεινὸν ἤλθομεν κακὸν,
[σύ θ' ἢ τάλαινα σύγγουοί τε σαί *]

σεβοῦσι τοὺς πολιτισσοῦχος θεοὺς τοὺς τῆς αἰούσης γῆς, θεῶν θ' ἰδρύματα, οὐτὰν ἐλόντες αὐθις ἀνθαλοῖεν ἄν. Musgrave quotes an important passage from Herod. ix. 42, ἔστι λόγιον (Mardonius is speaking), ὡς χρεῶν ἐστι Πέρσας ἀπικομένους ἐς τὴν Ἑλλάδα διαρπάσαι τὸ ἶδρον τὸ ἐν Δελφοῖσι, μετὰ δὲ τὴν διαρπαγὴν ἀπολέσθαι πάντας.—τοῦτον δ' ἔγωγε τὸν χρησμὸν (adds the Historian), τὸν Μαρδόνιος εἶπε ἐς Πέρσας ἔχειν, ἐς Ἰλλυριούς τε καὶ τὸν Ἑγγελέων στρατὸν οἶδα ποιεημένον, καὶ οὐκ ἐς Πέρσας.

1343. εὐδαιμονεῖτ' ἂν, 'you would be happy (which now you are not).' Hermann is clearly right in adopting this emendation of Musgrave's. It had also been made many years ago by the present editor; and it is necessary to the sense; for, as Hermann remarks, εὐδαιμονοῖτ' ἂν, which is the old reading, retained by Matthiæ, Elmsley, Dindorf, and Bothe, would mean, 'you may possibly be happy even yet.' But Dionysus speaks in reference to the death of Pentheus.

1345. ἤδετε for the more usual ἤδειτε seems recognised in Bekker's Anecdota, p. 98, (quoted by Elmsley,) ἤδεταρ Εὐριπίδης Βάχχαις, (αι and ε are constantly confused.) The Palatine MS. has εἶδετε, which does not seem a bad reading. In Oed. R. 1232, W. Dindorf edits λείπει μὲν οὐδ' ἂ πρόσθεν ἤδεμεν τὸ μὴ οὐ βαρύστον εἶναι.

1348. πρέπει—οὐκ is a common Greek hyperbaton for οὐ πρέπει. See on Hel.

835. Otherwise, if the οὐ directly negatived the infinitive, it should be μή. Compare χρῆν μὲν οὐ σ' ἀμαρτάνειν, Hipp. 507, δόξετ' οὐχὶ δυστυχεῖν sup. v. 1263. This verse, with v. 1346 and 1344, were assigned by Elmsley to Agave instead of to Cadmus.

1350. φυγαί. Elmsley thinks this an *aprosiopesis*, and supplies μένουσιν ἡμᾶς. Rather it appears to be an instance of the *schemata Pindaricum*, for which see Ion 1146, ἐννῆν δ' ὕφανται γράμμασιν τοιαῦδ' ὕφαί. The next verse was restored by Elmsley from the Palatine MS., where it alone occurs.—μέλλετε, scil. δρᾶν.

1353. Elmsley, while he observes that the passage as it now stands is ἀνακόλουθος, adds, "nulla tamen mendis suspicio." The loss of a word in this verse is supplied in the Aldine edition by φίλαι at the end. Hermann thinks σύ θ' ἢ τάλαινα παῖς τε κτλ., is nearer the original. We might also read ἐγὼ σύ θ' ἢ τάλαινα, κτλ.; but perhaps the verse is spurious, and there has been a loss of several lines. Otherwise ἐγὼ δ', not ἐγὼ θ', should come next. What follows is so difficult, that one cannot help thinking the interpretation must have depended in great measure on something preceding. It is clear that he should have either said ἔτι δέ μοι θέσφατον ἐστί, or ἔτι δέ μοι τὸ θέσφατον λέγει, viz. the oracle or prediction in v. 1331 seqq. But, even if this were right, or supposing the poet to have written ὡς τὸ θέσφατον λέγει, εἰς Ἑλλάδ' ἀγαγὼν κτλ., (for Her-

- ἐγὼ θ' ὁ τλήμων βαρβάρους ἀφίξομαι
 γέρων μέτοικος· ἔτι δέ μοι τὸ θέσφατον
 εἰς Ἑλλάδ' ἀγαγεῖν μιγάδα βάρβαρον στρατόν. 1355
 καὶ τὴν Ἄρεως παῖδ' Ἀρμονίαν, δάμαρτ' ἐμῆν,
 δράκων δρακαίνης φύσιν ἔχουσαν ἀγρίαν,
 ἄξω ἔπι βωμοὺς καὶ τάφους Ἑλληνικοὺς
 ἡγούμενος λόγχαισιν, οὐδὲ παύσομαι
 κακῶν ὁ τλήμων, οὐδὲ τὸν καταιβάτην 1360
 Ἄχέροντα πλεύσας ἤσυχος γενήσομαι.
 ΑΓΑ. ὦ πάτερ, ἐγὼ δὲ σοῦ στερεῖσα φεύξομαι.
 ΚΑ. τί μ' ἀμφιβάλλεις χερσὶν, ὦ τάλαινα παῖ,
 ὄρνιν ὅπως κηφήνα πολιοχρῶς κύκνος ;
 ΑΓΑ. ποῖ γὰρ τράπωμαι, πατρίδος ἐκβεβλημένη ; 1365
 ΚΑ. οὐκ οἶδα, τέκνον· σμικρὸς ἐπίκουρος πατήρ.
 ΑΓΑ. χαῖρ', ὦ μέλαθρον, χαῖρ', ὦ πατρώα 1370
 πόλις· ἐκλείπω σ' ἐπὶ δυστυχίᾳ
 φυγὰς ἐκ θαλάμων.
 ΚΑ. στείχέ νυν, ὦ παῖ, τὸν Ἀρισταίου 1370
 * * *

mann's ὅτι δέ μοι τὸ θέσφατον, *qualecunque hoc mihi datum est oraculum*, cannot for a moment be maintained,) how are we to account for Cadmus repeating the very same prediction, that he should lead an army against the Illyrians, and that he and his wife should be changed into serpents? Still more, how shall we reconcile v. 1360 with v. 1339? The one sends him to the isles of the blest, the other makes him an unquiet daemon in Hades. And what are we to understand by his conducting his serpent-wife to the altars and tombs of the Hellenes? On all these points the commentators are silent. To point out the difficulty may be of service, even where no explanation is offered.

1364. ὄρνιν κηφήνα, the decrepit bird, its parent. The old reading ὄρνις is altered to ὄρνιν on the suggestion of Elmsley. This removes every difficulty; for κηφήν occurs in Troad. 191 in the same sense, *γραῦς, ὡς κηφήν, δειλαία νεκροῦ μορφῆς*. Hes. Opp. 302, *κηφήνεσσι κοθοῦροις ἐκελος ὄργην, οἳ τε μελισσῶν κάματον τρύχουσι ἀεργοὶ ἔσθοντες*. Hermann, who objects to πολιοχρῶς unless applied to an aged bird, thinks that we should further read πολιοχρῶν κύκνον. Still the

sentiment is rather bare, 'why do you embrace me like an aged swan?' It is much less feeble to ask, 'Why do you embrace me as a swan embraces his aged sire?' The solution of the difficulty which he adopts involves an awkward *hyperbaton* of the words, *τί με ἀμφιβάλλεις, κηφήνα ὄρνις, ὡς κύκνος, ὄρνις πολιοχρῶς*. On the supposed piety of the swan (perhaps confounded with that of the stork, from the similarity of its habits and appearance), Musgrave compares Soph. El. 1058, *τί τοὺς ἀνωθεν φρονιματάτους οἰωνοὺς ἐσορόμενοι τροφᾶς κηδομένους ἀφ' ὧν τε βλάστωσιν ἀφ' ὧν τ' ὄνασιν εὐρωσι, κτλ.*, though it does not appear certain that the swan is there specifically meant. See also Eur. El. 151—5.

1366. Compare Iph. A. 1241.

1367. On the short φ in πατρώος see Alcest. 249. Elmsley reads *χαίρει πατρώα* or *χαῖρ' ὦ πατρία*.

1368. ἐπὶ δυστυχίᾳ, in a time of trouble; on an occasion of misfortune. See Rhes. 649. Heracl. 291.

1370. A verse has been lost after this, as Hermann has pointed out, not only from the antithetical character of these lines, but because the ellipse of *δῆμον* or

ΑΓΑ. στένομαί σε, πάτερ.

ΚΑ.

κἀγὼ σέ, τέκνον

καὶ σὰς ἐδάκρυσσα κασιγνήτας.

ΑΓΑ! δεινῶς γάρτοι τάνδ' αἰκίαν

ἀντ.

Διόνυσος ἀναξ τοὺς σοὺς * εἰς
οἴκους ἔφερεν.

1375

ΚΑ. καὶ γὰρ ἔπασχεν δεινὰ πρὸς ὑμῶν,
ἀγέραςτον ἔχων ὄνομ' ἐν Θήβαις.

ΑΓΑ. χαῖρε, πάτερ, μοι.

ΚΑ.

χαῖρ', ὦ μελέα

θύγατερ. χαλεπῶς δ' εἰς τόδ' ἂν ἤκοις.

1380

ΑΓΑ. ἄγες ὦ πομποί με, κασιγνήτας

ἵνα συμφυγάδας ληψόμεθ' οἰκτρὰς.

ἔλθοιμι δ' ὄπου

μήτε Κιθαιρῶν μιάρως * μ' ἐσίδοι

μήτε Κιθαιρῶν ὄσσοισιν ἐγὼ,

1385

μήθ' ὄθι θύρσου μνημ' ἀνάκειται
βάκχαις δ' ἄλλαισι μέλοιεν.

ΧΟ. πολλὰ μορφαὶ τῶν δαιμονίων,

πολλὰ δ' ἀέλπτως κραίνουσι θεοὶ,

καὶ τὰ δοκηθέντ' οὐκ ἐτελέσθη,

1390

τῶν δ' ἀδοκῆτων πόρον ἤρε θεός.

τοιόνδ' ἀπέβη τόδε πρᾶγμα.

οἶκον, where the masculine article is added, seems without example. Aristaeus or Aristaeus had married Autonoe the daughter of Cadmus, *sup.* v. 1227.

1373. γάρτοι Hermann for γάρ. Aldus has δεινῶς γάρ δεινῶς κτλ., whence Elmsley gives δεινῶς, δεινῶς τάνδ' αἰκίαν. In the latter word he appears to be wrong, as the *i* in αἰκία is unquestionably long. In the next verse a syllable is wanting. Perhaps, ἤδη τοὺς σοὺς οἴκους ἔφερεν, or εἰς ἡμετέρους οἴκους κτλ.

1376. ἔπασχεν. So Hermann, who gives the verse to Cadmus instead of to Dionysus, for ἔπασχον. The god, he truly observes, has long ago performed his part, and left the stage.

1380. The δὲ was inserted by Reiske. Aldus has καὶ σὺ γὰρ θύγατερ, which may indicate a var. lect. καὶ σὺ γὰρ χαῖρ', ὦ θύγατερ.—*eis* τόδε, scil. *eis* τὸ χαίρειν.

1384. μ' ἐσίδοι was inserted by Brunck from conjecture, and is admitted by Hermann, Elmsl. Dind. and Matth. Here is another instance, and a very idiomatic one, of the Attic attraction of optatives: ἔλθοιμι ὄπου μὴ ἐσίδοιμι κτλ., *eam, ubi non videam, or videre contingat*. In fact, the clause with ὄπου is an integral part of the wish.

1388. Hermann's note on these concluding anapaests is deserving of attention:—"Qui factum sit, ut Euripides quinque fabulas iisdem versibus finierit, non memini me a quoquam interpretum indicatum legisse. Scilicet, ut fit in theatris, ubi actorum partes ad finem deductae essent, tantus erat surgenantium atque abeuntium strepitus, ut quae chorus in exitu fabulae recitare solebat, vix exaudiri possent. Eo factum, ut illis chori versibus parum curae impenderetur."

ΕΥΡΗΣΙΑΔΟΣ ΕΚΑΒΗ.

Τ Π Ο Θ Ε Σ Ι Σ .

Μετὰ τὴν Τροίᾳς ἄλωσιν ἄραυτες οἱ Ἑλληγες καθωρμίσθησαν ἐν τῇ ἀντιπέραν Χερρονήσῳ τῆς Θράκης, ἧς Πολυμήστωρ ἦρχεν· οὐ δὴ καὶ κενοτάφιον ἔχωσαν Ἀχιλλεῖ, ἐν Τροίᾳ ταφέντι. διατρίψαντες δὲ ἐκεῖ ἡμέρας δὴ τινας, ἐφ' ᾧ τὰ αὐτῶν εὖ διαθήσονται, ἐπεὶ ἀναχθήσεσθαι ἐμελλον, φανέν τὸ τοῦ Ἀχιλλέως εἰδωλον ἐπὶ τοῦ τάφου ἐπέσχε τοὺς Ἀχαιοὺς τῆς ἀναγωγῆς, αἰτοῦν γέρας αὐτῷ δοθῆναι τὴν παῖδα Πριάμου Πολυξένην, τὴν καὶ πρότερον κατεγγυηθείσαν αὐτῷ ὑπὸ τοῦ πατρὸς, δι' ἣν καὶ ὑπὸ Πάριδος καὶ Δημόβου τοξευθεῖς ὄλωλεν, ὅτε τὰς ἐγγύας πρὸς τοῦτον πληροῦν ἐμελλέ Πριάμος. Ἑλληγες μὲν οὖν, ὧν εὖ ἔπαθον ὑπ' αὐτοῦ μεμνημένοι καὶ τιμῶντες τὴν ἀρετὴν τοῦ ἀνδρὸς, ἐψηφίσαντο σφάξαι τὴν Πολυξένην ἐπὶ τῷ τάφῳ τοῦ ἥρωος. ἔπεμψαν δὲ τὸν Λαέρτου Ὀδυσσεῖα πρὸς τὴν μητέρα αὐτῆς Ἑκάβην, ὡς ἂν τὴν τε παρθένον λάβῃ καὶ τῷ ποικίλῳ τῶν λόγων, τοιοῦτος γὰρ ἦν ὁ ἀνὴρ, πείσῃ Ἑκάβην μὴ δυσχερῶς σχεῖν ἐπὶ τῇ τῆς παιδὸς ἀφαιρέσει. ἔλθων οὖν Ὀδυσσεὺς τὴν τε κόρην συναρομένην εὔρεν αὐτῷ τῆς σπουδῆς καὶ πείθουσιν τὴν μητέρα, ὡς τεθνήξεσθαι μᾶλλον αὐτῇ προσῆκον ἢ τὸ ζῆν παρ' ἀξίαν. σφαγείσῃς δὲ τῆς παρθένου, Ἑκάβῃ θεράπαιναν αὐτῆς ἔπεμψε παρὰ τὰς ἀκτὰς, ἐφ' ᾧ ὕδωρ ἐκείθεν κομίσει πρὸς λουτρὸν Πολυξένης. εὔρε δὲ Πολύδωρον ἐκεῖ κείμενον· ἀλοῦσαν γὰρ ὡς ἔγνω τὴν Τροίαν Πολυμήστωρ, σφάξας αὐτὸν ἔρριψεν εἰς τὴν θάλασσαν, ὡς ἂν αὐτὸς ἔχη τὸν χρυσὸν ὃν πρὸς αὐτὸν μετὰ τοῦ παιδὸς Πολυδώρου πρῶην Πριάμος ἔπεμψε λάθρα, ἐπειδὴ ἑώρα τὸ Ἴλιον πρὸς κίνδυνον ἤδη χωροῦν. ἦν δὲ ὁ χρυσὸς οὗτος πολὺς ἄγαν καὶ ἱκανὸς ὀρθῶσαι καὶ αὐθις τὸ γένος τοῦ Πριάμου· ὡς οὖν τοῦτον εὔρεν ἡ δούλη κείμενον ἐπ' ἀκταῖς, ἀνελομένη καὶ τῷ πέπλῳ εἰλίξασα κομίζει πρὸς τὴν Ἑκάβην. καὶ ἡ τὸν τῆς Πολυξένης νεκρὸν, πρὶν ἐκκεκαλύφθαι τοῦτον, εἶναι νομίσασα, ἐπειδὴ ἔγνω Πολύδωρον, ἀθλίως τε ἔσχε καὶ ὅπως ἀμυνεῖται Πολυμήστορα μηχανᾶται τοιόνδε· κοινωσαμένη πρότερον τὴν περὶ τοῦτου γνώμην Ἀγαμέμνονι, πέμπει τὴν αὐτῆς δούλην ὡς Πολυμήστορα, αὐτὸν τε καὶ τὰ τέκνα πρὸς ἑαυτὴν μετακαλουμένη περὶ τινος ἀναγκαίου πρὸς αὐτὸν κοινώσασθαι. οὗτος

μὲν οὖν ἀγνοῶν ὅτι Πολυδῶρος εὕρηται παρὰ τὰς ἄκτας, καὶ ἅμα καὶ τισιν ὑποκλαπείς μετὰ τῶν παιδῶν πρὸς αὐτὴν ἀφικνεῖται. Ἐκάβη δὲ πρὸς αὐτὸν τούτου χάριν ἔφη κεκληθέναί, ἵνα χρυσοῦ θησαυροὺς κεκρυμμένους ὑπ' αὐτῆς ἐν Ἰλίῳ μνηύσῃ. εἰσάγει δὲ καὶ τῆς σκηπῆς ἔνδον εἰπούσα ὡς ἂν καὶ ἕτερ' ἅττα αὐτῷ δώσει χρήματα, μεθ' ὧν ἐξῆλθε τῆς Τροίας. ἐκέκρυπτο δὲ εἴσω πλείστος γυναικῶν ὄχλος· σὺν αἷς τούτων εἰσελθόντα Ἐκάβη ὀφθαλμῶν τε στερεῖ καὶ τὰ τέκνα αὐτοῦ ἀποσφάττει. δικάσαντος δὲ αὐτοῦ τοῦ Ἀγαμέμνονος ὕστερον, καὶ τοῦ Πολυμήστορος πολλὰ περὶ τῆς σφαγῆς Πολυδῶρον διαπλασαμένον, Ἐκάβη περιεγένετο ἐλέγξασα αὐτὸν ὡς τοῦ χρυσοῦ χάριν καὶ οὐχ ὧν προὔτεινε τὸν παῖδα ἀνεῖλε, σύμψηφον σχοῦσα καὶ Ἀγαμέμνονα.

Ἡ μὲν σκηπὴ τοῦ δράματος ὑπόκειται ἐν τῇ ἀντιπέρας τῆς Θράκης Χερρονήσῳ ὃ δὲ χορὸς συνέστηκεν ἐκ γυναικῶν αἰχμαλωτίδων Τρωάδων συμμαχουσῶν τῇ Ἐκάβῃ.

HECUBA.

THAT the *Hecuba* is one of the most popular of the Greek tragedies, cannot be doubted; but that it is also one of the best, cannot perhaps justly be conceded. It has been objected by Hermann¹ and others, as a fault in the composition, that the play really has a double plot, that is, it involves two distinct tragic incidents, the self-devotion and sacrifice of Polyxena, and the crime and punishment of the Thracian king Polymestor, each of which is wholly unconnected with the other. The former part of the drama he admits to be, on the whole, well and touchingly told; of the latter he remarks, "Si verum dicendum est, hanc quae est tragoedia, inseruit alii, quae vocaretur tragoedia, sed praeter nomen et versus admodum nihil habet tragoediae." Nor does A. Von Schlegel² give a more flattering estimate of this concluding part, which he describes as "filled up with the vindictive cunning of Hecuba, the stupid avarice of Polymestor, and the miserable policy of Agamemnon, who dares not himself call the Thracian king to account, but plays him into the hands of the captive women."

The motive, however, in the poet's mind, is evident enough; and that, in fact, is all that we really have to do with. He wished to throw an overwhelming load of grief and suffering on Hecuba, the captive queen of Troy; and for this end, he represents the death of two of her children as occurring at nearly the same time, though by different causes and in different places. Both events are announced, according to the usual custom of Euripides, in the prologue; and Hecuba herself, in the opening monody, adds that she has been warned by a vision and an ominous dream that some misfortune is impending over both her children; which vision, as distinct from the other, is the ghost of the murdered Polydorus himself. So far therefore Euripides made a fair use of a complex or double plot, (somewhat after the method he has adopted in the *Andromache*,) because his leading idea was not the sufferings either of this or that child of Hecuba, but the weight of accumulated woe which fell on Hecuba herself.

¹ Praefat. ad Hec. p. xv. (ed. 1831.)

² Theatre of the Greeks, p. 246.

In respect of historical sequence, the plot of the *Hecuba* immediately precedes the *Troades*; for in the prologue of the latter play, Poseidon, speaking of Hecuba, says (v. 39),

ἢ παῖς μὲν ἀμφὶ μνήμῃ Ἀχιλλείου τάφου
λάθρα τέθνηκε τλημόνως Πολυξένη,

while that very event is the subject of the present drama. The Grecian army, having razed Troy, and divided the spoils, are on their homeward voyage, when contrary winds detain them at the Thracian Chersonese. Having been warned by the ghost of Achilles, (who, it will be remembered, was buried at Sigeum, and was also worshipped as a *δαίμων ἐπιχώριος* in the neighbouring shore of Leuce Acte³, which will account for his supernatural appearance in the vicinity of Troy,) that his shade must, ere they depart hence, be appeased by the blood of one of the Trojan captives, a dispute arises in the council of the Greeks, in which, contrary to the wish of Agamemnon, it is resolved to offer Polyxena, as the fittest victim to honour the noblest of the Achæan host. Of this decision Hecuba is first informed by the chorus, who urge her to petition the commander-in-chief for a remission of the cruel decree. Polyxena herself, being apprised of her imminent danger by her mother, gives vent to lamentations for her own and her mother's fate; and Ulysses, who has persuaded the army to sacrifice her, arrives to claim the victim. Hecuba endeavours to soften his heart by reminding him of the former favours she had conferred upon him; and points out that Helen is a much more fitting person to be chosen. Ulysses however has pledged his word, and dwells on the importance of showing all possible honour to the wishes of departed heroes, as the highest incentive to the pursuit of military renown. Polyxena then voluntarily surrenders herself, like Macaria the daughter of Hercules in the *Heracidae*; the chorus sing a stasimon, the theme of which is their own captive state, and the Argive herald Talthybius forthwith arrives to inform Hecuba, which he does with much feeling, of the terrible details of the maiden's death. This part of the play is harrowing, and has a pathos such as none but Euripides knew how to impart. Hecuba, who, in this as in the *Troades*, appears in great measure to reflect the character and doctrines of the poet himself, moralizes on the advantage of noble birth, and then prepares to bury her child with such honours as she and her fellow-captives can pay. A servant, sent by her for water to wash the corpse, returns from the shore with the news of a fresh grief: the corpse of Polydorus, Hecuba's youngest son, who had

³ Androm. 1262.

been sent by his father, with a considerable sum of money, to be taken care of by Polymestor, king of Thrace, has been found lying on the beach. Hecuba at once perceives that he has been murdered for his gold. The arrival of Agamemnon, to hasten the funeral of Polyxena, prior to the departure of the fleet, affords her an opportunity of requesting his aid in avenging herself on the treacherous Polymestor. Agamemnon hesitates, because the Thracians are regarded as allies of the Greeks, and the army will say that he is acting partially through his affection for Cassandra, the sister of Polyxena. He consents however, at length, at least not to offer any opposition to her plans of vengeance, which are these:—Polymestor and his children are to be invited into the tent of the captive ladies, under pretence that Hecuba has a secret to reveal to him, respecting a hidden treasure belonging to the family of Priam. Suspecting no harm, he dismisses his attendants, and enters the tent. There he is suddenly seized by a number of the captives; his children are slain, and he is himself deprived of sight. Madly rushing from the scene of the slaughter, he describes what he has endured; upon which Hecuba justifies her conduct before Agamemnon, who decides the cause in her favour. Polymestor, as a last act of his vengeance, fortells to Hecuba that she shall die by a fall from a mast, having first been changed into the canine form, and to Agamemnon that he will die by the hand of his wife.

The brutality of Hecuba's revenge is objected to by critics; but, although the civilized Greeks themselves seem to have regarded such tortures with dislike⁴, we must remember, first, that Hecuba is a *γυνή βάρβαρος*, a character which they delighted to contrast with a *γυνή Ἑλληνίς*, and secondly, that the Greek doctrine of revenge was in itself carried to a very great extent by the best Greek moralists. Hecuba indeed is not intended to be drawn as an amiable character: she is a rationalist professedly, and by no means patient or resigned under the trials sent her by the gods. Severe as her trials have been, she is not utterly prostrated by them, but rouses herself to a vengeance which is accomplished by the united aid of craft, persuasion, and daring. The object of tragedy, so far as the just punishment of crime is concerned, is fulfilled; and there, perhaps, we may be content to leave the matter, without any such unreasonable disparagement of the poet for his development of the plot, as Hermann has expressed, in calling the play as a whole "fabula plane monstruosa"⁵.

⁴ Aeschylus seems to speak of the *ὀφθαλμοῦχοι δίκαι* as un-Greek, *Eum.* 177.

⁵ *Præfat.* p. xviii.

The scene is laid entirely in the Thracian Chersonese; for, although Achilles was said to be buried at Sigeum, it is only necessary to suppose that the immolation of Polyxena over his tomb was performed there by the army who had returned for that purpose, (ὄχλος πᾶς, v. 521.) The author of the Greek Argument assumes that there was a cenotaph in the Chersonese as well as a tomb in the Troad; and that the former was the place of the sacrifice.

The date of the play is not known. But v. 174 is quoted or rather parodied in v. 1165 of the "Clouds," which was brought out Ol. 89. 1; and it is believed to have been exhibited but a few years earlier, or in Ol. 88. Müller (Hist. Gr. Lit. p. 369) thinks that v. 650 refers to the misfortunes of the Spartans at Pylos, B.C. 425; and an allusion has been also found in v. 462 to the then recent restoration of the ancient religious Ionic rites in Delos by the Athenians, in the year 426. (Thuc. iii. 104.) As regards the style and metres, it is to be classed with the *Ion* and the *Helena*, as intermediate between the earlier and severer, and the latest and more floridly written plays of Euripides.

The chorus consists of Trojan captives, like that in the *Troades*. The stage represented, as the principal object, the tent of Agamemnon, in a compartment of which Hecuba was lodged (v: 53), while others of the captives resided perhaps in adjacent quarters (v. 616, 1016). Above this tent the ghost of Polydorus is seen to hover, and probably in front of the entrance, so as to be visible to Hecuba within. As the latter comes forth on the stage, the spectre retires from her view. In the same tent, and of course out of sight of the spectators, the punishment of Polymestor is supposed to be inflicted. The scene was also supposed to represent the station of the Grecian fleet. This is clear from v. 1015, where Polymestor says,

ποῦ δ' ; αἶδ' Ἀχαιῶν ναύλοχοι περιπτυχαί.

ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΠΟΛΥΔΩΡΟΥ ΕΙΔΩΛΟΝ.

ΕΚΑΒΗ.

ΧΟΡΟΣ ΑΙΧΜΑΛΩΤΙΑΩΝ ΓΥΝΑΙΚΩΝ.

ΠΟΛΥΞΕΝΗ.

ΟΔΥΣΣΕΥΣ.

ΤΑΛΘΥΒΙΟΣ.

ΘΕΡΑΠΗΑΙΝΑ.

ΑΓΑΜΕΜΝΩΝ.

ΠΟΛΥΜΗΣΤΩΡ ΚΑΙ ΟΙ ΠΑΙΔΕΣ ΑΥΤΟΥ.

ΕΥΡΥΠΙΔΟΥ ΕΚΑΒΗ.

ΠΟΛΥΔΩΡΟΥ ΕΙΔΩΛΟΝ.

Ἦκω, νεκρῶν κευθμῶνα καὶ σκότου πύλας
λιπῶν, ἔν' Ἀιδῆς χωρὶς ᾗκισται θεῶν,
Πολύδωρος, Ἐκάβης παῖς γεγῶς τῆς Κισσέως

1. If it was a bold conception on the part of the poet to put the Prologue into the mouth of a ghost, we must remember that Aeschylus had exhibited both Darius in the *Persae* and Clytemnestra in the *Eumenides*, as spectral forms on the stage. These three however are the only examples in Attic tragedy. It must be admitted that such harrowing sights were more appropriate in the middle of the action, when expectation had been sufficiently raised to receive them, than at the commencement. — Polydorus, the youngest son of Hecuba, who had been sent away from Troy at the beginning of the war into Thrace, has been murdered by his treacherous host Polymestor, and thrown into the sea. So long as there seemed a chance of success for the unhappy Trojans, he had been well cared for, because vengeance would certainly have overtaken the perfidy of his host. But Hector and Priam are gone, and none are now left whom he need fear. While the Grecian fleet is detained in its homeward course by the unquiet daemon of Achilles, Hecuba, now a captive and a slave, shall be made acquainted with the death of this her youngest son, and shall also have to bewail the sacrifice of her daughter Polyxena over the tomb of Achilles. The corpse of Polydorus shall be found on the beach by a slave, and brought to his mother. For so it has been permitted by the powers below, that

the honour of a tomb shall not be denied him.

2. *χωρὶς θεῶν*. One of the primeval and universal instincts of man is the notion of a *supernal* and an *infernal*, the one full of light and glory, the other of gloom and despair. According to a doctrine strongly held by the Greeks (Ion 1017) that the bad should ever be kept distinct from the good, this isolation of the abodes of gods and daemons was inculcated even by Homer, *Il.* xx. 65 (quoted by Pflugk), who calls the abode of Hades *σμερδαλέ' εὐρώεντα, τά τε στυγέουσι θεοί περ*. It was the same feeling, somewhat differently developed in the mind of Aeschylus, which made him regard the Chthonian powers as hostile, and in a manner antagonistic to the Olympian gods, who were benevolently disposed to the human race.

3. *Κισσέως*. In *Il.* xvi. 718, Asius is called the own-brother of Hecuba, and the son of Dymas. Virgil calls her *Cisseis*, *Aen.* x. 705, and vii. 320, doubtless from the Cyclic poems. Apollodor. iii. 11, 5, Πρίαμος δὲ Ἀρίσβην ἐκδοὺς Ἰφράκῳ, δευτέρῳν ἔγγημεν Ἐκάβην τῆν Δύμαντος, ἢ ὡς τινὲς φασί, Κισσέως, ἢ ὡς ἕτεροι λέγουσιν, Σαγγαρίου ποταμοῦ καὶ Μετώπης. It is clear that there were different accounts, and there is no reason to suppose that Euripides himself invented the parentage of Cisseus. Homer, *Il.* xxi. 88, says that Priam had many wives; but he

Πριάμου τε πατρός, ὃς μ', ἐπεὶ Φρυγῶν πόλιν
 κίνδυνος ἔσχε δορὶ πεσεῖν Ἑλληνικῶ, 5
 δείσας ὑπεξέπεμψε Τρωικῆς χθονὸς
 Πολυμήστορος πρὸς δῶμα, Θρηκίου ξένου,
 ὃς τήνδ' ἀρίστην Χερσονησίαν πλάκα
 σπείρει, φίλιππον λαὸν εὐθύνων δορί.
 πολὺν δὲ σὺν ἐμοὶ χρυσὸν ἐκπέμπει λάθρα 10
 πατῆρ, ἦν, εἴ ποτ' Ἴλιου τείχη πέσοι,
 τοῖς ζῶσιν εἴη παισὶ μὴ σπάνις βίου.
 νεώτατος δ' ἦν Πριαμιδῶν ὃ καί με γῆς
 ὑπεξέπεμψεν· οὔτε γὰρ φέρειω ὄπλα
 οὔτ' ἔγχος οἶός τ' ἦν νέφ βραχίονι. 15
 ἕως μὲν οὖν γῆς ὄρθ' ἔκειθ' ὀρίσματα,
 πύργοι τ' ἄθραυστοι Τρωικῆς ἦσαν χθονὸς,
 Ἐκτωρ τ' ἀδελφὸς οὐμὸς ἠτύχει δορί,
 καλῶς παρ' ἀνδρὶ Θρηκί, πατρῶφ ξένφ,

makes Polydorus and Lycaon the sons of Laothoë the daughter of Altes, and states that Polydorus had been killed by Achilles, II. xx. 407,

αὐτὰρ ὁ βῆ σὺν δουρὶ μετ' ἀντίθεον
 Πολύδωρον
 Πριαμίδην. τὸν δ' οὐ τι πατὴρ εἴασκε
 μάχεσθαι,
 οὐνεκά οἱ μετὰ παισὶ νεώτατος ἔσκε
 γόνοιο,
 καὶ οἱ φίλτατος ἔσκε, πόδεσσι δὲ πάντας
 ἐνίκα.

Now it was the object of Euripides to represent Hecuba as overwhelmed with an accumulation of grief for the loss of all that was dear to her. Hence Polydorus as well as Polyxena is represented as her child. (This remark, with the above references to Homer, is due to Hermann.)

8. Hermann seems right in restoring τήνδ' for τήν. The words are perpetually confused in MSS.; and the reason why the article is here faulty will be found in the note on Androm. 215. The reason too why transcribers preferred τήν is obvious. They had fancied that Euripides lays the scene partly in the Thracian Chersonese, and partly in the Troad; and they thought that the difficulty might be removed by altering the demonstrative τήνδε.—φίλιππον, because the Thracian

steeds were admired for their superior race, as, for instance, the horses of Rhesus. Cf. Hes. Opp. 505, διὰ Θρηκίης ἵπποτρόφου εὐρέϊ πόντφ ἐμπνεύσας (Βορέας).

12. εἴη μὴ σπάνις. Probably μὴ is merely placed out of its true order, so that it is needless to regard μὴ σπάνις as = εὐπορία. See Hippol. 197. Bacch. 1288.

13. δ. Porson explains this as the subject to the verb, τὸ εἶναι νεώτατον. In this opinion he is not followed by the later editors, who more correctly take ὃ for δι' ὃ, this clause being in fact but a repetition of that in v. 6. So ταῦτα for διὰ ταῦτα, Andr. 212. Ion 346. Scholefield cites three instances of the phrase ὃ καὶ δέδοικα (or rather, we might say, of ὃ καὶ for δι' ὃ) from Phoen. 156, 263, Ar. Eccl. 338.

14—15. ὄπλα οὔτ' ἔγχος. The accoutrements of a ὄπλιτης, which, as a more creditable rank than the ψιλοὶ, a younger son of a king would have been, had he attained sufficient bodily strength. It is the τευχέων βάρος of this kind that the aged Iolau is unable to cope with, Heracl. 723.

16. ὀρίσματα, the flanking walls, by which the circuit of a city is defined. Cf. Hipp. 1459. Schol. τῆς γῆς ὀρίσματα καὶ τὸ πύργοι Τρωικῆς χθονὸς, ταῦτόν ἐστιν.

τροφαῖσιν, ὡς τις πτόρθος, ἠὺξόμην τάλας. 20
 ἐπεὶ δὲ Τροία θ' Ἐκτορός τ' ἀπόλλυται
 ψυχῇ, πατρώα θ' ἐστία κατεσκάφη,
 αὐτὸς δὲ βωμῶ πρὸς θεοδμήτῳ πίτνει
 σφαγεῖς Ἀχιλλέως παιδὸς ἐκ μαιφόνου,
 κτείνει με χρυσοῦ τὸν ταλαίπωρον χάριν 25
 ξένος πατρώος, καὶ κτανῶν ἐς οἶδμ' ἄλδς
 μεθῆχ', ἵν' αὐτὸς χρυσοῦ ἐν δόμοις ἔχη·
 κεῖμαι δ' ἐπ' ἀκταῖς, ἄλλοτ' ἐν πόντου σάλῳ,
 πολλοῖς διαύλοις κυμάτων φορούμενος,
 ἀκλαυστος, ἀταφος· νῦν δ' ὑπὲρ μητρὸς φίλης 30
 Ἐκάβης ἄτσω, σῶμ' ἐρημώσας ἐμὸν,
 τριταίου ἤδη φέγγος αἰωρούμενος,
 ὄσονπερ ἐν γῆ τῆδε Χέρσονησία
 μήτηρ ἐμὴ δύστηνος ἐκ Τροίας πάρα.
 πάντες δ' Ἀχαιοὶ ναῦς ἔχοντες ἥσυχαι 35
 θάσσουσ' ἐπ' ἀκταῖς τῆσδε Θρηκίας χθονός·
 ὁ Πηλέως γὰρ παῖς ὑπὲρ τύμβου φανείς

21. ἀπόλλυται is rightly preferred by all the recent editors to the Aldine ἀπόλετο.

23. θεοδμήτῳ, simply *divine, sacred*, as βωμὸν καὶ θεηλάτους ἔδρας, Ion 1306.

26. κτείνει—καὶ κτανῶν. Pflugk cites the same expression from Herc. F. 33, and ἔσπειρεν—καὶ σπείρας from Phoen. 22. All these instances occur in prologues; where explicitness and clearness are especially appropriate.

27. ἔχη. "Conjunctivus non tam consilium Polymestoris indicat, quam consideri nunc ab eo aurum." *Herm.*

28. ἐπ' ἀκταῖς. Supply ἄλλοτε from the next clause. Of course, Polydorus speaks of his corpse, as he does *inf.* v. 47, not of his spirit or spectre, when he says φανήσομαι. This is clear from v. 778. But it is a singular confusion of ideas between the material and the immaterial, to speak of the ghost as identical with, and yet having power (v. 31) even to leave, the insensate body, ἀφείλς τὸ σῶμα ἑαυτοῦ, καὶ μόνῃ ψυχῇ ὄν, in the words of the Schol. on v. 1. This was an error the Roman poets were perpetually committing.—διαύλοις κυμάτων, the movements backwards and forwards of the

waves, as the wind or currents affected them. To explain the term of the *tidé*, which is scarcely perceptible on the open shores of the Mediterranean, would be obviously wrong. He merely means *ἔνω κάτω φορούμενος*, the metaphor being from the double course, up and down, of the stadium, Aesch. Agam. 335.

30. ὑπὲρ μητρὸς. "Proprie intelligendum, quia in somnis umbra Polydori adstitit matri, ut Somnium apud Homerum, στῆ δ' ἄρ' ὑπὲρ κεφαλῆς." *Herm.* The scene is supposed to be night. Hecuba has just been scared by the vision seen from her couch; see v. 54 and 69. On ἄτσω see Troad. 156. Bacch. 147.

32. αἰωρούμενος, having now been hovering, i. e. occasionally appearing suspended in mid-air, for the three days (and nights) during which my mother has been detained here. He should have said τριταῖος, but φέγγος is added as if it had been τρίτον. So Hippol. 275, τριταίαν οὐδ' ἄστιος ἡμέραν.

37. ὑπὲρ τύμβου. There is some difficulty in this. It is not said where the tomb of Achilles was, though history placed it on the promontory of Sigeum; and it is not stated how the ghost, either

κατέσχ' Ἀχιλλεύς πᾶν στράτευμ' Ἑλληνικόν,
 πρὸς οἶκον εὐθύνοντας ἐναλίαν πλάτην
 αἰτεῖ δ' ἀδελφὴν τὴν ἐμὴν Πολυξένην 40
 τύμβῳ φίλον πρόσφαγμα καὶ γέρας λαβεῖν.
 καὶ τεύξεται τοῦδ', οὐδ' ἀδώρητος φίλων
 ἔσται πρὸς ἀνδρῶν ἢ πεπρωμένη δ' ἄγει
 θανεῖν ἀδελφὴν τῷδ' ἐμὴν ἐν ἡματι.
 δυοῖν δὲ παῖδοιν δύο νεκρῶ κατόψεται 45
 μήτηρ, ἐμοῦ τε τῆς τε δυστήνου κόρης.
 φανήσομαι γὰρ, ὡς τάφου τλήμων τύχῳ,
 δούλης ποδῶν πάροιθεν ἐν κλυδωνίῳ.
 τοὺς γὰρ κάτω σθένοντας ἐξήγησάμην
 τύμβου κυρῆσαι, κεῖς χέρας μητρὸς πεσεῖν. 50
 τοῦμὸν μὲν οὖν ὄσονπερ ἤθελον τυχεῖν
 ἔσται γεραιᾶ δ' ἐκποδῶν χωρήσομαι
 Ἑκάβη· περᾶ γὰρ ἦδ' ὑπὸ σκηνῆς πόδα
 Ἀγαμέμνονος, φάντασμα δειμαίνουσ' ἐμόν.
 φεῦ·
 ὦ μήτηρ, ἦτις ἐκ τυραννικῶν δόμων 55

there or in the Chersonese, caused the detention of the ships. We are left to this, as the most probable supposition:—The ghost had warned the army on their departure (τύμβου ἐπιβάς, v. 111), that a propitiatory offering must be made to his tomb, under certain penalties. This having been disregarded, they are now kept by contrary winds at the Chersonese, till the request is complied with. Cf. v. 900, οὖν δ' οὐ γὰρ ἴησ' οὐρίους προὰς θεῶς, μένειν ἀνάγκη πλοῦν ὄρωντας ἥσυχον. The case is thus exactly parallel to the sacrifice of Iphigenia at Aulis.

40. Here Polydorus distinctly specifies Polyxena as the victim. But the actual demand of Achilles seems indefinite, τῶν πολυμόχθων τινα Τρωιάδων, v. 97. In v. 390, Ulysses says that Achilles did not ask for Hecuba, but for Polyxena; and this shows that Hecuba had not been informed who was the person specified. In the Greek Argument, Polyxena is said to have been betrothed to Achilles; and this is given as a reason why she was demanded.

41. πρόσφαγμα. See on Hel. 1255. The propitiation of heroes and daemons

by blood-offerings was an essential part of the Greek creed. See Heracl. 1041.

47. φανήσομαι, i.e. νεκρὸς οὐμὸς φανήσεται. Cf. 778.

53. περᾶ πόδα. Though περᾶν, like βαίνειν, is properly transitive, and βαίνω πόδα occurs Electr. 94, yet the addition of πόδα is so common in Euripides, even after neuter verbs, as ἐκβάς πόδα Heracl. 802, προβάς κῶλον δεξιὸν Phoen. 1412, ἐλθεῖν νόστιμον πόδα Alcest. 1153, πεζεῖν πόδα *ibid.* 869, that one may doubt if it be not more correctly explained in all these places alike as a cognate accusative.—ὕπὸ σκηνῆς, 'from under the tent.' That Porson should read ὑπὲρ σκηνῆν on the mere conjecture of Musgrave, may excite surprise. Not to cite the many instances of ὑπὸ with a genitive in this sense, collected by Hermann from Homer and Pindar, one in the *Andromache*, v. 441, νεοσσὸν τόνδ' ὑπὸ πτερῶν σπάσας, is conclusive.

55. ἦτις is not for ἦ, but the construction is, ὡς πράσσεις κακῶς, ἦτις εἶδες κτλ., 'how unfortunate you are, in that you have seen slavery.'

δούλειον ἡμᾶρ εἶδες, ὡς πράσσεις κακῶς,
 ὄσονπερ εὖ ποτ'. ἀντισηκῶσας δέ σε
 φθείρει θεῶν τις τῆς πάροιθ' εὐπραξίας.

ΕΚΑΒΗ.

ἄγερ', ὦ παῖδες, τὴν γραῦν πρὸ δόμων,
 ἄγερ', ὀρθοῦσαι τὴν ὀμόδουλον,
 Τρωάδες, ὑμῖν, πρόσθε δ' ἄνασσαν.
 λάβετε, φέρετε, πέμπετ', ἀείρετέ μου
 γεραιᾶς χειρὸς προσλαζύμεναι
 κἀγὼ σκολιῶ σκίπωνι χερὸς
 διεριδομένα σπεύσω βραδύπου
 ἧλυσιν ἄρθρων προτιθεῖσα.
 ὦ στεροπὰ Διὸς, ὦ σκοτία νύξ,

60

65

57. ἀντισηκῶσας τῆς π. εὐπραξίας is, 'giving you a balance (of evil) against your former prosperity.' So Pers. 439, ὡς τοῖσδε καὶ δις ἀντισηκῶσαι ῥοπῆ.

59. Hecuba now appears, led by her handmaids, and supporting herself by their aid. She has been driven from within her tent in alarm at the apparition of her son, whom she believes to be safe and well in Thrace. She has had dreams too about Polyxena. Her mind is uneasy; she cannot shake off her apprehensions, and would fain consult her prophetic children, Cassandra and Helenus, as to the purport of these nightly visions. The previous appearance moreover of Achilles' shade over his tomb, in connexion with these more recent alarms, is a subject of dread.—The metre of this monody is the same kind of spondaic anapaestic, of which the principles have been explained on Troad. 99, where the same speaker utters a similar monody immediately after the prologue. The chorus follow in a system of regular anapaestics.

60. τῆν is the reading of all the later editors. Porson preferred νῦν, judging the article to be useless. The sense however is, τῆν νῦν μὲν ὀμόδουλον, πρόσθε δ' ἄνασσαν. The νῦν, which most copies add after ὀμόδουλον, is clearly an unnecessary interpolation.

62. Porson who, though a master of the trimeter senarius, was not very conversant with choral metres, (the laws of which, in fact, had been little investigated in his

day,) reads thus, λάβετε, φέρετε, πέμπετε, | ἀείρετέ μου δέμας, which is simply no metre at all. The word δέμας is omitted in some copies, and was probably added by those who did not perceive the construction, προσλαζύμεναι, i. e. προσλαμβάνομεναι, μου γεραιᾶς χειρὸς, 'taking me by the hand,' as φάσγανον κόπης λαβὼν inf. 543. The first foot of the anapaestic verse, a spondee, is resolved into four short syllables. So in Troad. 124, δι' ἄλα τε πορφυροειδέα λιμένας θ'. *ibid.* 136, Πρίαμον ἐμέ τε τὰν μελέαν Ἐκάβαν. Ion 889, κρόκεα πέταλα φάρεσιν ἔδρεπον.—The middle syllable of γεραιᾶς is short, a usage which is now well ascertained. Porson thought γραιᾶς would be more harmonious; but it appears Euripides thought otherwise.

65. σκίπων χερὸς, 'the staff of a hand,' (i. e. no real staff but a substitute for it,) is qualified, as Musgrave observes, by the epithet σκολιῶ, which is applicable to a bent arm, but not to a stick by nature straight. Cf. χερὸς στήριγμα, Iph. A. 617. In Troad. 150 however, Hecuba speaks of herself as σκήπτρω Πριάμου διεριδομένα.—σπεύσω, κτλ., "festinabo, quantum licet per pedes senio graves." Pflugk.

68. στεροπὰ Διὸς is interpreted 'light of day' by Hermann, Pflugk, and Dindorf, after the Scholiast, ὦ ἡμέρα ἢ δίκην ἀστραπῆς λάμπουσα. Porson, who thinks this absurd, does not tell us what meaning he attaches to it. But Hermann well

τί ποτ' αἶρομαι ἔννουχός οὔτω
 δείμασι, φάσμασιν ; ὦ πότνια χθῶν,
 μελανοπτερύγων μᾶτερ ὀνείρων,
 ἀποπέμπομαι ἔννουχον ὄψιν,
 ἄν περι παίδος ἔμοῦ τοῦ σωζομένου κατὰ Θρηήκην
 ἀμφὶ Πολυξείης τε φίλης θυγατρὸς δι' ὀνείρων 75
 φοβερὰν ὄψιν ἔμαθον, ἐδάην.
 ὦ χθόνιοι θεοί, σώσατε παῖδ' ἔμῳν,
 ὃς μόνος οἴκων ἄγκυρ' ἔτ' ἔμῳν 80
 τὴν χιονώδη Θρηήκην κατέχει,
 ξείνου πατρώου φυλακαῖσιν.
 ἔσται τι νέον,
 ἧξει τι μέλος γοερὸν γοεραῖς.
 οὔποτ' ἔμὰ φρήν ὦδ' ἀλίσστος 85

compares Trach. 99, where the sun is addressed as ὦ λαμπρᾷ στεροπᾷ φλεγέθων. Porson also objects to the *Earth* being called *Mother of Dreams*, and would transpose the clauses ὦ σκοτία νύξ and ὦ πότνια χθῶν. He defends however the vulgate by Iph. T. 1262, νύχια χθῶν ἐτεκνώσατο φάσματ' ὀνείρων. Doubtless, the poet regarded dreams as sent up from the recesses of the earth, i.e. from Hades; and hence they are 'black-winged,' i.e. gloomy and of evil portent. This is what Homer had done before and what Virgil did after him, Od. xxiv. 12. Aen. vi. 283 &c. *Inf.* v. 704, οὐδέ παρέβα με φάσμα μελανόπτερον.

72. ἀποπέμπομαι, *abominor*, ἀποδιώκω, I pray the gods to avert it. Cf. v. 99.

76. The reading of this verse is given according to the text of Pflugk; Matthiæ, and Dindorf; and it had occurred also to the present editor independently. The common reading was ἄν—δι' ὀνείρων εἶδον. εἶδον γὰρ φοβερὰν κτλ. But some MSS. omit εἶδον, others εἶδον γὰρ, and there can be little doubt that both were added by grammarians who required a verb to govern ἄν, and regarded ὄψιν, which had already occurred, as the accusative of a new clause. Porson again departs from the anapaestic measure, in which the whole of this monody is undoubtedly composed, and edits εἶδον φοβερὰν ὄψιν, | ἔμαθον ἐδάην. Hermann gives εἶδον, εἶδον, | φοβερὰν κτλ., thinking it possible that εἶδον εἶδον may have formed a spondaic mono-

meter. The verse as it now stands is a paeonic, the spondee preceding the final long syllable being resolved into

⏏ ⏏ ⏏ ⏏, as above, v. 62.

79. χθόνιοι θεοί. Schol. οἱ ἐγχώριοι, οἱ ἐντόπιοι. And so Dindorf and Hermann understand it. The latter quotes Oed. Col. 948, where the council of Areopagus is called χθόνιος, national and indigenous. —ἄγκυρ' ἔτ' ἔμῳν is given by W. Dindorf from one MS., another having ἔστ' ἔμῳν. The common reading is ἄγκυρά τ' ἔμῳν, which Hermann and Pflugk retain, but with a far-fetched explanation, 'the sole survivor and anchor of my house.' This sounds well enough in English; but μόνος ἄγκυρά τε does not read like Greek at all. The scholia recognise the τε, (μόνος ὄπαρχων ἔμοι, καὶ ἄγκυρά τῶν ἔμῳν οἴκων.) But another explanation suits the reading ἔτι much better; τελευτάια ἄγκυρα, ἀπὸ μεταφορᾶς τῶν ναυτιλλομένων, οἱ τὰς ἄλλας βίβαντες ἄγκυρας—ἐπὶ τῇ τελευτάια τὰς ἐλπιδὰς ἔχουσιν. Porson gives ἄγκυρ' ἄτ' ἔμῳν, after Reiske.

85. ἀλίσστος, unceasing, unalterable. An Homeric word, on which see Buttmann's Lexilogus. Photius explains λιάζειν by λῖαν ἔσπουδακέναι (like ἀγάζειν from ἄγαν, Aesch. Suppl. 1046). But this λιάζειν is quite distinct from the ancient word, of uncertain etymology, λιάζεσθαι, 'to move away,' *inf.* 100. Compare *Orest.* 1470.

φρίσσει, τάρβει.
 ποῦ ποτε θείαν Ἑλένου ψυχὰν
 ἢ Κασσάνδραν εἶδω, Τρωάδες,
 ὧς μοι κρίνωσιν ὀνείρους ;
 εἶδον γὰρ βαλιὰν ἔλαφον λύκου αἴμονι χαλᾷ 90
 σφαζομένην, ἀπ' ἐμῶν γονάτων σπασθεῖσαν ἀνάγκῃ
 οἰκτρῶς. καὶ τόδε δεῖμά μοι
 ἦλθ' ὑπὲρ ἄκρας τύμβου κορυφᾶς
 φάντασμά 'Αχιλλέως 95
 ἦται δὲ γέρας τῶν πολυμόχθων
 τινὰ Τρωιάδων.
 ἀπ' ἐμᾶς οὖν, ἀπ' ἐμᾶς τόδε παιδὸς
 πέμψατε, δαίμονες, ἱκετεύω.

ΧΟΡΟΣ.

Ἐκάβη, σπουδῆ πρὸς σ' ἐλιάσθη, 100

87. *θειαν*, inspired, prophetic. Schol. εἶπε δὲ ψυχὴν Ἑλένου, ἐπειδὴ τεθνηκῶς ἦν, Κασσάνδραν δὲ, καὶ οὐ Κασσάνδρας, ἐπειδὴ ζῶσα ἦν. That Helenus at least is represented as dead, and therefore that he could only be consulted διὰ νεκρομαντείας, is to be inferred, because Polydorus has just been called the only stay (i.e. the only male son, cf. Iph. T. 57) now left to the family. Most copies give *Κασσάνδρας*.

90. *βαλιάν*, dappled; see *Alcest.* 579. *Rhes.* 356. — *αἴμονι*, *αἵματηρῶς*. *Aesch. Suppl.* 826, *αἴμον' ἔσω σέ γ' ἐπ' ἕμαλα*, a very doubtful passage, but having the scholium attached, *ἡμαγμένον σε καθίζω*. Hermann suspects the word means 'greedy,' as in *αἴμονα θήρης*, *Il.* v. 49. His idea, that both this word and *αἶμα* are to be referred to *ἀίσσειν*, (from the rapid movement or pulsation of the blood,) is ingenious. From *ἀίσσειν* would come *ἄγγμα*, like *αἰνγμα*, *κίννγμα*, from *αἰνίσσειν*, *κινύσσειν*. Pronounced *αἶγμα*, it would naturally pass into *αἶμα*, and the aspirate would be a compensation for the loss of the γ, or for the contraction of the word. Compare *Ἄϊδης*, *ἔέρση*, *ἥελιος*, with *Ἄϊδης*, *ἔρση*, *ἥλιος*.

93. *οἰκτρῶς*. Hermann places a lacuna after this word, and suspects that it should be repeated to complete the dimeter verse. Porson thinks *ἀνοίκτως* may have been supplanted by *ἀνάγκῃ*, and he would read *καὶ τόδε δεῖμά μοι ἦλθ' ὑπὲρ ἄκρας |*

τύμβου κορυφᾶς κτλ. In this case, *οἰκτρῶς* must be regarded as a gloss; and two MSS. have a very similar gloss, *ἀνηλεῶς*. Added to all this, one MS. gives *ἀνάγκος* for *ἀνάγκῃ*, so that Porson's conjecture is highly plausible. — *καὶ τόδε δεῖμα*, this too, viz. the following circumstance, besides the apparition and the dream, is a third source of alarm; Achilles appeared some time ago to the army while yet in the Troad, and asked for the immolation of a female captive. Who shall say, (she reasons, in connexion with the dream about the deer and the wolf,) that the lot may not fall on my Polyxena?

97. *Τρωιάδων*. See above, v. 40. Why did he ask for the blood of a maiden, rather than one of those who had borne arms against him? The question is not very easily answered; but the romantic and sentimental Greeks doubtless exaggerated the pathos naturally incident to such an event as a human sacrifice, by preferring to make the softer sex the subject of these sanguinary legends. Hence Iphigenia dies at Aulis; hence Macaria devotes herself in the Heraclidae, and it is the daughter of Erechtheus who saves her country by her death, *Ion* 278.

99. On the anapaest following the dactyl in irregular anapaestic systems, see *Troad.* 177. Compare *inf.* v. 147.

100. The chorus, consisting of fellow-captives, approach Hecuba, and inform

τὰς δεσποσύνους σκηναὶς προλιπούσ',
 ἵν' ἐκληρώθην καὶ προσετάχθην
 δούλη, πόλεως ἀπελαυνομένη
 τῆς Ἰλιάδος, λόγχης αἰχμῆ
 δοριθήρατος πρὸς Ἀχαιῶν, 105
 οὐδὲν παθέων ἀποκουφίζουσ',
 ἀλλ' ἀγγελίας βάρους ἀραμένη
 μέγα, σοί τε, γύναι, κῆρυξ ἀχέων.
 ἐν γὰρ Ἀχαιῶν πλήρει ξυνόδῳ
 λέγεται δόξαί σῃν παῖδ' Ἀχιλεῖ 110
 σφάγιον θέσθαι τύμβου δ' ἐπιβὰς
 οἶσθ' ὅτε χρυσεῖς ἐφάνη σὺν ὅπλοις,
 τὰς ποντοπόρους δ' ἔσχε σχεδίας
 λαίφη προτόνους ἐπερειδομένας,
 τάδε θωύσσων, 115
 ποῖ δῆ, Δαναοί, τὸν ἐμὸν τύμβον
 στέλλεσθ' ἀγέραστον ἀφέντες ;
 πολλῆς δ' ἔριδος ξυνέπαισε κλύδων,
 δόξα δ' ἐχώρει δίχ' ἂν Ἑλλήνων

her that her worst fears have been realized by the resolution of the Greeks to offer her daughter Polyxena to the angry shade of Achilles. They describe how various opinions were held on the subject in a full council of the Greeks, and how Ulysses at length prevailed on them to adopt the cruel decree. They apprise her that he will forthwith appear in person to demand the victim; and they counsel her to supplicate Agamemnon, who has been her friend in the dispute, to avert the calamity by his influence.—ἐλιάσθην, see v. 85.

107. ἀρασθαι is more properly said of one who takes up the burden of his own griefs, than of him who carries a load to be laid on another. The sense seems to be, 'having imposed on myself the heavy task of bearing bad tidings to you.' Hence it is equivalent to φέρουσα, προστιθεῖσα, as opposed to ἀποκουφίζουσα.

112. οἶσθ' ὅτε. 'You remember when' &c. Three commentators at least write at considerable length in explanation of a phrase which does not seem by any means obscure. Hermann is no doubt right in saying, that the full expression would be,

'you remember what took place when,' &c. So εἰδέναι ἤνικα is used *inf.* v. 230. Troad. 70. Canter's conjecture οἶσθ' ὅτι would be objectionable on the ground that it is a mere colloquial formula. The appearance of Achilles' shade is evidently regarded as a not very recent event.

114. λαίφη κτλ. 'having their sails supported by the stays,' i. e. with all sail on. The πρότοναι, as the word implies, were fastened at or near the prow, the πόδες at the other end. Lucian, *Zetis Traγῳδῶδς*, p. 695, reverses the order to describe confusion and chance position, ὁ μὲν πρότονος, εἰ τύχοι, ἐς τὴν πρύμναν ἀποτέταται, οἱ πόδες δὲ ἐς τὴν πῦρραν ἀμφοτέροι. The πρότονος was the rope which secured the mast; the πόδες regulated the position of the sail according to the direction of the wind. For the detention of the ships see on v. 37. Either a dead calm or adverse winds had set in, when they had gone forward as far as the Chersonese, after leaving the spot where Achilles appeared.

119. ἐχώρει δίχα, made progress in two different directions, i. e. two different motions, to kill or to spare, gained their

στρατὸν αἰχμητῆν, τοῖς μὲν διδόναι 120
 τύμβῳ σφάγιον, τοῖς δ' οὐχὶ δοκοῦν.
 ἦν δὲ τὸ μὲν σὸν σπεύδων ἀγαθὸν
 τῆς μαντιπόλου βιάκχης ἀνέχων
 λέκτρ' Ἀγαμέμνων
 τὼ Θησείδα δ', ὄζω Ἀθηνῶν, 125
 δισσῶν μύθων ῥήτορες ἦσαν
 γνώμη δὲ μιᾷ ξυνεχωρείτην,
 τὸν Ἀχιλλεῖον τύμβον στεφανοῦν
 αἵματι χλωρῷ, τὰ δὲ Κασσάνδρας
 λέκτρ' οὐκ ἐφάτην τῆς Ἀχιλεΐας 130
 πρόσθεν θήσειε ποτὲ λόγχης.
 σπουδαὶ δὲ λόγων κατατεινομένων
 ἦσαν ἴσαι πως, πρὶν ὁ ποικιλόφρων
 κόπις, ἠδυλόγος, δημοχαριστῆς
 Δαερτιάδης πείθει στρατιῶν 135
 μὴ τὸν ἄριστον Δαναῶν πάντων
 δούλων σφαγίων οὐνεκ' ἀπωθεῖν,
 μηδέ τιν' εἰπεῖν παρὰ Πέρσεφόνη

respective adherents in the course of the discussion. Pflugk thinks it simply means *ἐγίνοντο δίχα αἱ γνώμαι*.—δοκοῦν, see *inf.* 506.

123. ἀνέχων, *sustinens, stérγων*, 'lik-ing,' 'having in regard.' Schol. *τιμῶν καὶ περιποιούμενος*. This is given as a reason why he spoke in behalf of the mother of Cassandra. Pflugk compares *Ajac.* 211, *ἐπέε σε λέχος δαυριάλωτον στέρξας ἀνέχει θούριος Αἴας*. So also *Oed. Col.* 674, *τὸν οἰνώπ' ἀνέχουσα κισσὸν*, where W. Dindorf needlessly edits *νέμουσα*.

126. *δισσῶν μύθων*. The meaning is, as the Scholiast and Hermann explain it, that they both voted that a sacrifice should be offered, but one of them was in favour of slaying Polyxena, the other, a different captive. Their names, Acamas and Demophon, will be remembered by readers of the *Heracldæ*; see v. 35. They are styled, in Homeric phrase, 'offshoots of an Athenian stock,' like *πτόρθος*, v. 20. Homer does not mention either Theseus or his sons among the warriors against Troy, if the verse in *Il. i.* 265 is rightly rejected as spurious.

129. *χλωρῷ*, fresh, living blood. *Trach.* 1055, *ἐκ δὲ χλωρὸν αἷμά μου πέπωκεν ἤδη*.

132. Photius, *κατατείνας, συντείνας*. He also cites *κατατείνας ἐρῶ* from Plato, *Polit. ii.* (p. 592, A), a passage which Musgrave had adduced in illustration of the present verse. The *κατὰ* implies the contention of one speaker against the other. The sense is, the partisans of the arguments that were bandied on both sides were about equal, till Ulysses turned the scale in favour of those who were for slaying Polyxena. Achilles had asked *τινὰ Τρωιάδων*, v. 97; and when Polyxena was named as the most fitting, Agamemnon opposed it on family grounds, viz. her relationship to Cassandra. It was jealousy of his interference on private interests that induced one of the sons of Theseus and Ulysses to insist on Polyxena's death in particular; for so we must understand *δούλων σφαγίων* in v. 137, as is clear from the context.

134. *κόπις*, in the sense of 'an orator,' seems only to be used in this passage and twice in Lycophron.

- στάντα φθιμένων
ὡς ἀχάριστοι Δαναοὶ Δαναοῖς 140
τοῖς οἰχομένοις ὑπὲρ Ἑλλήνων
Τροίας πεδίων ἀπέβησαν.
ἦξει δ' Ὀδυσσεὺς ὅσον οὐκ ἦδη,
πῶλον ἀφέλξων σῶν ἀπὸ μαστῶν,"
ἔκ τε γεραίᾶς χερὸς ὄρμήσων. 145
ἀλλ' ἴθι ναοὺς, ἴθι πρὸς βωμοὺς,
ἕξ Ἀγαμέμνονος ἰκέτις γονάτων
κῆρυσσε θεοὺς τοὺς τ' οὐρανίδας
τοὺς θ' ὑπὸ γαίαν.
ἦ γὰρ σε λιταὶ διακωλύσουσ'
ὄρφανὸν εἶναι παιδὸς μελέας, 150
ἦ δεῖ σ' ἐπιδιδῶν τύμβου προπετῆ
φουρισσομένην αἵματι παρθένον
ἔκ χρυσοφόρου
δευρῆς νασμῶ μελαναυγεί.
ΕΚ. οἱ γὰρ μελέα, τί ποτ' ἀπύσω ; 155

143. ὅσον οὐκ ἦδη. See on Bacch. 1076.

147. On the metre see v. 99. For κηρύσσειν τινα compare Ar. Ach. 748, ἐγὼ δὲ καρυξῶ Δικαιοπόλιον ἄπα. Aesch. Cho. 117, κηρύξας ἐμοὶ τοὺς γῆς ἐνερθε δαίμονας. Here the sense is merely κάλει. So βοᾶν and φωνεῖν τινα are used in much the same sense.—οὐρανίδας, cf. Electr. 1234.

149. γαίαν Herm. and Pflugk with all the copies,—"contra metrum," says Porson, who gives γαίας. The last syllable however (according to a better arrangement of the verses) is common, on account of the full stop in the sentence; as in v. 72 and 83; and Pflugk cites τῶν ὑπὸ γαίαν from Alcest. 896, and Aesch. Bum. 912, παρὰ τ' ἀθανάτοις τοῖς θ' ὑπὸ γαίαν. Dindorf not unreasonably thinks γαίας more probable, because the corruption is easy, and the short syllable could have been avoided at the option of the poet. Similarly κατὰ γαίαν, 'on the earth,' and κατὰ γαίας, 'below the earth,' are occasionally confused, at least in MSS., though the two phrases are properly distinct.

152. τύμβου προπετῆ. A somewhat singular expression for πρὸ τύμβου πε-

σοῦσαν. The Schol. has προκειμένην.

154. χρυσοφόρου. Porson, remarking that among the ancients, meaning the Greeks, it was the custom for maidens to wear many golden trinkets, and quoting Il. ii. 872, ὅς καὶ χρυσὸν ἔχων πολεμὸνδ' ἔεν, ἥτε κούρη, might have added, that in every age and every country, barbarous and civilized, the same usage has prevailed: for the love of that precious metal knows no limits of time or place.

155. The reply of Hecuba is given, like that of Polyxena in v. 198 seqq., in the same irregular spondee-anapaestic system as above, v. 59. Hermann considers the two speeches as antistrophic; and the coincidence of 166 seqq., Τρωάδες ἃ καὶ ἐνεγκοῦσαι, with 207 seqq., σᾶς ἄπο, λαιμότομόν θ' Ἄϊδα, both being followed by a dactylic verse, is remarkable. But it is a question not easily decided, whether irregular anapaestics (and indeed regular systems) were not often exempted from antistrophic laws; and when to this consideration is added the necessity of making some alterations to establish the coincidence, and that v. 175—7 is made by Hermann the strophe to v. 195—7, it seems on the whole better with W. Dind-

ποίαν ἀχώ ; ποῖον ὄδουρμόν ;
 δειλαία δειλαίου γήρωσ,
 δουλείας τᾶς οὐ τλατᾶς,
 τᾶς οὐ φερτᾶς· ὤμοι μοι.
 τίς ἀμύνει μοι ; ποία γενεά, 160
 ποία δὲ πόλις ;
 φροῦδος πρέσβυς, φροῦδοι παῖδες.
 ποίαν, ἢ ταύταν ἢ κείναν,
 στείχω ; ποῖ δ' ἦσω ; ποῦ τις 165
 θεῶν ἢ δαίμων ἐπαρωγός ;
 ὦ κάκ' ἐνεγκοῦσαι Τρωάδες, ὦ
 κάκ' ἐνεγκοῦσαι
 πῆματ', ἀπωλέσατ', ὠλέσατ'· οὐκέτι μοι βίος
 ἀγαστὸς ἐν φάει.
 ὦ τλάμων, ἄγησαί μοι, 170
 πούς, ἄγησαι τᾷ γραιία
 πρὸς τάνδ' αὐλάν· ὦ τέκνον, ὦ παῖ
 δυστανοτάτας ματέρος, ἔξελθ'
 ἔξελθ' οἴκων· αἶε ματέρος

dorf and Pflugk, not to regard the following dialogue as antithetical.

160. *γενεά*, proposed by Porson instead of *γέννα*, has been admitted by Pflugk. Hermann defends *γέννα* by comparing v. 72 and 83, (where the short syllable is justified by the pause in speaking,) W. Dindorf by supposing that here and in Iph. T. 154, *γέννα* is Doric for *γέννη*, as the Attics used occasionally the Ionic forms *τόλμη* and *πύμνη*. In Ion v. 1416 the reading *ἢ γε τόλμα* for *ἢ τόλμα γέ σου* is as easy as *γενεά* in this place; and the change seems safer than the dependence on such questionable theories.

164—5. In the old copies these two verses appear to have undergone some interpolations. For *δαιμόνων* there can be no doubt that Musgrave rightly gave *δαίμων*, which is also found in four MSS. Porson, from a late and worthless MS., reads *ἢ δαίμων ἔστ' ἐπαρωγός*; But Hermann remarks that Euripides would doubtless have preferred *ἔστιν ἀρωγός*. He considers *ποῖ δ' ἦσω* spurious, and arranges the verses thus,

*στείχω ; ποῦ τις θεῶν ἢ δαίμων
 ἐπαρωγός ; ἰὼ κάκ' ἐνεγκοῦσαι
 Τρωάδες, ὦ κάκ' ἐνεγκοῦσαι κτλ.*

which involves no other change than *ἰὼ* for *ὦ*. This is probable; but W. Dindorf's text is given above; for it is certain that in anapaestics of this kind the most irregular verses are allowable. As for *ἰέναι* used intransitively, it occurs in Pers. 472, but only as a variant of *ἦϊξε*, and in a passage of very doubtful genuineness.

166. *κάκ' ἐνεγκοῦσαι*, who have brought me tidings of evil.

171. *γραιία* Herm. for *γραιά* (*γραιῆ* Dind.). The reading given above is after Porson and Pflugk.

174. Arist. Nub. 1165, (pointed out by Porson, on the authority of a MS. Scholium *in loc.*, as referring to this passage,) *ὦ τέκνον, ὦ παῖ, ἔξελθ' οἴκων, ἔϊε σοῦ πατρός*. This is the only evidence known respecting the date of the *Hecuba*, viz. that it must be anterior to B.C. 423. For *φήμη*, 'bad news,' see Hipp. 157. 572.

αὐδάν, ὦ τέκνον, ὡς εἰδῆς
οἶαν οἶαν αἶτω φάμαν
περὶ σᾶς ψυχᾶς. 175

ΠΟΛΥΞΕΝΗ.

ἰὼ,
μᾶτερ μᾶτερ, τί βοᾷς ; τί νέον
καρύξασ' οἴκων μ', ὥστ' ὄρνυ,
θάμβει τῶδ' ἐξέπταξας ; 180

ΕΚ. ἰὼ μοι, τέκνον.

ΠΟΛΥΞ. τί με δυσφημεῖς ; φροίμιά μοι κακά.

ΕΚ. αἰαί, σᾶς ψυχᾶς.

ΠΟΛΥΞ. ἐξαύδα, μὴ κρύψης δαρόν.
δειμαίνω δειμαίνω, μᾶτερ,
τί ποτ' ἀναστένεις. 185

ΕΚ. τέκνον, τέκνον μελέας ματρός.

ΠΟΛΥΞ. τί τόδ' ἀγγέλλεις ;

ΕΚ. σφάξαι σ' Ἀργείων κοινὰ
ξυντείνει πρὸς τύμβον γνώμα
Πηλείδα γέννα. 190

ΠΟΛΥΞ. οἴμοι, μᾶτερ, πῶς φθέγγει
ἀμέγαρτα κακῶν ; μάνυσόν μοι
μάνυσον, μᾶτερ.

ΕΚ. αὐδῶ, παῖ, δυσφήμους φάμας·
ἀγγέλλουσ' Ἀργείων δόξαι
ψήφῃ τᾶς σᾶς περὶ μοι ψυχᾶς. 195

180. The transitive use of ἐκπτήσσειν is rather remarkable. The Greek paraphrast has πετασθῆναι με ἐποίησας.

182. τί με δυσφημεῖς ; i. e. τί με δυσφήμους ἐκκαλεῖς ; Cf. Heracl. 600, δυσφημεῖν γὰρ ἄζομαι θεάν. Soph. El. 1182, οὔτοι ποτ' ἔλλην ἢ μὲ δυσφημεῖς, ξένε.

187. Porson gives the MSS. reading, which is wholly unmetrical, ὦ τέκνον, τέκνον, | μελέας ματρός, (though by reading ματέρος he might have made a dochmiac, as in v. 186.) Hermann omits ὦ, comparing μᾶτερ, μᾶτερ, in v. 178. W. Dindorf has τέκνον ὦ, τέκνον.

191. γέννα is unquestionably right, though most copies (and so Hermann and

Porson) give γέννα, i. e. ὦ θυγάτηρ. This is weak to the last degree ; although, on the other hand, Πηλείδης for Πηλεὺς is so unusual, that Πηλεία γέννα should probably be restored, like τᾶς Τηρεῖας μήτιδος for Τηρέως, in Aesch. Suppl. 58, and Νηληΐφ υἱί in Homer, &c. One of the old readings was κοινὰ γνῶμα, which the Schol. thus attempts to explain ; ὁ υἱὸς τοῦ Ἀχιλλέως ὁ Νεοπτόλεμος, κοινή γνώμη τῶν Ἀργείων, συντείνει καὶ σπεύδει σφάξαι σε πρὸς τὸν τάφον, τοῦ πατρὸς αὐτοῦ δηλονότι. Cf. v. 224.

196. ἀγγέλλουσι κτλ. 'They tell me that a resolution concerning your life has been passed by a vote of the Argives.'

ΠΟΛΥΞ. ὦ δεινὰ παθοῦς, ὦ παντλάμων,

ὦ δυστάνου μᾶτερ βιοτᾶς,

οἶαν οἶαν αὖ σοι λῶβαν

200

ἐχθίσταν ἀρρήταν τ'

ᾤρσέν τις δαίμων.

οὐκέτι σοι παῖς ἄδ' οὐκέτι δῆ

γῆρα δειλαία δειλαίῳ

ξυνδουλεύσω.

σκύμνον γάρ μ' ὥστ' οὐριθρέπταν

μόσχον δειλαία δειλαίαν

205

εἰσόψει χειρὸς ἀναρπαστὰν

σᾶς ἄπο, λαιμότομόν θ' Ἄϊδα

γᾶς ὑποπεμπομέναν σκότον, ἔνθα νεκρῶν μετὰ

τάλαινα κείσομαι.

210

σὲ μὲν, ὦ μᾶτερ δύστανε βίου,

κλαίω πανδύρτοις θρήνοις

τὸν ἐμὸν δὲ βίον, λῶβαν λύμαν τ',

οὐ μετακλαίομαι, ἀλλὰ θανεῖν μοι

ξυντυχία κρείσσω ἐκύρησεν.

215

202. W. Dindorf regards this verse as dochmiac, like v. 186. Perhaps it is rather an anapaestic monometer hypercatalectic; cf. v. 183, 194, and Ion 115, 178. Hermann, guided by his antistrophic theory, thinks something has been lost from the foregoing verse, which he supposes to have been οἶμοι, λῶβαν ἐχθίσταν, and in the next he reads ἀρρήταν τ' ᾤρσεν δαίμων. The MSS. give ᾤρσε. It is quite as likely that one of the two epithets is an interpolation, though the Scholiast recognizes both; or we might read οἶαν λῶβαν ἐχθίσταν | ἀρρήταν τ' ᾤρσεν δαίμων.

204. οὐριθρέπταν Porson, from one MS., who calls οὐριθρέπταν "gravissimus error." But this is a hasty remark. Euripides never hesitates to make a vowel long in such words as μελᾶθρα, ὀλέθριος, &c.; and though both ὀριβάτης (Ar. Av. 276,) and ὀρειβάτης are right, and likewise οὐριβάτης, Electr. 170, the two syllables cannot be lengthened in the same word.

206. For the rhythm of this verse compare v. 166, 215. It is needless to say that such could only occur in irre-

gular systems.

210. The old copies give ἄ τάλαινα. Seidler omitted the article, comparing v. 169.

211. So Ποσειδ (in ed. 2), Pflugk, Dind., Herm., for the old reading καὶ σὲ μὲν, μᾶτερ δύστανε, κλαίω, some copies giving δυστάνου βίον. "Matrem, quod maneat in vita, defendam; se quod relinquet vitam, non defendendam esse dicit Polyxena." Herm.

212. πανδύρτοις Dind. after Blomfield for πανοδύρτοις, the spondaic verse being the more probable form in a matter where MSS. have no real authority, since the transcribers did not know the existence of δύρεσθαι along with ὀδύρεσθαι.

214. μετακλαίομαι. Similar compounds are μεταγαεῖν in Aesch. Suppl. 400, and μεταστένεσθαι in Med. 996. The notion of all seems to be sero ingemiscere, 'to weep when it is too late.' Thus Polyxena here knows that her fate is sealed, and that if she did bewail her lot, it would be useless to do so. The Scholiast has μεταβαλλομένη κλαίω, but this has no adequate meaning.

ΧΟ. καὶ μὴν Ὀδυσσεὺς ἔρχεται σπουδῇ ποδός.,
Ἐκάβη, νέον τι πρὸς σέ σημανῶν ἔπος.

ΟΔΥΣΣΕΥΣ.

γύναι, δοκῶ μὲν σ' εἶδέναι γνώμην στρατοῦ
ψῆφόν τε τὴν κρανθεῖσαν, ἀλλ' ὅμως φράσω.
ἔδοξ' Ἀχαιοῖς παῖδα σὴν Πολυξένην 220
σφάξαι πρὸς ὀρθὸν χῶμ' Ἀχιλλείου τάφου.
ἡμᾶς δὲ πομποὺς καὶ κομιστήρας κόρης
τάσσοισιν εἶναι θύματος δ' ἐπιστάτης
ἱερέυς τ' ἐπέστη τοῦδε παῖς Ἀχιλλέως.
οἴσθ' οὖν ὃ δρᾶσον; μῆτ' ἀποσπασθῆς βία 225
μῆτ' ἐς χερῶν ἀμιλλαν ἐξέλθης ἐμοί·
γίγνωσκε δ' ἀλκὴν καὶ παρουσίαν κακῶν
τῶν σῶν. σοφόν τοι κὰν κακοῖς ἂ δεῖ φρονεῖν.
ΕΚ. αἰαί· παρέστηχ', ὡς ἔοικ', ἀγῶν μέγας,
πλήρης στεναγμῶν οὐδὲ δακρύων κενός. 230
κἀγὼ γὰρ οὐκ ἔθνησκον οὐ μ' ἐχρῆν θανεῖν,
οὐδ' ὄλεσέν με Ζεὺς, τρέφει δ', ὅπως ὀρώ
κακῶν κάκ' ἄλλα μείζον' ἢ τάλαιν' ἐγώ.
εἰ δ' ἔστι τοῖς δούλοισι τοὺς ἐλευθέρους
μῆ λυπρὰ μηδὲ καρδίας δηκτῆρια 235
ἔξιστορήσαι, σοὶ μὲν εἰρήσθαι χρεῶν,

219. κραίνειν ψῆφον is a phrase that occurs in several places. To the passages quoted by Pflugk, Troad. 780, Androm. 1272, add Aesch. Suppl. 919, τοιάδε δημόπρακτος ἐκ πόλεως μία ψῆφος κέρανται.

223. It may be doubted whether the close occurrence of ἐπιστάτης and ἐπέστη was not an oversight on the part of the poet. At all events the genitive depends on the substantive. In Hel. 1267, ἐρετῶν ἐπιστάτας means 'managers of the oar,' and in Tro. 436, the Cyclops is called ἀμόρφων ἐπιστάτης, where the omission of ποιμνίων is remarkable.

229. ἀγῶν μέγας. Not, as Pflugk says, because she cannot, through her own wretchedness, assist Polyxena; but because she has been spared but to hear of her cruel fate; and it is the bearing this which is her trial, her ἀγῶν. The γὰρ as well as the καὶ in 231 has caused

difficulty to some; and W. Dindorf admits a very unsatisfactory alteration of his brother's, κἀγὼ ἄρ'. The meaning of γὰρ is clear enough according to the explanation above; and καὶ means that she too, as well as others, seems to have been specially reserved for misery, when death would have ended her troubles. Hermann compares v. 284.

236. σοὶ μὲν κτλ. 'Tis fit that an end should be made of your speech, and that you should attend to my questions.' So Hermann. Nevertheless, ἀκούειν τιναῖς is very unusual Greek; and the poet might have said, σοὶ μὲν εἰρήσθω λόγος, ἡμῶν δ' ἄκουε τῶν ἐρωτῶντων τάδε. The words in the text would also mean, (and, in the opinion of the present editor, they do mean,) 'it is to you (ἐλευθέρῳ) that our words must be spoken, and it is for us who ask (δούλους) to hear your reply.'

- ἡμᾶς δ' ἀκούσαι τοὺς ἐρωτῶντας τάδε.
ΟΔ. ἔξεστ', ἐρώτα τοῦ χρόνου γὰρ οὐ φθονῶ.
EK. οἴσθ' ἠνίκ' ἦλθες Ἰλίου κατάσκοπος,
 1 δυσχλαιία τ' ἄμορφος, ὀμμάτων τ' ἄπο 240
 φόνου σταλαγμοὶ σὴν κατέσταζον γένυν ;
ΟΔ. οἶδ'· οὐ γὰρ ἄκρας καρδίας ἔψαυσέ μου.
EK. ἔγνω δέ σ' Ἑλένη, καὶ μόνη κατέϊπ' ἐμοί ;
ΟΔ. μεμνήμεθ' ἐς κίνδυνον ἐλθόντες μέγαν.
EK. ἦψω δέ γονάτων τῶν ἐμῶν ταπεινὸς ὢν ; 245
ΟΔ. ὥστ' ἐνθανεῖν γε σοῖς πέπλοισι χεῖρ' ἐμήν.
EK. τί δῆτ' ἔλεξας, δοῦλος ὢν ἐμὸς τότε ;
ΟΔ. πολλῶν λόγων εὐρήμαθ', ὥστε μὴ θανεῖν.
EK. ἔσωσα δῆτά σ', ἐξέπεμψά τε χθονός ;
ΟΔ. ὥστ' εἰσορᾶν γε φέγγος ἡλίου τόδε. 250
EK. οὐκουν κακύνει τοῖσδε τοῖς βουλευμάσιν,

Schol. πρὸς σὲ χρεῶν καὶ πρέπον ἐστὶν εἰρήσθαι, ὑπ' ἐμοῦ δηλονότι, ἡμᾶς δὲ τοὺς ἐρωτῶντας ἀκούσαι ταῦτα.

238. χρόνου. Similar expressions are, σχολῆς τόδ' ἔργον,—καὶ γὰρ οὐ κάμνω σχολῆ,—σχολῆ πλείων ἢ θέλω πάρεστι, &c.—For οἴσθ' ἠνίκα see above, v. 112.

240. ὀμμάτων ἄπο. In Rhés. 711, where the same adventure is described (either from Od. iv. 244 &c., or from the Cyclic poems), he is spoken of as ὑπαφρον ὄμμ' ἔχων, an obscure phrase, but perhaps meaning 'moistened with blood,' or rheum. He feigned to have received bruises, αὐτὸν μιν πληγῆσιν ἀεικελίησι δαμάσσας, doubtless on the face; and the effect of these is to produce bloodshot eyes. Poetically, he is described as having blood trickling from his eyes to his chin; and indeed, there is nothing impossible in the literal acceptance. Pflugk has very happily quoted Iph. T. 1373, οἱ μὲν ἐν κάρᾳ κάθαιμ' ἔχοντες τραύμαθ', οἱ δ' ἐν ὄμμασιν, and Hermann, not less so, Frag. Thes. 388, ὀμμάτων δ' ἄπο αἰμοσταγῆ πρηστῆρε ρεύσονται κάτω. Porson, who gives *δυσχλαιίαις*, (the word is used in the plural in Hel. 416,) and thinks *φόβου* the true reading for *φόνου*, appears to have felt a difficulty about the meaning which, without much reason, other commentators have shared in.

242. οἶδ' κτλ. 'I well remember it; for the circumstance took no light hold of

my heart,' i. e. it was too serious a business, too dangerous an adventure, easily to be forgotten. On *ἄκρα καρδία* see Bacch. 203.

243. ἐμοί Brunck for *μοι*. The emphatic pronoun is obviously required by the sense. Homer makes Helen alone to have recognised Ulysses in his disguise. The making Hecuba a confidant is probably an invention of Euripides. For *κατεπειν* see Ion 1215. Hel. 898.

245. *ταπεινός*, in a suppliant posture. Pflugk compares Androm. 165, *πηξαι ταπεινήν, προσπεσείν τ' ἐμὸν γόνυ*.

246. *ἐνθανεῖν πέπλοισι*, a singular but elegant phrase, to express that the hand was clasped with a mental and bodily emotion so intense, that it became fixed like that of a statue.

247. *δοῦλος ὢν ἐμός*. Scil. ὥσπερ ἐγὼ νῦν σὸς δοῦλός εἰμι, when I had you in my power as completely as you now have me. This and the following verse are placed after the next couplet in all the MSS. but three. Porson in his first edition retained the old order, but in his second edited as above,—in which Hermann, Pflugk, and others have followed him. The reason is plain; what Hecuba is all along leading him to admit, is the fact that she saved his life in a time of danger; and therefore this should evidently be placed last, as the crowning point of the whole dialogue.

ὅς ἐξ ἔμου μὲν ἔπαθες οἶα φῆς παθεῖν,
 δρᾶς δ' οὐδὲν ἡμᾶς εἶ, κακῶς δ' ὅσον δύναι ;
 ἀχάριστον ὑμῶν σπέρμ', ὅσοι δημηγόρους
 ζηλοῦτε τιμάς· μηδὲ γινώσκοισθέ μοι, 255
 οἱ τοὺς φίλους βλάπτετε οὐ φροντίζετε,
 ἦν τοῖσι πολλοῖς πρὸς χάριν λέγητέ τι.
 ἀτὰρ τί δὴ σόφισμα τοῦθ' ἡγούμενοι
 ἐς τήνδε παῖδα ψῆφον ὤρισαν φόνου ;
 πότερα τὸ χρῆν σφ' ἐπήγαγ' ἀνθρωποσφαγεῖν 260
 πρὸς τύμβον, ἔνθα βουθυτεῖν μᾶλλον πρέπει ;
 ἢ τοὺς κτανόντας ἀνταποκτεῖναι θέλων
 ἐς τήνδ' Ἀχιλλεὺς ἐνδίκως τείνει φόνον ;
 ἀλλ' οὐδὲν αὐτὸν ἦδε γ' εἴργασται κακόν.
 Ἐλένην νῦν αἰτεῖν χρῆν τάφῳ προσφάγματα· 265
 κείνη γὰρ ὤλεσέν νῦν ἐς Τροίαν τ' ἄγει.
 εἰ δ' αἰχμάλωτον χρή τιν' ἔκκριτον θανεῖν
 κάλλει θ' ὑπερφέρουσαν, οὐχ ἡμῶν τόδε·

253. δύναι Porson for δύνη. See Androm. 239. Hermann has a fancy that δύνη is to be retained here and elsewhere, and that δύναι is a Doricism; but he gives no reason for his opinion (unless it be an obscure scholiast on Il. ζ. 199, quoted in W. Dindorf's note).

254—7. A fine and striking passage against the mischievous and selfish ambition of the demagogues, to whom (as has been shown in the Preface to Vol. i. p. xviii) Euripides was ever consistently opposed. Whether any particular statesman is here alluded to, is uncertain; at least, the poet speaks very generally and comprehensively.

• 258. ἀτὰρ κτλ. ('It is indeed a natural ambition in a man to be thought σοφός,) yet what plausible reasoning did they consider this to be, when they gave the decisive vote (decided a vote) of death against this child of mine? Was it an inevitable necessity that induced them to slay a human victim at a tomb, where to sacrifice oxen is more proper? Or was it from a wish to kill in return those who had killed him, that Achilles justly threatens death against her?—τὸ χρῆν, for χρῆναι, is confirmed by the authority of Eustathius (quoted by Porson), who says καὶ τὸ χρῆναι—καὶ χρῆν μονοσυλ-

λάβως λέγεται παρὰ τε Εὐριπίδῃ καὶ Σοφοκλεῖ. It is the same form as ζῆν from ζᾶω or ζῆμι. In Herc. F. 828, τὸ χρῆν νῦν ἐξέσωσεν seems a more correct reading than τὸ χρεῶν, which is found in all the MSS. in Iph. T. 1486, though there also Dindorf has edited τὸ γὰρ χρῆν σοῦ τε καὶ θεῶν κρατεῖ. It remains however a question if χρῆν is not really the imperfect, whether τὸ be taken for δ (quod decebat), or the impersonal verb be regarded as a neuter noun. Compare τὸ μὴ θέμις, Aesch. Suppl. 330. Cho. 630.

263. τείνει φόνον is necem intentare, probably a metaphor from directing a javelin.

265. χρῆν for χρῆ, conjectured by Elmsley (Heracl. 959), has been recovered from two MSS. It is rather surprising that Porson's accurate and intuitive knowledge of Greek did not lead him to the same suggestion. Not indeed that χρῆ is wrong ('he ought to ask, which it is not yet too late to do'), but that χρῆν is better ('he ought to have asked, which he has not done'), since he merely requested τινα Τρωιάδων, v. 97.

266. οὐχ ἡμῶν τόδε, this does not belong to our side, but to the Greeks, who possess Helen, the most beautiful of women.

- ἢ Τυνδαρίς· γὰρ εἶδος εὐπρεπεστάτη,
 ἀδικούσά θ' ἡμῶν οὐδὲν ἦσσον ἠύρέθη. 270
 τῷ μὲν δικαίῳ τόνδ' ἀμιλλῶμαι λόγον·
 ἃ δ' ἀντιδούναί δεῖ σ', ἀπαιτούσης ἐμοῦ,
 ἄκουσον. ἦψω τῆς ἐμῆς, ὡς φῆς, χερὸς
 καὶ τῆς γεραιᾶς προσπίτνων παρηΐδος·
 ἀνθάπτομαί σου τῶνδε τῶν αὐτῶν ἐγὼ, 275
 χάριν τ' ἀπαιτῶ τὴν τόθ', ἱκετεύω τέ σε,
 μή μου τὸ τέκνον ἐκ χερῶν ἀποσπάσης,
 μηδὲ κτάνητε. τῶν τεθνηκότων ἄλις·
 ταύτη γέγνηθα κάπιλήθομαι κακῶν·
 ἦδ' ἀντὶ πολλῶν ἐστὶ μοι παραψυχῆ, 280
 πόλις, τιθήνη, βάκτρον, ἡγεμῶν ὁδοῦ.
 οὐ τοὺς κρατοῦντας χρὴ κρατεῖν ἃ μὴ χρεῶν,
 οὐδ' εὐτυχοῦντας εὖ δοκεῖν πράξειν αἰεί.
 κἀγὼ γὰρ ἦν ποτ', ἀλλὰ νῦν οὐκ εἴμ' ἔτι,
 τὸν πάντα δ' ὄλβον ἦμαρ ἔν μ' ἀφείλετο. 285
 ἀλλ', ὦ φίλον γένειον, αἰδέσθητί με,
 οἴκτειρον· ἐλθὼν δ' εἰς Ἀχαιϊκὸν στρατὸν
 παρηγόρησον, ὡς ἀποκτείνειν φθόνος

269. ἐκπρεπεστάτη Dind. after Brunck.

271. τῷ μὲν δικαίῳ, τῇ δίκῃ. 'Against his (Achilles') claims on the score of justice I press this (the above) argument; and now hear what I demand from you on the law of requital,' &c. The former has regard to ἐνδίκως, v. 263, viz. to the right of Achilles in demanding Polyxena rather than another; the latter to the question of gratitude for former favours conferred on Ulysses, whom she regards (cf. 135) as the author of the present misfortune.

274. τῆσδε γραιᾶς Porson and Hermann. The common reading is τῆσδε γεραιᾶς, where, of course, as in v. 64, the middle syllable must be regarded as short. But τῆς γεραιᾶς, which Hermann says "valde languet," is rightly given by Dind. Matth. and Pflugk from one MS. It is obvious that τῆς ἐμῆς γεραιᾶς must be understood from the preceding verse.

282. οὐ—χρεῶν. The first negative might seem to belong strictly to χρῆ, but the sense probably is this, 'it is not be-

cause people have power, that they should exercise it amiss.' The reading of Stobaeus, Ecl. cv. 20, οὐ τοι κρατοῦντα, seems highly probable.

283. Hermann, Matthiae, and Pflugk, prefer πράσσειν, most MSS. giving πράττειν. The present tense is defensible; see the note on Troad. 1203.

284. ἦν ποτε. Contrasted with οὐκ εἴμ' ἔτι, this clearly means 'I was once somebody' (as we say), i. e. was happy and prosperous: nor is it necessary to supply εὐτυχῆς, or ὄλβια from the next verse, since εἶναι alone meant that sort of life which deserves the name of life. Cf. Alcest. 802, οὐ βίος ἀλθῶς ὁ βίος, ἀλλὰ συμφορὰ.

288. παρηγόρησον, 'talk them over.' Cf. παρῶας μόγις παρεπούσα φρένας, Prom. 132. And παρηγορεῖν is so used *ibid.* 664, 1022. Photius, παρηγορίας, συμβουλῆς ἢ παρακλήσεως. It may be doubted if Hermann is right in explaining ὡς nam (ἐπεὶ), as if the following sentence was Hecuba's remark to Ulysses,

- γυναῖκας, ἄς τὸ πρῶτον οὐκ ἐκτείνατε
 βωμῶν ἀποσπάσαντες, ἀλλ' ὠκτείρατε. 290
 νόμος δ' ἐν ὑμῖν τοῖς τ' ἐλευθέροις ἴσος
 καὶ τοῖσι δούλοις αἵματος κείται πέρι.
 τὸ δ' ἀξίωμα, καὶ κακῶς λέγῃς, τὸ σὸν
 πείσει· λόγος γὰρ ἔκ τ' ἀδοξούντων ἰὼν
 κακ τῶν δοκούντων αὐτὸς οὐ ταυτὸν σθένει. 295
- ΧΟ. οὐκ ἔστιν οὕτω στειρρὸς ἀνθρώπου φύσις,
 ἥτις γόων σῶν καὶ μακρῶν ὀδυρμάτων
 κλύουσα θρήνους οὐκ ἂν ἐκβάλοι δάκρυ.
- ΟΔ. Ἐκάβη, διδάσκου, μηδὲ τῷ θυμουμένῳ
 τὸν εὖ λέγοντα δυσμενῆ ποιοῦ φρενί. 300

not his to be made for the instruction of the army. The meaning is, *πεῖθε αὐτοὺς ὡς οὐ χρῆ κτείνειν γυναῖκας, ἄς πρόσθεν οὐκ ἔκτειναν*.

291. νόμος—ἴσος. The Athenian law made no distinction between slave and freeman in the matter of ὕβρις and φόβος. Xenophon, De Rep. Ath. i. § 10, τῶν δούλων δ' αὖ καὶ τῶν μετοίκων πλείστη ἔστιν Ἀθήνησιν ἀκολασία, καὶ οὕτε πατάξει ἕξεστιν αὐτόθι οὔτε ὑπεκστήσεται σοὶ ὁ δούλος (cf. Ion 637). Demosth. p. 529 (referred to by Hermann), καὶ τασαύτη γ' ἐχρήσατο ὑπερβολῇ (ὁ νομοθέτης), ὥστε καὶ εἰς δούλον ὕβρις(ῆ) τις, ὁμοίως ἔδωκεν ὑπὲρ τούτου γραφήν. οὐ γὰρ ἦστις ὁ πάσχων φέτο δεῖν σκοπεῖν, ἀλλὰ τὸ πρᾶγμα ὁποιόν τι τὸ γιγνόμενον· ἐπειδὴ δ' εἶδεν οὐκ ἐπιτήδειον, μήτε πρὸς δούλον μηθ' ὄλωσ ἐξείναι πράττειν ἐπέτρεψεν.

293. λέγῃς Porson and Dindorf, after Muretus and others. λέγῃ all the copies of Euripides, and so Aulus Gellius xi. 4, and Stobaeus, Flor. 45, G. Hermann and Pfugk defend λέγῃ, in this sense, *tua auctoritas, etiam si deteriora suadet, vincit*. 'Your influence, even if it should speak on the wrong side, or urge a wrong cause (which now it will not), will prevail.' Ennius, whose version of this passage is given by Gellius, seems to have read λέγῃς, *haec tu etsi perverse dices, facile Achivos flexeris*. The sense in either case is the same, so that the question is not very important. By κακῶς λέγειν is meant, not bad or ineffective oratory, but oratory in a cause which the majority consider a bad one. For πείσει

Gellius has νικᾷ, which would apply to the general results of his eloquence, as proved by experience, and gives a much tamer sense.

295. τῶν δοκούντων, scil. εἶναι τι, 'those held in repute.' So Troad. 609, τὰ δὲ δοκοῦντ' ἀπώλεσαν, scil. οἱ θεοί.

296. οὐκ ἔστιν. Porson gives τίς ἔστιν from Gregory of Corinth, p. 26, but there also Hermann says that one MS. has οὐκ ἔστιν. There is no difficulty in ἥτις οὐκ = ὥστε μή. Cf. Hel. 501—2.

299. Ulysses justifies his conduct by arguments on the score of expediency. He freely admits his obligation to Hecuba, and would return it if it were possible; but he has passed his word to the army that Polyxena shall be given up for a victim, and he cannot retract it. He lays it down as a doctrine, that public honours should be paid after death to those who have been conspicuously brave; for this is the only incitement to the living, to witness the glory of the dead. For himself, he would prefer an honoured tomb to riches in life. Besides, Hecuba is not worse off than others: there are many Greek mothers who have to bewail their sons slain at Troy, many widows their husbands. The very course which Hellas would desire their eastern enemies to pursue is this, so fatal to rising valour, namely, to neglect and contemn the memory of those who have died for their country.

300. μὴ ποιοῦ. Do not in your anger regard in your mind one that speaks rightly as if he were your enemy. The causal dative stands for διὰ τὴν ὀργήν.

ἐγὼ τὸ μὲν σὸν σῶμα, ὑφ' οὐπερ ἠτύχουν,
 σώζειν ἔτοιμός εἰμι, κοῦκ ἄλλως λέγω
 ἃ δ' εἶπον εἰς ἅπαντας, οὐκ ἀρνήσομαι,
 Τροίας ἀλούσης ἀνδρὶ τῷ πρώτῳ στρατοῦ
 σὴν παῖδα δοῦναι σφάγιον ἕξαιτουμένῳ. 305
 ἐν τῷδε γὰρ κάμνουσιν αἱ πολλαὶ πόλεις,
 ὅταν τις ἐσθλὸς καὶ πρόθυμος ὦν ἀνὴρ
 μηδὲν φέρηται τῶν κακιόνων πλέον.
 ἡμῖν δ' Ἀχιλλεὺς ἄξιος τιμῆς, γύναι,
 θανῶν ὑπὲρ γῆς Ἑλλάδος κάλλιστ' ἀνὴρ. 310
 οὐκ οὖν τόδ' αἰσχρὸν, εἰ βλέποντι μὲν φίλῳ
 χρώμεσθ', ἐπεὶ δ' ἄπεστι, μὴ χρώμεσθ' ἔτι
 εἶεν τί δῆτ' ἐρεῖ τις, ἣν τις αὖ φανῆ
 στρατοῦ τ' ἄθροισις πολεμίων τ' ἀγωνία ;
 πότερα μαχοῦμεθ', ἢ φιλοψυχήσομεν, 315
 τὸν καθαινούθ' ὀρώντες οὐ τιμώμενον ;
 καὶ μὴν ἔμοιγε ζῶντι μὲν, καθ' ἡμέραν,

301: τὸ μὲν σὸν σῶμα is opposed to τὴν σὴν δὲ παῖδα in v. 305, where the aorist δοῦναι (for δῶσειν) is used as it not unfrequently is, with verbs of promising, hoping, intending, &c. Pflugk compares Orest. 269, οἷς μ' εἶπ' Ἀπόλλων ἐξαμύνασθαι θεός. See also Androm. 27. 311.

304. Τροίας ἀλούσης. This is not to be taken as a vow made before the event, but as a reason why he now voted for the measure, viz. because Troy had been captured by the aid of Achilles.

306—8. Quoted by Stobaeus, Flor. 43, 19. 'This is the weak point in most states, that your brave man gains nothing more than your coward.' Euripides perhaps intended to reproach his countrymen for the same fault which they are charged with in Androm. 693, viz. the neglect of the truly brave and deserving soldier if he did not happen to hold a high rank.

309. ἄξιος τιμῆς ἡμῖν, 'deserving of honour at our hands,' as Alcest. 434, ἀξία δέ μοι τιμῆς (τιμῶν). The dative may be explained either as 'in our judgment,' or 'from (at) us,' like the epic δέξασθ' οἱ σκῆπτρον, &c.

310. κάλλιστ' ἀνὴρ, for εἰς ἀνὴρ, 'as nobly as a man could.' See Rhes. 500, καὶ πλεῖστα χάραν τῆνδ' ἀνὴρ καθυβρίσας.

312. ἄπεστι. So the recent editors on

the authority of some MS. Porson gives the common reading δλωλε, which is believed to be a gloss. Hermann well observes, that the absence of a man is a much more significant reason why he should be forgotten; but at the same time, one would have thought Euripides would have adopted a favourite antithesis by using παρόντι in place of βλέποντι.

317—20. καὶ μὴν κτλ. The particles which introduce this passage seem to refer to some suppressed idea; and that idea has been finely developed in Troad. 1248. ('Some perhaps will say, Honours to the dead are vain tributes;) and yet for myself indeed, while in life, even if I possessed little, any thing would be enough for daily subsistence; but for my tomb, I should wish all to see it that it is held in honour; for the gratification is for a long time.' On καθ' ἡμέραν see Bacch. 485. Dindorf wrongly punctuates ζῶντι μὲν καθ' ἡμέραν, for the latter words belong to ἀκούστωσ ἔχει, ζῶντι μὲν being opposed to θανῶν δὲ implied in the next clause. There is some emphasis in τὸν ἐμὸν, which it is difficult to convey in English; 'my own tomb, at least, though others may be forgotten or dishonoured.' To show any insult to a man's monument, was to insult his memory and his shade

- κεί σμίκρ' ἔχοιμι, πάντ' ἂν ἀρκοῦντως ἔχοι
 τύμβον δὲ βουλοίμην ἂν ἀξιούμενον
 τὸν ἐμὸν ὀράσθαι διὰ μακροῦ γὰρ ἡ χάρις. 320
 εἰ δ' οἰκτρὰ πάσχειν φῆς, τάδ' ἀντάκουέ μου
 εἰσὶν παρ' ἡμῶν οὐδὲν ἦσσον ἄθλια
 γραῖαι γυναικες ἡδὲ πρεσβῦται σέθεν,
 νύμφαι τ' ἀρίστων νυμφίων τητώμεναι,
 ὧν ἦδε κεύθει σώματ' Ἰδαία κόνις. 325
 τόλμα τάδ' ἡμεῖς δ', εἰ κακῶς νομίζομεν
 τιμᾶν τὸν ἔσθλόν, ἀμαθίαν ὀφλήσομεν
 οἱ βάρβαροι δὲ μήτε τοὺς φίλους φίλους
 ἡγείσθε μήτε τοὺς καλῶς τεθνηκότας
 θαυμάζεθ', ὡς ἂν ἡ μὲν Ἑλλὰς εὐτυχηῖ, 330
 ὑμεῖς δ' ἔχηθ' ὅμοια τοῖς βουλευμάσιν.
- ΧΟ. αἰαῖ· τὸ δούλον ὡς κακὸν πέφυκ' αἰεὶ,
 τολμᾶ θ' ἂ μὴ χρῆ τῇ βία νικώμενον.
- ΕΚ. ὦ θυγατερ, οὐμοὶ μὲν λόγοι πρὸς αἰθέρα
 φροῦδοι μάτην ριφθέντες ἀμφὶ σοῦ φόνου· 335

below. Hence it is said of Aegisthus that he used to pelt the tomb of Agamemnon, *Electr.* 328, *πέτροις τε λευεῖ μῆμα λάινον πατρός*.

326. *ἡμεῖς δὲ κτλ.* A prose writer would probably have said *ἡμεῖς μὲν γὰρ*, for the usual antithesis between *βάρβαροι* and *Ἕλληνες* is meant. 'We Greeks, of course, if we wrongly adopt the practice of honouring the brave, shall incur the charge of folly for it; but, for you barbarians, we can only wish that you may never regard your friends as friends, nor pay any respect to those who have nobly died; so as that Hellas may be prosperous, and you may have fortunes corresponding to your counsels,' i. e. bad fortunes.—*μήτε κτλ.*, the imperative; they are told to go on doing that which it is to the interest of their foes that they should do.

330. *ὡς ἂν κτλ.* Hermann says this means *dummodo, si modo*. It would be more correct to say, that it expresses the *result* rather than the *intention*, 'so as that' rather than 'in order that.'

332-3. There are two readings of this passage, between which it is very difficult

to choose; *πεφυκέναι* (the edd. and MSS.) and *πέφυκ' αἰεὶ*, Stobaeus, *Flor.* lxiii. 25, who likewise gives *κρατούμενον* for *νικώμενον*. Porson, followed by Pflugk, gives *πεφυκέναι* and *τολμᾶν θ'*, Hermann *πεφυκέναι* and *τολμᾶν θ'*, but the latter attaches to it a sense which few will approve, though it is given by one of the scholiasts, 'how bad is slavery, to be born to it, and (how) it has to bear what it ought not, coerced by force.' Pflugk too ventures something out of the natural and obvious sense, (which is, *ὡς κακὸν ἐστὶ τὸ πεφυκέναι τινα δούλον*), and suspects the poet meant, 'how bad slavery always is, and (how its nature is) to have to bear,' &c. Dindorf edits as given above; and it is at least as good as the other; 'Alas! how sad is slavery in all circumstances, and how it endures what it should not, being overcome by the necessity imposed on it.'

335. *ριφέντες* Porson and Hermann, with the great majority of copies. If any passage can be adduced where the metre requires *ριφείς*, there is an end of the question; but meanwhile, both here and in *Androm.* 10, the other form seems the safest. The phrase *ρίπτειν λόγους* is

σὺ δ' εἴ τι μείζω δύναμιν ἢ μήτηρ ἔχεις,
 σπούδαζε, πάσας ὥστ' ἀηδόνας στόμα
 φθογγὰς ἰεῖσα, μὴ στερηθῆναι βίου.
 πρόσπιπτε δ' οἰκτρῶς τοῦδ' Ὀδυσσέως γόνυ,
 καὶ πείθ'. ἔχεις δὲ πρόφασιν· ἔστι γὰρ τέκνα 340
 καὶ τῶδε, τὴν σὴν ὥστ' ἐποικτεῖραι τύχην.

ΠΟΛΥΞ. ὀρῶ σ', Ὀδυσσεύ, δεξιὰν ὑφ' εἵματος
 κρύπτουτα χεῖρα, καὶ πρόσωπον ἔμπαλιν
 στρέφοντα, μή σου προσθίγω γειειάδος.
 θάρσει πέφενγας τὸν ἐμὸν ἰκέσιον Δία· 345
 ὡς ἔφομαί γε τοῦ τ' ἀναγκαίου χάριν

θανεῖν τε χρῆζουσ'. εἰ δὲ μὴ βουλήσομαι,
 κακὴ φανούμαι καὶ φιλόψυχος γυνή.
 τί· γὰρ με δεῖ ζῆν; ἢ πατὴρ μὲν ἦν ἀναξ
 Φρυγῶν ἀπάντων· τοῦτό μοι πρῶτον βίου· 350
 ἔπειτ' ἐθρέφθην ἐλπίδων καλῶν ὑπο,
 βασιλεῦσι νύμφη, ζῆλον οὐ σμικρὸν γάμων

common, and often means, 'to speak earnestly,' 'hastily,' &c., without *μάτην*. See Aesch. Prom. 319. Suppl. 478. But Med. 1404, *μάτην ἔπος ἔρριπται*.

337. *ἀηδόνας*. Because the notes of this bird are at once varied (*πάσας φθογγὰς*) and melancholy. The short *ι* in *ἦμι* is also used in Aesch. Theb. 488. It is long *inf.* v. 367. 900.

340. *ἔχεις πρόφασιν*. You have a fair plea for doing so, because being a parent as well as your mother, he will not be insensible to the appeal. She adds *τὴν σὴν τύχην* where we might have looked rather for *τὴν ἐμὴν*, but the meaning is, that he can realise the position of a child of his own under the like circumstances.

342. Polyxena, instead of asking for her life, resigns it without a murmur; not indeed in a chivalrous spirit, like Macaria in the Heracidae, but because it is not worth contending for. She had seen prosperity, and she has seen misery; and this is the fate of all others which the Greeks thought the most truly pitiable. (See Troad. 634.) She enumerates the various ignominies that are certain to befall her in captivity, and concludes that it is better to die. And she entreats her mother not to oppose her determination by a word or a deed.

343. *χεῖρα*. Here we have, what is not very often the case, an exact description of the position occupied by a Greek actor during an address. It is a fine conception, and one that might be finely transferred either to canvas or marble.—*μή*, for *ἵνα μή*, is a more usual Latin than Greek idiom, *ne te tangam* &c. When the Greeks use *μή* alone, it usually refers to some action or emotion on the part of the person concerned, as *δέδοικα μή* &c. Here, in fact, *δεδοικότα* is implied by the context; and though *προσθίγω* is the act of another person, the effect upon himself is virtually regarded, *δεδοικότα μή ὑπ' ἐμοῦ πεισθῆς*.

345. *τὸν ἐμὸν ἰκ. Δία*, the consequences of my curse; the *μιασμα* or crime which will result to you if you spurn a suppliant's prayer. Aesch. Suppl. 379, *μένει τοι Ζητὸς Ἴκταίου κότος | δυσπαράθελκτος παθόντος οἴκτοισ*.

350. *πρῶτον βίου*. Not for *ἡ ἀρχή*, but, as the Schol. explains, and Hermann and Dindorf think, *κατὰ τὸ ἀξίωμα*, 'in respect of estimation,' i. e. 'this was the first and highest part of my lot in life.'

352. *ζῆλον—ἀφίξομαι*. 'Having had the honour of being much sought for in marriage, as to whose home and hearth I should come.' Such purely Greek idioms

ἔχουσ', ὅτου δῶμ' ἐστίαν τ' ἀφίξομαι
 δέσποινα δ' ἢ δύστηνος Ἰδαίαισιν ἦν
 γυναιξί, παρθένους ἀπόβλεπτος μέγα, 355
 ἴση θεοῖσι, πλὴν τὸ κατθανεῖν μόνον
 νῦν δ' εἰμὶ δούλη. πρῶτα μὲν με τοῦνομα
 θανεῖν ἐρᾶν τίθησιν, οὐκ εἰωθὸς ὄν
 ἔπειτ' ἴσως ἂν δεσποτῶν ὤμων φρένας
 τύχοιμ' ἂν, ὅστις ἀργύρου μ' ὠνήσεται, 360
 τὴν Ἐκτορός τε χιτέρων πολλῶν κάσιw,
 προσθεῖς δ' ἀνάγκην σιτοποιῶν ἐν δόμοις,
 σαίρειν τε δῶμα κερκίσιν τ' ἐφεστάναι
 λυπρὰν ἄγουσαν ἡμέραν μ' ἀναγκάσει
 λέχη δὲ τὰμὰ δούλος ὠνητός ποθεν 365
 χρανεῖ, τυράννων πρόσθεν ἠξιωμένα.
 οὐ δῆτ' ἀφίημ' ὀμμάτων ἐλεύθερον
 φέγγος τόδ', Ἄϊδη προστιθεῖς ἔμὸν δέμας.
 ἄγ' οὖν μ', Ὀδυσσεύ, καὶ διέργασαί μ' ἄγων
 οὔτ' ἐλπίδος γὰρ οὔτε του δόξης ὄρῳ 370
 θάρσος παρ' ἡμῶν ὡς ποτ' εὔπρᾶξαι με χρῆ.
 μήτηρ, σὺ δ' ἡμῶν μηδὲν ἐμποδῶν γένη

it is very difficult exactly to translate. By *ζηλος γάμων* she means the jealous contests of rivals for her hand; and this *ζηλος* she is said *ἔχειν*, because she herself is the object of it, and the consequences of her own natural gifts fall upon herself.

355. *παρθένους τ'* Porson with some copies. For the metre however see the note on Bacch. 1125, *λαβοῦσα δ' ὠλένας ἀριστερὰν χεῖρα*. As *ἀποβλέπειν τινα* is 'to look off from one object to some greater point of attraction,' so *ἀπόβλεπτος* is *θαυμαστός, ἀποσκοπούμενος*. — *μετὰ*, 'amongst;' a use of the dative rare in Attic Greek. Compare Pers. 615, *λιβάσιν ὄδρηλαῖς παρθένων πηγῆς μέγα*. Hermann inclines to Canter's conjecture *μέγα*, though it is slighted by Porson. In the next line it is singular that Porson should prefer the Aldine *θεῖσι*, with the brief comment "*Alii θεοῖσι*." The feminine, as Dindorf after Hermann remarks, would have been 'equal to the goddesses in beauty,' whereas she means, 'equal to the gods in prosperity, *εὐδαιμονία*, except

only in being mortal.'

358. *εἰωθός, εἰθισμένον*. The addition of *ὄν* is unusual. Porson well compares Ar. Ran. 721, *τούτοισιν, ὅσιν εὔκεκιβδηλευμένοις*,—*χρῶμεθ' οὐδέν*.

359. *ὤμων φρένας*. Aesch. Agam. 1011, *οἱ δ' οὐποτ' ἐλπίσαντες ἤμισαν καλῶς, ὡμοί τε δούλοις πάντα καὶ παρὰ στάθμην*. — *ἀργύρου κτλ.*, cf. Alcest. 675, *λυδὸν ἢ φρύγα κακοῖς εὐλαύνει ἀργυρῶντηρον σέθεν*.

366. *χραίνειν*, 'to touch,' with the notion of pollution attending the act, occurs Hippol. 1266, *τὸν τᾶμ' ἀπαρηθέντα μὴ χράναι λέχη*.

368. *προστιθεῖσα*, 'dedicating,' 'giving up to.' See Androm. 1016.

369. *ἄγ' οὖν* Porson, omitting the *μ'*, with Thomas Magister in v. *διαχρῶμαι*.

371. *ἐλπῖς—εὔπρᾶξαι*. See above, v. 305.

372. *μηδὲν* for *μὴ* or *μηδαμῶς*, as Androm. 88. Before *λέγουσα μὴ* is to be supplied. It should properly have been *μήτε λ. μήτε δ*. Porson gives *μήτε δρώσα*, but it is well known that *μὴ* is rather followed by *μηδέ*.

- λέγουσα μῆδὲ δρῶσα· συμβούλου δέ μοι
 θανεῖν, πρὶν αἰσχροῶν μὴ κατ' ἀξίαν τυχεῖν.
 ὅστις γὰρ οὐκ εἴωθε γεύεσθαι κακῶν, 375
 φέρει μὲν, ἀλγεί δ' αὐχέν' ἐντιθεῖς ζυγῶ·
 θανῶν δ' ἂν εἴη μᾶλλον εὐτυχέστερος
 ἢ ζῶν· τὸ γὰρ ζῆν μὴ καλῶς μέγας πόνος.
- ΧΟ. δεινὸς χαρακτήρ καπίσημος ἐν βροτοῖς
 ἐσθλῶν γενέσθαι, καπὶ μείζον ἔρχεται 380
 τῆς εὐγενείας ὄνομα τοῖσιν ἀξίους.
- ΕΚ. καλῶς μὲν εἶπας, θύγαπερ· ἀλλὰ τῷ καλῷ
 λύπη πρόσσεστιν. εἰ δὲ δεῖ τῷ Πηλέως
 χάριον γενέσθαι παιδί, καὶ ψόγον φυγεῖν
 ὑμᾶς, Ὀδυσσεῦ, τήνδε μὲν μὴ κτείνετε, 385
 ἡμᾶς δ' ἄγοντες πρὸς πυρὰν Ἀχιλλέως
 κεντέετε, μὴ φείδεσθ'· ἐγὼ ἕκον Πάριον,
 ὃς παῖδα Θέτιδος ὤλεσεν τόξοις βαλῶν.
- ΟΔ. οὐ σ', ὦ γεραῖα, κατθανεῖν Ἀχιλλέως
 φάντασμά· Ἀχαιοὺς, ἀλλὰ τήνδ', ἧτήσατο. 390
- ΕΚ. ὑμεῖς δέ μ' ἀλλὰ θυγατρὶ συμφονεύσατε,
 καὶ δις τόσον πῶμ' αἵματος γενήσεται
 γαῖα νεκρῷ τε τῷ τὰδ' ἐξαιτουμένῳ.
- ΟΔ. ἄλις κόρης σῆς θάνατος· οὐ προσοιστέος
 ἄλλος πρὸς ἄλλω· μῆδὲ τόνδ' ὠφείλομεν. 395

373. συμβούλου, i. e. σὺν ἐμοὶ βούλου ἐμὲ θανεῖν.

377. We should not regard μᾶλλον here as redundant, but rather that εὐτυχέστερος is in a manner attracted to it, when εὐτυχῆς was sufficient. Thus, θανῶν μᾶλλον ἢ ζῶν γένοιτο ἂν αὐτὸς ἑαυτοῦ (or ἢ τὸ πρὶν) εὐτυχέστερος. Stobaeus gives v. 375—8, Flor. xxx. 3 (with πόνων for κακῶν), and the three next in lxxxviii. 6.

379. χαρακτήρ ἐπίσημος, a deeply marked or conspicuous impression, ἐπίσημα εἰς κεχαραγμένον. Milton, Comus, "Reason's mintage Charactered in the face." Cf. Med. 516—9.—δεινός, 'of deep import,' as δεινὸν τὸ τίκτειν, τὸ ξυγγενές τοι δεινόν, &c. The advantages of εὐγένεια are often extolled by Euripides, but always conditionally upon

the possessor being himself a good man. Hence he here takes care to add τοῖσιν ἀξίοις. See Electr. 369 seqq. By ἐπὶ μείζον ἔρχεται he means, that the truly noble man advances from the mere name to the reality, from the ὄνομα or λόγος to the ἔργα εὐγενείας.

384. ψόγον. The blame of neglecting the memory of the brave.

390. ἀλλὰ τήνδ'. See on v. 40.

393. γαῖα. This is according to the older Aeschylean mythology, by which not only the δαίμων but Earth herself was regarded as a sentient power, and one of those naturally hostile to man, and therefore requiring propitiation.—δις τόσον, for διπλάσιον, Rhcs. 281. Med. 1134. El. 1092.

395. Οὐ μὴ preceding ὠφελον see Med. 1413. Alcest. 880, μήποτε γήμας ὠφελον

- ΕΚ. πολλή γ' ἀνάγκη θυγατρὶ συνθανεῖν ἐμέ.
 ΟΔ. πῶς; οὐ γὰρ οἶδα δεσπότης κεκτημένος.
 ΕΚ. ὅποια κισσὸς δρυὸς ὅπως τῆσδ' ἔξομαι.
 ΟΔ. οὐκ, ἦν γε πείθῃ τοῖσι σοῦ σοφωτέροις.
 ΕΚ. ὡς τῆσδ' ἐκούσα παιδὸς οὐ μεθήσομαι. 400
 ΟΔ. ἀλλ' οὐδ' ἐγὼ μὴν τήνδ' ἄπειμ' αὐτοῦ λιπών.
 ΠΟΛΤΞ. μῆτερ, πιθοῦ μοι καὶ σὺ, παῖ Λαερτίου,
 χάλα τοκεῦσιν εἰκότως θυμουμένους.
 *σὺ τ', ὦ τάλαινα, τοῖς κρατοῦσι μὴ μάχου.
 βούλει πεσεῖν πρὸς οὐδας, ἐλκῶσαί τε σὸν 405
 γέροντα χρώτα πρὸς βίαν ὠθουμένη,
 ἀσχημονῆσαι τ' ἐκ νέου βραχίονος
 σπασθεῖσ' ; ἂ πείσει μὴ σὺ γ' οὐ γὰρ ἄξιον.
 ἀλλ', ὦ φίλη μοι μῆτερ, ἠδίστην χέρα
 δὸς καὶ παρειὰν προσβαλεῖν παρηίδι 410
 ὡς οὔποτ' αὐθις, ἀλλὰ νῦν πανύστατον
 ἀκτῖνα κύκλον θ' ἡλίου προσόψομαι.
 τέλος δέχει δὴ τῶν ἐμῶν προσφθεγμάτων.
 ὦ μῆτερ, ὦ τεκοῦσ', ἄπειμι δὴ κάτω.
 ΕΚ. ὦ θύγατερ, ἡμεῖς δ' ἐν φάει δουλεύσομεν. 415
 ΠΟΛΤΞ. ἄνυμφος, ἀνυμέναιος, ὦν μ' ἐχρῆν τυχεῖν.

οἰκεῖν μετὰ τῆσδε δόμου. Androm. 1189, μήποτε σῶν λεχέων τὸ δυσώνυμον ὠφελ' ἐμὸν γένος—ἀμφιβαλέσθαι "Αἶδαν. The sense is, εἴθε μὴδὲ τόνδε θάνατον ἀνάγκη ἦν γενέσθαι, or φέρειν ὠφείλομεν.

396. The γε here seems to add force to the entreaty, as in the common formula of expostulation μὴ—γε, *inf.* 408; see on Bacch. 951. Hermann, thinking the particle out of place, gives πολλή δ', but suspects πολλή 'στ' ἀνάγκη to be the genuine reading.

398. *Ego ut hedera huic ut quercui adhaerebo.* Hermann; who compares Troad. 147, μάτηρ δ' ὥς τις πτανοῖς κλαγγὰν ὄρνισιν ὅπως ἐξάρξω 'γά. Porson's view, that ὅπως ἔξομαι is to be construed 'I will take care to cling,' &c., is hardly tenable. That idiom (ὅρα ὅπως &c.), rare as it is with the first person, (and doubly rare with the first person singular, for obvious reasons,) is confined to *exhortation*, as Orest. 1060, ἀλλ' εἶ', ὅπως γενναῖα κάγαμέμνονος δράσαντε καθανούμεθ' ἀξιώ-

τατα.

400. ὡς, for ἴσθι ὡς. Cf. Andr. 587. Med. 609.

401. ἀλλ' οὐδὲ μὴν. See Hel. 1047. Andr. 256.

407. ἀσχημονῆσαι. This is explained by *εὐσχήμως* in v. 569.—ἂ πείσει, 'and yet this is what you will suffer,' unless you yield.—οὐ γὰρ ἄξιον, scil. σοι, for ἀναξία γὰρ εἶ ταῦτα παθεῖν.

411—12. This distich occurs also in Alcest. 207—8.

413. δὴ, 'thus then.' Aldus has δέχου, which is not inferior as a reading, but it has much less MSS. authority. In the next verse the δὴ may be compared with Med. 1067, ἀλλ' εἶμι γὰρ δὴ πλημονεστάτην ἰδόν.

415. ἐν φάει κτλ. And I your mother shall live on to be a slave. Porson prints this verse as a question.

416. ὦν, scil. ὁμειβάλων. So Suppl. 174, ἀλλ' ὡς νεκρὸς θάψωσιν, ὦν αὐτὰς ἐχρῆν.—τυχεῖν, i. e. ταφῶν.

- ΕΚ. οἰκτρὰ σὺ, τέκνον, ἀθλία δ' ἐγὼ γυνή.
 ΠΟΛΥΞ. ἐκεῖ δ' ἐν Ἄιδου κείσομαι χωρὶς σέθεν.
 ΕΚ. οἴμοι τί δράσω ; ποῖ τελευτήσω βίον ;
 ΠΟΛΥΞ. δούλη θανούμαι, πατρὸς οὐσ' ἐλευθέρου. 420
 ΕΚ. ἡμεῖς δὲ πεντήκοντά γ' ἄμμοροι τέκνων.
 ΠΟΛΥΞ. τί σοι πρὸς Ἑκτορ' ἢ γέροντ' εἶπω πόσων ;
 ΕΚ. ἄγγελλε πασῶν ἀθλιωτάτην ἐμέ.
 ΠΟΛΥΞ. ὦ στέρνα μαστοῖ θ' οἱ μ' ἐθρέψαθ' ἠδέως.
 ΕΚ. ὦ τῆς ἀώρου θύγατερ ἀθλία τύχης. * 425
 ΠΟΛΥΞ. χαῖρ', ὦ τεκοῦσα, χαῖρε Κασσάνδρα τέ μοι.
 ΕΚ. χαίρουσιν ἄλλοι, μητρὶ δ' οὐκ ἔστιν τόδε.
 ΠΟΛΥΞ. ὁ τ' ἐν φιλίπποις Θρηξὶ Πολύδωρος κάσις.
 ΕΚ. εἰ ζῆ γ' ἀπιστῶ δ' ὦδε πάντα δυστυχῶ.
 ΠΟΛΥΞ. ζῆ καὶ θανούσης ὄμμα συγκλείσει τὸ σόν. 430
 ΕΚ. τέθνηκ' ἔγωγε πρὶν θανεῖν κακῶν ὕπο.
 ΠΟΛΥΞ. κόμῳ, Ὀδυσσεῦ, μ' ἀμφιθεῖς κἀρα πέπλους·
 ὡς πρὶν σφάγηναί γ' ἐκτέτηκα καρδίαν
 θρήνοισι μητρὸς, τῆνδε τ' ἐκτέκω γόοις.
 ὦ φῶς· προσειπεῖν γὰρ σὸν ὄνομ' ἔξεστί μοι, 435

421. The restoration of this verse, which is correctly quoted by Eustathius on Il. vi. p. 639, is due to the sagacity of Porson. The old copies give *πεντήκοντ' ἄμμοροι* δὴ, some having γ' ἄμμοροι. Dindorf says the genuine verse is also given in two Florence MSS.

423. That ἐμέ is emphatic will not escape the reader's notice. The injunction might have been *ἄγγελλέ με κτλ.*, 'say that I am most wretched;' but the sense is, 'say that of all women I am the most wretched.'

425: ἀθλία Porson for ἀθλίαις. Either this correction, or Hermann's σῆς for τῆς, seems required; for the application of the remark to Polyxena in particular is secured by either change.

426. Κασσάνδρα τ' ἐμή Porson after Aldus and several MSS. But though 'my Cassandra' sounds well enough in English, the Greeks, as Hermann shrewdly remarks, do not use it. On the contrary, χαῖρέ μοι is a common phrase; and so Matthiae and others have edited, many MSS. giving Κασσάνδρα τ' ἐμοί. Schol. τὸ ἐμοὶ οὐ πρὸς τὸ Κασσάνδρα ἔστιν, εἰ γὰρ ἦν οὕτω, διὰ τοῦ τ' ὄφειλε γράφεσθαι

ἀλλὰ πρὸς τὸ χαῖρε σύναπτε ἢ καὶ πρὸς ἀμφοτέρα, χαῖρέ μοι τεκοῦσα, καὶ χαῖρέ μοι ὦ Κασσάνδρα.

427. χαίρουσιν ἄλλοι. The meaning is, ἄλλων τὸ χαῖρειν, or εἰ καὶ ἄλλοι χαίρουσιν, ἀλλὰ μήτηρ οὐ χαίρει. Cf. Phoen. 618, μήτηρ, ἀλλὰ μοι σὺ χαῖρε. IO. χαρτὰ γοῦν πάσχω, τέκνον. Hermann's view of this verse is, "Graecoc dicit, qui immolatione Polyxena laetentur." But this seems somewhat far-fetched; at least, it is unnecessary to the context.—For τόδε there is another reading χαρὰ, but the schol. explains τὸ χαῖρειν δηλονότι.

428. φιλίπποις, cf. v. 9.—Θρηξὶ Hermann and Matth. for Θραξί.

432. κἀρα πέπλοις. It would be easy to read κἀρα πέπλους, but verbs of this kind, both in Latin and Greek writers, take either the person or the thing as the immediate object. Hermann well compares Phoen. 306, ἀμφιβαλλέ μαστὸν ὠλέναισι ματέρος.

433. The force of the γε will be best understood by supplying some suppressed clause, as μετὰ δὲ τὸ σφάγηναί λύπης ἀποπαύσομαι.

435. ὄνομα. That this, the common

- μέτεστι δ' οὐδὲν πλὴν ὅσον χρόνον ξίφους
βαίνω μεταξὺ καὶ πυρᾶς Ἀχιλλέως.
- ΕΚ. οἱ γὰρ προλείπω λύεται δέ μου μέλη.
ὦ θύγατερ, ἄψαι μητρὸς, ἔκτεινον χέρα,
δός μ' ἴπης μ' ἄπαιδ', ἀπωλόμην, φίλαι. 440
[ὡς τὴν Λάκαιναν ξύγγονον Διοσκόρου
Ἑλένην ἴδοιμι διὰ καλῶν γὰρ ὀμμάτων
αἰσχιστα Τροίαν εἶλε τὴν εὐδαίμονα.]
- ΧΟ. αὔρα, ποντιάς αὔρα, στρ. α'.
ἄτε ποντοπόρους κομίζεις 445
θοὰς ἀκάτους ἐπ' οἶδμα λίμνας,
ποῖ με τὰν μελέαν πορεύσεις ;
τῷ δουλόσυνος πρὸς οἶκον

reading, and not *δμμα*, the conjecture of Jacobs, is right, may be inferred from the theological notion which this invocation of the sun by a dying person involved. See the note on *Alcest.* 207. A Greek would probably have said either *προσειπεῖν σὸν ἄνομα*, or *προσβλέπειν σὸν ἄνομα*. Besides, there is a sort of antithesis, 'I can call you by name, though I shall no longer feel your benign influence.'

437. The words *καὶ πυρᾶς κτλ.* are a mere *exegesis* of *ξίφους*, and there cannot be a doubt that *μεταξὺ ξίφους* is shortly put for *μεταξὺ τοῦδε τοῦ τόπου καὶ ξίφους*. Thus *βαίνω* is by no means for *βέθηκα*, *adsto*, as Pflugk explains it, but the sense is, 'I can only feel the sun's blessed rays during the short time that I spend in walking from this place to that.' *Quantum mihi spatii reliquum est ad ferrum, quo in tumulto Achillis jugulabor.* Hermann.

440. *ἀπωλόμην, φίλαι.* At these words, addressed to the chorus, Hecuba falls fainting into their arms. Compare *Androm.* 1077, and *Alcest.* 391, where the same words *ἀπωλόμην* and *προλείπειν* are used in a very similar scene. Was this latter word technically used for 'to faint,' *λιποψυχεῖν*? It is clear, that if Hecuba, as the words imply, falls senseless through grief, the following three verses cannot have been spoken by her. Either Hermann is right in assigning them to the chorus, or W. Dindorf is right in regarding them as spurious. To the latter

opinion the present editor inclines; for (to say nothing of a unique instance in Euripides of the choral ode being introduced by *senarii*, as in *Agam.* 342, *Cho.* 917), the verses themselves are not very Euripidean, and the pun on the name (*Ἑλένη* from *ἐλεῖν*), which the commentators do not seem to have noticed, occurs also in *Troad.* 891, *δρῶν δὲ τήνδε, φεύγε, μὴ σ' ἔλη πόδιφ. αἰρεῖ γὰρ ἀνδρῶν ἄμματ', ἐξαιρεῖ πόλεις.* The most suspicious point in these verses is *ὡς ἴδοιμι* for *οὕτως ἔχουσαν*, since *ὡς* is very rarely used by Attic writers. Cf. *Bacch.* 1068.

444. *Polyxena* has been removed from the stage by *Ulysses*, and *Hecuba* is lying on the ground insensible (cf. 486). The chorus now sing the first stasimon in the glyconeian metre, in which they dolefully anticipate the fate which awaits them as captives in the various states of Greece. The theme of their song closely resembles that in *Troad.* 197 seqq. A more appropriate subject, one would have thought, might have been furnished by the immediate prospect of *Polyxena's* fate.

445. *ἄτε.* The metre allows a trochee in the first foot, or even an iambus, to stand in place of a spondee. Porson, observing that the conjecture *ἄτις* is not metrically necessary, might have added, that neither is it good Greek.

449. *δουλόσυνος κτηθείσα.* As slaves were regarded as *κτήματα*, so their masters were called *οἱ κекτημένοι*, *Bacch.* 514. The phrase therefore means, *ἐς δουλοσύνην ὑπὸ δεσποτῶν ἀπαγομένη.*

- κτηθείς' ἀφίξομαι ;
 ἢ Δωρίδος ὄρμον αἴας, 450
 ἢ Φθιάδος, ἔνθα καλλίστων ὑδάτων πατέρα
 φασὶν Ἀπιδανὸν γύας λιπαίνειν ;
 ἢ νάσων, ἀλιήρει ἀντ. α'. 455
 κώπα πεμπομένην τάλαιναν,
 οἰκτρὰν βιοτὰν ἔχουσαν οἴκοις,
 ἔνθα πρωτόγονός τε φοῖνιξ
 δάφνα θ' ἱεροὺς ἀνέσχε
 πτόρθους Λατοῖ φίλα 460
 ᾠδίνος ἄγαλμα δίας ;
 σὺν Δηλιάσιν τε κούραις Ἀρτέμιδός τε θεᾶς
 χρυσέαν ἄμπυκα τόξα τ' εὐλογήσω ; 464, 5
 ἢ Παλλάδος ἐν πόλει στρ. β'.
 τᾶς καλλιδίφρου τ' Ἀθαναίας ἐν κροκέῳ πέπλω
 ζεύξομαι ἄρματι πώλους, 469

450. Δωρίδος αἴας, the Peloponnese.—Φθιάδος, Θετταλικῆς, Photius.—Apidanus, Bacch. 573, πατέρα τε, τὸν ἐκλυον εβ-ιππον χόραν ὑδάσιν καλλίστοισι λιπαίνειν. This river was a branch of the Peneus, and celebrated by the poets for the fertility of its valley as well as for the purity of its waters. The article τὸν or τῶν before καλλίστων was omitted by Porson, and τὰς which occurs in some copies before γύας.

455. νάσων, scil. ἐς τίνα, implied in the preceding ποῖ. Pflugk adopts a less obvious construction νάσων—ἔνθα, for εἰς ἐκείνην τὴν νῆσον κτλ. Any of the Aegean islands, not excluding Sicily (Troad. 220) are meant. But they specify Delos in particular, as Hermann remarks after Matthiae, because after Ol. lxxxviii. 3, the Athenians claimed Delos as an ancestral possession, and the present play is believed to have been acted shortly before Ol. lxxxix. The date-palm and the bay-tree, which were held sacred in connexion with the birth of Apollo, are mentioned Ion 919, Iph. T. 1100 &c. The palm is called πρωτόγονος because it was first created on the occasion of Latona's labour. Schol. εἰς Δῆλον ἢ Λητῶ ἀφικομένη ἔτεκεν Ἀπόλλωνα καὶ Ἄρτεμιν, δύο φυτῶν ὑπὸ Διὸς τότε ἀναφέντων, φοῖνικος καὶ δάφνης.

464, Professor Scholefield, in allowing,

with Porson, that χρυσέαν is here a dis-syllable, is wrong in questioning the fact, pointed out by Elmsley, that the first ὤ is frequently short. In this instance it may be either one or the other, though it is probably long, the ε having the virtue of *y* or *j*. See however Med. 633. Tro. 520. 356. The ἄμπυξ, or golden frontal, seems mentioned as a characteristic ornament of Artemis. See Aesch. Suppl. 425. The τε after Ἀρτέμιδος belongs properly to ἄμπυκα.

466. ἢ Παλλάδος κτλ. Or shall I be conveyed to Athens, to work as a slave at the loom in embroidering the peplus of Athena? See Ion 197. Iph. T. 222. For the insertion of τ' after καλλιδίφρου the present editor is responsible. It is answered by ἢ in v. 472, of which usage not a few examples exist. The metre requires that καλλιδίφρου should be a choriambus; and the hiatus does not seem more defensible than W. Dindorf's καλλιδίφροῦς, or Porson's καλλιδίφροί, where the elision of the final ο is without example. Hermann, who scans τᾶς καλλιδίφροῦ Ἀθαινας, alters the antistrophic verse to ἴμοι χθοῦς πατρώας.—The epithet refers to a traditional representation of Athena as seated in her war-chariot in the battle against the Giants. Ion 1528, μὰ τὴν παρασπίζουσαν ἄρμασιν ποτε Νίκην Ἀθάναν Ζηνὶ γηγενεῖς ἐπι.

ἐν δαιδαλείαισι ποικίλλουσ' ἀνθοκρόκοισι πήναις,
 ἢ Τιτάνων γενεᾶν,
 τὰν Ζεὺς ἀμφιπύρῳ
 κοιμίζει φλογμῶ Κρονίδας ;
 ὦμοι τεκέων ἐμῶν, ἀντ. β'. 475
 ὦμοι πατέρων, χθονός θ', ἃ καπνῶ κατερείπεται
 τυφομένα, δορίληπτος
 ὑπ' Ἀργείων ἐγὼ δ' ἐν ξείνα χθονὶ δὴ κέκλημαι
 δούλα, λιποῦσ' Ἀσίαν 481
 Εὐρώπας θεράπναι,
 ἀλλάξασ' Ἄϊδα θαλάμους.

ΤΑΛΘΥΒΙΟΣ.

ποῦ τὴν ἄνασσαν δήποτ' οὔσαν Ἴλιου
 Ἐκάβην ἂν ἐξεύροισι, Τρωάδες κόραι ; 485
 ΧΟ. αὕτη πέλας σου, νῶτ' ἔχουσ' ἐπὶ χθονί,
 Ταλθύβιε, κείται, συγκεκλημένη πέπλοις.
 ΤΑ. ὦ Ζεῦ, τί λέξω ; πότερά σ' ἀνθρώπους ὄραν ;

470. ἐν δαιδαλείαισι. Hermann omits ἐν, and also ὑπ' in v. 480, where Porson gives πρὸς on conjecture, but the MSS. generally omit the preposition. W. Dindorf here edits δαιδαλαίαισι, but all these are but corruptions of a common and legitimate form of glyconean verse, consisting of a choriambus with an anacrusis, followed by an iambus with or without a long syllable. Hermann is clearly right in giving the resolved form Ἀργείων.—Τιτάνων κτλ., cf. Ion 207 seqq.

482. θεράπναι, for which most of the old copies give θεράπναιαν, here, as in Herc. F. 370, Troad. 1070; seems to mean σταθμὸν, 'the neighbouring settlement or colony of Europe;' see on Bacch. 1043. Otherwise we must punctuate the passage thus, λιποῦσ' Ἀσίαν, Εὐρώπας θεράπναι ἀλλάξασ', Ἄϊδα θαλάμους, 'having left Asia and got in exchange a home in Europe, an abode of death.' So ἀλλάσσειν is 'to take in exchange,' Bacch. 53. There is however no difficulty in supplying ἀντὶ τῶν νῦν θαλάμων. Cf. v. 914 seqq. Pflugk's explanation, adopted by W. Dindorf, and also given in nearly the same terms by Hermann, is this, 'having got slavery instead of death,'

i. e. which would have been the better fate of the two. Both compare Antig. 944, ἔτλα καὶ Δανάδας οὐράνιον φῶς ἀλλάξαι δέμας. See also Iph. T. 135.

484. δῆποτε, 'so lately.' Cf. Tro. 506. 1277. inf. 891.

486. νῶτ' ἔχουσα. The poet perhaps merely meant 'lying on the ground,' this being a token of extreme grief, as in Suppl. 21, Ἄδραστος ἔδε κείται. But those who take the words very literally, and are offended at an untragic posture, seek for an excuse in the supposition that Hecuba, who had fainted at v. 440, had been laid on her back by the attendants.—συγκεκλημένη Herm. Dind. for ζυγ- or συγκεκλισμένη, one MS. giving συγκεκλιμένη. The form in σ is not Attic; indeed, the σ is contrary to analogy, unless where euphony demands it (as in πεπεισμένος), or in a participle from a verb in -ζω. Nevertheless, the transcriber who gave συγκεκλιμένη doubtless deduced it from συγγκλινειν.

488. Talthybius, who shows much consideration as a herald (a class of men whom Euripides much disliked), and who in the Troades also is represented as performing his ungracious duty with reluc-

ἢ δόξαν ἄλλως τήνδε κεκτῆσθαι μάτην
 ψευδῆ, δοκοῦντας δαιμόνων εἶναι γένος, 490
 τύχην δὲ πάντα τῶν βροτοῖς ἐπισκοπεῖν ;
 οὐχ ἦδ' ἀνασσα τῶν πολυχρύσων Φρυγῶν ;
 οὐχ ἦδε Πριάμου τοῦ μέγ' ὀλβίου δάμαρ ;
 καὶ νῦν πόλις μὲν πᾶσ' ἀνέστηκεν δορι, 495
 αὕτη δὲ δούλη, γραῦς, ἄπαις, ἐπὶ χθονὶ
 κεῖται, κόνει φύρουσα δύστηνον κára.
 φεῦ φεῦ. γέρων μὲν εἶμι· ὅμως δέ μοι θανεῖν
 εἶη, πρὶν αἰσχροῦ περιπεσεῖν τύχη τινί.
 ἀνίστασ', ὦ δύστηνε, καὶ μετάρσιον
 πλευρὰν ἔπαυρε καὶ τὸ πάλλευκον κára. 500

ΕΚ. ἔα· τίς οὗτος σῶμα τοῦμόν οὐκ ἔῤῥ
 κείσθαι ; τί κινεῖς μ', ὅστις εἶ, λυπούμενην ;
 ΤΑ. Ταλθύβιος ἦκω, Δαναῖδῶν ὑπηρέτης,
 Ἄγαμέμνονος πέμψαντος, ὦ γύναι, μέτα.

tance, approaches Hecuba, who by this time is returning to her senses; and, after moralising on the strange dispensations of heaven and the caprices of fortune, relates the death of her daughter Polyxena in presence of the Greeks at the tomb of Achilles on Sigeum.—*δρᾶν, ἐπιθεῖν, ἐποπτεύειν, ἐπισκοπεῖν.* In the next verse it is by no means necessary to supply *ἀνθρώπους* before *κεκτῆσθαι*, from the preceding line, i. e. to convert the object of one verb into the subject of another; nor is it more necessary to remove the comma after *ψευδῆ* and take *δοκοῦντας* for the direct subject, as Hermann does, regardless of the order of the words. Talthybius is thinking of himself and his fellow-men, and has *ἡμᾶς* in mind, which Porson thinks should perhaps be restored for *ἄλλως*, since *ἄλλως μάτην* is a pleonasm. Translate, 'Shall I say that thou hast regard to man, or that we have wrongly acquired to no purpose this false opinion, in supposing the race of gods to exist?' On the poet's views respecting Chance, see Preface to Vol. i. p. xxiv.

495. *αὐτῆ* Elmsley, Dind., Pflugk; a probable, but by no means necessary alteration. There is no difficulty in *αὕτη* and *ἦδε* used together in the same sense. Soph. Antig. 673, *αὕτη πόλις ἔλλυσιν, ἦδ' ἀναστάτους οἴκους τίθησιν.* Compare Hipp. 195. Hel. 709—10. Electr. 1311.

—On *φύρουσα* see v. 958.

497. Ennius, who was no great Grecian, and who often turns a Greek verse in a very lax manner (see on v. 592), seems in some way to have misunderstood the meaning of this distich; 'senex sum, utinam mortem oppetam priusquam evenat, Quod in pauperie mea senex graviter gemam.' (Nonius in v. *evenat*, quoted by Porson.) For he seems to have construed *πρὶν περιπεσεῖν* (*κακῶ*) *τινὶ ἐν αἰσχροῦ τύχη*, i. e. *ἐν πεινίᾳ*. A most curious example of mistranslation has been pointed out by a distinguished scholar in Virgil's *omnia vel medium fiant mare*, from Theocr. i. 134, *πάντα δ' ἐναλλα γένοιτο*, as if it had been *ἐνάλλια*.—By *γέρων μὲν εἶμι κτλ.*, he means, that *though* he is an old man (and so, if he came to misfortune, he would not, in the course of nature, have to endure it long), still he would rather die outright than incur the chance of it.

501. *ἔῤῥ*. So Pors. Dind. Pflugk from two MSS. *ἔῤ* Hermann. It is clear that Hecuba does not see the man. Cf. v. 487.

503. *ὑπηρέτης*. This was a term applied to heralds. See on Suppl. 381.

504. *μέτα*, i. e. *μετά σε*. Hermann regards it as a *imesis*, comparing Ἄμυρταίου μεταπέμποντος (*τὰς ναῦς*) in Thuc. i. 112. Scholefield compares Aesch. Ag.

- ΕΚ. ὦ φίλτατ', ἄρα καὶ ἐπισφάξαι τάφω
δοκοῦν Ἀχαιοῖς ἦλθες ; ὡς φίλ' ἂν λέγοις.
σπεύδωμεν, ἐγκονῶμεν, ἡγοῦ μοι, γέρον.
- ΤΑ. σὴν παῖδα καθθανούσαν ὡς θάψης, γύναι,
ἦκω μεταστείχων σε· πέμπουσι δέ με
δισσοί τ' Ἀτρεΐδαι καὶ λεὼς Ἀχαιϊκός.
- ΕΚ. οἴμοι, τί λέξεις ; οὐκ ἄρ' ὡς θανουμένους
μετῆλθες ἡμᾶς, ἀλλὰ σημανῶν κακά ;
ὄλωλας, ὦ παῖ, μητρὸς ἀρπασθεῖς ἄπο·
ἡμεῖς δ' ἄτεκροὶ τοῦπι σ'. ὦ τάλαιν' ἐγώ.
πῶς καὶ νιν ἐξεπράξατ' ; ἄρ' αἰδούμενοι ;
ἦ πρὸς τὸ δεινὸν ἦλθεθ', ὡς ἐχθρὰν, γέρον,
κτείνοντες ; εἰπὲ, καίπερ οὐ λέξων φίλα.
- ΤΑ. διπλᾶ με χρήζεις δάκρυα κερδᾶναι, γύναι,
σῆς παιδὸς οἴκτω· νῦν τε γὰρ λέγων κακὰ
τέγξω τόδ' ὄμμα, πρὸς τάφω θ', ὄτ' ὄλλυτο.
παρῆν μὲν ὄχλος πᾶς Ἀχαιϊκοῦ στρατοῦ
πλήρης πρὸ τύμβου σῆς κόρης ἐπὶ σφαγᾶς·
λαβῶν δ' Ἀχιλλέως παῖς Πολυξένην χερὸς
ἔσθησ' ἐπ' ἄκρου χώματος, πέλας δ' ἐγώ·
λεκτοί τ' Ἀχαιῶν ἔκκριτοι νεανίαι,
σκίρτημα μόσχου σῆς καθέξοντες χεροῖν,
ἔσποντο· πλήρες δ' ἐν χεροῖν λαβῶν δέπας
πάγχρυσον ἔρρει χειρὶ παῖς Ἀχιλλέως

1330, τοῦ δρώντος ἐστὶ καὶ τὸ βουλευσαί πέρι, scil. περὶ τοῦ δρωμένου.

506. δοκοῦν, for δόξαν, as in v. 121, where however the present participle is accurately used, as the question was not then settled.

515. πῶς καί. She does not say καὶ πῶς, which would have implied incredulity, 'You don't mean to say you slew her?' See Alcest. 482.—ἄρ' αἰδούμενοι; 'Was it with all due respect, and mercifully?'—πρὸς τὸ δεινὸν, to dreadful extremes, to wanton and malicious cruelty. Cf. Med. 393, τόλμησ' εἶμι πρὸς τὸ καρτερῶν.

519. νῦν τε γὰρ κτλ. He means, καὶ νῦν λέγων, καὶ τότε δρών. Cf. Hel. 770, λέγων τ' ἔν σοι κακ' ἀλογίην ἔτι, πάσχω

τ' ἔκαμνον. Oed. Col. 363, δις γὰρ οὐχὶ βούλομαι πονοῦσά τ' ἀλγεῖν καὶ λέγουσ' αἰθῆς πάλιν. With πρὸς τάφω supply ἔτεγξα.

526. σκίρτημα, viz. in case she should struggle to escape.* Prom. 611, σκίρτημάτων δὲ νήσσιαι αἰκίαις λαβρόστος ἦλθον.

528. ἔρρει. Pflugk, in comparing the phrase βεῖν γάλα, 'to flow milk,' &c., said of a river, did not perceive that the latter is a cognate accusative, while βεῖν χοῶς is really a remarkable if not unique expression for ἐκχεῖν. That βεῖν originally had an active sense is probable from the passive and middle forms that remain; and perhaps this explains φόνω ναῦς ἐρρεῖτο in Hel. 1602.

χοὰς θανόντι πατρί· σημαίνει δέ μοι
 σιγὴν Ἀχαιῶν παντὶ κηρῦξαι στρατῶ.
 53 καὶ γὰρ παραστὰς εἶπον ἐν μέσοις τάδε·
 σιγᾶτ', Ἀχαιοὶ, σίγα πᾶς ἔστω λεώς·
 σίγα, σιώπα· νήνεμον δ' ἔστησ' ὄχλου.
 ὁ δ' εἶπεν, ᾧ παῖ Πηλέως, πατήρ δ' ἐμὸς,
 δέξαι χοὰς μοι τάσδε κηλητηρίους, 535
 νεκρῶν ἀγωγούς· ἔλθε δ', ὡς πίης μέλαν
 κόρης ἀκραιφνὲς αἷμ', ὃ σοι δωρούμεθα
 στρατός τε καὶ γῶ· πρευμενῆς δ' ἡμῶν γενουῦ,
 λῦσαι τε πρύμνας καὶ χαλινωτήρια
 νεῶν δὸς ἡμῶν, πρευμενοῦς τ' ἀπ' Ἰλίου 540
 νόστου τυχόντας πάντας ἐς πάτραν μολεῖν.
 τοσαῦτ' ἔλεξε, πᾶς δ' ἐπηύξατο στρατός.
 εἴτ' ἀμφίχρυσον φάσγανον κώπης λαβὼν
 ἐξείλκε κολεοῦ, λογάσι δ' Ἀργείων στρατοῦ
 νεανίαις ἔενυσε παρθένον λαβεῖν. 545
 ἣ δ', ὡς ἐφράσθη, τόνδ' ἐσήμηεν λόγον·
 ᾧ τὴν ἐμὴν πέρσαντες Ἀργεῖοι πόλιν,
 ἐκούσα θνήσκω· μή τις ἄψηται χρὸς
 τοῦμου· παρέξω γὰρ δέρην εὐκαρδίως.
 ἐλευθέραν δέ μ', ὡς ἐλευθέρα θάνω, 550

529. Photius, σημαίνει, ἐπιτάττει. Cf. Oed. Col. 703.

536. ὡς πίης. See Od. xi. 96. 153. The spirit was not merely propitiated by the sacrifice, but was thought actually to taste it.—ἀκραιφνὲς, “proprie id est, quod modo ab ipso fonte exiit, eoque nondum adulteratum est.” Hermann. The word may either be contracted from ἀκραιοφανής, or may signify τὸ ἐπ' ἄκρας φανέν, and if so, it should rather mean that which rises to the surface, and is separable from sedimentary remains. It seems an epithet traditionally attached to αἷμα. Here it means ‘virgin.’

546. ἐφράσθη, συνήκεν, ἔγνω, ἐνόησεν, Hesi chius. Pflugk, who cites instances of φράσσειν in a sense which every body knows, does not notice the peculiarity of the passive aorist for ἐφράσατο. This idiom is rare. We have ὑποδεχθῆς in Heracl. 757, μὴ ἐπιλεχθῆς = μὴ νομίσης

in Agam. 1475, διελέχθη Herod. iii. 51. Bekk. Anecd. p. 82, ἀπολογηθῆναι ἀντι τοῦ ἀπολογησασθαι. Hermann adds φρασθεῖς from Herod. vii. 46.

548. ἄψηται. As the Greeks say μὴ ποιήσης rather than μὴ ποιήσον, so in the third person of the aorist they prefer μὴ ἄψηται to μὴ ἄψάσθω. The meaning in both cases is rather a warning than a command, ὅρα ὅπως, or σκεπτέον μὴ &c., and here the schol. rightly explains it by ὅρα ἵνα μὴ τις ἄψηται. Only, the student will remember (1), That such phrases as μὴ δοκησάτω τι (Aesch. Theb. 1030), though rare, are good Greek; and (2) that the present subjunctive may be so used in the third, though it cannot be in the second person. Thus Agam. 332, ἔρω δὲ μὴ τις πρότερον ἐπιπίτῃ στρατῶ πορθεῖν ἢ μὴ χρῆ.

550. ἐλευθέρα. Elmsley on Heracl. 550, reads ἐλευθέρως. But the idea is,

πρὸς θεῶν μεθέντες κτείνατ'· ἐν νεκροῖσι γὰρ
δούλη κεκλήσθαι βασιλῆς οὐσ' αἰσχύνομαι.

λαοὶ δ' ἐπερρόθησαν, Ἀγαμέμνων τ' ἀναξ
εἶπεν μεθεῖναι παρθένον νεανίας.

[οἱ δ', ὡς τάχιστ' ἤκουσαν ὑστάτην ὄπα, 555
μεθήκαν, οὐπερ καὶ μέγιστον ἦν κράτος.]

κάπεὶ τόδ' εἰσήκουσε δεσποτῶν ἔπος,
λαβούσα πέπλους ἐξ ἄκρας ἐπωμίδος
ἔρρηξε λαγόνος εἰς μέσον παρ' ὀμφαλόν,
μαστούς τ' ἔδειξε στέρνα θ', ὡς ἀγάλματος, 560

κάλλιστα· καὶ καθεῖσα πρὸς γαίαν γόνυ
ἔλεξε πάντων τλημονέστατον λόγον
ἰδοὺ τόδ', εἰ μὲν στέρνον, ᾧ νεανία,

that she will hold in Hades the same position, servile or free, that she held at the moment of her death. But the adverb would mean, 'in a manner becoming one who is free-born.'

553. The τε is used in this verse, because the command of Agamemnon was the immediate consequence of the applause expressed by the shouts of the people. Had it been an independent action, and, as it were, the next step in the narration, the poet would have said Ἀγαμέμνων δ' ἀναξ.

555—6. This distich, on which Porson makes no remark, has been rejected by Jacobs and others (Herm. Matth. Dind.) as an interpolation. The objections (independently of considerations arising from the context), are, the strange expression ὑστάτην ὄπα, the awkward interposition of μεθήκαν, in the middle of a clause, the epic character of the designation of the commander-in-chief, δου κράτος ἐστὶ μέγιστον, in the words of Homer; and the incorrect use of οὐπερ for οὐ. Pflugk, according to his custom, defends the verses at length; but he shows more ingenuity in these matters, i. e. in special pleading, than sound judgment as a critic. He explains ὑστάτην ὄπα on the supposition that the words were scarcely out of the speaker's mouth before a ready obedience was shown to his commands; and he might have quoted the Greek proverb for a speedy performance, ἄμ' ἔπος τε καὶ ἔργον. And the addition of οὐπερ μέγιστον ἦν κράτος he regards as indicating the motive of so prompt an obedience. When,

however, all has been said that can be said, there remains the evident connexion of τόδε ἔπος in 557 with εἶπεν in 554, and the fact, that her own free action sufficiently implies that she was no longer held in control.

558. ἐπωμίδος. The scholiast observes that this word has two meanings, the top part of the arm, which is here meant, and a sort of garment, εἶδος ἐνδύματος.

559. λαγόνος εἰς μέσον, to the waist. The modesty of the description is unimpeachable; to its beauty and touching pathos the most apathetic by nature can hardly be insensible. The comparison of a living form to a statue is a curious proof of the Greek feeling for fine art. Greek statues were often draped from the zone downwards, and left nude above. Wordsworth (*Athens and Attica*, p. 221), heard it said of a young Albanian bride, "She is so lovely that you would take her picture," and he well adds, that "the expression has probably remained in the language from the deep-felt influence of ancient art." In the very fine verses of Chaeremon, quoted by Hermann on this verse, a maiden in *dishabille* is said to 'expose a living picture to the gaze of ether,' γυμνὴν δ' αἰθέρος θεάμασιν ζῶσαν γραφὴν ἔφαινε. In Aesch. Ag. 233, compared by Jacobs, πρέπουσα ὡς ἐν γραφαῖς refers rather to the *silence* than to the *beauty* of Iphigenia at the altar.

562. τλημονέστατον, 'most courageous.' See Heracl. 570. The schol. wrongly paraphrases it by ἀθλιώτατον.

563. ἰδοὺ τόδ', i. e. σώματος μέρος, as

παίειν προθυμῆι, παῖσον, εἰ δ' ὑπ' αὐχένα
 χρῆζεις, πάρεστι λαίμῳ εὐτρεπῆς ὄδε. 565
 ὁ δ' οὐ θέλων τε καὶ θέλων, οἴκτω κόρης,
 τέμνει σιδήρῳ πνεύματος διαρροάς·
 κρουνοὶ δ' ἐχώρουν· ἡ δὲ καὶ θνήσκουσ' ὅμως
 πολλὴν πρόνοιαν εἶχεν εὐσχήμῳ πεσεῖν,
 κρύπτουσ' ἅ κρύπτειν ὄμματ' ἀρσένων χρεῶν. 570
 ἐπεὶ δ' ἀφήκε πνεῦμα θανασίμῳ σφαγῆ,
 οὐδεὶς τὸν αὐτὸν εἶχεν Ἀργείων πόνον,
 ἀλλ' οἱ μὲν αὐτῶν τὴν θανοῦσαν ἐκ χερῶν·
 φύλλοις ἔβαλλον, οἱ δὲ πληροῦσι πυρὰν,
 κορμούς φέροντες πευκίνους, ὁ δ' οὐ φέρων 575
 πρὸς τοῦ φέροντος τοιάδ' ἤκουεν κακά·
 ἔστηκας, ὦ κάκιστε, τῇ νεάνιδι
 οὐ πέπλον, οὐδὲ κόσμον ἐν χεροῖν ἔχων ;
 οὐκ εἶ τι δώσω τῇ περίσσω εὐκαρδίῳ
 ψυχὴν τ' ἀρίστη ; τοιάδ' ἀμφὶ σῆς λέγω 580
 παιδὸς θανοῦσης· εὐτεκνωτάτην δέ σε
 πασῶν γυναικῶν δυστυχεστάτην θ' ὄρω.
 ΧΟ. δεινόν τι πῆμα Πριαμίδαις ἐπέζεσε
 πόλει τε τῆμῃ θεῶν ἀναγκαῖον τόδε.

she points to her chest. The common punctuation, *ἰδοῦ, τόδ' εἰ μὲν στέρνον &c.*, was well altered by Hermann. Perhaps, when *ἰδοῦ* ceases to be a mere exclamation, we should write *ἰδοῦ*, as Porson has here edited.

566. οὐ θέλων τε καὶ θέλων. See on Electr. 1230. The sense is, *καίπερ θέλων, ὅμως οὐ θέλων δι' οἴκτον κόρης*.

569. εὐσχήμῳ. Ovid appears to imitate this striking passage in describing the suicide of Lucretia, *Fast.* ii. 833, 'Tum quoque jam moriens ne non pro-cumbat honeste Respicit: haec etiam cura cadentis erat.' See also *Met.* xiii. 479 seqq. In the next verse the common reading *κρύπτειν θ' ἅ κρύπτειν* was corrected by Brunck and Porson from MSS. and the quotations of the passage by Clement of Alexandria and Eustathius.

573. ἐκ χερῶν ἔβαλλον, scil. *ἰέντες*. The act was that of crowning one who had been victorious in death. It was called *φυλλοβολία*, and a form of this ancient

custom is still retained in the throwing of flowers on the stage in honour of a favourite actor.

574. *πληροῦσιν*. So *πυρᾶς πλήρωμα* in *Trach.* 1213.

580. *λέγω*. The old reading was *λέγον*, but two or three copies give *λέγων*. Hermann retains this latter, and reads *εὐτεκνωτάτην τε κτλ.*, thus making *λέγων*—*ὄρω* one clause. But W. Dindorf more correctly judges that *λέγω* was ignorantly changed to *λέγον*, i. e. *ἐλεγον*, by those who thought he meant to recapitulate what the men had said to each other in praise of Polyxena.

584. Hermann, who removes the stop at *τῆμῃ*, construes *θεῶν ἀναγκαῖον πῆμα*, 'an evil necessitated by the gods.' It is perhaps enough to say that *θεῶν* is the genitive of the cause or origin, as if it had been *ἐκ θεῶν*. The schol. also joined *πῆμα τόδε ἀναγκαῖον*, which he explains by *χαλεπὴ βλάβη τῶν θεῶν, ἧγουν ἧς αἵτιοι οἱ θεοί, ἀπαραίτητος*. It would be

ΕΚ. ὦ θύγατερ, οὐκ οἶδ' εἰς ὃ τι βλέψω κακῶν, 585
 πολλῶν παρόντων· ἦν γὰρ ἄψωμαί τινος,
 τόδ' οὐκ ἔα με, παρακαλεῖ δ' ἐκεῖθεν αὖ
 λύπη τις ἄλλη διάδοχος κακῶν κακοῖς.
 καὶ νῦν τὸ μὲν σὸν ὥστε μὴ στένειν πάθος
 οὐκ ἂν δυναίμην ἐξαλείψασθαι φρενός· 590
 τὸ δ' αὖ λίαν παρεῖλες, ἀγγελθείσά μοι
 γενναῖος. οὐκουν δεινὸν, εἰ γῆ μὲν κακῇ
 τυχοῦσα καιροῦ θεόθεν· εὖ στάχυν φέρει,
 χρηστῇ δ' ἄμαρτοῦσ' ὦν χρεὼν αὐτὴν τυχεῖν
 κακὸν δίδωσι καρπὸν, ἀνθρώποις δ' αἰεὶ 595

better in this case to regard *πῆμα ἀναγκαῖον* as a synonym of *δουλεία*, as *ἀνάγκη ἀμφίπτολις* in Aesch. Cho. 66. *Hif.* v. 639.

585 seqq. The speech of Hecuba, on receiving the thrilling details of her daughter's death, is not unworthy of a mother who regarded bravery in her children as the first and noblest quality. It is true that she seems to moralise more coldly than the occasion would have suggested to others to do; but she shows her collected and resigned mind, her perfect self-possession and composure, not only in this, but in the commands she gives respecting her child's obsequies. Of course, those who can see in Euripides nothing but overstrained pathos and pedantic sophistry, regard this fine *βῆσις* as confirmatory of their views. Such critics would have Hecuba to have broken out into a paroxysm of grief; but Euripides did not waste the opportunity on profitless common-places.

586—8. *ἦν κτλ.* 'For, if I take in hand (i. e. deal exclusively with) one, another does not let me rest; and from that in its turn another grief calls me away, taking up new in succession to old evils.' "Idem est ac si dixisset, ἢ κακὰ κακοῖς διαδέχεται." *Porson.*

589. The *μὲν* properly belongs to *μὴ στένειν*. — *παρεῖλες*, see Hippol. 1315. 'And yet on the other hand you have taken away the excess of sorrow by being reported to me as noble.'

592—8. 'Is it not then strange, that land indeed (even) when bad, if it gets a favourable season from the god, bears corn well, while good land, failing in what it ought to obtain, gives meagre crops;

while among men invariably he of an evil nature is nothing else but base, while the good is good, and does not even under the pressure of calamity alter his disposition for the worse, but remains excellent always?' Of the unchangeable and inherent influence of good birth in producing *ἀρετῇ* and *καλοκάγαθία*, the Greeks had the highest opinion. The poet meant to say, that when a person is truly *γενναῖος*, his conduct is less acted upon by external circumstances than the analogies of nature would lead us to expect. If the verses of Ennius (as they are believed to be) quoted by Hermann from Cic. Tusc. Q. ii. 4, really were taken from this passage, it is probable that the old Italian missed the point of the Greek. (See above on v. 497.) They are as follows:—'probae etsi in segetem sunt deteriorems datae | fruges, tamen ipsae suapte natura enitent.' But W. Dindorf thinks they are not paraphrased from Euripides.

595. Hermann, followed by W. Dindorf, gives *ἄνθρωποι*, "not," as he says, "because he thinks it genuine, but because *ἀνθρώποις* is false." His very words are these; "nego enim ac pernego, ἀνθρώποις hic dici potuisse." To the emphatic assertion of so consummate a grammarian the greatest deference is due. Nevertheless, the Greek writers occasionally use the dative of reference to a thing or person, even when no distinct idea of advantage or disadvantage is entertained. There is a decided instance in Aesch. Ag. 215, *βροτοῖς θρασύνει γὰρ αἰσχρομήτης τάλαινα παρακοπὰ πρωτοπήμων*, and Thuc. v. 111 (quoted in the note there) *πολλοῖς γὰρ τὸ αἰσχροὸν ἐπεσπασατο*, scil. *αὐτοῦς*. The schol. therefore does not seem far

ὁ μὲν ποιηρὸς οὐδὲν ἄλλο πλὴν κακὸς,
 ὁ δ' ἐσθλὸς ἐσθλός, οὐδὲ συμφορᾶς ὑπο
 φύσιν διέφθειρ', ἀλλὰ χρηστός ἐστ' αἰεί.
 ἄρ' οἱ τεκόντες διαφέρουσι, ἢ τροφαί ;
 ἔχει γὰρ μέντοι καὶ τὸ θρεφθῆναι καλῶς 600
 δίδαξιν ἐσθλοῦ· τούτο δ' ἦν τις εὖ μάθῃ,
 οἶδεν τό γ' αἰσχροὺν κανόνι τοῦ καλοῦ μαθῶν.
 καὶ ταῦτα μὲν δὴ νοῦς ἐτόξευσεν μάτην
 σὺ δ' ἔλθῃ καὶ σήμηνον Ἀργείοις τάδε,
 μὴ θιγγάνειν μού μῆδέν', ἀλλ' εἵργειν ὄχλον 605
 τῆς παιδός. ἔν τοι μυρίῳ στρατεύματι
 ἀκόλαστος ὄχλος ναυτικὴ τ' ἀναρχία
 κρείσσω πυρὸς, κακὸς δ' ὁ μὴ τι δρῶν κακόν.
 σὺ δ' αὖ λαβοῦσα τεῦχος, ἀρχαία λάτρι,
 βάψασ' ἔνεγκε δέυρο ποντίας ἁλός, 610

wrong in explaining ἐν δὲ τοῖς ἀνθρώποις. Hermann's suspicion is, that the poet wrote ἐν βροτοῖς δ' αἰεί.

598. On διαφθείρειν, to spoil, alter, enfeeble a moral principle, &c., see Hippol. 388.

599—600. ἄρα κτλ. 'Is it the parents who differ, or the ways of bringing up (the bad and the good respectively)?' Hermann remarks on the omission of the article with the latter substantive, and compares Ajaç. 1250, οὐ γὰρ οἱ πλατεῖς οὐδ' εὐρύνωτοι φῶτες ἀσφαλίστατοι. We might however say, that οἱ τεκόντες may be taken to represent γονεῖς without the article.—γὰρ μέντοι, 'not but that even the being brought up well is a way of teaching good.' He adds this, lest, if the whole blame should be thought to rest with a man's parentage, education should appear useless.—ἐσθλοῦ, used substantively, like κακόν, for ἀρετῆς. Euripides held that there were some qualities which must be spontaneous to be genuinely useful, but that, in default of these, a good training, or well-formed habits, will teach what is good. He goes on to say, that if a man has no innate or moral sense of τὸ αἰσχρὸν (and this is a question still speculated on by casuists), it is enough if he learns by education τὸ καλόν, since he will thus have gained a standard or criterion by which the contrary may readily be known.

603. μάτην, i. e. ἀκαίρως, ἀνωφελῆ ἔρ-

ρῆσιν, because such speculations are of little avail in her present troubles. The poet appears to anticipate an objection that might be raised against the ἀποπία τοῦ φιλοσοφεῖν. For τοξεύειν see Ion 256.

605. μού. Pflugk and Dindorf give μοι from one MS., but the enclitic stands for ἐμῆς, and παιδός is the genitive after εἵργειν as well as after θιγγάνειν.

606. ἐν τοι. Aldus and others have ἐν γάρ.

607. ναυτικὴ. The sailors, who had been detained on their voyage home till the sacrifice to Achilles had been made, might have offered some indignity to the corpse of a Trojan captive.—πυρὸς, the symbol of all that is violent and irresistibly aggressive. Cf. Androm. 271.—κακὸς κτλ., i. e. a man may be bad as the associate of others, though he has not yet proved it by his actions. Or, as the scholiast explains it, κακὸς ὀνομάζεται παρὰ τοῖς ναύταις ὁ μὴ σὺν αὐτοῖς δρῶν τι κακόν, ἢ ὡς οὐχ ἐπόμενος αὐτοῖς, καὶ τὰ αὐτῶν πράττων αἰσχιόστα. In this sense, perhaps, κακὸς means one who is morally a coward, or afraid of doing wrong.

609. σὺ δ' αἰ. The αἰ refers to this command being given to a different person from that in v. 604. That was addressed to Talθύβιος; cf. v. 727.—ἐνεγκε ἁλός, 'bring some sea-water,' as we say by a corresponding idiom, and as the French say apporter de l'eau.

ὡς παῖδα λουτροῖς τοῖς πανυστάτοις ἐμὴν
 νύμφην τ' ἄνυμφον παρθένον τ' ἀπάρθενον
 λούσω προθῶμαί θ'. ὡς μὲν ἀξία, πόθεν ;
 οὐκ ἂν δυναίμην· ὡς δ' ἔχω· τί γὰρ πάθω ;
 κόσμον τ' ἀγείρας' αἰχμαλωτίδων πάρα, 615
 αἶ μοι πάρεδροι τῶνδ' ἔσω σκηνομάτων
 ναίουσιν, εἴ τις τοὺς νεωστὶ δεσπότας
 λαθοῦσ' ἔχει τι κλέμμα τῶν αὐτῆς δόμων.
 ᾧ σχήματ' οἴκων, ᾧ ποτ' εὐτυχεῖς δόμοι,
 ᾧ πλείστ' ἔχων κάλλιστά τ', εὐτεκνώτατε 620
 Πρίαμε, γεραιά θ' ἦδ' ἐγὼ μήτηρ τέκνων,
 ὡς ἐς τὸ μηδὲν ἤκομεν, φρονήματος
 τοῦ πρὶν στερέντες. εἶτα δῆτ' ὀγκούμεθα
 ὁ μὲν τις ἡμῶν πλουσίοις ἐν δώμασιν,
 ὁ δ' ἐν πολίταις τίμιος κεκλήμενος. 625
 τὰ δ' οὐδέν' ἄλλως φροντίδων βουλευμάτα,
 γλώσσης τε κόμποι. κείνος ὀλβιώτατος,
 ὅτω κατ' ἡμαρ τυγχάνει μηδὲν κακόν.

ΧΟ. ἐμοὶ χρῆν συμφορὰν, στρ.

612. ἀπάρθενον. The *a* here has the force of *duo*. It is needless to suppose any reference to her having been betrothed to Achilles, and so being virtually a *νύμφη* rather than a *παρθένος*. — *προθέσθαι*, to lay out a corpse, *Alcest.* 664. *Suppl.* 53. *Phoen.* 1319, *ὅπως λούσῃ προθήται τ' οὐκέτ' ὄντα παῖδ' ἐμόν.*

614. τί πάθω; See on *Androm.* 513.

615. κόσμον τ'. Hermann approves, and *W. Dindorf* admits, *Wakefield's* reading *κόσμον γ'*. But *γ'*, though it might here be called exegetical, reads very unlike the style of *Euripides*. Porson connects *βάψασα ἀγείρασά τε*, by supposing a long parenthesis. But what sort of sense is this? — 'Do you bring hither some water, having dipped your pitcher and collected ornaments from the captives.' The real meaning is, *αὐτῆ τε ἐξ ὧν ἔχω, καὶ παρ' ἄλλων ἀγείρασα*. The *κόσμος* for the dead, as suggested on *Alcest.* 160, probably comprised golden trinkets, which are here perhaps meant, because they would be more easily concealed from the Greeks than costly garments.

619. σχήματ' οἴκων. See on *Andr.* 1.

620. Hermann, though he does not object to Porson's punctuation after *ἔχων*, by which *κάλλιστα εὐτεκνώτατε* is taken together like *μέγιστον ἐχθίστη* in *Med.* 1323, nevertheless prefers the simpler sense *ᾧ πλείστα κάλλιστά | τε ἔχων*, i. e. both wealth and happiness in the highest degree. And so *Pflugk* also edits, comparing the phrase *πολλὰ καὶ κακὰ* &c., though that is somewhat different in principle.

623. ὀγκούμεθα. Cf. *Electr.* 381.

626. τὰ δ' οὐδέν. So *Reiske*. Porson has the old reading *τὰ δ' οὐδέν*, without remark.

628. τυγχάνει, συμβαίνει. Cf. *Heracl.* 930. So *curie inf.* 690.

629. *Hecuba* appears to have left the stage for a brief interval in order to collect the required ornaments. During her absence the chorus sings a short strain, indicating a break or pause in the action. They declare that calamity was destined to befall them ever since the time when Paris launched his ship to fetch away the fairest of women, *Helen*. Toils and

ἔμοι χρῆν πημονὰν γενέσθαι,	630
Ἰδαίαν ὅτε πρῶτον ὕλαν	
Ἀλέξανδρος εἰλατίαν	
ἐτάμεθ', ἄλιον ἐπ' οἶδμα ναυστολήσων	
Ἐλένας ἐπὶ λέκτρα, τὰν	
καλλίσταν ὃ χρυσοφαῆς	635
Ἄλιος αἰγάξει.	
πόννοι γὰρ καὶ πόνων	ἀντ.
ἀνάγκαι κρείσσονες κυκλοῦνται.	
κοινὸν δ' ἐξ ἰδίας ἀνοίας	640
κακὸν τῆ Σιμουνητίδι γῆ	
ὀλέθριον ἔμολε, συμφορὰ τ' ἀπ' ἄλλων.	
ἐκρίθη δ' ἔρις, ἂν ἐν Ἰ-	
δα κρίνει τρισσὰς μακάρων	645
παῖδας ἀνήρ βούτας,	
ἐπὶ δορὶ καὶ φόνῳ καὶ ἐμῶν μελάθρων λῶβα·	ἐπωδ.
στένει δὲ καὶ τις ἀμφὶ τὸν εὐροὸν Εὐρώταν	650
Δάκαινα πολυδάκρυτος ἐν δόμοις κόρα,	
πολιόν τ' ἐπὶ κρᾶτα μάτηρ	
τέκνων θανόντων τίθεται	

slavery worse than toils have quickly succeeded; the infatuated act of one brought sufferings to many. The source of it all was the decision that Paris gave to the rival goddesses. Now not only Trojan, but Spartan women too have cause to weep for those they have lost.—The verses are for the most part varieties of the glyconean measure.

639. ἀνάγκαι seems rightly explained by Pflugk *mala servitutis*. See v. 584. This slavery is called 'worse than troubles,' i. e. those general troubles and inconveniences which are inseparable from war.

640—3. The sense is, that though the folly was that of one only, viz. Paris, yet the misfortune came to the people in general both from him and from the Greeks who invaded the land. "Κοινὸν patet sic dictum esse, ut sensu etiam ad συμφορὰν referatur." *Herm.*

645. ἂν κρίνει—παῖδας. For the double accusative, one of which is the cognate, κρίνει κρίσιν, compare Aesch. Suppl. 226, Ζεὺς—δικάζει τὰπλακῆματα ὑστῆτας δι-

κας.—ἐπὶ δορὶ, which was to result in war &c. Generally, ἐπὶ so used has direct reference to the *intention* of the actor.

650. Euripides was so fond of bringing in etymologies of proper names, that Pflugk may be right in supposing *εὐροὸν Εὐρώταν* a designed combination. The old reading *εὐροὸν* or *εὐρροὸν* was corrected by Hermann for metrical reasons. This and the preceding verse consist of an iambic penthemimeris followed by two dactyls, a long syllable, and a spondee. They may be called iambelegus + spondaic base. Some have fancied that this reference to the Spartan women alludes to the capture of Pylos, B.C. 425. Such opinions however are little better than vague surmises. There was reason enough to mention Sparta, as feeling the consequences of the Trojan war, since both Helen and Menelaus belonged to it.

653. *πολιόν*. Hermann gives *πολιάν* from four MSS., but the epithet is thus too far removed from its substantive *χέρα*.

χέρα, δρύπτεται τε παρειάν,
 δίαιμον ὄνυχα τιθεμένα σπαραγμοῖς. 655

ΘΕΡΑΠΙΑΝΑ.

- γυναῖκες, Ἐκάβη ποῦ ποθ' ἢ παναθλία,
 ἢ πάντα νικῶσ' ἄνδρα καὶ θήλην σποράν
 κακοῖσιν ; οὐδεὶς στέφανον ἀνθαιρήσεται. 660
- ΧΟ. τί δ', ὦ τάλαινα σῆς κακογλώσσου βοῆς ;
 ὡς οὐποθ' εὔδει λυπρά σου κηρύγματα.
- ΘΕ. Ἐκάβη φέρω τόδ' ἄλγος· ἐν κακοῖσι δὲ
 οὐ ῥάδιον βροτοῖσιν εὐφημεῖν στόμα.
- ΧΟ. καὶ μὴν περῶσα τυγχάνει δόμων ὑπο
 ἦδ', ἐς δὲ καιρὸν σοῖσι φαίνεται λόγοις. 665
- ΘΕ. ὦ παντάλαινα, κάτι μᾶλλον ἢ λέγω,
 δέσποινα, ὄλωλας, οὐκέτ'· εἰ βλέπουσα φῶς.
 ἄπαις, ἄνανδρος, ἄπολις ἐξεφθαρμένη.
- ΕΚ. οὐ καινὸν εἶπας, εἰδόσιν δ' ἠνείδισας. 670
 ἀτὰρ τί νεκρὸν τόνδε μοι Πολυξένης
 ἦκεις κομίζουσ', ἧς ἀπηγγέλη τάφος
 πάντων Ἀχαιῶν διὰ χερὸς σπουδῆν ἔχειν ;
- ΘΕ. ἦδ' οὐδὲν οἶδεν, ἀλλά μοι Πολυξένην

658. The servant, who had been sent to the shore to fetch water (at v. 609), now returns, doubtless accompanied by one or more assistants, bearing the covered body of Polydorus, whom she has found washed up on the sea-strand.

660. κακοῖσιν. Hermann, offended (though very needlessly) at the want of connexion in the next clause, reads κακοῖς, ἢ οὐδεὶς κτλ., "in certamine, ubi ei nemo palman praeripiet."

662. οὐποθ' εὔδει. Not that she had brought evil tidings on former occasions, but that the loud voice and alarmed manner of the speaker made the chorus feel sure that some further evil was at hand, of which she was the bearer. Hermann thinks that some emphasis is to be laid on σῆς, to which σου corresponds; 'I say, your evil-boding clamour, for these doleful announcements of yours know no rest, coming as they do so quickly after the bad tidings brought by Talthybius.' The apology of the servant, who says it is hard to use good words in trouble, shows

that the chorus had v. 659 more particularly in view.

665. ὑπο. It is difficult to choose between this (cf. v. 53) and ὑπερ, which Porson and Hermann prefer. Most of the copies give ἄπο, several ὑπερ, one only ὑπο, as a variant. Certainly, περᾶν ὑπερ δόμων, 'to pass beyond the limits of the house,' is an unusual expression.

668. βλέπουσα. Hermann takes this for καίπερ βλέπουσα, as one of the scholiasts appears also to have done, οὐκέτι βλέπεῖς φῶς, καὶ ζῶσα οὐ ζῆς.

671. τί—ἦκεις; 'Why have you come and brought the body of my Polyxena which I supposed was now being buried?' i. e. how has it happened, what is the meaning of this?

674. ἦδ'. It would be better, perhaps, to give ἦ δ', as τὰ δ' οὐδὲν in v. 626. For, as this distich is said aside, the less direct reference to Hecuba seems the more appropriate.—οὐχ ἄπτεται, she does not grasp, does not comprehend, οὐ ξυναρπάζει φρενί.

- θρηνεῖ, νέων δὲ πημάτων οὐχ ἄπτεται. 675
- ΕΚ. οἱ γὰρ τάλαινα, μῶν τὸ βακχεῖον κάρα
τῆς θεσπιωδοῦ δεῦρο Κασσάνδρας φέρεις ;
- ΘΕ. ζῶσαν λέλακας, τὸν θανόντα δ' οὐ στένεις
τόνδ'. ἀλλ' ἄθρησον σῶμα γυμνωθὲν νεκροῦ,
εἴ σοι φανεῖται θαῦμα καὶ παρ' ἐλπίδας. 680
- ΕΚ. οἶμοι, βλέπω δὴ παῖδ' ἐμὸν τεθνηκότα
Πολύδωρον, ὃν μοι Θρηξ' ἔσωζ' οἴκοις ἀνήρ.
ἀπωλόμην δύστηνος, οὐκέτ' εἰμὶ δὴ.
ὦ τέκνον, τέκνον,
αἰαί, κατάρχομαι νόμον 685
βακχεῖον, ἐξ ἀλάστορος
ἀρτιμαθῆς κακῶν.
- ΘΕ. ἔγνωσ γὰρ ἄτην παιδὸς, ὦ δύστηνε σύ ;
- ΕΚ. ἄπιστ' ἄπιστα, καινὰ καινὰ δέρκομαι.
ἕτερα δ' ἀφ' ἐτέρων κακὰ κακῶν κυρεῖ 690
οὐδέποτ' ἀστένακτος, ἀδάκρυτος ἀμέρα ἐπισχῆσει.
- ΧΘ. δειν', ὦ τάλαινα, δεινὰ πάσχομεν κακά.
- ΕΚ. ὦ τέκνον, τέκνον ταλαίνας ματρὸς, 695
τίνι μὲν θνήσκεις, τίνι πότμῳ κεῖσαι ; πρὸς τίνας
ἀνθρώπων ;
- ΘΕ. οὐκ οἶδ'. ἐπ' ἀκταῖς νιν κυρῶ θαλασσίαις.
- ΕΚ. ἔκβλητον, ἧ πέσημα φοινίου δορὸς,

679. γυμνωθὲν, uncovered. The corpse had been brought to her enveloped in a cloth.

685. κατάρχομαι. Cf. Orest. 960, κατάρχομαι στεναγμὸν, ὦ Πελασγία. Andr. 1199, θανόντα δεσπῆταν γόοις νόμῳ τῷ νερετέρων κατάρξω. In the preceding verse W. Dindorf omits the second τέκνον, with many MSS. It is better however to regard this as the first of a series of dochmiacs, uttered by Hecuba in the usual rapid and excited tone, interposed with iambic verses from the more composed messenger. Compare Iph. T. 830, Hel. 646 seqq. That the following lines are not antistrophic appears to be rightly concluded by both Pflugk and Hermann, though the former expresses himself diffidently on the question. In truth, the regularity of antithetical verses is little suited to the vehement outbursts of pas-

sion and grief.

691. The common reading, retained by Porson and Pflugk, οὐδέποτ' ἀδάκρυτος, ἀστένακτος | ἀμέρα μ' ἐπισχῆσει, is wholly unmetrical. Pflugk indeed gives ἀδάκρυτον &c., with some copies; and the schol. recognises both readings. The dochmiac measure was restored by Hermann, who transposes the two adjectives, but needlessly gives ἀμέρα ἐπισχῆσει. For the final α may be made short in this metre before the ε. The accusative seems to have resulted from the interpolation of μ', and the latter, perhaps, from a dislike of the hiatus. It is as easy to explain ἀδάκρυτον by παύσει με ὥστε μὴ δακρύνειν, as ἀδάκρυτος by ὀλβία, 'never more will a tearless day stop me (from my present woes).'

698. κυρῶ. Here and v. 690 for τυγχάνω.

- ἐν ψαμάθῳ λευρᾷ ; 700
- ΘΕ. πόντου νιν ἐξήνεγκε πελάγιος κλύδων.
- ΕΚ. ὦμοι, αἰαῖ, ἔμαθον ἔνυπνον ὀμμάτων
ἐμῶν ὄψιν, οὐδὲ παρέβα με φάσμα μελανόπτερον, 705
ἂν εἰσεῖδον ἀμφὶ τέκνον, οὐκέτ' ὄντα Διὸς ἐν φάει.
- ΧΟ. τίς γάρ νιν ἔκτειψ' ; οἶσθ' ὄνειρόφρων φράσαι ;
- ΕΚ. ἐμὸς ἐμὸς ξένος, Θρήκιος ἵπποτας, 710
ἔν' ὁ γέρον πατὴρ ἔθετό νιν κρύψας.
- ΧΟ. ὦμοι, τί λέξεις ; χρυσὸν ὡς ἔχη κτανῶν ;
- ΕΚ. ἄρρητ', ἀνωνόμαστα, θαυμάτων πέρα,
οὐχ ὄσι', οὐδ' ἀνεκτά. ποῦ δίκᾳ ξένων ; 715
ὦ κατάρατ' ἀνδρῶν, ὡς διεμοιράσω
χρόα, σιδαρέω τεμῶν φασγάνω
μέλεα τοῦδε παιδὸς, οὐδ' ᾤκτισας. 720
- ΧΟ. ὦ τλήμον, ὡς σε πολυπονωτάτην βροτῶν
δαίμων ἔθηκεν, ὅστις ἐστὶ σοι βαρὺς.
ἀλλ' εἰσορῶ γὰρ τοῦδε δεσπότην δέμας
'Αγαμέμνονος, τοῦνθένδε σιγῶμεν, φίλαι. 725

ΑΓΑΜΕΜΝΩΝ.

'Εκάβη; τί μέλλεις παῖδα σὴν κρύπτειν τάφω
ἐλθοῦσ' ἐφ' οἷσπερ Ταλθύβιος ἤγγυλέ μοι

700. Porson, who, with the old copies, assigns ἐν ψαμάθῳ λευρᾷ to the following speech of the servant, does not seem to have noticed that the one party speaks chiefly in dochmiacs, the other solely in iambs. Hence it is clear that Hermann rightly gives these words to Hecuba.

702. ἔνυπνον Hermann for ἐνύπνιον, on account of the metre, and also in the next verse οὐδὲ παρέβα με for οὐ με παρέβα.

706-7. No attempts of the editors have succeeded in making this verse scan. In Porson's edition the whole passage is quite unmetrical; ὦμοι, αἰ αἰ, | ἔμαθον ἐνύπνιον, ὀμμάτων ἐμῶν | ὄψιν, οὐ με παρέβα φάσμα | μελανόπτερον, ἂν εἰσεῖδον | ἀμφὶ σ', ὦ τέκνον, οὐκέτ' | ὄντα Διὸς ἐν φάει. It seems surprising, at the present day, that any one with an ear for choral metres should tolerate such a farrago as this. The present editor has ventured to restore a trimeter dochmiac by giving εἰσεῖδον with several of the MSS., and

ἀμφὶ τέκνον for ἀμφὶ σ', ὦ τέκνον, on conjecture. The reading was probably altered, and so the metre was destroyed, by some scribe who thought that ὄντα could not agree with τέκνον. But cf. Troad. 735, ὦ περισσὰ τιμηθεὶς τέκνον. Bacch. 1307, ξρνος—καθανόντα.

708. ὄνειρόφρων. Porson gives *δνειρόφρων*, with Aldus and some MSS. But the sense is, 'Can you tell us by the information of your dreams who killed him?' There is a slight irony, because, as v. 713 shows, the chorus are yet incredible that he could have been murdered.—*ἔχοι* Porson, with Aldus.

715. οὐχ ὄσιδ τ', οὐδ' ἀνεκτὰ Porson, with Aldus. But, as the MSS. generally omit τ', the probability is that it was inserted to make up a senarius.

724. δέμας. Pflugk compares *θυγατρὸς Ἑρμιόνης δέμας* Orest. 107, *ἀδελφῆς δέμας* Iph. T. 1440.

727. ἐφ' οἷσπερ κτλ. On the ground of (or after) the request conveyed to me

- μη θιγγάνειω σῆς μηδέν' Ἀργείων κόρης ;
 ἡμεῖς μὲν οὖν ἐώμεν, οὐδὲ ψαύομεν
 σὺ δὲ σχολάζεις, ὥστε θαυμάζειν ἐμέ. 730
 ἦκω δ' ἀποστειλῶν σε· τὰ κεῖθεν γὰρ εἶ
 πεπραγμέν' ἐστίν, εἴ τι τῶνδ' ἐστίν καλῶς.
 ἔα· τί ν' ἄνδρα τόνδ' ἐπὶ σκηναῖς ὀρώ
 θανόντα Τρώων ; οὐ γὰρ Ἀργείων, πέπλοι
 δέμας περιπτύσσοντες ἀγγέλλουσί μοι. 735
- ΕΚ. δύστην', ἐμαυτὴν γὰρ λέγω λέγουσα σέ,
 Ἐκάβη, τί δράσω ; πότερα προσπέσω γόνυ
 Ἀγαμέμνονος τῶνδ', ἣ φέρω σιγῇ κακά ;
- ΑΓ. τί μοι προσώπω νῶτον ἐγκλίνασα σὸν
 δῦρει, τὸ πραχθὲν δ' οὐ λέγεις, τίς ἔσθ' ὄδε. 740
- ΕΚ. ἀλλ' εἴ με δούλην πολεμίαν θ' ἠγούμενος
 γονάτων ἀπώσαιτ', ἄλγος ἂν προσθείμεθα.

from yourself, (v. 604,) that none of the Greeks should touch Polyxena. Cf. Androm. 821, ἀκούομεν βοῆν ἐφ' ὅσιν ἦλθες ἀγγέλλουσα σύ. He goes on to say, that that request had been at once granted, and that up to the present time the body had been kept for her. Hermann remarks on this entrance of Agamemnon, "Parum scite Euripides regem ipsum venientem, ut arcessat Hecubam, fecit." If however it had been managed otherwise, the interview between these two principal persons of the drama, which the poet, as usual, made an occasion of displaying his rhetorical and philosophical powers, must have been brought about in some way, perhaps less direct and natural. Though Hecuba was a captive, she was still a person of consideration; and as such, she had a lodging in Agamemnon's own tent, v. 53. Above all, she was the mother of his favourite Cassandra.

729. οὐδὲ ψαύομεν. To avoid the supposed violation of the pause, ἐψαύομεν and ἐψαύσαμεν have been proposed. See Androm. 346. Ion 1.

731. ἦκω δ'. 'So I have come to fetch you away; for matters there (i. e. the preparations for the pyre) have been well accomplished, if aught of these things is well.'—ἐκεῖθεν for ἐκεῖ, perhaps with the idea of ὑπ' ἐκείνων. But cf. Bacch. 1175.

734. Ἀργείων, scil. αὐτὸν εἶναι. Her-

mann gives οὐ γὰρ Ἀργεῖοι πέπλοι κτλ., with two or three MSS., 'his ungreekl dress tells me that he is no Greek.'

736. δύστηνε. Hermann thinks this is addressed to Polydorus, but then applied to herself, as being in fact the more unhappy of the two. And so some of the ancient grammarians, quoted in the scholia, explained the passage. Dindorf says, "inepte," and regards δύστηνε Ἐκάβη as to be taken together, the intermediate words being an apology for addressing herself in the vocative, as if another person. In the opinion of the present editor, this is correct. Otherwise she would have gone on to ask τί δράσεις; But, for the convenience of the construction, since the deliberative is only applicable to the first person, she says τί δράσω, as if ἡ δύστηνος in the nominative had preceded.

739. προσώπω κτλ., 'turning your back upon my face.' Hecuba takes no notice of the king, but continues to soliloquize till v. 752, when she rather abruptly addresses him.

742. ἄλγος ἂν προσθείμεθα Aldus. Most MSS. repeat ἂν at the end, and so Porson and Hermann have edited. W. Dindorf gives ἄλγος αἶ, after Brunck. But αἶ does not seem very appropriate, in the sense of νέον ἄλγος. The repetition of ἂν is not in place, unless some additional idea is conveyed beside the simple proposition. This is hardly at-

- ΑΓ. οὔτοι πέφυκα μάντις, ὥστε μὴ κλύων
ἐξιστορήσαι σῶν ὄδον βουλευμάτων.
- ΕΚ. ἄρ' ἐκλογίζομαί γε πρὸς τὸ δυσμενές 74i
μᾶλλον φρένας τοῦδ', ὄντος οὐχὶ δυσμενοῦς ;
- ΑΓ. εἴ τοί με βούλει τῶνδε μηδὲν εἰδέναι,
ἔς ταυτὸν ἤκεις· καὶ γὰρ οὐδ' ἐγὼ κλύειν.
- ΕΚ. οὐκ ἂν δυναίμην τοῦδε τιμωρεῖν ἄτερ 750
τέκνοισι τοῖς ἐμοῖσι. τί στρέφω τάδε ;
τολμᾶν ἀνάγκη, κἂν τύχῳ κἂν μὴ τύχῳ.
Ἀγάμεμνον, ἱκετεύω σε τῶνδε γονάτων
καὶ σοῦ γενείου δεξιᾶς τ' εὐδαίμονος.
- ΑΓ. τί χρῆμα μαστεύουσα ; μῶν ἐλεύθερον
αἰῶνα θέσθαι ; ῥᾶδιον γάρ ἐστί σοι. 755
- ΕΚ. οὐ δῆτα· τοὺς κακοὺς δὲ τιμωρουμένη,
αἰῶνα τὸν ζύμπαντα δουλεῦσαι θέλω.
- ΑΓ. καὶ δὴ τίν' ἡμᾶς εἰς ἐπάρκεσιν καλεῖς ;
- ΕΚ. οὐδέν τι τούτων ὧν σὺ δοξάζεις, ἄναξ.
ὄρας νεκρὸν τόνδ', οὗ καταστάζω δάκρυ ; 760
- ΑΓ. ὄρω· τὸ μέντοι μέλλον οὐκ ἔχω μαθεῖν.
- ΕΚ. τοῦτόν ποτ' ἔτεκον κἄφερον ζώνης ὕπο.
- ΑΓ. ἔστιν δὲ τίς σῶν οὔτος, ᾧ τλήμων, τέκνων ;
- ΕΚ. οὐ τῶν θανόντων Πριαμιδῶν ὑπ' Ἰλίου.
- ΑΓ. ἦ γάρ τιμ' ἄλλον ἔτεκες ἢ κείνους, γύναι ; 765
- ΕΚ. ἀνόνητά γ', ὡς ἔοικε, τόνδ' ὄν εἰσοραῖς.
- ΑΓ. ποῦ δ' ὧν ἐτύγχαν', ἠνίκ' ὄλλυτο πτόλις ;
- ΕΚ. πατὴρ νιν ἐξέπεμψεν, ὀρρωδῶν θανεῖν.
- ΑΓ. ποῖ τῶν τότ' ὄντων χωρίσας τέκνων μόνον ;

tained by Hermann's explanation, *καὶ πρὸς ἂν ἀλγήσαιμεν ἂν*.—In this and the next distich but one, Hecuba considers the arguments for the plan she had suggested to herself, *προσπεσεῖν γόνυ*, v. 737. On the one hand, if he should spurn her, she would be worse off than before ; on the other hand, perhaps she is mistaken in supposing he has hostile feelings towards her. The *γε* in v. 745, which Hermann says " *intendit atque auget vim verborum*," seems rather to be an adjunct to *ἄρα*. So Theocr. vii. 149, *ἀρὰ γέ πα*

τοιόνδε Φόλω κατὰ λάϊνον ἔντρον κρατῆρ' Ἡρακλῆι γέρον ἐστάσατο Χείρων;

748. *ἔς ταυτὸν*, scil. *ἐμοί*. The same phrase is used Orest. 1280.

755. *ῥᾶδιον*, viz. *ἐμοὶ τοῦτο χαρίσασθαί σοι*.

760. Hermann's opinion is probable, that a verse has been lost before this, in which some question was asked that introduced the otherwise abrupt *ὄρας κτλ*. The order of the *stichomythia* is of course an additional argument in his favour.

- ΕΚ. ἐς τήνδ'ε χάραν, οὔπερ ηὔρέθη θανάων. 770
 ΑΓ. πρὸς ἄνδρ', ὅς ἄρχει τῆσδε Πολυμήστωρ χθονός ;
 ΕΚ. ἐνταῦθ' ἐπέμφθη πικροτάτου χρυσοῦ φύλαξ.
 ΑΓ. θνήσκει δὲ πρὸς τοῦ καὶ τίνος πότμου τυχών ;
 ΕΚ. τίνος δ' ὑπ' ἄλλου ; Θρήξ νιν ὤλεσε ξένος.
 ΑΓ. ὦ τλήμων, ἧ που χρυσὸν ἠράσθη λαβεῖν ; 775
 ΕΚ. τοιαῦτ', ἐπειδὴ ξυμφορὰν ἔγνω Φρυγῶν.
 ΑΓ. ηὔρες δὲ ποῦ νιν, ἧ τίς ἤνεγκεν νεκρόν ;
 ΕΚ. ἦδ', ἐντυχοῦσα ποντίας ἀκτῆς ἔπι.
 ΑΓ. τοῦτον ματεύουσ', ἧ πονοῦσ' ἄλλον πόνον ;
 ΕΚ. λούτρ' ὄχετ' οἴσουσ' ἐξ ἀλὸς Πολυξένη. 780
 ΑΓ. κτανών νιν, ὡς ἔοικεν, ἐκβάλλει ξένος.
 ΕΚ. θαλασσόπλαγκτόν γ', ὦδε διατεμὼν χροά.
 ΑΓ. ὦ σχετλία σὺ τῶν ἀμετρήτων πόνων.
 ΕΚ. ὄλωλα, κοῦδὲν λοιπὸν, Ἀγάμεμνον, κακῶν.
 ΑΓ. φεῦ φεῦ τίς οὔτω δυστυχῆς ἔφνυ γυνή ; 785
 ΕΚ. οὐκ ἔστιν, εἰ μὴ τὴν τύχην αὐτὴν λέγοις.
 ἀλλ' ὦνπερ οὔνεκ' ἀμφὶ σὸν πίπτω γόνυ,
 ἀκουσον· εἰ μὲν ὄσιά σοι παθεῖν δοκῶ,
 στέργοιμ' ἄν· εἰ δὲ τοῦμπαλι, σὺ μοι γενοῦ
 τιμωρὸς ἀνδρὸς ἀνοσιωτάτου ξένου, 790
 ὃς οὔτε τοὺς γῆς νέρθεν οὔτε τοὺς ἄνω
 δείσας δέδρακεν ἔργον ἀνοσιώτατον
 κοινῆς τραπέζης πολλάκις τυχῶν ἐμοί,
 [ξενίας τ' ἀριθμῶ πρῶτα τῶν ἐμῶν ξένων,
 τυχῶν δ' ὄσων δεῖ καὶ λαβῶν προμηθίαν,] 795

774. *τίνος δ'* Herm. Dind. with three or four MSS. The old reading was *τίνος γ' ὑπ' ἄλλου*. Porson in his second edition gave *τίνος πρὸς ἄλλου*, as some copies omit *γ'*, and these two prepositions are occasionally interchanged. It is easier to construe the *γ'* with Scholefield, 'why, by whom else?' than to defend its use by similar examples.

776. *ἐπειδὴ ἔγνω*. See above, v. 21 seqq.

786. *τύχην*. As Fortune is either good or bad, and the context shows that the latter is meant, it was unnecessary to say *δυστυχίαν*.

794—5. These two verses are regarded by Matthiae as spurious. Not only is the repetition of *τυχῶν* inharmonious and clumsy, but *πρῶτα* for *τὰ πρῶτα* (i. e. *πρῶτος*) is without example. Porson gives *πρῶτος ὦν*, supposing *πρῶτα* to have been a metrical correction after *πρῶτος ὦν τῶν ἐμῶν* or *πρῶτος τῶν ἐμῶν* had been wrongly written. Still, it does not seem likely that so obvious a reading as *πρῶτος ὦν* should have been tampered with; and besides, the use of *ξενίας* for *ξένων*, depending on *ἀριθμῶ*, is scarcely good Greek. W. Dindorf goes further than Matthiae, and condemns 794—7, but on insufficient

ἔκτεινε, τύμβου δ', εἰ κτανεῖν ἐβούλετο,
οὐκ ἠξίωσεν, ἀλλ' ἀφῆκε πόντιον.
ἡμεῖς μὲν οὖν δούλοί τε κἀσθενεῖς ἴσως
ἀλλ' οἱ θεοὶ σθένουσι χῶ κείνων κρατῶν
νόμος· νόμῳ γὰρ τοὺς θεοὺς ἠγοῦμεθα, 800
καὶ ζῶμεν ἄδικα καὶ δίκαι' ὠρισμένοι·
ὅς εἰς σ' ἀνελθὼν εἰ διαφθαρῆσεται,
καὶ μὴ δίκην δώσουσιν οὔτινες ξένους
κτείνουσιν ἢ θεῶν ἱρὰ τολμῶσιν φέρειν,
οὐκ ἔστιν οὐδὲν τῶν ἐν ἀνθρώποις ἴσον. 805
ταῦτ' οὖν ἐν αἰσχυρῷ θέμενος αἰδέσθητί με,
οἴκτειρον ἡμᾶς, ὡς γραφεύς τ' ἀποσταθεῖς

grounds, as it seems to the present editor. He appears however to be right in referring λαβὼν προμηθίαν to v. 1137. Hermann, who undertakes the defence of the received text, but not very successfully, gives πρῶτα τῶν ἐμῶν φίλων τυχῶν ὅσων δεῖ καὶ λαβὼν προθυμίαν, where πρῶτα is adverbial, πρὸ τῶν ἄλλων φίλων.

796. εἰ κτανεῖν κτλ. He should have said, ὥσπερ ἔδει, εἰ κτλ. And that this is not said, W. Dindorf regards as one of the evidences that the passage is spurious. If the poet had written εἰ καὶ ἐβούλετο κτλ., this objection would hardly have been raised.

800. νόμος. By this word she does not mean the law of nature or of fate (as Pflugk explains), so much as the established custom of mankind, which is a stronger feeling in us, or at least, a stronger motive in all our actions, than the belief in the gods; for it is because it is the custom, rather than from any innate convictions, that ordinary men adopt some religious opinions, and act on certain principles of justice and injustice. In this sense, and no other, it is said that νόμος κρατεῖ θεῶν, and Pflugk wrongly compares Prom. 525, where Zeus is said to be weaker than Destiny. The scholiast, it should be added, takes a very different view of the sense. He construes δ κείνων νόμος, κρατῶν (πάντων), and supposes the meaning to be, that the very existence of a divine law implies, and causes us to believe in, a divine author of it. For the use of the article in τοὺς θεοὺς, i. e. such of the gods as we do believe in, Hermann compares Antig. 189, ταύτης ἐπι πλείοντες ὁρθῶς τοὺς φίλους ποιοῦμεθα.—ὠρισμένοι

for ὀρισμένοι, ὠρισμένα ἔχοντες. Cf. Heracl. 42. Electr. 317, Ἰδαία φάρη χρυσείαις ἐξευγμέναι πόρπαισιν. Thuc. vi. 36, τὸν ἐκεῖ πόλεμον μήπω βεβαίως καταλελυμένους.

802. ὅς εἰς σ' κτλ. 'Now if this law, devolving upon you (i. e. for its execution) shall lose its force, then is there nothing in human affairs that is impartial.' If Agamemnon does not punish Polymestor for his treachery, any criminal may expect to go unpunished.

804. "Quod dicit, ἢ θεῶν ἱερὰ τολμῶσιν φέρειν, quum non quadret in Polymestoris facinus, haud dubie ad aliquid refertur, quod eo tempore, quo haec fabula scripta est, indignationem commoverat Atheniensium." Hermann. The supposition is not improbable; but it is to be observed that the Greeks, in describing a complicated wickedness that is sure to meet with its reward here or hereafter, are fond of uniting in one category injury to strangers, impiety to the gods, undutifulness to parents. Under the second head the present allusion to sacrilege manifestly comes. Compare Aesch. Eum. 516 (where the first and last are enumerated), and Ar. Ran. 150, where the second is placed under the specific head of perjury. Lucian Zeus Ἐλεγχ. p. 640, § 18, τίνας κολάζει μάλιστα (Μίνως); Ζ. τοὺς πονηροὺς δηλαδὴ, οἷον ἀνδροφόνους καὶ ἱεροσύλους.

806. ἐν αἰσχυρῷ θέμενος. Schol. αἰσχυρὸν καὶ ἄδικον ἠγγασμένους. The idiom is the same as ἐν καλῷ, ἐν ἀσφαλεί, ἐν εὐμαρεί &c. See Hel. 1227.

807. ἀποσταθεῖς. Standing at a little distance, as a painter does to command

ἰδοῦ με κἀνάθρησον οἷ ἔχω κακά.
 τύραννος ἦν ποτ', ἀλλὰ νῦν δούλη σέθεν,
 εὐπαις ποτ' οὔσα, νῦν δὲ γραυὸς ἅπαις θ' ἅμα, 810
 ἄπολις, ἔρημος, ἀθλιωτάτη βροτῶν.
 οἴμοι τάλαινα, ποῖ μ' ὑπεξάγεις πόδα ;
 ἔοικα πράξειν οὐδέν· ὦ τάλαιν' ἐγώ.
 τί δῆτα θνητοὶ τᾶλλα μὲν μαθήματα
 μοχθοῦμεν ὡς χρὴ πάντα καὶ μαστεύομεν, 815
 πειθῶ δὲ τὴν τύραννον ἀνθρώποις μόνην
 οὐδέν τι μᾶλλον ἐς τέλος σπουδάζομεν
 μισθοὺς διδόντες μαυθάνειν, ἢ ἦν ποτε
 πείθειν ἅ τις βούλοιο, τυγχάνειν θ' ἅμα ;
 πῶς οὖν ἔτ' ἂν τις ἐλπίσαι πράξειν καλῶς ; 820
 οἱ μὲν τοσοῦτοι παῖδες οὐκέτ' εἰσὶ μοι,
 αὐτὴ δ' ἐπ' αἰσχροῖς αἰχμάλωτος οἴχομαι
 καπνὸν δὲ πόλεως τόνδ' ὑπερθρώσκουθ' ὄρω.
 καὶ μὴν ἴσως μὲν τοῦ λόγου κενὸν τόδε,
 Κύπριον προβάλλειν· ἀλλ' ὁμως εἰρήσεται 825
 πρὸς σοῖσι πλευροῖς παῖς ἐμὴ κοιμίζεται
 ἦ φοιβὰς ἦν καλοῦσι Κασσάνδρα Φρύγες.

the best view of his object. See on Hipp. 1005.

812. *ὑπεξάγεις*. 'Whither are you withdrawing your foot away from me?' The *με* depends on the idea of *φεύγεις* contained in the more complex phrase. See the notes on Med. 205. Electr. 774. It is generally admitted that Porson's explanation is wrong, *quo meum pedem subducis?* i. e. *quo me cogis te sequi?* Prof. Scholefield, though he rightly disapproves this, wrongly states the construction to be, *ποῖ ὑπεξάγεις πόδα σὸν (κατὰ) με;*

816. *τὴν τύραννον κτλ.*, i. e. *τὴν μόνην οἶσαν τύραννον*. The expensive instructions of the Sophists, as Protagoras and Prodicus, of whom Euripides himself had been a hearer, are clearly alluded to, and even pointedly, in the words *μισθοὺς διδόντες*.—*ἢ ἦν* is Elmsley's certain emendation for *ἢ ἦ*. Pflugk defends *ἢ ἦ*, and distinguishes between the two readings thus; *ἦν δεῖ μαυθάνειν, ἢ ἦ κτλ.*, but *ἦν* ἔδει *μαυθάνειν, ἢ ἦν ποτέ*. The sub-

junction is retained by Porson without suspicion; but, especially as combined with *βούλοιο*, it is rather doubtful Greek. For the use of *ἵνα* with an imperfect, compare Hipp. 647, *ἵν' εἶχον μήτε προσφωνεῖν τινά*. Oed. R. 1389. Translate, 'In which case it would have been possible on occasions to convince others in whatever one wished, and to gain one's end at the same time.' With *τυγχάνειν* we may supply either *ὡν βουλόμεθα* or *τῶν ἀκουόντων*. See Hipp. 328, *μείζον γὰρ ἢ σοῦ μὴ τυχεῖν τί μοι κακόν;*

822. *ἐπ' αἰσχροῖς*, for servile offices beneath my rank. She details these indignities in Tro. 490 seqq.

823. *καπνὸν τόνδε*. She points to the cloud of smoke hanging over the city, as if it were close at hand; for the scene is laid in the Chersonese. So *τῆσδε* is used, Andr. 16. Cf. Tro. 8, *ἢ νῦν καπνοῦται, καὶ πρὸς Ἀργείου δορὸς ἔλαλε πορθηθείσα*.

825. *προβάλλειν, προτείνειν, προφέρειν*, to put forth as a plea or defence.

827. *Κασσάνδρα* Hermann for *Κασσάν-*

ποῦ τὰς φίλας δῆτ' εὐφρόνας δείξεις, ἀναξ,
 ἢ τῶν ἐν εὐνῇ φιλάτων ἀσπασμάτων
 χάριν τίς ἔξει παῖς ἐμῆ, κείνης δ' ἐγώ ; 830
 [ἐκ τοῦ σκοίου γὰρ τῶν τε νυκτέρων πάνυ
 φίλτρων μεγίστη γίγνεται βροτοῖς χάρις.]
 ἄκουε δὴ νυν· τὸν θανόντα τόνδ' ὄρας ;
 τοῦτον καλῶς δρῶν ὄντα κηδεστὴν σέθεν
 δράσεις. ἐνός μοι μῦθος ἐνδεὴς ἔτι. 835.
 εἴ μοι γένοιτο φθόγγος ἐν βραχίοισι
 καὶ χερσὶ καὶ κόμαισι καὶ ποδῶν βάσει,
 ἢ Δαιδάλου τέχναισιν ἢ θεῶν τινός,
 ὡς πάνθ' ὀμαρτῆ σῶν ἔχοιτο γονάτων
 κλαίοντ', ἐπισκῆπτοντα παντοίους λόγους· 840
 ὦ δέσποτ', ὦ μέγιστον Ἑλλησιν φάος,
 πιθοῦ, παράσχεσ χεῖρα τῇ πρεσβύτιδι
 τιμωρὸν, εἰ καὶ μηδέν ἔστιν, ἀλλ' ὄμως.
 ἐσθλοῦ γὰρ ἀνδρὸς τῇ δίκῃ θ' ὑπηρετεῖν

δραν, on his own conjecture subsequently confirmed by one MS. For he rightly remarks, the poet did not mean, 'whom the Trojans call Cassandra,' but 'whom the Trojans call *the inspired one*,' φοιβάδα. The two clauses are so mixed together that the words are slightly out of their logical order.—It has been objected, that Hecuba basely and indelicately uses this argument, that gratitude is due to herself in consequence of Agamemnon having shared her child's affections. This is one of those points in judging of which we apply modern feelings somewhat too rigidly. Thus much at least is to be said for Hecuba, that the emergency of her case was such, that she was hardly likely to reject any appeal that might influence the king; and that this of all others was the most likely, who will deny?

830. τίς Scholef. and others for τιν'. 'What return for the many nightly endearments shall my daughter Cassandra have, and I for her?'

831—2. This distich is rightly condemned by Matthiae, whom the recent editors follow. The feebleness of πάνυ is at once apparent, not to mention that there is a various reading νυκτέρων τ' ἀσπασμάτων φίλτρων ὁμοῦ τε, which alone throws discredit on the genuineness

of the verses, though Porson does not seem to have been offended at them.

834. ὄντα, for τὸν ὄντα. The omission of the article is deserving of notice. Compare Aesch. Cho. 353. Pers. 247.—κηδεστὴν, the brother of your wife Cassandra. One might suppose that the poet had intended to say τοῦτον καλῶς δρῶν, ἅτε κηδεστὴν σου ὄντα, οὐχ ἄμαρτήσῃ, but that he slightly altered the construction by repeating (καλῶς) δράσεις. Hermann makes a similar remark on ἐνός μῦθος ἐνδεὴς, which means, 'my speech has only one thing yet left to be urged.'

839. ὡς—ἔχοιτο. More regularly, ὡστε ἔχεσθαι, or ὡς ἂν ἔχοιτο. But one optative is often attracted to another; and the sense is, 'I wish that I had a voice in each single member, that all *might* together cling to your knees,' &c. Some copies give ἔχουοντο.

842. Hermann retains παράσχε, the reading of all the copies; and Porson, though he adopts παράσχεσ from Brunck, considers the other "analogiae regulis consentaneum." Though ἔσχεον might take an imperative in ε, like βάλε, ἐλθέ, &c., it seems that the stronger form σχῆσ (Hipp. 1354) was preferred to the weak monosyllable σχέ.

- καὶ τοὺς κακοὺς δρᾶν πανταχοῦ κακῶς ἀεί. 845
- ΧΟ. δεινόν γε, θνητοῖς ὡς ἅπαντα συμπίπτει
καὶ τὰς ἀνάγκας οἱ νόμοι διώρισαν,
φίλους τιθέντες τοὺς γε πολεμιωτάτους,
ἐχθροὺς τε τοὺς πρὶν εὐμενεῖς ποιούμενοι.
- ΑΓ. ἐγὼ σὲ καὶ σὸν παῖδα καὶ τύχας σέθεν, 850
Ἐκάβη, δι' οἴκτου χειρὰ θ' ἰκεσίαν ἔχω;
καὶ βούλομαι θεῶν θ' οὐνεκ' ἀνόσιον ξένον
καὶ τοῦ δικαίου τήνδε σοι δοῦναι δίκην;
εἴ πως φανείη γ' ὥστε σοί τ' ἔχειω καλῶς,
στρατῶ τε μὴ δόξαιμι Κασσάνδρας χάριν 855
Θρηῆκης ἀνακτι τόνδε βουλευῆσαι φόνον.
ἔστιν γὰρ ἧ παραγμὸς ἐμπέπτωκέ μοι
τὸν ἄνδρα τοῦτον φίλιον ἡγεῖται στρατὸς,
τὸν καπθανόντα δ' ἐχθρόν· εἰ δὲ σοὶ φίλος

845. πανταχοῦ—ἀεί, in all places and at all times. It was a boast with The-seus, ἀεὶ κολαστῆς τῶν κακῶν καθεστᾶ-ναι, Suppl. 342. This couplet is quoted by Stobaeus, Flor. ix. 6.

846—9. δεινόν γε κτλ. 'Tis strange, how among mortals all things clash confusedly together: even their social ties (of friends and relations) it is *custom* that has defined, making friends those who were most hostile, and regarding as ene-mies those who were before kindly dis-posed.' The same νόμος is meant as in v. 800. The plural is used, and with the article, because different customs prevail in different parts of the world. It is not surprising that those who took τὰς ἀνάγκας for τὴν εἰμαρμένην, should find great difficulty in this passage. All that the chorus means is, that mankind are wont to bend to circumstances, and not to act on any one rigid notion of right and wrong. Thus, Agamemnon, who would naturally be an enemy to Hecuba, is inclined to become her friend, and Polymestor conversely has changed from a confidential guest to a base and ava-ricious traitor. Hermann's explanation is slightly different:—'Hecuba ought to have hated Agamemnon for slaying Polyxena, but the law of vengeance due to Polymestor compels her to make a friend of him.' Pflugk, 'The authority and ma-jesty of the laws (which Polymestor has

violated) have determined the sort of re-lations or bonds that shall exist between Agamemnon and Hecuba, i. e. not those of enmity, but those of co-operation in a common cause.' Schol. ἐάν τις ἀνάγκη συμβῆ, ὥσπερ καὶ νῦν, ὃ μὲν φίλος ἐχθρὸς, ὃ δὲ ἐχθρὸς φίλος καθίσταται.

850. Agamemnon temporises, as great people often do. He would gladly assist her, of course; but there is an *if* in the case. Unfortunately, the army regards Polymestor and Polydorus in exactly the opposite light to what she does: the one is a friend, the other was an enemy. But *if* he can avoid a collision with the army in general, he will be prompt enough to assist her.

854. φανείη γ' Porson, Pflugk, W. Din-dorf; φανείην γ' Hermann. Both read-ings are found in the MSS. If we prefer φανείην, it is not difficult to supply βου-λόμενος τοῦτο γενέσθαι. But to make δόξαιμι depend on ὥστε rather than on εἰ, as Scholefield and Hermann do, seems unnecessarily awkward. Schol. δεόν δόξαι εἰπεῖν, πρὸς τὸ σοί τ' ἔχειν, (ὃ γὰρ τὲ σύνδεσμος τοῦτο ἀπῆται,) δόξαιμι εἶπε, πρὸς τὸ φανείην. There is a little change in the sentence at the next verse, which should have been ἐμέ τε μὴ δόξαι κτλ.

859. σοὶ φίλος. 'If this man, Poly-dorus, is dear to you, that is a private matter, and one which the army has no-thing to do with.' Elmsley proposed εἰ

ὄδ' ἐστὶ, χωρὶς τοῦτο κοῦν κοινὸν στρατῶ.
πρὸς ταῦτα φρόντιζ'. ὡς θέλοντά μὲν μ' ἔχεις
σοὶ ξυμπονῆσαι καὶ ταχὺν προσαρκέσαι,
βραδὺν δ', Ἀχαιοῖς εἰ διαβληθήσομαι.

ΕΚ. φεῦ·

οὐκ ἔστι θνητῶν ὅστις ἔστ' ἐλεύθερος·
ἢ χρημάτων γὰρ δούλος ἐστὶν ἢ τύχης,
ἢ πλήθος αὐτὸν πόλεος ἢ νόμων γραφαὶ
εἴργουσι χρῆσθαι μὴ κατὰ γνώμην τρόποις.
ἐπεὶ δὲ ταρβεῖς τῷ τ' ὄχλῳ πλέον νέμεις,
ἐγὼ σε θήσω τοῦδ' ἐλεύθερον φόβου.

ξύνισθι μὲν γὰρ, ἦν τι βουλεύσω κακὸν
τῷ τόνδ' ἀποκτείναντι, συνδράσῃς δὲ μή.
ἦν δ' ἐξ Ἀχαιῶν θόρυβος ἢ ἴπικουρία

πάσχοντος ἀνδρὸς Θρηκὸς οἷα πείσεται
φανῆ τις, εἶργε μὴ δοκῶν ἐμὴν χάριν.
τὰ δ' ἄλλα, θάρσει, πάντ' ἐγὼ θήσω καλῶς.

ΑΓ. πῶς οὖν ; τί δράσεις ; πότερα φάσγανον χερὶ
λαβοῦσα γραία φῶτα βάρβαρον κτενεῖς,
ἢ φαρμάκοισιν, ἢ ἴπικουρία τίνι ;
τίς σοι ξυνέσται χεῖρ ; πόθεν κτήσει φίλους ;

ΕΚ. στέγαι κεκεύθασ' αἶδε Τρωάδων ὄχλον.

ΑΓ. τὰς αἰχμαλώτους εἶπας, Ἑλλήνων ἄγραυ ;

δ' ἐμοὶ φίλος. But Pflugk and Hermann rightly object, that this would be virtually admitting that his advocacy was really due to his love for Cassandra. He does not indeed mean to deny that he has an interest in Polydorus for his family's sake ; but *χωρὶς* is used much as the French say *c'est entre nous*.

867. *μὴ κατὰ γνώμην*, as *μὴ παρὰ γνώμην* Aesch. Ag. 904. It seems better to take the words in their natural order, and construe *εἴργουσι* (*ὥστε*) *χρῆσθαι*, 'constrain him to employ his natural bent not according to his convictions,' (or, 'to adopt a manner not after his judgment,') than to regard *μὴ* as belonging to *χρῆσθαι*, for which Pflugk compares Thuc. iii. 6, *καὶ τῆς μὲν θαλάσσης εἴργον μὴ χρῆσθαι τοὺς Μυτιληναίους*. The remark is a very wise one, that public men are often unable to

act according to their consciences, because such action would be either unpopular, or illegal, or would damage them in their fortunes or their high position (*τύχη*).

868. *πλέον νέμεις*. See Suppl. 241.

874. *μὴ δοκῶν*, 'pretending not to do so on my account.' See on Med. 67. Electr. 925. The *μὴ* is dependent on the preceding imperative ; *εἴργων μὴ δόκει εἴργειν*.

875. *θάρσει*. After this word a colon is commonly placed. The punctuation suggested by Reiske and Elmsley seems to be better.

876—8. *φάσγανον* — *φαρμάκοις*. On these two instruments of female vengeance see Med. 379—85. Ion 616.—*τίνι*, for *τινὶ*, Porson and the editors after Barnes.

- ΕΚ. ξὺν ταῖσδε τὸν ἔμὸν φονέα τιμωρήσομαι.
 ΑΓ. καὶ πῶς γυναιξὶν ἀρσένων ἔσται κράτος ;
 ΕΚ. δεινὸν τὸ πλήθος, ξὺν δόλῳ τε δύσμαχον.
 ΑΓ. δεινόν· τὸ μέντοι θῆλυ μέμφομαι γένος. 885
 ΕΚ. τί δ' ; οὐ γυναιῖκες εἶλον Αἰγύπτου τέκνα,
 καὶ Δῆμνον ἄρδην ἀρσένων ἐξώκισαν ;
 ἀλλ' ὡς γενέσθω· τόνδε μὲν μέθες λόγον,
 πέμψον δέ μοι τήνδ' ἀσφαλῶς διὰ στρατοῦ
 γυναιῖκα. καὶ σὺ Θρηκὶ πλαθεῖσα ξένῳ 890
 λέξον, Καλεῖ σ' ἄνασσα δήποτ' Ἰλίου
 Ἐκάβη, σὸν οὐκ ἔλασσον ἢ κείνης χρέος,
 καὶ παιῖδας· ὡς δεῖ καὶ τέκν' εἰδέναι λόγους
 τοὺς ἐξ ἐκείνης. τὸν δὲ τῆς νεοσφαγοῦς
 Πολυξένης ἐπίσχεσ, Ἀγάμεμνον, τάφον, 895
 ὡς τῶδ' ἀδελφῶ πλησίον μιᾷ φλογί,
 δισσῇ μέριμνα μητρὶ, κρυφθῆτον χθονί.
 ΑΓ. ἔσται τὰδ' οὕτως· καὶ γὰρ εἰ μὲν ἦν στρατῶ
 πλοῦς, οὐκ ἂν εἶχον τήνδε σοι δοῦναι χάριν
 νῦν δ', οὐ γὰρ ἴησ' οὐρίους πνοᾶς θεός, 900
 μένειν ἀνάγκη πλοῦν ὀρώντας ἤσυχον.
 γένοιτο δ' εὖ πως· πᾶσι γὰρ κοινὸν τόδε,

882. φονέα. The final *a* is made short, as Porson remarks, only here and in Electr. 599. 763. The common rule does not strictly apply to the comic writers.

885. μέμφομαι, I distrust, have no opinion of. See Hel. 31.

886. Αἰγύπτου τέκνα. See Aesch. Prom. 881. Apollodor. ii. 1, 5.—Δῆμνον, Aesch. Cho. 620. Apollodor. i. 9, 17.

888. ὡς γενέσθω. This formula occurs also Tro. 721. Iph. T. 603, in the former case, as here, with the variant γενέσθαι. It is one of the few instances where *ὡς* for *οὕτως* is used by the Attic poets. See on v. 441.

891. δήποτ'. See v. 484.

892. χρέος. Used like χάριν in v. 874, a sort of accusative absolute, 'on your own business not less than on hers.'

901. ὀρώντας. The ships are supposed to be in sight of the stage; cf. v. 1015. Elmsley on Heracl. 7, and Hermann on

this passage, independently arrive at the same conjecture, ὀρώντά μ' for ὀρώντας, on the ground that πλοῦς ἤσυχος is an improbable expression for 'a calm voyage,' and that the people themselves are said θάσσειν ἤσυχον in v. 35. One MS. gives ὀρώντας, and many instances of the like error might be cited, e. g. πρόσσοντας for πρόσσοντα in Prom. 273. Still it is more in accordance with modern use than with ancient Greek custom, for a general to say, 'I am waiting for a fair wind.' Pflugk takes ἤσυχον for ἡσύχως. It would be easy indeed to read ἡσύχους. Still, there is no valid reason for denying that Euripides may have used πλοῦς ἤσυχος for εὐπλοία, or even for ἄπλοια. To Hermann's alteration it may be objected, that πλοῦν ὀρώντά μ' ἤσυχον would be ambiguous, and that if πλοῦν ἤσυχον was wrong, it would hardly have been left open to the audience to construe it so if they pleased.

- ἰδία θ' ἐκάστῳ καὶ πόλει, τὸν μὲν κακὸν
 κακὸν τι πάσχειν, τὸν δὲ χρηστὸν εὐτυχεῖν.
 ΧΟ. σὺ μὲν, ὦ πατρίς Ἰλιάς, στρ. α'. 905
 τῶν ἀπορθήτων πόλις οὐκέτι λέξει
 τοῖον Ἑλλάνων νέφος ἀμφί σε κρύπτει
 δορι δὴ δορι πέρσαν.
 ἀπὸ δὲ στεφάναν κέκαρσαι 910
 πύργων, κατὰ δ' αἰθάλου
 κηλίδ' οἰκτροτάταν κέχρωσαι,
 τάλαυ', οὐκέτι σ' ἐμβατεύσω.
 μεσονύκτιος ὠλλύμαν, ἀντ. α'.
 ἦμος ἐκ δείπνων ὕπνος ἠδὺς ἐπ' ὄσσοις 915
 κίδναται, μολπᾶν δ' ἀπὸ καὶ χοροποιῶν
 θυσιᾶν καταπαύσας
 πόσις ἐν θαλάμοις ἔκειτο,
 ξυστὸν δ' ἐπὶ πασσάλῳ, 920

905. The beautiful ode here following describes a subject by no means new, the capture of Troy; and for this very reason perhaps no ordinary poet could have so successfully handled the theme. The chorus of captives describe what they saw and felt and did on that eventful night, when in the midst of security and repose the Argive troops first broke in upon the unconscious populace. It was midnight, and there had been a festival in the city. Wearied with the dance, the warrior had hung his idle spear, and thinking of anything rather than of the Grecian host, had flung himself on the couch. The wife was at her toilet, binding her hair before the mirror, when the war-cry of Argos reached her ears. The enemy are upon her; she delays not, but flings herself half-clad out of the chamber, and betakes herself to the sanctuary of the temples. In vain; she sees her husband lying in his blood, and is carried away a captive, giving a last sad look to her native city as the ship stood out to sea. Could she refrain from muttering an imprecation on Helen and Paris, the cause of all her woes? May that faithless wife never again know a father's home.—The metre is glyconic, interspersed with some iambic versicles in the latter half.

906. τῶν ἀπορθήτων — λέξει. 'You

shall no longer be called one of the cities that have never been ravaged.' This is said in reference to the boasted title of Athens, for which see Aesch. Pers. 350. Med. 827. Oed. Col. 702.

910—12. The student will not confound the idiom ἀποκέκαρσαι στεφάναν, 'you have been shorn of your crowning towers,' which is like δίκαια ἀρισμένοι in v. 801, with κέχρωσαι κηλίδα, where it is a cognate accusative. For χράζειν see Med. 497. Phoen. 1625. Some copies with Aldus give κηλίδ' οἰκτροτάτα, where however the elision of the *i* would be inadmissible. A similar error formerly existed in Aesch. Suppl. 6, οβτιν' ἐφ' αἵματι δημηλασία—γνωσθεῖσαι.

914. ὠλλύμαν, a common use of the imperfect for εἰς δουλείαν ἀπηγόμην, cf. v. 937.

920. ξυστὸν, properly *hastile*, a spear-shaft. Photius, δορύλλιον, ἀκόντιον, καὶ τὸ τέλειον δόρυ. In the last sense it is here used, viz. a shaft with the λόγχη or iron point. This line is parenthetical, since ὄρων refers back to πόσις, as if he had said ξυστὸν κρεμασάμενος. It was the custom to hang arms on a peg near the bed for the sake of protection. So Amphitryo, in Theocr. xxiv. 42, when summoned by Alcmena to assist in the dead of night, took down his sword, δαιδάλευον

ναύταν οὐκέθ' ὄρων ὄμιλον
 Τροίαν Ἰλιάδ' ἐμβεβῶτα.
 ἐγὼ δὲ πλόκαμον ἀναδέτοις στρ. β'.
 μίτραισιν ἐρρυθμιζόμεν
 χρυσέων ἐνόπτρων 925
 λεύσσουσ' ἀτέρμονας εἰς αἰγὰς;
 ἐπιδέμνιος ὡς πέσοιμ' ἐς εὐνάν.
 ἀνὰ δὲ κέλαδος ἔμολε πόλιν
 κέλευσμα δ' ἦν κατ' ἄστν Τροίας τόδ'· ὦ
 παῖδες Ἑλλάνων, πότε δὴ πότε τὰν 930
 Ἰλιάδα σκοπιὰν πέρσαντες ἤξειτ' οἴκους;
 λέχη δὲ φίλια μονόπεπλος ἀντ. β'.
 λιπούσα, Δωρίς ὡς κόρα,
 σεμνὰν προσίζουσ' 935
 οὐκ ἦνυσ' Ἄρτεμιν ἅ τλάμων
 ἄγομαι δὲ θανόντ' ἰδοῦσ' ἀκοίταν
 τὸν ἐμὸν ἄλιον ἐπὶ πέλαγος,
 πόλιν τ' ἀποσκοποῦσ', ἐπεὶ νόστιμον

ἄρμησε μετὰ ξίφος, δ β' οἱ ὑπερθεῖν κλιν-
 τῆρος κεδρίνω περὶ πασσάλῳ αἰὲν ἔωρτο.
 —οὐκέθ' ὄρων, i. e. οὐ φρονίζων, οὐκ
 ὁσόμενος.

924. ρυθμιζεσθαι κόμην, like σχηματί-
 ζεσθαι Med. 1161, is used in the middle
 with reference to the services of the κομ-
 μάτρια. The μίτρα was a close cap tied
 under the chin, whence ἀνάδετος.—ἀτέρ-
 μονας αἰγὰς, the light which, proceeding
 from a fixed point, viz. the mirror itself,
 is flashed back without any definite limit.
 The scholiast's explanation, κυκλοτερεῖς,
 is deserving of no credit.

927. ἐπιδέμνιος, needlessly altered by
 Porson to ἐπιδέμνιον, merely means ἐπὶ
 δέμνιον εὐνῆς, on the bed-stead supporting
 the bedding; for δέμνιον differs from εὐνή
 as lectus from torus.

931. Ἰλιάδα σκοπιὰν, the Pergamus or
 citadel of Troy.

933. μονόπεπλος. See on Androm.
 598. The words of the scholiast here are
 well worthy of being quoted:—αἱ Λακε-
 δαιμόνιαι κόραι διημερεύουσιν ἄζωστοι καὶ
 ἀχίτωνες, ἱματίδιον ἔχουσαι πεπορημένον
 ἐφ' ἑκατέρου τῶν ὤμων καὶ Καλλιμάχος,
 Ἔσκεν ὅτ' ἄζωστος χιτέροπρος ἐτι· καὶ
 ἐν ταῖς ἀρχαίαις γραφαῖς οὐκ ὄλιγα ὤδε

ἔσταλται καὶ Δωριδεῖν τὸ γυμνὰς φαί-
 νεσθαι τὰς γυναῖκας.

936. οὐκ ἦνυσα, I failed in my object.
 Cf. Bacch. 1100, ἀλλ' οὐκ ἦνυτον, scil.
 Πενθέως ἰέντες. Why Artemis is par-
 ticularly named is not clear, except that
 she appears to have some tutelary rela-
 tions to married women. In Aesch.
 Theb. 134, her aid against the enemy is
 sought on the ground of her being armed
 with a bow. Some think there is an
 allusion to the special cultus of Artemis
 by Doric maidens; but it is certain that
 Δωρίς ὡς κόρα refers only to the epithet
 μονόπεπλος.

939. ἀποσκοποῦσα. There appears to
 be some little confusion arising from the
 several participles not exactly suiting the
 verbs. Thus, some take ἄγομαι—ἰδοῦσα
 —ἀποσκοποῦσά τε, while others put a
 colon at πέλαγος, and connect ἀποσκο-
 ποῦσα with ἀπέειπον, while some again,
 with Hermann and Matthiae, regard
 τάλαν' ἀπέειπον ἄλγει as a parenthesis.
 The schol. says that τινὲς τῶν ψυχρῶν
 took κατὰρ διδοῦσα with ἀπέειπον. All
 things considered, it seems best to put up
 with the charge of ψυχρότης, and trans-
 late thus:—'And looking back on my

ναῦς ἐκίνησεν πόδα καί μ' ἀπὸ γᾶς 940
 ὤρισεν Ἰλιάδος, τάλαιν', ἀπείπον ἄλγει,
 τὰν τοῖν Διοσκόρου Ἑλέναν κάσιν, Ἰδαῖόν τε βού-
 ταν ἐπῶδ.
 αἰνόπαριν κατὰρα διδοῦσ', ἐπεὶ με γᾶς 946
 ἐκ πατρώας ἀπώλεσεν
 ἐξώκισέν τ' οἴκων γάμος, οὐ γάμος, ἀλλ' ἀλάστορός
 τις οἰζύς· 950
 ἂν μήτε πέλαγος ἄλιον ἀπαγάγοι πάλιν,
 μήτε πατρῶον ἵκοιτ' ἐς οἶκον.

ΠΟΛΥΤΜΗΣΤΩΡ.

ὦ φίλτατ' ἀνδρῶν Πριάμε, φιλτάτη δὲ σὺ,
 Ἑκάβη, δακρύω σ' εἰσορῶν πόλιν τε σὴν,
 τὴν τ' ἀρτίως θανοῦσαν ἔκγονον σέθεν. 955
 φεῦ·
 οὐκ ἔστιν οὐδὲν πιστὸν οὗτ' εὐδοξία
 οὗτ' αὖ καλῶς πράσσοντα μὴ πράξειν κακῶς.
 φύρουσι δ' αὐτὰ θεοὶ πάλιν τε καὶ πρόσω,
 παραγμὸν ἐντιθέντες, ὡς ἀγνωσία

city; when the ship had commenced its homeward voyage, and had separated me from the Trojan land, unhappy that I was, I felt my heart sink within me for grief, as I consigned to curses Helen the sister of the Dioscuri, and the herdsman of Ida, that ill-starred Paris.' The ship is said *κιεῖν πόδα* either with regard to the nautical use of *ποῦς*, or by a metaphor from setting out to walk. Perhaps both ideas are combined.

950. γάμος, οὐ γάμος. Pflugk compares Androm. 103, Ἰλίφ αἰπεινᾷ Πάρις οὐ γάμον, ἀλλὰ τιν' ἔταν, ἠγάγετ' εὐναίαν εἰς θαλάμους Ἑλέναν.

953. Polymestor, king of Thrace, who to his villainous treachery has added consummate hypocrisy, has obeyed the summons sent by Hecuba at v. 890, and fallen into the snare laid for wreaking a woman's vengeance on him. He pretends to condole with Hecuba's sorrows, and is at first answered by fair words. It is craft against craft; Greek characters both, though numbered geographically among the *βάρβαροι*. There is perhaps

truth in the remark of the scholiast, that *σὺ* is added in direct address to Hecuba, as being present, while *ὦ φίλτατε Πριάμε* merely apostrophises one whom he knew to be dead.

956. οὗτ' εὐδοξία. He appears to mean, ὅτε τὸ εὐ ἀκούειν ὅτε τὸ καλῶς πράσσειν βέβαιόν ἐστιν ἀνθρώποις.

958. οἱ θεοὶ MSS. θεοὶ Herm.—πάλιν καὶ πρόσω, scil. στρέφοντες. Properly, as remarked on Suppl. 201, *φύρειν* and *φυρᾶν* mean to mix flour, earth, or other solid ingredients, with any liquid, so as to form paste. Hence γῆν φυράσειν φόνω, Aesch. Theb. 48. *Συγγρα*, v. 496, *κάνει φύρουσα δύστηνον κάρα*. Hes. Opp. 61, Ἠφαιστον δ' ἐκέλευσε περικλιτὸν ὅττι τάχιστα γαῖαν ὕδει φύρειν. The working of the mass up and down is expressed by *πάλιν καὶ πρόσω*.

959. ἀγνωσία, τῶν ἡμετέρων πραγμάτων. For, if men knew certainly what awaited them, they would fall into a fatalism which would ignore the very existence of the gods as agents in human affairs.

- σέβωμεν αὐτούς· ἀλλὰ ταῦτα μὲν τί δέῃ 960
 θρηνεῖν, προκόπτοντ' οὐδὲν ἐς πρόσθεν κακῶν ;
 σὺ δ' εἴ τι μέμφει τῆς ἐμῆς ἀπουσίας,
 σχέσ' τυγχάνω γὰρ ἐν μέσοις Θρήκης ὄροις
 ἀπῶν, ὅτ' ἦλθες δεῦρ'· ἐπεὶ δ' ἀφικόμην,
 ἤδη πόδ' ἕξω δωμαίων αἴροντί μοι 965
 ἐς ταυτὸν ἦδε συμπίτνει δμῶις σέθεν,
 λέγουσα μύθους ὡν κλύων ἀφικόμην.
- ΕΚ. αἰσχύνομαί σε προσβλέπειν ἐναντίον,
 Πολυμήστορ, ἐν τοιοῖσδε κειμένη κακοῖς.
 ὅτῳ γὰρ ὤφθην εὐτυχούσ', αἰδῶς μ' ἔχει 970
 ἐν τῷδε πότμῳ τυγχάνουσ', ἵν' εἰμι νῦν,
 κοῦκ ἂν δυναίμην προσβλέπειν σ' ὀρθαῖς κόραις.
 ἀλλ' αὐτὸ μὴ δύσνοια ἠγήσῃ σέθεν,
 Πολυμήστορ· ἄλλως δ' αἰτίον τι καὶ νόμος,
 γυναικας ἀνδρῶν μὴ βλέπειν ἐναντίον. 975
- ΠΟΛΤΜ. καὶ θαυμά γ' οὐδέν. ἀλλὰ τίς χρεία σ' ἐμοῦ ;
 τί χρῆμ' ἐπέμψω τὸν ἐμὸν ἐκ δόμων πόδα ;
- ΕΚ. ἴδιον ἐμαυτῆς δή τι πρὸς σέ βούλομαι
 καὶ παῖδας εἰπεῖν σοῦς· ὀπάνας δέ μοι
 χωρὶς κέλευσον τῶνδ' ἀποστῆναι δόμων. 980
- ΠΟΛΤΜ. χωρεῖτ'. ἐν ἀσφαλεῖ γὰρ ἦδ' ἐρημία.
 φίλη μὲν εἶ σὺ, προσφιλὲς δέ μοι τόδε
 στράτευμ' Ἀχαιῶν. ἀλλὰ σημαίνειν σε χρὴ
 τί χρῆ τὸν εὖ πράσσουντα μὴ πράσσουσιν εὖ
 φίλοις ἐπαρκεῖν· ὡς ἔτοιμός εἰμ' ἐγώ. 985

961. προκόπτοντα οὐδέν, making no advance, οὐδὲν προχωροῦντα. See on this word Hipp. 23.

970. αἰδῶς μ' ἔχει, being equivalent to αἰδοῦμαι ὀφθῆναι, takes the nominative participle after it. So in the passage just quoted, Hipp. 23, τὰ πολλὰ δὲ πάλαί προκόψασ', οὐ πόνου πολλοῦ με δεῖ. We might easily read κὰν τῷδε πότμῳ—οὐκ ἂν δυναίμην. Forson thought v. 971 spurious; but this seems very doubtful. The mere fact, that the passage would stand equally well without it, is quite inconclusive.—ὀρθαῖς κόραις, opposed to λοξὰ βλέπειν, to look one in the face without flinching.

Theocr. v. 35, μέγα δ' ἔχθομαι, εἰ σύ με τολμᾷς ὄμμασι τοῖς ὀρθοῖσι ποτιβλέπεν. Iph. Aul. 851, χαῖρ', οὐ γὰρ ὀρθοῖς ὄμμασιν σ' ἐτ' εἰσῶν ψευδῆς γενομένη. Hermann takes προσβλέπειν to depend also on αἰδῶς μ' ἔχει.

976. τίς χρεία σ' ἐμοῦ; scil. ἔχει. An Homeric idiom, χρεῶ βουλῆς ἐμὲ καὶ σέ, &c.—ἐπέμψω, μετεπέμψω, though the μετὰ would be rather an adjunct, than necessary to the sense, since πέμπεσθαί τινα is 'to get a person conducted to you.'

981. ἐν ἀσφαλεῖ. See on Hel. 1227. *Supra*, v. 806.

ΕΚ. πρῶτον μὲν εἶπέ παιδ' ὄν ἐξ ἐμῆς χερὸς
Πολύδωρον ἔκ τε πατρός ἐν δόμοις ἔχεις,
εἰ ζῆ' τὰ δ' ἄλλα δεύτερόν σ' ἐρήσομαι.

ΠΟΛΤΜ. μάλιστα· τοῦκείνου μὲν εὐτυχεῖς μέρος.

ΕΚ. ᾧ φίλαθ', ὡς εὖ καξίως σέθεν λέγεις. 990

ΠΟΛΤΜ. τί δῆτα βούλει δεύτερον μαθεῖν ἐμοῦ ;

ΕΚ. εἰ τῆς τεκούσης τῆσδε μέμνηταί τί μου.

ΠΟΛΤΜ. καὶ δευρό γ' ὡς σέ κρύφιος ἐζήτει μολεῖν.

ΕΚ. χρυσὸς δὲ σῶς, ὃν ἦλθεν ἐκ Τροίας ἔχων ;

ΠΟΛΤΜ. σῶς, ἐν δόμοις γέ τοῖς ἐμοῖς φρουρούμενος. 995

ΕΚ. σῶσόν νυν αὐτὸν, μηδ' ἔρα τῶν πλησίον.

ΠΟΛΤΜ. ἦκιστ' ὀναίμην τοῦ παρόντος, ᾧ γύναι.

ΕΚ. οἶσθ' οὖν ἅ λέξαι σοί τε καὶ παισὶν θέλω ;

ΠΟΛΤΜ. οὐκ οἶδα· τῷ σῷ τοῦτο σημανεῖς λόγῳ.

ΕΚ. ἔστω φιληθεῖς ὡς σὺ νῦν ἐμοὶ φιλεῖ. 1000

ΠΟΛΤΜ. τί χρῆμ', ὃ καμὲ καὶ τέκν' εἰδέναι χρεῶν ;

ΕΚ. χρυσοῦ παλαιαὶ Πριαμιδῶν κατάρυχες.

ΠΟΛΤΜ. ταυτ' ἔσθ' ἅ βούλει παιδὶ σημήναι σέθεν ;

ΕΚ. μάλιστα, διὰ σοῦ γ'· εἰ γὰρ εὐσεβῆς ἀνήρ.

989. *εὐτυχεῖς*, for *οὐκ ἔπαις εἰ*. Cf. *Androm.* 420. *Ion* 699.

997. *ὀναίμην τοῦ παρόντος*. See *Alcest.* 335. *Med.* 1025. *Hel.* 1418.

1000. Neither Porson nor Pflugk have a single word to say on the very difficult verse, *ἔστω φιληθεῖς κτλ.* To refer the first words to Polydorus would be absurd, because *her* love to Polymestor was no love at all, but hate. The scholiast has the following commentary ;—*ἀγαπηθήτω ὁ παῖς μου ὑπὸ σοῦ, ὡς νῦν σὺ ἀγαπᾷ ὑπ' ἐμοῦ. κατὰ μὲν τὸ φαινόμενον λέγει, ἀγαπάσθω ὁ Πολύδωρος ὑπὸ σοῦ οὕτως, καθὰ σὺ νῦν φιλεῖ ὑπ' ἐμοῦ· κατὰ δὲ τὸ νοούμενον, ὡς σὺ φιλεῖ ἀρτίως παρ' ἐμοῦ, οὕτως ἐφιλεῖτο καὶ ὁ Πολύδωρος παρὰ σοῦ.* But the last part of his explanation, regarding Hecuba's hidden meaning, does not seem to be tenable. If, with Schaefer, we take *λόγος* as the subject of *ἔστω*, the double sense is sufficiently well maintained, viz. the meaning *he* is to receive, 'pay all regard and attention to my instructions, in proportion to my present love for you,' and *her* real meaning;

'Take it, and much good may it do you.' Hermann's objection, that v. 1002 will not stand for want of a verb, is groundless. In fact, Polymestor reverts to the object of his anxiety, what he has been sent for to learn; and he says, 'What is it, that I and my children are to be informed of?' And she replies, 'Certain ancient deposits of gold belonging to the family of Priam.' Hermann, whom W. Dindorf follows, reads *ἔστ', ᾧ φιληθεῖς κτλ.*, and takes the whole sentence as if it were *εἰσί, ᾧ ἐχθιστὲ Πολυμήστορ, παλαιὰ χρυσοῦ κατάρυχες κτλ.* The address *ἔστ', ᾧ φιληθεῖς*, strikes the ear rather harshly; though *ἀλλ', ᾧ φιληθεῖς*, occurs *Iph. T.* 983; besides which, the emphatic *σὺ* ceases to have any meaning unless *φιληθεῖς* refers to some contrasted thing or person. Cf. v. 1006. To take the lowest grounds, there can be no necessity of altering the text. The participle with *εἰμί*, for the imperative *φιληθήτω*, may be compared with *ἀντιδούς ἔσει*, *Antig.* 1067, *γηρυθεῖσ' ἔσει* *Aesch. Suppl.* 454.

1004. *εὐσεβῆς*, righteous, upright. She

- ΠΟΛΥΜ. τί δῆτα τέκνων τῶνδε δεῖ παρουσίας ; 1005
 ΕΚ. ἄμεινον, ἦν σὺ καθάρης, τοῦσδ' εἰδέναι.
 ΠΟΛΥΜ. καλῶς ἔλεξας· τῆδε καὶ σοφώτερον.
 ΕΚ. οἷσθ' οὖν Ἀθάνας Ἰλίας ἵνα στέγαι ;
 ΠΟΛΥΜ. ἐνταῦθ' ὁ χρυσός ἐστι ; σημεῖον δέ τι ;
 ΕΚ. μέλαινα πέτρα γῆς ὑπερτέλλουσ' ἄνω. 1010
 ΠΟΛΥΜ. ἔτ' οὖν τι βούλει τῶν ἐκεῖ φράζειν ἐμοί ;
 ΕΚ. σῶσαί σε χρήμαθ' οἷς συνεξήλθον θέλω.
 ΠΟΛΥΜ. ποῦ δῆτα, πέπλων ἐντὸς, ἢ κρύψασ' ἔχεις ;
 ΕΚ. σκύλων ἐν ὄχλῳ ταῖσδε σώζεται στέγαις.
 ΠΟΛΥΜ. ποῦ δ' ; αἶδ' Ἀχαιῶν ναύλοχοι περιπτυχαί.
 ΕΚ. ἴδιαι γυναικῶν αἰχμαλωτίδων στέγαι. 1016
 ΠΟΛΥΜ. τᾶνδον δὲ πιστὰ, κάρσένων ἐρμήια ;
 ΕΚ. οὐδεὶς Ἀχαιῶν ἐνδον, ἀλλ' ἡμεῖς μόναι. ·
 ἀλλ' ἔρπ' ἐς οἴκους· καὶ γὰρ Ἀργεῖοι νεῶν
 λῦσαι ποθοῦσιν οἴκαδ' ἐκ Τροίας πόδα· 1020
 ὡς πάντα πράξας ὦν σε δεῖ στείχης πάλιν

speaks ironically, alluding to his ἀσέβεια *περὶ ξένους*. On the meaning of the word see Hel. 901.

1007. Hermann, with Boissonade, places the colon after ἔλεξας instead of the comma after τῆδε.

1008. στέγαι, the cells or subterranean treasure-vaults of Athena the patroness of Troy. The exact spot she describes as marked by a black, i. e. a basaltic or trap rock, jutting out above the surface of the ground. Cf. Orest. 6, κορυφῆς ὑπερτέλλοντα δειμαίνων πέτρον, which makes it probable that γῆς here depends on the participle rather than on ἄνω, and so the Greek paraphrast, ὑπερκειμένη τῆς γῆς. Such treasure-houses seem really to have existed ; and it is well known that one of the principal causes of the demolition of ancient ruins in Greece and Asia Minor has been the search after such treasure, which in a few instances has been really found.

1013. ἦ Porson after Valckenaer, calling the vulgate ἦ "leve vitium." But Hermann seems to be right in retaining it :— 'Where then is it? Have you got it in the folds of your garments, or have you concealed it (elsewhere) ?'

1015. The scholiast tells us that the

true punctuation is ποῦ δ' αἶδ' : Ἀχαιῶν ναύλοχοι περιπτυχαί ; 'Where are these apartments (στέγαι)? Do you mean the Argive ships?' i. e. that your money is there. But, as observed on v. 901, it is clear that the station of the ships was supposed,—perhaps represented,—to be close at hand. Thus Polymestor means to throw distrust on her statement that she has money concealed from the Greeks, because he cannot understand where she could hide it in sight of the very fleet. It is possible to take ναύλοχοι περιπτυχαί of the semicircular row of tents occupied by the crew and their generals, and which presupposed the ships to be riding in some adjacent bay. It is possible too, as the theatre commanded a view of the sea (*Athens and Attica*, p. 98), that the speaker pointed in that direction, so as to give an apparent reality to the action.

1021. ὦν σε δεῖ. We should expect ἔ σε δεῖ, scil. πράσσειν, but the construction is like δεῖ σε Προμηθέως, Aesch. P. 86. Of course the words are ambiguous ; for Hecuba means ὦν δεῖ σε δοῦναι δίκην, and οὐπερ φέκισας is eis "Αἶδου. With these words she conducts Polymestor within the tent, and the chorus, knowing the plot, anticipates a speedy vengeance.

- ξύν παισὶν οὔπερ τὸν ἔμὸν ᾧκισας γόνον.
 ΧΟ. οὔπω δέδωκας, ἀλλ' ἴσως δώσεις δίκην,
 ἀλίμενόν τις ὡς εἰς ἄντλον πεσῶν 1025
 λέχριος ἐκπέσῃ φίλας καρδίας,
 ἀμέρσας βίον. τὸ γὰρ ὑτέγγυον
 δίκῃ καὶ θεοῖσιν οὐ ξυμπίτνει, 1030
 ὀλέθριον, ὀλέθριον·κακόν.
 ψεύσει σ' ὁδοῦ τῆσδ' ἐλπίς, ἧ σ' ἐπήγαγε
 θανάσιμόν πρὸς Ἄϊδαν, ἰὼ ἰὼ τάλας·
 ἀπολέμῳ δὲ χειρὶ λείψεις βίον.
 ΠΟΛΥΜ. ᾧμοι, τυφλοῦμαι φέγγος ὀμμάτων τάλας. 1035
 ΧΟ. ἠκούσατ' ἀνδρὸς Θρηκὸς οἰμωγῆν, φίλαι ;
 ΠΟΛΥΜ. ᾧμοὶ μάλ' αὔθις, τέκνα, δυστήνου σφαγῆς.
 ΧΟ. φίλαι, πέπρακται καὶν' ἔσω δόμων κακά.
 ΠΟΛΥΜ. ἀλλ' οὔτι μὴ φύγητε λαίψηρῶ ποδι'

1025 seqq. There is nothing particularly difficult in these verses, which are regular dochmiacs, unless it be the epic construction ὡς—ἐκπέσῃ, of which perhaps this is a unique instance in Attic Greek. See on Bacch. 1067. So however Homer frequently uses it; e. g. ὡς δὲ λέων ἐν βουσί θορὸν ἐξ αὐχένα ἄξῃ &c. Prof. Scholefiel wishes Porson had edited ἐκπεσεῖ, and such is the reading of W. Dindorf, and perhaps the schol. (σπερηθήρης), i. e. you, Polymestor, shall lose your life as suddenly and unexpectedly as a man who breaks his neck by falling sideways into a ship's hold. The words ἀμέρσας βίον, i. e. ἀφανίσας, which Pflugk thinks so obscure, and which some refer to Polymestor's slaughter of Polydorus, merely means 'having extinguished his life by the fall.' There is no truth at all in Pflugk's notion, that ἀμέρδειν βίον is "non simpliciter mori, sed pessimo mortis genere affici." As for λέχριος, it either means, when the ship is inclined on one side, or, as in Med. 1168, that the man has deviated a little from the straight course, and so slipped into the aperture he should have avoided. The bilge-water is ἀλίμενος simply because it offers no means of getting out of it. See on Heracl. 168.

1030. οὐ Musgrave and others for οὐ. "Hoc dicit : diis et justitiae obnoxia in quem expetunt, pestiferum malum est,

i. e. qui se adversus deos et justitiam impiavit, magno id suo cum malo luit." Hermann. Pflugk follows the scholiast in the utterly untenable translation of οὐ ξυμπίτνει, for οὐκ ἀπόλλυται, οὐκ ἀφανίζεται, 'a grievous crime which is under the ban of heaven, is not lost sight of.' The sense is rather, δὲ ξυμπίτνει τῷ ἐκ δίκης καὶ τῷ ἐκ θεῶν ὑπεργγύφ, like Aesch. Eum. 322, τοῖσιν αὐτουργαῖ ξυμπέσωιν μάταιοι, where see the note. Compare also θεόθεν ὑτέγγυοι in Cho. 35, which the scholiast there, as in the present passage, interprets ἠσφαλισμένοι. Translate, 'For where the obligation to justice and to the gods (i. e. to human and divine law) is coincident, there is some fatal mischief.'

1032. Porson and Hermann give πρὸς Ἄϊδαν, ὦ τάλας. But it seems safer to give ἰὼ ἰὼ (pronounced *yo yo*) to complete the dochmiac, with two or three copies, than to make Ἄϊδης a cretic on the authority of a verse given by Lucian to Euripides, but probably in joke, οὐκ, ἀλλ' ἔτ' ἔμπνον Ἄϊδης μ' ἐδέξατο.

1036. ᾧμοι. The groan proceeds, of course, from within the tent. Compare Aesch. Ag. 1314, ᾧμοι πέπληγμαί καιρίαν πληγὴν ἔσω, where ἔσω might mean ἐν-τὸς δόμων, as *inf.* 1038.

1039. οὐ μὴ κτλ. 'There is no chance of your escape, nimble-footed as you are.' See on Hel. 292.

- βάλλων γὰρ οἰκων τῶνδ' ἀναρρήξω μυχούς. 1040
 ἰδοῦν, βαρείας χειρὸς ὀρμάται βέλος.
- ΧΟ. βούλεσθ' ἐπεισπέσωμεν ; ὡς ἀκμὴ καλεῖ
 Ἐκάβη παρῆναι Τρωάσιν τε συμμάχους.
- ΕΚ. ἄρασσε, φείδου μηδὲν, ἐκβάλλων πύλας
 οὐ γὰρ ποτ' ὄμμα λαμπρὸν ἐυθήσεις κόραις, 1045
 οὐ παῖδας ὄψει ζῶντας, οὐς ἔκτειν' ἐγώ.
- ΧΟ. ἧ γὰρ καθεῖλες Θρηῆκα καὶ κρατεῖς ξένου,
 δέσποινα, καὶ δέδρακας οἰάπερ λέγεις ;
- ΕΚ. ὄψει νιν αὐτίκ' ὄντα δωμάτων πάρος
 τυφλὸν, τυφλῶ στείχοντα παραφόρῳ ποδὶ, 1050
 παίδων τε δισσῶν σώμαθ', οὐς ἔκτειν' ἐγώ
 ξὺν ταῖς ἀρίσταις Τρωάσιν· δίκην δέ μοι
 δέδωκε· χωρεῖ δ', ὡς ὄρῃς, ὄδ' ἐκ δόμων.
 ἀλλ' ἐκποδὼν ἄπειμι κάποστήσομαι
 · θυμῶ ζέοντι Θρηῆκὶ δυσμαχωτάτῳ. 1055
- ΠΟΛΥΜ. ὦμοι ἐγὼ, πᾶ βῶ, πᾶ στῶ, πᾶ κέλσω ;

1041. The hand itself seems called βέλος, on account of the epithet βαρείας. He shakes and pushes the door from within. There is much probability in Hermann's view, supported by the scholiast, that this verse should be assigned to Polymestor instead of the chorus. For thus both he and Hecuba speak three verses, while the speech of each is followed by two of the chorus. W. Dindorf is wrong in his remark, that ἰδοῦν suits the chorus better than Polymestor. In familiar terms, he would say, 'here goes my heavy fist.' If βέλος meant stones pelted by the hand, as the schol. thinks, the epithet βαρείας would be worse than useless.

1044. ἐκβάλλων, schol. ἐκρίζων, knocking them down by pulling up the door-posts.

1047. This verse is rather awkwardly expressed. He should have said, ἧ γὰρ κρατεῖς (κεκράτηκας) Θρηῆκὸς ξένου, καὶ καθεῖλες αὐτόν; As it is, there is not only a case of ὕστερον πρότερον, but Θρηῆκα and ξένου, which ought to agree, take different constructions. Hermann plausibly suggests ξένου.

1052. ταῖς ἀρίσταις. 'Those brave Trojan ladies.' Hermann's ταῖσδ' is quite unnecessary.

1055. ζέοντι for ρέοντι Porson and others, with two or three copies. So Oed. Col. 434, δπηκί' ἔξει θυμός. The two datives appear to stand in apposition.

1056. Polymestor rushes upon the stage. In a system of irregular anapaests with interposed dochmiacs, he denounces vengeance against the women, if only he can succeed in grasping them. While speaking, he moves about with hands extended, fancying that his persecutors are still close to him.

Ibid. πᾶ βῶ, πᾶ στῶ; 'Which way should I go, and which way having gone, should I stand still?' Cf. Alcest. 864, ποῖ βῶ; πᾶ στῶ; τί λέγω; Hermann compares στῆναι τρίβον, Orest. 1251, to show that the verb has the notion of going somewhere and then stopping.—τίθεσθαι βάσιν θηρὸς ἐπὶ χεῖρα is 'to walk like a beast on all-fours,' and κατ' ἔχνος has the usual sense of 'in the track of the object pursued.' There is however some difficulty in the accusative χεῖρα, for which χεῖρὶ would be a more usual construction. Aristophanes (Ran. 681) has a similar use, Θρηῆκία χελιδῶν ἐπὶ βάρβαρον ἐζομένη πέταλον, only there it is easier to explain it by ἐλθοῦσα ἐπὶ πέταλον καὶ ἐζομένη αὐτοῦ. Hermann construes πᾶ κέλσω βάσιν θηρὸς, τιθέμενος

- τετράποδος βάσιν θηρὸς ὄρεστέρου
 τιθέμενος ἐπὶ χεῖρα κατ' ἴχνος ; ποίαν,
 ταύταν ἢ τάνδ', ἐξαλλάξω 1060
 τὰς ἀνδροφόνους μάρψαι χρήζων
 Ἴλιάδας, αἶ με διώλεσαν ;
 τάλαιναι κόραι τάλαιναι Φρυγῶν,
 ὧ κατάραιοι, ποῖ καὶ με φυγᾶ
 πτώσσουσι μυχῶν ; 1065
 εἶθε μοι ὀμμάτων αἱματόεν βλέφαρον
 ἀκέσαι' ἀκέσαιο, τυφλὸν, Ἄλιε,
 φέγγος ἀπαλλάξας.
 ἀᾶ.
 σίγα, κρυπτὰν βάσιν αἰσθάνομαι
 τάνδε γυναικῶν. πᾶ πόδ' ἐπάξας 1070
 σαρκῶν ὀστέων τ' ἐμπλησθῶ,
 θοῖναν ἀγρίων θηρῶν τιθέμενος
 ἀρνύμενος λῶβαν,
 λύμας ἀντίπου' ἐμᾶς ; ἰὼ τάλας
 ποῖ, πᾶ φέρομαι τέκν' ἔρημα λιπῶν 1075
 βάκχας Ἄιδου διαμοιρᾶσαι,
 σφακτὰν κυσί τε φοινίαν δαῖτ' ἀνήμερόν τ' οὐρείαν
 ἐκβολάν ;

ἐπι χεῖρα, quo applicem quadrupedis montanae ferae gressum, imponens (solo) manum? But it may be doubted if this is any improvement, the omission of χθονὸς after ἐπι being extremely harsh. This verse may be scanned either as dochmiac or anapaestic, in the latter case
 ∪ ∪ ∪ ∪ standing for — —, as in v. 1072.

1060. ταύταν Hermann with two or three MSS., for ἢ ταύταν. Properly, ὀδὸν ἐξαλλάσσειν is to take one path after another, to go from this to that, and from that to this.

1062. This verse is dochmiac, preceded by a resolved cretic. In the next, Seidler and Hermann have transposed the words which were commonly read τάλαιναι τάλαιναι κόραι Φρυγῶν. Parson, in whose time the dochmiac rhythm was very little understood, retains this without remark.

1064. As φυγᾶ πτώσσουσι is the same

in sense as φεύγουσι πτώσσουσαι, the accusative of the person is added, just as in v. 812, ποῖ μ' ὑπεξέχεις πόδα ;

1067. This verse should be anapaestic ; perhaps, τυφλὸν θ'—ἀπαλλάξαις. W. Dindorf badly edits ἀκέσαι' ἀκέσαι', Ἄλιε, τυφλὸν φέγγος ἀπαλλάξας, in order to make a dochmiac trimeter.—τυφλὸν φέγγος, for τυφλότητα ὀμμάτων. Cf. v. 1035.

1070. τάνδε Seidler for τᾶνδε or τῶνδε.

1072. θοῖναν κτλ., making for myself a feast on flesh, as wild beasts do. For the metre see v. 1059.

1074. ὦ τάλας Hermann ; but ἰὼ is a monosyllable ; see v. 1032.

1077—8. There is some difficulty in reducing this passage to the dochmiac metre. Hermann suggests, and W. Dindorf adopts, σφακτὰ κυσί τε, but the latter goes much further, and, as before, gives an unmetrical verse after violent

- πᾶ στῶ, πᾶ βῶ, πᾶ κάμψω,
 ναῦς ὅπως ποντίοις πείσμασι λινόκροκον 1080
 φᾶρος στέλλων, ἐπὶ τάνδε συθείς
 τέκνων ἐμῶν φύλαξ ὀλέθριον κοίταν.
 ΧΟ. ὦ τλήμων, ὡς σοι δύσφορ' εἴργασται κακά· 1085
 δράσαντι δ' αἰσχρὰ δεινὰ τάπιτίμια
 [δαίμων ἔδωκεν, ὅστις ἐστὶ σοι βαρῦς].
 ΠΟΛΥΜ. αἰαῖ, ἰὼ Θρήκης λογχοφόρον, ἔνοπλον,
 εὐπιπόν τ' Ἄρει τε κάτοχον γένος. 1090
 ἰὼ Ἀχαιοὶ, ἰὼ Ἀτρεΐδαί,

and needless alterations, σφακτὰ κυσὶν τε δαῖτ' ὄρειαν τ' ἐκβολάν. The reading in the text, approved by Hermann and adopted by Pflugk, after Matthiae, involves no change but the transposition of τε, which in the MSS. follows οὔρειαν τ'. Thus v. 1078 is a dochmius followed by a cretic. For οὔρειος see Troad. 533, Androm. 284.

1079. The common reading πᾶ στῶ; πᾶ κάμψω; πᾶ βῶ; is retained by Porson, who inclines to think πᾶ βῶ, πᾶ στῶ, πᾶ κάμψω, the true reading, as in v. 1056. Hermann does not disapprove, and W. Dindorf admits this, one MS. placing πᾶ κάμψω last.—κάμψω is, 'where shall I rest?' Cf. inf. 1150, κάμπτει γόνυ Prom. 32. Hence στέλλων φᾶρος literally means, 'tucking up my mantle,' and metaphorically, 'furling my sail,' or coming into haven. Compare Aesch. Suppl. 703, and see the note on Hel. 147.—πέισμασι, not to be taken with στέλλων, but depending on some word like δεθείσα, 'where must I rest, furling my sail, as a ship (rests) on its cables.'

1084. τέκνων ἐμῶν. Perhaps τέκνων μου ἢ μοι, which would give a dochmiac dimeter. As it stands, the dochmius is preceded by three iambic feet. Schol. ἐπὶ τήνδε τήν ὀλέθριον κοίτην πορευθείς τῶν ἐμῶν τέκνων φύλαξ. As he calls the spot where they lay dead ὀλεθρία, φύλαξ must mean τῶν σωματῶν, to watch the bodies.

1085. σοι εἴργασται, 'have been done to you.' The more obvious sense would be, 'by you;' but the allusion is to his blindness, not to the murder he has committed. In the next verse the well-known Greek law, δράσαντι παθεῖν, is expressed.—ἐπιτίμιον, which Aeschylus uses in the singular, Theb. 1024, occurs in the plural

Soph. El. 1382. Properly, it meant 'a fine imposed.' Hermann omits v. 1087, as repeated from v. 722, and the opinion is confirmed not only by the variant ἔδωκεν in this place, but by the evident propriety of the utmost brevity in enunciating a sententious proposition. Moreover, the chorus speaks only two lines below, v. 1106—7.

1088 seqq. The metres in this speech of Polymestor are for the most part obscure. It may indeed be plausibly conjectured that the frantic ravings of a man beside himself with pain and rage were purposely exempted from metrical, still more from antistrophic laws. Hermann, who regards the next verse as identical with 1100, viz. paeonic, reads λογχοφόρον, ενοπλον, ξηπιπον, Ἄρεός τε κάτοχον γένος. Porson also gives ενοπλον from Eustathius, who cites the words ενοπλον—γένος, in place of the vulg. ενοπλον. Hermann defends the τε after Ἄρεος by the comment of one of the scholiasts, who has λογχοφόρους αὐτοὺς ὀνομάσας Ἄρει τε κατόχους, whereas the grammarian would probably have said καὶ κατόχους, were the copula added by himself. The present editor has ventured to restore two dochmiac verses by also adding τε το εὔπιπον.—By κάτοχον he means κατεχόμενον, 'possessed by Ares,' i. e. with a warlike spirit. The adjective is used in Pers. 225, τᾶμπαλιν δὲ τῶνδε γαῖα κάτοχα μαυροῦσθαι σκότῃ.

1091. This verse is made up of two iambic penthemimers; the next, if we omit βοᾶν, (which the MSS. place twice at the beginning, one copy excepted,) will give a dochmius preceded by an iambus or an iambic dipodia with a cretic; but the former is the more probable, from the similarity of the next verse, which Her-

βοᾶν αὐτῶ, βοᾶν

ἴτ' ἴτε, μόλετε πρὸς θεῶν.

κλύει τις, ἢ οὐδεὶς ἀρκέσει ; τί μέλλετε ;

γυναῖκες ὤλεσάν με,

1095

γυναῖκες αἰχμαλώτιδες.

δεινὰ δεινὰ πεπόνθαμεν ὄμοι ἐμᾶς λώβας.

ποῖ τράπωμαι, ποῖ πορευθῶ ;

1099

ἀμπτάμενος οὐράνιον ὑψιπετὲς ἐς μέλαθρον, Ὀρίων

ἢ Σείριος ἔνθα πυρὸς φλογέας

ἀφίησιν ὄσσων αὐγάς, ἢ τὸν Ἄϊδα

μελανοχρῶτα πορθμὸν ἄξω τάλας ;

1105

ΧΟ. ξυγγνώσθ', ὅταν τις κρείσσον' ἢ φέρειν κακὰ

πάθη, ταλαίηνης ἐξαπαλλάξαι ζῴης.

ΑΓ. κραυγῆς ἀκούσας ἦλθον· οὐ γὰρ ἦσυχος

πέτρας ὀρείας παῖς λέλακ' ἀνὰ στρατὸν

1110

Ἥχῶ, διδοῦσα θόρυβον. εἰ δὲ μὴ Φρυγῶν

πύργους πεσόντας ἦσμεν Ἑλλήνων δορι,

φόβον παρέσχεν οὐ μέσως ὄδε κτύπος.

mann edits ἴτ', ὦ, ἴτ', ὦ, μόλετε, πρὸς θεῶν, some copies giving ὦ ἴτε.

1100. Hermann and W. Dindorf omit αἰθέρ' before ἀμπτάμενος on the authority of one of the scholiasts, ἔν τισι τὸ αἰθέρα περισσόν, καὶ οὐ φέρεται. The verse may either be called paeonic, or is composed of resolved cretics.—On the two common alternatives of escape, flight above or sinking below, see Med. 1296. Ion 1237. Herc. F. 1158, πτερωτὸς ἢ κατὰ χθονὸς μολών.

1102—3. According to W. Dindorf's distribution, which seems at least as good as any other, the first of these is dactylic with the anacrusis, the latter bacchiac. But this involves the correction τὸν Ἄϊδα for τὸν ἐς Ἄϊδα. The last verse is a regular dochmiac. Dindorf gives μελαγχρῶτα, which is supported by one copy, but is not metrically a better reading.

1108. ζῴης. This example of the word, as ending a senarius, should have been added to those from lyric passages given in the note on Med. 976. The MSS., as usual, give ζῴης. The omission of ἐαυτὸν is to be remarked after the infinitive; though ἀπαλλάσσειν is not unfrequently

intransitive, e.g. Aesch. Ag. 1260. Hermann's remark on the sentiment, which he calls frigid, is this:—" Multo rectius Euripides dixisset, hunc esse fructum impii facinoris, ut quis punito sibi vitam non vitalem esse censeat." The chorus sarcastically says, that the best thing he can now do is, to kill himself. On the poet's real views with respect to suicide, see Preface to Vol. i. p. xlviij.

1113. παρέσχεν. Porson gives παρέσχ' ἄν, with Heath, and so also Pflugk; but it is now well known that the Attic writers objected to this elision. See the note on a similar idiom in Tro. 397. The meaning is; 'The noise was alarming enough, only we knew that Troy was razed, and therefore it could not be a sudden attack from the city.'—ἦσμεν for ἦδειμεν, like ἦσαν for ἦδεσαν &c.—Agamemnon, in the present and concluding scene, assumes the character of judge or umpire between the disputants, who plead the cause before him, in the usual forensic manner of which the poet is so fond, although he has been previously biased in favour of Hecuba. Polymestor, as Pflugk observes, naturally expects that Agamemnon will take *his* side, and for that reason

- ΠΟΛΥΜ. ὦ φίλτατ', ἤσθόμην γὰρ, Ἀγάμεμνον, σέθεν
φωνῆς ἀκούσας, εἰσορᾶς ἅ πάσχομεν ; 1115
- ΑΓ. ἔα·
Πολυμήστορ ὦ δύστηνε, τίς σ' ἀπώλεσε ;
τίς ὄμμ' ἔθηκε τυφλόν, αἰμάξας κόρας,
παιδᾶς τε τούσδ' ἔκτεινεν ; ἦ μέγαν χόλον
σοὶ καὶ τέκνοισιν εἶχεν, ὅστις ἦν ἄρα.
- ΠΟΛΥΜ. Ἐκάβη, με σὺν γυναιξίν αιχμαλωτίσιν 1120
ἀπώλεσ', οὐκ ἀπώλεσ', ἀλλὰ μειζόνως.
- ΑΓ. τί φῆς ; σὺ τοῦργον εἴργασαι τόδ', ὡς λέγει ;
σὺ τόλμαν, Ἐκάβη, τῆνδ' ἔτλης ἀμήχανον ;
- ΠΟΛΥΜ. ὦμοι, τί λέξεις ; ἦ γὰρ ἐγγύς ἐστί που ;
σήμενον, εἶπὲ ποῦ 'σθ', ἵν' ἀρπάσας χερσῶν 1125
διασπάσωμαι καὶ καθαιμάξω χροᾶ.
- ΑΓ. οὔτος, τί πάσχεις ;
- ΠΟΛΥΜ. πρὸς θεῶν σε λίσσομαι,
μέθες μ' ἐφείναι τῆδε μαργῶσαν χέρα.
- ΑΓ. ἴσχυ'. ἐκβαλὼν δὲ καρδίας τὸ βάρβαρον
λέγ', ὡς ἀκούσας σοῦ τε τῆσδέ τ' ἐν μέρει 1130
κρίνω δικαίως, ἀνθ' ὅτου πάσχεις τάδε.
- ΠΟΛΥΜ. λέγοιμ' ἄν. ἦν τις Πριαμιδῶν νεώτατος

he speaks more calmly in his first appeal for justice.

1119. Hermann says, "Distinxi post ἦν. Nam ἄρα ad χόλον εἶχεν pertinet."

1126. τί πάσχεις ; 'what is coming over you?' 'What is the matter with you?'

1128. μαργῶσαν, eager, not under the restraint of reason. Photius, evidently with this passage in view, has μαργῶσαν, χέρα (MS. χεῖρα)· μαινομένην χεῖρα. Pflugk compares Phoen. 1156, ἀλλ' ἔσχε μαργῶντ' αὐτὸν ἐναλίον θεοῦ Περικλύμενος παῖς, and *ibid.* 1247.

1129. τὸ βάρβαρον. Ferocity and giving way to anger. For the Greeks regarded their μουσικῆ as a remedy against such ἀκράτεια. Compare the use of βάρβαρος in Hel. 501.

1132. The speech of Polymestor (which exactly coincides, in the number of lines, to that of Hecuba in reply, like Electra's and Clytemnestra's in *El.* 1011, 1060, and

Helen's and Menelaus' in *Hel.* 894 seqq.), contains a brief excuse, and of course a false one, for his making away with Polydorus; and a more lengthy account of the vengeance taken upon him; while Hecuba, after a somewhat sophistical exordium, meets his defence by a direct denial of its truth. He slew Polydorus simply as a measure of precaution, because, while he was alive, the Greeks might any time return to Troy, and so damage his Thracian kingdom by hostile incursions. He craftily represents himself (*v.* 1176) as having been a benefactor to Agamemnon by this deed, and so as a sufferer in his cause. To which Hecuba replies (1202) that neither was his pretended regard for Agamemnon likely in itself, nor his fear of the hostility of the Greeks real; for the one is incompatible with the other. If his friendship for Agamemnon had been sincere, and avarice not the real motive, he would have

- Πολύδωρος, Ἐκάβης παῖς, ὃν ἐκ Τροίας ἔμοι
πατὴρ δίδωσι Πρίαμος ἐν δόμοις τρέφειν,
ὑποπτος ἂν δὴ Τρωικῆς ἀλώσεως. 1135
τοῦτον κατέκτειν'· ἀνθ' ὅτου δ' ἔκτεινά νιν, .
ἄκουσον, ὡς εὔ καὶ σοφῇ προμηθία.
ἔδεια μὴ σοὶ πολέμιος λειφθεὶς ὁ παῖς
Τροίαν ἀθροίση καὶ ξυνοικίση πάλιν,
γρόντες δ' Ἀχαιοὶ ζῶντα Πριαμιδῶν τινα 1140
Φρυγῶν ἐς αἶαν αὖθις ἄρειαν στόλον,
κάπειτα Θρήκης πεδία τρίβοιεν τάδε
ληλατοῦντες, γείτοσιν δ' εἶη κακὸν
Τρώων, ἐν ᾧ περ νῦν, ἄναξ, ἐκάμνομεν.
Ἐκάβη δὲ παιδὸς γνοῦσα θανάσιμον μόρον· 1145
λόγῳ με τοιῶδ' ἤγαγ', ὡς κεκρυσμμένας
θήκας φράσουσα Πριαμιδῶν ἐν Ἰλίῳ
χρυσου· μόνον δὲ σὺν τέκνοισί μ' εἰσάγει
δόμους, ἴν' ἄλλος μὴ τις εἰδείη τάδε.
ἴζω δὲ κλίνης ἐν μέσῳ κάμψας γόνυ 1150
πολλαὶ δὲ χεῖρὸς αἰ μὲν ἐξ ἀριστερᾶς.

slain her son, or at least brought him a captive, long before Troy fell. Moreover, he should have proved his sincerity by bringing the gold to them, when they so much wanted it. He might have gained credit by showing that test of all true friendship, adhesion in misfortune; he might also have found a resource, in case of his own poverty, in the wealth of his ward. But all these opportunities he has thrown away, and he has proved himself altogether unworthy of Agamemnon's support.

1135. ὃν δὴ. 'Being, it seems (or as the event showed), suspicious of,' &c. He cunningly adds σοὶ πολέμιος λειφθεὶς, as if his forethought took into due consideration the interests of Agamemnon.

1141. ἄρειαν Herm. Dind. Pflugk, ἀροειν Porson. The majority of copies are in favour of the latter; but as ἀρειν στόλον, to set sail, is scarcely to be conceived as a continuous action, like the ravaging of the country, πεδία τρίβειν, the aorist suits the sense better. And the Scholiast gives κινήσειαν ναυτικῶν—καὶ ἀφανίζοιεν τὰ χωρία. Whether the poet

really intended the difference of meaning which Pflugk and Hermann find in the subjunctive and the optative, may perhaps be questioned, viz. that the subjunctive expresses apprehension, the optative conjecture as to the consequences. Others have held, that the former mood expresses the action nearer in time, the latter one more remotely future. A similar change of moods occurs Electr. 58—9.

1144. ἐν ᾧ περ κτλ., 'the very evil by which we have lately been oppressed.' In Homer, and in the *Rhesus*, the Thracians are spoken of as allies of the Trojans, as indeed their contiguity and common Pelasgic affinities would suggest. Pflugk rather shrewdly remarks, that ἄναξ is added in a sort of deprecatory or apologetic tone, because it was not complimentary to Agamemnon to tell him that his presence was unwelcome to the neighbouring people.

1150. κάμψας γόνυ, 'resting myself.' See above, v. 1079. Oed. Col. 19, οὐ κῶλα κάμψον τοῦδ' ἐπ' ἀξέστου πέτρου.

1151. χεῖρὸς. So J. Milton for χεῖρες, an error which obviously arose from the

αἱ δ' ἔνθεν, ὡς δὴ παρὰ φίλῳ, Τρώων κόραι
 θάκουσ' ἔχουσαι, κερκίδ' Ἑδωνῆς χερὸς
 ἦνουν, ὑπ' αὐγὰς τοῦσδε λεύσσομαι πέπλους·
 ἄλλαι δὲ κάμακα Θρηκίαν θεώμεναι 1155
 γυμνὸν μ' ἔθηκ' ἀπὸ διπτύχου στολισματος.
 ὄσαι δὲ τοκάδες ἦσαν, ἐκπαγλούμεναι
 τέκν' ἐν χεροῖν ἔπαλλον, ὡς πρόσω πατρὸς
 γένοιτο διαδοχαῖς ἀμείβουσαι χερῶν.
 κᾶτ' ἐκ γαληνῶν πῶς δοκεῖς προσφθεγμάτων 1160
 εὐθύς λαβοῦσαι φάσγαν' ἐκ πέπλων ποθὲν
 κεντοῦσι παῖδας, αἱ δὲ πολεμίων δίκην
 ξυναρπάσασαι τὰς ἐμὰς εἶχον χέρας
 καὶ κῶλα· παισὶ δ' ἀρκέσαι χρῆζων ἐμοῖς,

assimilation of case to *πολλαί*. Schol. *πολλὰ χεῖρες, ἦνουν γυναικες*. Cf. *λαιᾶς χερὸς* in *Prom.* 733.

1153. *θάκουσ' ἔχουσαι* for *θάκουσ', ἔχουσαι* 'κερκίδ' κτλ., and the omission of *θ'* after *ἦνουν*, is Hermann's highly ingenious emendation of a passage which was formerly regarded as one of the most conclusive respecting the occasional omission of the augment. The error arose from mistaking *θάκουσ'* for *θάκουσ'*, in consequence of wrongly construing *ἔχουσαι* with *κερκίδα*, and then altering it to *θάκουσ'* to suit *ἦνουν*, and so of necessity adding the copula after the latter. It is an interesting confirmation of Hermann's view, though he has not himself noticed it, that the scholiast, who had *θάκουσ'* in his copy, also found *ἦνουν*, and not *ἦνουν θ'*. His comment is this:—*πολλὰ δὲ κόραι Τρώων παρθένοι ἐκάθητο, κρατοῦσαι τὸ ὕφασμα τῆς Μακεδονικῆς χερὸς ἐπ' ἦνουν*. The principal objection to the vulgate is not so much the omission or absorption of the augment, as the absurd meaning which must thus be given to *κερκίδ' ἔχουσαι*, 'holding in their hands embroidery.' Clearly, *ἦνουν κερκίδα* is 'they praised the shuttle,' i. e. the skillful use of it by the Thracians. Sitting by him on each side, they took hold of his garments in feigned admiration, but in fact to detain him on his seat.

1154. *ὑπ' αὐγὰς*, 'to the light.' The phrase may be accounted for by the general absence of windows in Greek houses, and the practice of regarding objects by light admitted from above.

Plato, *Phaedr.* p. 268, A., *ἔωμεν δὴ τὰ γε σμικρὰ ταῦτα δὲ ὑπ' αὐγὰς μᾶλλον ἴδωμεν, τίνα καὶ ποτ' ἔχει τὴν τῆς τέχνης δύναμιν*. Photius, *ὑπ' αὐγὰς, ὑπὸ τὸν ὄρθρον, ἢ ὑπὸ τὸν πεφωτισμένον ἀέρα*. In *Ar. Thesm.* 500, *ὡς ἡ γυνὴ δεικνύσα τὰνδρὶ τοῦγκυκλον ὑπανγὰς οἶόν ἐστιν*, W. Dindorf perhaps rightly gives *ὑπ' ὄρθρον*. Musgrave cites *ὑπ' αὐγὰς* from two passages of Plutarch.

1156. *διπτύχου στολισματος*, the spear and cloak (or perhaps scarf, *χλαμύς*). Hermann compares *Suppl.* 659, *λαιὸν δὲ Πάραλον, ἐστολισμένον δορί*.—*ἐκπαγλούμεναι, θαυμάζουσαι*. Aesch. *Cho.* 211, *ξύνουδ' Ὀρέστην πολλὰ σ' ἐκπαγλούμενην*. Cf. *Orest.* 890.

1159. *γένοιτο* Porson, with two or three copies; but *τέκνα* takes a plural, as it occasionally takes even a masculine gender in agreement (*Tro.* 735), as a synonym of *παῖδες*. On the metre of this verse see *Bacch.* 1125. Porson proposed to introduce a quasi-cæsuræ, *διαδοχαῖς τ' ἀμείβουσιν χεροῖν*. This however is untenable, for this reason; the clause *ὡς—γένοιτο* is explanatory of *ἀμείβουσαι*, not of *ἐπαλλον*, 'passing them from hand to hand that they might be far from their father;' and consequently, as commencing a new proposition, the copulative, if any, must have been placed in it, and could not have occurred after *ἀμείβουσαι*.

1160. *πῶς δοκεῖς*, a mere expletive, like *κάρτα*. Cf. *Hipp.* 445, *τοῦτον λαβοῦσα πῶς δοκεῖς καθύβρισε*. Perhaps the meaning would be better represented by *ἀέλπτος* than by any other adverb.

- εἰ μὲν πρόσωπον ἔξανισταίην ἐμὸν,
κόμης κατεΐχον, εἰ δὲ κωοίην χέρας,
πλήθει γυναικῶν οὐδὲν ἦνυον τάλας.
τὸ λοίσθιον δὲ, πῆμα πῆματος πλέον,
ἔξειργάσαντο δεῖν· ἐμῶν γὰρ ὀμμάτων,
πόρπας λαβοῦσαι, τὰς τάλαιπῶρους κόρας
κεντοῦσιν, αἰμάσσουσιν· εἴτ' ἀνὰ στέγας
φυγάδες ἔβησαν· ἐκ δὲ πηδήσας ἐγὼ
θῆρ ὡς διώκω τὰς μαιφόνους κύνας,
ἅπαντ' ἐρευνῶν τοίχον, ὡς κυνηγέτης,
βάλλων, ἀράσσω. τοιάδε σπείδων χάριν
πέπουθα τὴν σὴν, πολέμιόν τε σὸν κτανῶν,
Ἀγάμεμνον. ὡς δὲ μὴ μακροὺς τείνω λόγους,
εἴ τις γυναικας τῶν πρὶν εἴρηκεν κακῶς,
ἢ ἡνὺν λέγων τίς ἐστιν, ἢ μέλλει λέγειν,
ἅπαντα ταῦτα συντεμῶν ἐγὼ φράσω·
γένος γὰρ οὔτε πόντος οὔτε γῆ τρέφει
τοιόνδ'· ὁ δ' αἰεὶ ξυντυχῶν ἐπίσταται.

- XO. μηδὲν θρασύνου, μηδὲ τοῖς σαυτοῦ κακοῖς
τὸ θῆλυ συνθεῖς ὦδε πᾶν μέμψη γένος·
[πολλαὶ γὰρ ἡμῶν αἰ μὲν εἶσ' ἐπίφθονοι,
αἰ δ' εἰς ἀριθμὸν τῶν κακῶν πεφύκαμεν.]

1165. εἰ μὲν, i. e. ὁπότε μὲν. For the genitive κόμης cf. Androm. 402.

1168. πῆμα κτλ. Cf. Agam. 837, κακοῦ κάκιον ἄλλο πῆμα. For οὐδὲν ἦνυον, cf. Bacch. 1100.

1179. λέγων τίς ἐστιν is given by Dindorf from one MS., the other copies having λέγων ἔστι τις. Porson gives the verse as it is quoted by Stobaeus, Flor. lxxiii. 9, ἢ ἡνὺν λέγει τις, ἢ πάλιν μέλλει λέγειν. Wakefield's conjecture is probable, ἢ ἡνὺν λέγων ἔστ', ἢ πάλιν κτλ. On the repetition of τις see Androm. 733. Hermann gives λέγων ἔστιν τις, "in qua," he adds, "nihil est quod reprehendi possit." Yet it may safely be asserted, that the Attics rarely use ν ἐφελευστικῶν in order to lengthen a syllable before a consonant.

1182. ὁ δ' αἰεὶ κτλ. 'Whoever has had to do with them, knows it to his cost.' More commonly γινώσκει is used in this sense. With equal bitterness Euripides

makes Hippolytus declaim against women, v. 664 &c.

1185—6. These two lines are inclosed as spurious by W. Dindorf, and there can be little doubt that he is right; for the chorus afterwards (1238) speak only two verses; and the sense is both obscure and feeble, 'some of us are exposed to blame, while others are numbered among the (downright) bad.' The expression πεφυκέμαι εἰς ἀριθμὸν τινῶν does not sound Euripidean; and Hermann's ἀντάρημοι, e contraria parte aequamus numerum malarum, is extremely far-fetched and improbable. The fact that Stobaeus, Flor. lxxix. 16, quotes this distich, together with the preceding, only shows, as W. Dindorf remarks, that the interpolation is older than his time (5th cent. A.D.). The interpolator doubtless wished to make some reservation in favour of good women, as the poet himself has done in Ion 399,

- ΕΚ. Ἀγάμεμνον, ἀνθρώποισιν οὐκ ἔχρην ποτέ
 τῶν πραγμάτων τὴν γλῶσσαν ἰσχύει πλέον.
 ἄλλ' εἶτε χρῆστ' ἔδρασε, χρῆστ' ἔδει λέγειν,
 εἴτ' αὖ πονηρὰ, τοὺς λόγους εἶναι σαθροῦς, 1190
 καὶ μὴ δύνασθαι τᾶδικ' εὖ λέγειν ποτέ.
 σοφοὶ μὲν οὖν εἰς' οἱ τὰδ' ἠκριβωκότες,
 ἄλλ' οὐ δύνανται διὰ τέλους εἶναι σοφοί,
 κακῶς δ' ἀπώλοντ'. οὔτις ἐξήλυξέ πω.
 καί μοι τὸ μὲν σὸν ᾧδε φροιμίους ἔχει 1195
 πρὸς τόνδε δ' εἶμι, καὶ λόγοις ἀμείψομαι,
 ὃς φῆς Ἀχαιῶν πόνον ἀπαλλάσσω διπλοῦν
 Ἀγαμέμνονός θ' ἕκατι παῖδ' ἐμὸν κτανεῖν.
 ἄλλ', ᾧ κάκιστε, πρῶτα ποῦ ποτ' ἂν φίλον
 τὸ βάρβαρον γένοιτ' ἂν Ἑλλησι γένος ; 1200
 οὐτᾶν δύναίτο. τίνα δὲ καὶ σπεύδων χάριν
 πρόθυμος ἦσθα ; πότερα κηδεύσων τινα,

κὰν ταῖς κακαῖσιν ἀγαθαὶ μειγμένα μισούμεθ'.

1187. Hecuba commences by lamenting that the art of rhetoric should ever have been carried so far, that the bad cause may be made by special pleading to seem the just one. Words ought to have been the index of facts, so that the truth in right or wrong might at once be known.

1192. οἱ τὰδ' ἠκριβωκότες are not, certainly, the Sophists, of whom Euripides was not likely to say anything evil, but those unprincipled speakers, demagogues perhaps, who have attained perfection in the detestable art of making wrong seem right by the mere force of eloquence. These men, he says, are commonly called σοφοί, but in the end public opinion is sure to turn against them. There is some uncertainty in the reading of the next verse, all the copies but one of no great authority giving κοῦτις. One other also has δύναιτ' ἂν for δύνανται. The aorist indicative must refer to the general result in such cases ; but it does not very well accord with δύναιτ' ἂν (the reading of W. Dindorf), implying a particular contingency. Hermann gives κακῶς δ' ἄλοιστο, supplying ἂν from the preceding verse. But this is liable to the decided objection, that the formula is one of imprecation, and could hardly have been taken in any other sense. The καί,

so far from being wanted, really seems to weaken the strong emphasis intended.

1195. τὸ μὲν σὸν. What I have to say to you by way of prelude, stands thus.

1197. διπλοῦν πόνον, the trouble of taking Troy twice, v. 1141. See also v.

1175. Aldus with many copies has πῶς φῆς.

1199. πρῶτα ποῦ ποτ' for πρῶτον οὔποτ', and οὐτᾶν for οὔτ' ἂν, are Hermann's emendations. The first is confirmed both by the reading of two or three MSS. πρῶτον μὲν, which point to the common combination of πρῶτα μὲν followed by τε, and also by the comment of the Scholiast, ὁ Ἀγαμέμνων Ἑλλησιν, σὺν βάρβαρος, πῶς μέλλετε φιλιωθῆναι ; Which perhaps should be read thus ; σὺ, ᾧ Ἀγαμέμνων, Ἑλλησιν, καὶ σὺν βάρβαρος, πῶς κτλ. There are other objections to the vulgate, viz. οὔτ' following οὐ, and the poor antithesis οὔτε γένοιτο ἂν οὔτε δύναίτο γενέσθαι. Dindorf gives οὐδ' ἂν, but οὔτοι ἂν is obviously a great improvement to the sense. For the use of the interrogative ποῦ, see on Heracl. 369, ποῦ ταῦτα καλῶς ἂν εἴη παρὰ γ' εὖ φρονοῦσι ; 'These things can never be right in the sight of the wise.'

1202. κηδεύσων τινα ; 'Was it (which is utterly improbable) that you wished to contract a relationship by marriage with one of the Hellenes ?'

- ἢ ξυγγενῆς ὦν, ἢ τίν' αἰτίαν ἔχων ;
 ἢ σῆς ἔμελλον γῆς τεμεῖν βλαστήματα
 πλεύσαντες αὖθις ; τίνα δοκεῖς πείσειν τάδε ; 1205
 ὁ χρυσὸς, εἰ βούλοιο τάληθῆ λέγειν,
 ἔκτεινε τὸν ἐμὸν παῖδα καὶ κέρδη τὰ σά.
 ἐπεὶ δίδαξον τοῦτο· πῶς, ὅτ' ἠτύχει
 Τροία, πέριξ δὲ πύργος εἶχ' ἔτι πτόλιν,
 ἔζη τε Πρίαμος, Ἐκτορός τ' ἦνθει δόρυ, 1210
 τί δ' οὐ τότε', εἴπερ τῷδ' ἐβουλήθης χάριν
 θέσθαι, τρέφων τὸν παῖδα κὰν δόμοις ἔχων
 ἔκτεινας, ἢ ζῶντ' ἦλθες Ἀργείοις ἄγων ;
 ἀλλ' ἠνίχ' ἡμεῖς οὐκέτ' ἦμεν ἐν φάει, 1215
 καπνῷ δ' ἐσήμην' ἄστν πολεμίων ὑπο,
 ξένον κατέκτας σὴν μολόντ' ἐφ' ἐστίαν.
 πρὸς τοῖσδέ νυν ἄκουσον ὡς φανεῖ κακός.
 χρῆν σ', εἴπερ ἦσθα τοῖς Ἀχαιοῖσιν φίλος,
 τὸν χρυσὸν ὃν φῆς οὐ σὸν, ἀλλὰ τοῦδ' ἔχειν,
 δοῦναι φέροντα πενομένοις τε καὶ χρόνον 1220
 πολλὴν πατρώας γῆς ἀπεξενωμένοις·
 σὺ δ' οὐδὲ νῦν πω σῆς ἀπαλλάξαι χερὸς
 τολμᾶς, ἔχων δὲ καρτερεῖς ἔτ' ἐν δόμοις.
 καὶ μὴν τρέφων μὲν ὧς σε παῖδ' ἐχρῆν τρέφειν
 σώσας τε τὸν ἐμὸν εἶχες ἂν καλὸν κλέος· 1225

1204. *ἔμελλον* κτλ. See v. 1142.

1210. *Ἐκτορος δόρυ*. Cf. Troad. 1162, 38' *Ἐκτορος μὲν εὐτυχοῦντος ἐς δόρυ διωλλόμεσθα*, κτλ. *Supra*, v. 18.

1211. *τί δ' οὐ τότε'*. The poet varies the *πῶς* which he should have repeated from v. 1208. 'How was it. I say, that you did not then, if you really wished to confer a favour on Agamemnon here, having the boy in your care and keeping him in your house, kill him, or at least take him alive as a captive to the Argives?'

1215. *ἐσήμηνε* is here singularly elliptical, whether we supply with the Scholiast τὸ ἡμᾶς *μηκέτι εἶναι ἐν φάει*, or, what is more obvious to the sense, though more remarkable as left to be suggested by the context, *ἐσήμηνε ἀίστωθέν*. The latter is defended by the very similar verse in

Agam. 791, *καπνῷ δ' ἀλούσα νῦν ἔτ' εὐσημος πόλις*. As *σημαίνειν* is often used absolutely, without indeed either subject or object being expressed, the meaning is here, 'the city showed by the smoking ruins (that all had perished) by the enemy's hand,' i. e. and therefore that none were left to avenge the murder of Polydorus.—Porson edits *ἐσήμαιν'* after Aldus.

1218. *τοῖς Ἀχαιοῖσιν* is suspicious on account of the article. There may be some irony in it, 'those Argives of yours.' Hermann thinks either *ὀρθῶς* or *ὄντως* ἦσθ' *Ἀχαιοῖσιν* is the true reading.

1220. "Non videtur poeta satis circumspete *πενομένους* dixisse eos, qui capta urbe praeda onusti revertentantur." *Herm.* But she is speaking of the sufferings of the Greeks during the siege.

ἐν τοῖς κακοῖς γὰρ ἀγαθοὶ σαφέστατοι
 φίλοι· τὰ χρηστὰ δ' αὖθ' ἕκαστ' ἔχει φίλους.
 εἰ δ' ἐσπάνιζες χρημάτων, ὁ δ' ἠτύχει,
 θησαυρὸς ἂν σοι παῖς ὑπήρχ' οὐμὸς μέγας;
 νῦν δ' οὐτ' ἐκεῖνον ἄνδρ' ἔχεις σαυτῷ φίλον, 1230
 χρυσοῦ τ' ὄνησις οἴχεται παῖδές τέ σοι,
 αὐτὸς τε πράσσεις ὦδε. σοὶ δ' ἐγὼ λέγω,
 Ἀγάμεμνον, εἰ τῷδ' ἀρκέσεις, κακὸς φανεῖ·
 οὐτ' εὐσεβῆ γὰρ οὔτε πιστὸν οἷς ἐχρήν,
 οὐχ ὄσιον, οὐ δίκαιον εὖ δράσεις ξένον 1235
 αὐτὸν δὲ χαίρειν τοῖς κακοῖς σε φήσομεν
 τοιοῦτον ὄντα· δεσπότης δ' οὐ λοιδορῶ.

ΧΟ. φεῦ φεῦ· βροτοῖσιν ὡς τὰ χρηστὰ πράγματα
 χρηστῶν ἀφορμὰς ἐνδίδωσ' αἰεὶ λόγων.

ΑΓ. ἀχθεινὰ μὲν μοι τὰλλότρια κρίνειν κακά· 1240
 ὅμως δ' ἀνάγκη· καὶ γὰρ αἰσχύνην φέρει
 πρᾶγμ' ἐς χέρας λαβόντ' ἀπόσασθαι τόδε.
 ἐμοὶ δ' ἔν' εἰδήῃς, οὐτ' ἐμὴν δοκεῖς χάριν
 οὐτ' οὖν Ἀχαιῶν ἄνδρ' ἀποκτεῖναι ξένον,
 ἀλλ' ὡς ἔχῃς τὸν χρυσὸν ἐν δόμοισι σοῖς. 1245
 λέγεις δὲ σαυτῷ πρόσφορ', ἐν κακοῖσιν ὦν.
 τάχ' οὖν παρ' ὑμῖν ῥάδιον ξενοκτονεῖν
 ἡμῶν δέ γ' αἰσχροὺς τοῖσιν Ἑλλησιν τόδε.
 πῶς οὖν σε κρίνας μὴ ἀδικεῖν φύγω ψόγον;

1227. τὰ χρηστὰ κτλ. Goodness wherever it is, or in every instance, finds friends; and therefore you, had you been in distress, and yet acted honourably by Polydorus, would certainly have secured his assistance. This idea is more explicitly stated in the following verses.

1237. τοιοῦτον ὄντα. She does not directly say κακὸν ὄντα for the reason she proceeds to give, δεσπότης οὐ λοιδορῶ. This therefore may be regarded as a formula of indirect reproof. The passage in Electr. 50—4 is exactly similar, where καὶ τὸς αὐ τοιοῦτος ὦν stands for οὐχ ἦσσαν μᾶρος.

1239. ἀφορμὰς. Cf. Bacch. 266, ὅταν λάβῃ τις τῶν λόγων ἄνθρωπος σοφὸς καλὰς ἀφορμὰς, οὐ μέγ' ἔργον εὖ λέγειν.—ἐνδι-

δωσι, cf. Andr. v. 965. Hermann says this sentiment is "satis frigida." The comment on it is v. 1189, that a good cause is always a topic suggestive of a sound and really good speech, while all other speeches have but the plausible appearance of being so. Stobaeus quotes this couplet, Flor. xiii. 12.

1245. τὸν χρυσόν. 'That gold,' or, 'his gold,' will sufficiently express the force of the article. Compare v. 1206 with 1231. One MS. gives ἔχεις, which points to a reading ἔχοις. The subjunctive however expresses not merely the intention at the time, but the resolution even now persisted in.—πρόσφορα, Schol. συμφέροντα.

1248. τοῖσιν Ἑλλησιν, scil. οὔσιν.

- οὐκ ἂν δυναίμην. ἀλλ' ἐπεὶ τὰ μὴ καλὰ 1250
 πράσσειν ἐτόλμας, τλήθι καὶ τὰ μὴ φίλα.
 ΠΟΛΥΜ. οἴμοι, γυναικὸς, ὡς ἔοιχ', ἡσσωμένος
 δούλης ὑφέξω τοῖς κακίοισιν δίκην.
 ΕΚ. οὐκουν δικαίως, εἴπερ εἰργάσω κακά ; 1254
 ΠΟΛΥΜ. οἴμοι τέκνων τῶνδ' ὀμμάτων τ' ἐμῶν, τάλας.
 ΕΚ. ἀλγείς ; τί δ' ἡμᾶς ; παιδὸς οὐκ ἀλγεῖν δοκεῖς ;
 ΠΟΛΥΜ. χαίρεις ὑβρίζουσ' εἰς ἔμ', ὦ πανούργε σύ.
 ΕΚ. οὐ γάρ με χαίρειν χρή σε τιμωρουμένην ;
 ΠΟΛΥΜ. ἀλλ' οὐ τάχ', ἡνίκ' ἂν σε ποντία νοτῖς
 ΕΚ. μῶν ναυστολήσῃ γῆς ὄρους Ἑλληνίδος ; 1260
 ΠΟΛΥΜ. κρύψῃ μὲν οὖν πεσοῦσαν ἐκ καρχησίων.
 ΕΚ. πρὸς τοῦ βιαίων τυγχάνουσιν ἀλμάτων ;
 ΠΟΛΥΜ. αὐτὴ πρὸς ἰστὸν ναὸς ἀμβήσει ποδί.
 ΕΚ. ὑποπτέροις νότοισιν, ἢ ποίω τρόπῳ ;
 ΠΟΛΥΜ. κύων γενήσῃ πύρσ' ἔχουσα δέργματα. 1265
 ΕΚ. πῶς δ' οἴσθα μορφῆς τῆς ἐμῆς μετάστασιν ;
 ΠΟΛΥΜ. ὁ Θρηξὶ μάντις εἶπε Διόνυσος τάδε.
 ΕΚ. σοὶ δ' οὐκ ἔχρησεν οὐδὲν ὧν ἔχεις κακῶν ;
 ΠΟΛΥΜ. οὐ γάρ ποτ' ἂν σύ μ' εἶλες ὧδε σὺν δόλῳ.
 ΕΚ. θανούσα δ' ἢ ζῶσ' ἐνθάδ' ἐκπλήσω βίον ; 1270

1254. This verse is commonly assigned to Agamemnon, but Hermann's reasons for giving it, with the Latin version in some of the earlier editions, to Hecuba, have great weight. "Regem semel dixisse sententiam satis est. Hecuba autem ut responderet ista, satis excitabatur gravi reprehensione Polymestoris, servilem conditionem, contemptu dignam, ei exprobrantis." Porson quotes *εἴπερ εἰργασται τάδε* from the Schol. on Il. xiii. 154, observing that this indicates an ancient variant *εἰργασται*. Some two or three MSS. of Euripides give *τάδε* for *κακά*.

1256. *τί δ' ἡμᾶς* (scil. παθεῖν) Porson for *τί δέ με οἴ τί δαί με*.

1261. *καρχησίων*, the top-mast. Pho-tius, *καρχησίον, τὸ ἄκρον τοῦ ἰστοῦ*.

1263. *πρὸς ἰστὸν*, 'by the mast,' i. e. clinging to it. "Auxit portenta portentis, quum canem dixit per malum in carchesia adscensuram." Hermann; who thinks the minute details become tame, when Hecuba says at the end that she

does not care. She could not however have said so much as that, unless she had first heard her fate.

1265. *πυρσὰ δέργματα*, fiery-red eyes. The change of Hecuba into one of the canine species was, as Hermann shows in a learned note, much celebrated by antiquity. It seems to have been invented to account for the name of *Κυνὸς Ζῆμα*, a station near Abydos. Juvenal, among others, attributes the metamorphosis to her snappish and snarling disposition, Sat. x. 271, 'sed torva canino Latravit rictu quae post hunc vixerat uxor.' Pflugk adds Cicero, Tusc. Disp. iii. 26, 'Hecubam autem putant propter animi acerbitatem quandam et rabiem fingi in canem esse conversam.'

1267. *Διόνυσος*. Herod. vii. 111, where see Mr. Blakesley's excellent note. Rhos. 972, *Βάκχου προφήτης ὥστε Παγγαίου πέτραν ἔκκησε σεμνὸς τοῖσιν εἰδῶσιν θεός*.

1270. *ἐκπλήσω βίον*. W. Dindorf gives *πῶτμον*, after Musgrave; but both Her-

- ΠΟΛΥΜ. θανοῦσα· τύμβῳ δ' ὄνομα σῶ κεκλήσεται
 ΕΚ. μορφῆς ἐπῳδὸν, ἧ τί, τῆς ἐμῆς ἐρεῖς ;
 ΠΟΛΥΜ. κυνὸς ταλαίνης σῆμα, ναυτίλοις τέκμαρ.
 ΕΚ. οὐδὲν μέλει μοι, σοῦ γέ μοι δόντος δίκην.
 ΠΟΛΥΜ. καὶ σὴν γ' ἀνάγκη παῖδα Κασσάνδραν θανεῖν.
 ΕΚ. ἀπέπτυσ'· αὐτῷ ταῦτά σοι δίδωμ' ἔχειν. 1276
 ΠΟΛΥΜ. κτενεῖ νιν ἢ τοῦδ' ἄλοχος, οἰκουρὸς πικρά.
 ΕΚ. μήπω μανείη Τυνδαρις τοσονῦδε παῖς.
 ΠΟΛΥΜ. καῦτόν γε τοῦτον, πέλεκυν ἐξάρασ' ἄνω.
 ΑΓ. οὔτος σὺ, μαίνει, καὶ κακῶν ἐρᾶς τυχεῖν ; 1280
 ΠΟΛΥΜ. κτεῖν', ὡς ἐν Ἄργει φόνια λουτρά σ' ἀναμένει.
 ΑΓ. οὐχ ἔλξετ' αὐτόν, δμῶες, ἐκποδῶν βία ;
 ΠΟΛΥΜ. ἀλγείς ἀκούων ; ΑΓ. οὐκ ἐφέξετε στόμα ;
 ΠΟΛΥΜ. ἐγκλείετ'· εἴρηται γάρ.
 ΑΓ. οὐχ ὅσον τάχος
 νήσων ἐρήμων αὐτόν ἐκβαλεῖτέ ποι, 1285

mann and Pflugk have observed, that ἐνθάδε is to be construed with θανοῦσα ἢ ζῶσα, not with ἐκπλήσω βίον (on which phrase see *Alcest.* 169. *Electr.* 1290). The meaning is therefore, 'Am I to die there (viz. where I shall leap into the sea) or to live on, and so fill the allotted term of my existence?' Porson calls βίον "manifesto mendosum," and inclines to Musgrave's πτόμων. Perhaps we might elicit the poet's meaning more fully thus, θανοῦσα ἐκεῖ, ἢ ζῶσα ἐνθάδε, ἐς βίον τέλος ἀφίξομαι ;

1272. ἐπῳδόν. To charm, i. e. to console me, for the change of form. Or possibly ἐπῳδόν may here mean ἐπώνυμον. Porson gives ἧ τί without any stop, but Hermann and others have restored the old reading, as given above.

1278. μήπω. Pflugk has a good note, showing that in wishes this word is used where we should expect μήποτε, and he cites, among other instances, Heracl. 358, μήπω ταῖς μεγάλαισιν οὔτω καὶ καλλιχόροις Ἀθῆναις εἶη. In fact, instead of extending the deprecatory wish to all future time (μήποτε), the speaker confines himself to a hope, that matters have not yet come to such a pitch as to justify any apprehensions respecting a person's conduct. Probably some degree of incredulity, or at least of irony, attaches in all cases to this

expression.

1279. καῦτόν σε τοῦτον (for γε, τε, or δέ) is given by Branck, Pflugk, and W. Dindorf from several MSS. Porson and Hermann have καῦτόν γε τοῦτον, which is much better, not only because σε τοῦτον is not easily defensible for σε τόνδε, although the appellative οὔτος σὺ is used ; but also because, as Porson acutely observed, the preceding verse should have been spoken by Agamemnon, to account for Polymestor turning so suddenly and so fiercely upon him.

1281. ἀμμένει W. Dindorf ; but this is at least needless. Cf. *Hel.* 1535. The same critic gives ἐγκλήετ' against all the copies, in v. 1284.

1285. Hermann's criticism on this exercise of Agamemnon's authority is scarcely fair. He says, 'Euripides cannot have thought much about what he was writing, in making Agamemnon banish a Thracian king, as if he had been a common soldier of his own army.' Agamemnon had sate as judge on Polymestor as a culprit ; and he is therefore, if entitled to judge him at all, also entitled to award him a fitting sentence. Besides, the βάρβαροι were altogether disregarded when put in comparison with an Hellenic monarch. A Thracian sovereign was a nonentity when set against the "King of Men." But in

ἐπεὶπερ οὐτῶ καὶ λίαν θρασυστομεῖ ;
 Ἐκάβη, σὺ δ' ὦ τάλαινα, διπτύχους νεκροὺς
 στείχουσα θάπτε· δεσποτῶν δ' ὑμᾶς χρεῶν
 σκηναῖς πελάξω, Τρωάδες· καὶ γὰρ πηοᾶς
 πρὸς οἶκον ἤδη τάσδε πομπίμους ὄρω. 1290
 εὖ δ' ἐς πάτραν πλεύσαιμεν, εὖ δὲ τᾶν δόμοις
 ἔχοντ' ἴδοιμεν, τῶνδ' ἀφευμένοι πόγων.

ΧΟ. ἴτε πρὸς λιμένας σκηναῖς τε, φίλαι,
 τῶν δεσποσύνων πευρασόμεναι
 μόχθων· στερρὰ γὰρ ἀνάγκη. 1295

truth, Agamemnon's pride is wounded by the prophecy, and he hastily says, 'away with this brawler.'

1286. καὶ λίαν. Pflugk appears to be wrong in taking these words together. The καὶ is the usual adjunct to ἐπεὶ, as in the well-known combination ἐπεὶ τοὶ καὶ.

1288. δεσποτῶν, of your respective masters, as enumerated in the *Troades*. The tents, as is clear from v. 1015, were

close to the ships, and hence this order was given as a preparation for embarking. That event now only awaits Hector's return from the funeral of her children; as in *Troad.* 1048 it had similarly awaited her performance of the funeral rites over Astyanax.

1291. τὰ ἐν δόμοις. In saying this, he is of course unconscious that all was going on wrongly in his own house.

INDICES.

INDEX I.

OF WORDS AND PROPER NAMES.

A.

ἀβάκχευτος B. 472
 ἄβατος I. 86. B. 10
 ἀβροκόμας I. 920
 ἀβρότης B. 968
 Ἀγαμέμνων A. 884. 1061. E. 3. 1078.
 Hec. 124. 738. 1114. 1176
 ἀγαπᾶν H. 937
 ἀγαστὸς Hec. 169
 Ἀγαυή B. 229. 682. 728. 926
 ἀγγέλλειν, ἡγγελον, H. 448
 Ἀγήνωρ B. 171
 ἀγστεύειν B. 74
 ἀγκυλωτὸς B. 1205
 ἄγκυρα H. 277. 1071. 1614. Hec. 80
 ἀγλαΐα E. 175. 191. 861
 ἀγλαΐσμα H. 11. 282. E. 325
 ἀγνεύειν E. 654
 ἄγνευμα E. 256
 ἀγνίζειν E. 793
 ἀγνύναι H. 410. 1598
 ἀγνωμοσύνη B. 885
 ἀγνωσία Hec. 959
 Ἀγραυλίδες I. 23. 496
 ἀγρεύειν B. 1237
 ἀγρεύς B. 1192
 ἀγριούσθαι E. 1031
 ἀγρότετρα E. 168
 ἀγροτήρ E. 462
 ἀγρώτης B. 564
 ἀγυιάτις I. 186
 ἀγχόνη H. 299. B. 246
 ἀγχόνιος βρόχος H. 686
 ἀγωνία Hec. 314
 ἀγωνίζεσθαι ἀγῶνα I. 939. H. 843
 ἀδοξείν Hec. 294
 ἀδύνατοι I. 596. B. 270

Ἀερόπη H. 391
 ἀηδόνιος πέτρα I. 1482
 ἀηδών H. 1110. Hec. 337
 Ἀθάνα Ἰλία Hec. 1008
 ἀθύρειν I. 53
 ἀώπευτος A. 459
 Αἰακίδης A. 790
 Αἰακὸς H. 7. A. 1246
 Αἴας H. 94. 848
 Αἰγαῖον πέλαγος H. 766. 1130
 Αἰγικορῆς I. 1581
 αἰγίς I. 996. 1423
 Αἰγισθος E. 10. 764. 885. 1276
 Αἴγυπτος H. 461. Hec. 886
 αἰδώς, ἀργὸς θεός, I. 337
 αἰθαλος Hec. 911
 αἰθαλοῦν E. 1140
 αἰκύλλειν A. 630
 αἵματόν A. 260. B. 1135
 αἴμων Hec. 90
 αἰνίσσεσθαι I. 430. E. 946
 αἰνόπαρις Hec. 945
 Αἰόλος I. 63. 292. 842. 1297
 αἰσχρογυγία B. 1062
 αἰώρημα H. 353
 ἀκείσθαι Hec. 1067
 ἀκέστωρ A. 900
 ἀκραυφῆς Hec. 537
 ἀκεσφόρος I. 1005
 ἀκριβοῦν Hec. 1192
 Ἀκταίων B. 230. 337. 1227. 1292
 Ἀκτὴ H. 1673
 ἀκύμων, barren, A. 158
 ἀκύρωτος I. 801
 ἀλάστωρ E. 979. Hec. 686. 950
 Ἀλέξανδρος H. 24 - 8. 882. Hec. 632
 ἀλεξητήριος Hec. 470
 ἀλητεία I. 576. H. 934. E. 1113

- ἀλίσστος Hec. 85
 ἄλιφρόθιος E. 1260
 ἀλλάσσειν E. 89. 103. 740. B. 53.
 Hec. 483
 ἄλλ' οὐδὲ μὴν H. 1047. A. 256. Hec.
 401
 ἄλφειὸς I. 175. E. 781. 863. 1273
 ἀμαξιτὸς E. 775
 ἄμαζόνες I. 1145
 ἀμέρδειν Hec. 1028
 ἀμιλλᾶσθαι H. 165. Hec. 271
 ἄμμωνίδες ἔδραι E. 734
 ἀμφήρης I. 1128
 ἀμφίβλημμα H. 70. 423
 ἀμφίβληπτρον H^τ. 1079
 ἀμφίπυρος I. 716. Hec. 473
 ἀμφώβολος A. 1133
 ἀναβλέπειν B. 1309. I. 1467
 ἀναλαβεῖν, *to retract*, I. 426
 ἀναμετρεῖσθαι I. 250. 1271
 ἀνανεοῦσθαι H. 722
 ἀναπτεροῦν H. 633
 ἀναπτυχή I. 1445. E. 868
 ἀναρίθμητος I. 837
 ἀνασκενάζειν E. 602
 ἀναστροφὴ A. 1007
 ἀναχαιτίζειν B. 1072
 ἀναψύχειν H. 1094
 ἀναψυχή I. 1604
 ἄνδρομάχη A. 5. 806. 1243
 ἀνειλείθναι I. 453
 ἀνέορτος E. 310
 ἀνέχειν Hec. 123
 ἀνηβᾶν I. 1465
 ἀνηβητήριος A. 552
 ἀνθάμιλλος I. 606
 ἀνθρωποσφαγεῖν Hec. 260
 ἀνίεναι = δέρειν E. 826
 ἀνοία (ᾶ) A. 520
 ἀνοιστρᾶν τινα B. 979
 ἀνομία I. 443
 ἀνοσοτύζειν H. 371
 ἀντέχεσθαι τινὸς I. 970. 1404
 ἀντήλιος I. 1550
 ἀντίπαις A. 326
 ἀντίπηξ I. 19. 40. 1338. 1380
 ἀντισηκοῦν Hec. 57
 ἀντίστοιχος A. 745
 ἄξιὸς B. 570
 ἀξιούσθαι (passive) H. 403
 ἀπαιδὴ H. 1056
 ἀπαιολᾶν I. 549
 ἀπαξιούειν E. 256
 ἀπάρχεσθαι E. 91
 ἀπανδᾶν τιμὴν A. 87
 ἀπασπαίρειν I. 1207
 ἀπεμπολᾶν I. 1371
 ἄπιδανὸς Hec. 453
 ἀπόβλεπτος Hec. 355
 ἀποθερίζειν H. 1188
 ἀπολαύειν τινὸς H. 77. A. 543
 ἀπονήσασθαι I. 875
 ἀποξενοῦν Hec. 1221
 ἀπονωτίζειν B. 763
 ἀποπέμπεσθαι, *abominari*, Hec. 72
 ἀπορραντήριον I. 435
 ἀποτίνεσθαι τινα I. 972
 ἄρά γε Hec. 745
 ἄραβία B. 16
 ἀράσσειν Hec. 1044. 1175
 ἀρβύλη E. 532. B. 638. 1134
 ἄργαδῆς I. 1580
 ἄρισταῖος B. 1370
 ἄριστέας B. 1227
 ἄρκτος I. 1154
 ἀρμόζειν νύμφην E. 24
 ἄρμονία B. 1333—8. 1356
 ἀροτήρ E. 104
 ἀρταμειν E. 816
 ἄρτεμις B. 340. Hec. 463. 936
 ἀρχέτας E. 1149
 ἀρτιμαθῆς Hec. 687
 ἀσείρωτος I. 1150
 ἄσια Hec. 481
 ἄσιᾶς B. 1169. J. 1356. 1586
 ἄσιᾶτις E. 315. A. 1. 119
 ἄστυνάξ A. 10
 ἀσχημονεῖν Hec. 407
 ἄσωπὸς B. 749. 1044
 ἀταλὸς E. 699
 ἄτθις γῆ I. 13
 ἄτλας I. 1
 ἄτρεῖδαι Hec. 510
 ἄτρεὺς H. 390. 1078. 1541—5
 ἀτύξεσθαι A. 131
 αὐγάζειν H. 1318. B. 596
 αὐθέντης A. 614
 αὐλίζεσθαι E. 304
 Αὔλις E. 1022
 αὐτεῖν E. 757. 779
 Αὐτονόη B. 230. 681
 ἀφασία H. 549
 ἄφետος I. 822
 ἀφορμὴ I. 474. Hec. 1239. B. 267
 ἄφροδιτη B. 225. 236. 459
 ἀφυδραίνεσθαι I. 97
 ἄχαιὸς I. 1592
 ἄχελῶς A. 167. B. 519. 625
 ἄχέρων B. 1361
 ἄχιλλεὺς H. 847. A. 8. 149. 343.
 Hec. 24. 38. 386—9
 ἀχλαυνία H. 1282

ἄχρωστος H. 831
ἀψίς I. 88

B.

βάθρον H. 1652. E. 608
βαίνειν (active) H. 1616. E. 727.
1173. B. 466
βαλιῶς Hec. 90
βάκτριος B. 15
βακχεῖος Hec. 676. B. 1057
βακχεύειν I. 1204
Βακχέως I. 218. B. 145
βακχεύσιμος B. 298
βάκχευσις B. 357
βάκχη Hec. 123. 1076
βακχιάζειν B. 931
Βάκχιος I. 550—3. 716. B. 67. 195.
225. 1089
βάκχος B. 491. 623
βλάβος I. 998
βλασφημία I. 1189
βοᾶσθαι H. 1434
βολή B. 662
βόλος E. 582. B. 847
βοσκή H. 1331
βουθυτεῖν I. 1031. E. 635. 785. 805.
Hec. 261
βουθύτος ἡδονή I. 664.—ἡμέρῃ H.
1474
βουλευτήριον A. 446. 1097
βουπόρος A. 1134
βουσφαγεῖν E. 627
βουφορβός E. 252
βραβεύειν H. 996. 1073
βραβεύς H. 703
βρέχειν E. 326
βρόμιος I. 216. H. 1309. 1364. B. 84.
584. 726. 1250
βροτήσιος A. 1255. B. 4
βύβλωος οἶνος I. 1195

Γ.

γαλακτοπότης E. 169
Γαλήνεια H. 1458
γαμφηλαί I. 1495
γάρ οὖν B. 922. E. 290
γανρούσθαι E. 322. B. 1144. 1241
γεγονεῖν I. 696
γεγωνίσκειν E. 809
γενέθλια θύσαι I. 653. προθύσαι I.
805
γενέται θεοί I. 1130
γενέτης, a son, I. 916

γεραίρειν E. 712
γεύεσθαι Hec. 375
Γίγαντες I. 207. 988
γλωσσοαλγία A. 689
γόςης B. 234
Γοργόνες B. 990. I. 224. 989. E.
461. 856
γοργός A. 458. 1123
Γοργοφόνη I. 1478
Γοργώ I. 1003. 1053. 1265. 1421
γραμμή E. 956
γραφεύς Hec. 807
γραφή I. 271. Hec. 866
γυάλα I. 76. 220. 245. H. 189. A.
1093
γύης H. 3. 89. A. 1046. E. 79
γύψ A. 75

Δ.

δαί E. 244. 1116
Δαίδαλος Hec. 838
δανεισμός E. 858
Δάρδανος H. 1493. E. 5
δαιματοῦσθαι A. 42
δέλεαρ H. 755. A. 264
δελφίς E. 435
Δελφίς πέτρα A. 998. B. 306
Δελφοί A. 1065. I. 54. 94
δεξιμήλος A. 129. 1138
δέρια I. 1431
δεῦρ' αἰεῖ I. 56. H. 761
Δηλιάδες Hec. 462
Δηλιάς λίμνη I. 167
Δῆλος I. 919
Δημήτηρ B. 275
δημογέροντες A. 301
δημοχαριστής Hec. 134
Δηῶ H. 1343
διαβάλλεσθαι Hec. 863
διαγράφειν E. 1073
δαίσιμος Hec. 656
διάλλαγμα H. 586
διαμᾶν B. 709. E. 1023
διαμεθίεναι E. 978. B. 627. 635
διαμοιράσθαι Hec. 717
διανταῖος I. 767
διαντλεῖν A. 1217
διαπρύσιος H. 1309
διὰ πυρός ελθεῖν τιῶν A. 487. E. 1182
διαπτοεῖν B. 304
διασφαιρίζειν B. 1136
διασφθίρειν H. 920
διασφορεῖν B. 746. 739
Διθύραμβος B. 526
διῦπετής B. 1263

Διώνσος I. 1232. E. 497. B. 2. 65?
 777. 825. 1079. 1374. Hec. 1267
 διορίζειν I. 46. H. 394. 828
 Διοσκόρω H. 284. 720. 1644. E. 990.
 1239. Hec. 441. 943
 δίπτυχος A. 578. Hec. 1287. I. 1010.
 E. 1238
 Δίρη B. 5. 520. 530
 δις τόσος E. 1092. Hec. 392
 διακείειν I. 1268
 δίσκος H. 1472
 Διώνη H. 1098
 δοκεύειν B. 984
 δοκῶ E. 747
 δοκῶ μὲν H. 917
 δοκῶ οὐ πράξειν &c. A. 77. B. 1261
 δόρυ = ναῦς H. 1268
 δορύξενος A. 999
 δούπος B. 513
 δοχή E. 828
 δρᾶσαντα παθεῖν I. 1247. A. 438
 δριόν H. 1326
 δρύοχα E. 1164
 δύρεσθαι Hec. 740
 δυσγνωσία E. 767
 δυσείματος E. 1107
 δυσθνήσκων E. 843
 δυσθυμείσθαι I. 255
 δύσνοια Hec. 973
 δυστέκμυρτος H. 712
 δυσφημείν τινα Hec. 182
 δυσφορεῖν A. 1234
 δυσχλαυία H. 416. Hec. 240
 Δωδώνη A. 886
 Δωρικὴ (κοπίς) E. 836
 Δωρίς E. 819. Hec. 450
 Δῶρος I. 1590

E.

ἐγκαρτερεῖν A. 262
 Ἐγκέλαδος I. 209
 ἐδουῶσθαι H. 933
 Εἰδῶ H. 11
 εἰκάδες I. 1076
 εἰκῶ H. 73. 77
 Εἰνοδία I. 1048. H. 570
 εἰσφέρειν λόγους B. 650. A. 757
 Ἐκάβη ἢ Κισσέως Hec. 3. 53. 485.
 1043. 1133
 Ἐκάτη H. 569
 ἐκβαίνειν πόπον B. 1044
 ἐκβακχεύειν B. 1296
 ἔκβολον, τὸ, I. 555. H. 422. B. 91
 ἐκβρυχᾶσθαι H. 1557

ἐκδίδαγμα I. 1419
 ἐκθηριῶν B. 1333
 ἐκθυμῶν I. 1174
 ἐκκαρποῦσθαι I. 815
 ἐκκολυμβᾶν H. 1609
 ἐκκρεμάνυσθαι E. 950
 ἐκκρήμασθαι I. 1613
 ἐκκνηγετεῖν I. 1422
 ἐκκωμάζειν A. 603
 ἐκλιμπάνειν E. 909
 ἔκμακτρον E. 535
 ἐκμουσοῦν B. 825
 ἐκπαγλείσθαι Hec. 1157
 ἐκπιμπλάνει I. 1107
 ἐκπονεῖν I. 375. 1040
 ἐκπορθμεύειν H. 1517
 ἐκπῆσσειν Hec. 180
 ἐκτεκνοῦσθαι I. 438
 ἐκτελής I. 780
 ἐκτοξεύειν A. 365
 ἐκτριβεῖν I. 2
 ἐκ τῶνδε = τούτων ἕνεκα I. 843. E.
 31
 ἐκφαιδρύνειν B. 768
 ἐκχορεῦσασθαι τινα H. 381
 ἐλαίνειν ἕξω φρενῶν B. 853
 Ἐλένη E. 1027. H. 22. 75. Hec. 265.
 442. A. 899. 943
 Ἐλενος H. 751. A. 1245. Hec. 87
 Ἐλλάς γυνὴ I. 1367
 ἔλκουιν Hec. 405
 ἔλπις (with aorist) A. 27. 311. Hec.
 305. 371
 ἐμβατενεῖν E. 595. 1251. Hec. 943
 ἐναύλει H. 1107
 ἐνδιδόναι τι Hec. 1239. A. 225. 965
 ἐνδυστυχεῖν B. 508
 ἐνθύμιος I. 1347
 ἐνοπτρον Hec. 925
 ἐνοσις H. 1363. B. 585
 ἐνοστρέφεισθαι I. 300
 Ἐνούλιος A. 1015
 ἐντάφια H. 1404
 ἐξαλείφειν H. 262
 ἐξαμιλλᾶσθαι ἀμιλλαν H. 387
 ἐξαμβλοῦν A. 356
 ἐξανεμῶν H. 32. A. 938
 ἐξανύσασθαι, to acquire from, A. 536.
 B. 131
 ἔξαρχος B. 141
 ἐξελίσσειν I. 397
 ἐξενλαβεῖσθαι A. 644
 ἐξευτρεπίζειν E. 75
 ἐξιάσθαι E. 1024
 ἐξικμάζειν A. 398
 ἐξιχνεύειν B. 352

ἐξογκοῦσθαι A. 703
 ἐξομοιοῦσθαι A. 354
 ἐξομῶρξασθαι B. 344
 ἐξορμίζειν H. 1247
 ἐξυπνεῖν B. 1266
 ἐπαυρίσκεισθαι H. 469
 ἐπερείδεσθαι Hec. 114
 ἐπ' αὐτοφώρῳ I. 1214
 ἐπέισακτος I. 590
 ἐπεισφρεῖν E. 1033
 ἐπὶ, with, I. 228
 ἐπιδρομαὶ H. 404
 ἐπὶ τοῖσδε H. 838. E. 1030
 ἐπιρροαὶ κακῶν A. 349
 ἐπιρροθεῖν Hec. 553
 ἐπισημαίνεσθαι I. 1593
 ἐπιστρέφεσθαι H. 83
 ἐπιστροφή H. 440
 ἐπισφάζειν E. 92. 281
 ἐπιτίμια Hec. 1086
 ἐπορθρεῖν E. 142
 ἐρμήνευμα A. 46
 ἐρμηνεύς E. 333
 ἐπουρίζειν A. 610
 ἐπῶδος B. 234
 ἐπωμῆς Hec. 558
 Ἐρεχθεὺς I. 277. 725. 1465. 1573
 Ἐρεχθεῖδαι I. 1057. 1060
 Ἐριχθόνιος I. 21. 268. 999
 ἐρίπναι E. 210
 Ἐρμιόνη A. 29. 114. 520. 804
 ἔρωτις E. 625
 Ἐρυθραὶ B. 751
 ἔσμδς B. 710
 εὐαγεῖν B. 1009
 εὐαγῆς B. 662
 εὐάζειν B. 1035
 εὐαῆς H. 1504
 εὐαίων I. 125. B. 426
 εὐασμα B. 151
 Εὐβοία I. 294. H. 1127
 Εὐβοῖς I. 60. E. 442
 Εὐβοϊκὸς H. 767
 εὐγώνιος I. 1136
 εὐδαιμονία, εὐτυχία A. 420
 εὐημερία E. 196
 Εὐτίος B. 566. 579
 Εὐξείνος A. 1262
 εὐοργησία B. 641
 εὐοχθος I. 1169
 Εὐρώπη A. 801. I. 1356. Hec. 482
 Εὐρώπια I. 1537
 εὐρώως I. 1593
 Εὐρώτας H. 124. 162. 209. 350. A.
 437. Hec. 650
 εὐσέβεια H. 901. I. 1045

εὐσωματεῖν A. 765
 εὐτυχεῖν opposed to ἄπαιδα εἶναι, I.
 775. Hec. 699. 989
 εὐφρονεῖν = εὐφραίνεσθαι I. 517
 ἐφίεμαι A. 954
 ἐφοδος I. 1049
 ἐφολκίς A. 200
 ἐχέγγυος A. 192
 Ἐχίων B. 213. 265. 507. 995
 Ἐως E. 102. I. 1158

Z.

ζάπλουτος A. 1282
 ζεῖν Hec. 1055
 ζεῦγλαι (νεῶς) H. 1536
 ζεῦγος, a pair, A. 495
 Ζεὺς ὁμόγγιος A. 921
 — Ὀλύμπιος E. 782
 ζηλοῦν, to aspire to, Hec. 255
 ζήη Hec. 1108. E. 121
 Ζυγὸν πόλεως I. 595
 — δουλείας Hec. 376
 — βασιλείων H. 392
 ζώνη B. 935
 ζωπυρεῖν E. 1121

H.

η and οι confused, I. 253. 1351. 1396
 Ἡδωνοὶ Hec. 1153
 ἠθάς A. 818
 Ἡλεκτρα πύλαι B. 780
 Ἡλέκτρα E. 15. 19. 119. 1249
 ἦμην H. 931
 ἦν (first person) I. 280
 ἠπειρώτης A. 159. 652
 Ἡρακλῆς I. 1144
 -ηρός, -ήρης, terminating adjectives,
 B. 107
 ἦτριον I. 1421
 Ἡφαιστος E. 443
 Ἡχῶ Hec. 1111

Θ.

θαλερὸς ἕπνος B. 692
 θεήλατος I. 1306. A. 851
 θειοῦσθαι H. 866
 θεμιστεύειν I. 371
 Θεοκλύμενος H. 9. 1168. 1643
 θεομαχεῖν B. 45. 325. 1255
 Θεονόη H. 13. 145. 319. 529. 821. 859

Θεράπναι B. 1043
 θεράπνη Hec. 482
 θέραψ I. 94
 θερμαίνειν E. 402
 Θεσσαλία A. 1176
 Θεσσαλός A. 19. E. 781. 818
 Θεστιάς H. 133
 Θετίδειον A. 20
 Θέτις H. 847. A. 18. 43. 108. 565.
 1232. Hec. 388
 θεωρία B. 1047
 Θήβη A. 1
 Θήβαι B. 23. 919. 1247
 θηλύμορφος B. 353
 θηροκτόνος H. 154
 θησαύρισμα I. 1394. E. 497
 Θησειδα Hec. 125
 θιασεύειν I. 552. B. 75. 378
 θιασώτης B. 548
 θιάζειν B. 65. 219
 θωῶν τινα I. 982
 θωιάτωρ I. 1206. 1217
 Θρήκες Hec. 429. 682. 873. 1267
 Θρήκη Hec. 81. 963
 θρηγκοὶ I. 156. 172. 1321. H. 430.
 I. 1151
 θρυλεῖν E. 910
 θύειν (ῥ) E. 1141
 Θυέστης E. 10. 613. 719. 773
 θυηπολεῖν E. 665. 1134
 θυμέλαι I. 46. 228. E. 713
 θυραῖος for ὄθνηος A. 422
 θυμούσθαι ἐς κέρας B. 743
 θυσοκόος B. 224
 θυρσοφορεῖν B. 556
 θύρσος B. 704
 θωύσσειν B. 871. Hec. 115

I.

*Ἰακχος B. 725
 *Ἰδα H. 358
 Ἰδαίος H. 1508. A. 275. Hec. 325.
 943
 Ἰέραξ A. 1141
 Ἰήϊος E. 1210
 Ἰλιάς A. 128. 140. Hec. 905. 1062
 *Ἰλιος A. 103
 ἱμάς A. 718
 Ἰνώ B. 229. 682. 925
 *Ἰναχος E. 1
 Ἰόλαος I. 198
 ἰός I. 1015
 *Ἰσθμιον γάπος I. 176

Ἰσθμός E. 1288
 Ἰσμηνός B. 5
 ἴτυς E. 458
 Ἰφιγόνη E. 1023
 *Ἴων I. 74. 81. 661. 802. 831
 *Ἴωνες I. 1588

K.

Κάδμος B. 2. 10 *et passim*
 καθιγνίσειν I. 709
 καὶ δὴ H. 1059
 καίνειν A. 388
 καιρός (*vital part*) A. 1120
 κακίεσθαι I. 984. E. 982
 Καλλιστώ H. 375
 καλλίφλοξ I. 706
 Καλλιχοροὶ πηγαί I. 1075
 Κάλχος H. 749
 κάμιξ Hec. 1155
 καμπή E. 659
 κανοῦν E. 800. 810. 1142
 κανὼν E. 52. Hec. 602
 καπφθίμενος E. 1299
 παραδοκεῖν H. 739
 καρπιζειν H. 1328
 καρπός, *offspring*, I. 922.—*wrist*, I.
 891. 1009
 καρτερεῖν Hec. 1223
 κερρήσια Hec. 1261
 Κασσάνδρα A. 298. Hec. 88. 677.
 827. 855
 Κασταλία I. 95. 148
 Κάστωρ H. 205. E. 312. 1064. 1240
 καταβακχιούσθαι B. 109
 καταβιάτης B. 1360
 καταιδεῖσθαι H. 805
 καταθαλρῶν I. 215
 κατακίζειν A. 828
 κατάλυσις, *a lodging*, E. 393
 καταμπίσχειν H. 853
 κατάρχειν τινὰ (θρηνεῖν) A. 1199
 κατάρχεσθαι E. 1222. Hec. 685
 κατεπείν I. 1215. H. 898. Hec. 243.
 κατέχειν, *to lodge*, I. 551. E. 1034
 ———, *to occupy*, Hec. 81. E. 201
 ———, *ναῦν* H. 1206
 ———, *to secure*, A. 156. 198
 κατήρης E. 498
 κατομύνασι τινὰ H. 348
 κατώρυξ Hec. 1002
 Καφηρίδες πέτραι H. 1129
 κείρειν, *κέκαρσαι*, —*μένος*, E. 108. 515.
 Hec. 910
 κείσθαι πέσων H. 1605

κέκασμαι E. 616
 Κεκροπία πέτρα I. 936
 Κεκροπία, *Attica*, E. 1289
 Κεκροπίδαι I. 296
 Κέκροψ I. 272. 1163. 1400
 κέλευσμα H. 1565. A. 1030
 κελυστής H. 1576. 1596
 κέλωρ A. 1034
 κενοταφείν H. 1060. 1546
 Κένταυροι A. 792
 κεντείν Hec. 387
 κηδεστής Hec. 834
 κηδεύειν E. 47. Hec. 1202
 Κῆρες E. 1252
 κηφήν B. 1364
 Κηφισός I. 1261
 κίβδηλος E. 550
 κιβδηλεύειν B. 475
 Κιθαριῶν B. 62. 661. 751. 797. 945.
 1142. 1384
 κινεῖν μῦθον E. 302
 κληρῶν, κληροῦσθαι I. 909
 κλιμακτήρ H. 1570
 κλίμαξ B. 1213
 Κλυταιμνήστρα A. 884. 1115. E. 9
 κομίζειν, νομίζειν, confused, I. 1362
 κομιστήρ Hec. 222
 κοπίς E. 837
 κόπις Hec. 134
 κορμός H. 1601. Hec. 575
 Κορύβαντες B. 125
 κορούσσειν A. 279
 Κουρήτες B. 120
 κουφίζω (*intrans.*) H. 1555
 ——— (*trans.*) E. 861
 κράντωρ A. 507
 κρασπεδοῦν I. 1423
 κραταίβολος B. 1096
 κραταίλωσ E. 534
 κρέκειν E. 542
 κρήμασθαι E. 1217
 κρηπίς I. 38. 510. H. 547. A. 1112
 Κρήτη H. 768. B. 121
 Κρονίδης Hec. 474
 κροῦειν πύκην H. 870
 κρυνπτειν H. 541. B. 888
 κρωσσός I. 1173
 κτενισμός E. 529
 κτερίζω H. 1244
 κτερίσματα H. 1391
 κτίστωρ I. 74
 Κυνάεαι A. 864
 Κυβέλη B. 78
 κύδιον A. 639
 Κυκλάδες I. 1583
 κυκλοῦσθαι Hec. 639. B. 1066

Κυκλώπειος E. 1158
 Κύπρις, origin of name, B. 401
 Κύπρος H. 148. B. 401
 κυροῦν E. 1069
 Κωρική κορυφή B. 559

Λ.

Λαερτιάδης Hec. 135
 Λαέρτιος Hec. 402
 Λάκαινα Hec. 441. 651. A. 29. 151
 Λακεδαίμων H. 474. A. 128
 λακεῖν Hec. 678
 λακτίζειν πρὸς κέντρα B. 795
 λάμπειν (*active*) I. 83. H. 1131
 λαμπρύνεσθαι E. 1039
 Λάπιθαι A. 792
 λάσκειν A. 671
 λατρεύειν τιὰ E. 131
 λαχνόγυιός H. 378
 λεηλατεῖν Hec. 1143
 λείμαξ B. 867
 Λερναῖος ὕδρα I. 191
 λένειν E. 328
 Λευκή ἀκτὴ A. 1262
 Λευκιππίδες H. 1466
 λεχὼ E. 652—4. 1108
 Λήδα H. 19. 134. 200. 1145. 1644
 ληΐζεσθαι H. 475
 Λήμνος Hec. 887
 Λητώ I. 126. 922. 1619. Hec. 460
 λιάζεσθαι Hec. 100
 λιβάς A. 116. 534
 Λιβύη H. 768. 1211
 Λίβυσσα B. 990
 Λίβυς λωτός H. 170
 ——— οἰωνός H. 1480
 λινόκροκος Hec. 1080
 λιπαινεῖν B. 575
 λῖς B. 1173
 λοβός E. 827
 λογάδες Hec. 544
 λόγος τιῶς (*talk about a person*) I.
 929. E. 228. 347
 Λοιδίας B. 571
 Λοξίας E. 1266. I. 67
 λοχᾶν τιὰ E. 225
 λοχεύειν τιὰ I. 948. B. 3. E. 1129
 Λυδία B. 234. 464
 λύειν πόδα Hec. 1020
 Λύκαιος E. 1274
 λυμαίνεσθαι H. 1099. A. 719. B.
 354. 632
 λύματα H. 1271
 λύσσα B. 851. 977

λότισμα H. 1593
λωτὸς B. 160

M.

Μαία I. 3. A. 276. E. 462
Μαῖαs H. 243. 1670
Μακρὰι (πέτραι) I. 13. 283. 494. 937.
1400
μαντευτὸς I. 1211
μεγαλύνειν B. 320
με = ἐμαντήν A. 256
μέθη E. 326
μεθ' ἡμέραν &c. B. 485
μειλίσιον H. 1339
μεμηχανημένως I. 809
μῆμφεσθαι, *to be dissatisfied*, Hec.
885. 962. Hel. 31
μὲν (interrogative) I. 520. H. 1226
Μενέλαος H. 116. 123. 504. 1215.
A. 152
Μέροψ H. 382
μεσάγκυλα A. 1133
μετὰ with dative, Hec. 355
μετακλαίεσθαι Hec. 214
μεταπεσεῖν I. 412
μή, *whether*, I. 1523. H. 119
μηχανοράφος A. 447. 1116
μιάστωρ A. 615. E. 682
μιάδες B. 18. 1355. A. 1142
μίλαξ B. 108. 703
Μίμαs I. 215
μιξόθηρ I. 1161
μίτρα E. 163. Hec. 924. B. 833. 929
μόθων B. 1060
Μολοσσία γῆ A. 1244—8
μόλυβδος A. 267
μουσεῖον H. 174. 1108
μουσεῖος B. 408
μυθεύεσθαι I. 197. 265
Μυκηναῖος A. 1075
Μυκηνίδες E. 761
μυστήρια E. 87
μὼν οὖν A. 82
μωραίνειν A. 674
μωρία I. 545. H. 1018
μῶρος E. 50. 53

N.

Ναῖs H. 187
νάρθηξ H. 1361. B. 113. 251. 1157
Ναυπλία E. 1278. H. 1586. 1590
Ναυπλιος H. 767. 1586. E. 453

ναυσθλοῦσθαι H. 1210
ναυστολεῖν Hec. 634. 1260
ναυστολία A. 795
ναυφθόρος H. 1382. 1539
Νεῖλος H. 1. 462. 491. 671. A. 650
Νεοπτόλεμος A. 14
νεοσφαγῆs Hec. 894
νέωρια H. 1530
Νηλεὺs H. 849
Νηρῆος H. 15. 1003. 1585. 1224.
A. 1224—32
Νηρηῖs H. 318. 1647. A. 46. 135.
1267. E. 442
νησιωτικὸs H. 149. A. 1261
Νίκη Ἀθάνα I. 1529
νικηφορεῖν τι B. 1147
νῦν E. 408
νοτιs Hec. 1259
νουθετητέοs I. 436. B. 1256
Νῦσα B. 556
νωτίζεω A. 1141

Ξ.

ξένια H. 480. 1668. E. 359
ξενοκτονεῖν Hec. 1247
ξενοῦν I. 820
ξεστοὺs τάφος H. 986
ξηρὸs B. 277. A. 637. 784. 1259.
E. 239
ξηφῆρηs E. 225. I. 1153. 1258
ξάνα I. 1403
Ξούθοs I. 58. 292. 393. 513. 1125.
1533. 1602
ξουθὸs H. 1111
ξηρήκηs E. 335
ξηρόν E. 241
ξυστόν Hec. 920

O.

ὄγκοῦν I. 388. A. 320. E. 381. Hec.
623
ὄδοῦν I. 1050
ὄδουρὸs I. 1617
Ὀδυσσεὺs Hec. 143. 216. 385
οἰκῆτωρ I. 1299. A. 1089
οἰκτίζεσθαι τινα H. 1053
οἶνη B. 535
οἰνηρὸs I. 1179
Οἰνόμαοs H. 386
οἰστράν, -εῖν, B. 32. 119
οἰστροπλήξ B. 1229
οἶτος H. 164

οίωνοσκοπεῖν B. 347·
 Ολυμπος B. 409. 560
 ὀμηρεῖν B. 297
 ὀμηρος B. 293
 ὀξυθυμῆν A. 689
 ὀπάζειν = διακείν E. 1192
 Ὀπλητες I. 1580
 ὀπτήρια I. 1127
 ὀργάδες E. 1163. B. 340. 445
 ὄργανα B. 1208
 ὄργάνη A. 1015
 ὄργια B. 470
 ὄργιάζειν B. 415
 ὀρέγεσθαι τινος I. 842. H. 1238
 Ὀρέστης A. 885. E. 15. 17. 505
 ὀρθοστάται I. 1133. H. 547
 ὀργυῶσθαι B. 1255
 ὄρμιᾶ H. 1615
 ὄρρωδεῖν Hec. 768
 Ὀρφεὺς B. 561
 Ὀσία B. 370
 Ὄσσα E. 446
 ὄτε μὴ = εἰ μὴ I. 1243
 οὐκ εἰα with fut. interrog., H. 1561
 οὐλλῆ E. 573
 οὐ for μὴ with infin. E. 99
 οὐ μὴ with subj. H. 292. Hec. 1039
 — future, B. 852. E. 982. A. 757
 οὐραία, τὰ, I. 1154
 οὐριβάτης E. 170
 οὐριθρέπτῃς Hec. 204
 οὐχ ὅσον H. 481
 οὔτε—οὐδέ A. 567—8
 ὀχμάζειν E. 817

Π.

Παιὼν I. 124. 938
 παιδαγωγεῖν B. 193
 παιδαγωγὸς E. 287
 παιδευμα A. 1101. E. 887
 παῖς παιδὸς A. 1063. 1083
 παλαιότης H. 1056
 παλεὸς, παλαιός, E. 497
 παλίμφημος I. 1096
 παλίρροπος E. 492
 παμπησία I. 1305
 Παλλὰς χρυσόλογχος I. 9
 καλλιιδίωπος Hec. 468
 Πάν I. 492. 938. H. 190. E. 703.
 B. 952
 παρὰ = ἐξ, A. 172
 παραβλέπειν I. 624
 παράδειγμα E. 1085
 παραλύειν A. 305
 παρὰ σταθμὴν I. 1514

παραστὰς (-άδος) A. 1121
 παρεμβλέπειν εἰς κέρας H. 1558
 παράφορος Hec. 1050
 παραψυχή Hec. 280
 παρηγορεῖν = πείθειν, Hec. 238
 παρθενεύεσθαι H. 283
 παρθένευμα I. 1425. 1474
 παρθενωπὸς E. 949
 παριέναι, to relax, I. 1208. B. 635.
 683
 —, to enter, H. 451
 παριππεύειν H. 1665
 Πάρις H. 29. 586. 1672. A. 103. 706.
 Hec. 387
 Παρησιαὶς I. 86. 714
 Παρησὸς I. 155. 1267
 παροχετεύειν B. 479
 παρρησία I. 672. E. 1049
 πατρικὴ I. 1304
 Πάφος B. 404
 Πειρηναίος E. 475
 πελάθειν E. 1293
 Πέλοψ H. 387
 Πελοπία I. 1591
 Πελοπίδα H. 1242. 1264.
 πέμπεσθαι τίνα Hec. 957
 Πενθεὺς B. 44. 212. 320. 367. 507
 πένεσθαι Hec. 1220
 πέπαται I. 675. A. 641
 περίβλεπτος A. 89
 περιπετής A. 982
 περίπτνγμα I. 1391
 περιπτνχῆ I. 1516. Hec. 1015
 περισσὸς B. 429
 Πέρσαι B. 14
 Πέρσεὺς H. 769. E. 459
 Πέρσειος H. 1464
 Περσεφόνη I. 1442. Hec. 138
 πευστήριος E. 835
 Πηλείδης Hec. 191
 Πηλεὺς H. 98. A. 18. 45. 149. 342.
 545. 914. Hec. 37. 383
 Πήλιον A. 1277. E. 445
 Πιερία B. 408. 565
 πίνος E. 305
 Πίσα H. 386
 πλέθρον I. 1136
 Πλειὰς I. 1152. H. 1489. E. 468
 πλέκειν τέχνην I. 1279
 πλέκειν πλοκάς I. 826. 1410
 πλημμελὴς H. 1085
 Πλούτου οἶκος H. 69
 ποικίλλειν Hec. 470
 ποικίλλματα ἀστέρων H. 1096
 πωιάσθαι H. 1509
 πωιάτωρ E. 23. 268

πόλος I. 1154
 Πολυδεύκης E. 1240
 Πολύδωρος Hec. 3. 428. 682. 987
 πόνος = τὸ ἐκπονηθῆν I. 1088
 Πολυμήτωρ Hec. 7. 771. 969
 Πολυξένη Hec. 40. 523. 895. 674.
 780
 πόντισμα H. 1548
 πόρπαξ H. 1376
 πόρπη Hec. 1170
 Ποσειδῶν H. 1585
 ποτιῶς B. 664
 πού = πῶς I. 528
 πράπιδες A. 480. B. 427. 999
 Πριαμίδαι Hec. 13. 583. 764. 1002.
 1147. A. 287
 Πρίαμος H. 35. E. 5. A. 3. 299.
 Hec. 4. 493. 1210
 προβακχίῳ B. 411
 πρόβλημα = τόλμα, E. 985
 προθέσθαι νεκρὸν Hec. 613
 προκόπτειν Hec. 961
 προλάζυσθαι I. 1027
 Προμηθεὺς I. 455
 προνώπια B. 639
 προξενεῖν I. 335. H. 146
 πρόξενος A. 1103
 προοίμιον E. 1060
 προπόλευμα I. 113
 προσαιτεῖν H. 791
 προσειλεῖν H. 445
 προσήκειν οὐδὲν I. 434
 προσλάζυσθαι τιος Hec. 63
 προσποιεῖσθαι H. 1387
 προστιθέναι τι = αἰτίαν τινὸς, A. 219.
 360
 προστιθέναι, *addicere*, A. 1016. Hec.
 368. B. 676
 πρόσρησις H. 1166
 πρὸς τάδε = διὰ τοῦτο E. 685
 προστρόπαιος I. 1260
 πρόσφαγμα Hec. 41. 265
 προσφάξεν H. 1255
 προσφορήματα E. 423
 πρόσφορος τινὸς H. 508
 προσῶδός I. 359
 πρόνοιος Hec. 114
 προῦργου H. 1379
 προφητεύειν I. 369. 413
 προφήτης B. 211
 πρόχος I. 435
 προχύται E. 803
 πρυμνοῦχος E. 1022
 Πρωτεύς H. 4. 46. 460. 787. E. 1280
 πρωτόπλοος H. 1531. A. 865
 πτερὰ, *arrows*, H. 76

πτερὰ, *omens*, I. 377
 —, *sails*, H. 147
 πτέρυξ πέπλων I. 1143
 πτερωτοὶ H. 747. B. 257
 πτήσσειν I. 1280. B. 1036. A. 165.
 753
 πτοεῖσθαι B. 214. E. 1255
 πτώσσειν B. 223. Hec. 1065
 Πύθιος I. 285
 Πυθόχρηστος I. 1218
 Πυθῶ A. 52
 Πυλάδης E. 847. 887. 1249
 πυρπόλημα H. 767
 πυρριχῆ A. 1135
 πυρσεύειν H. 1126. E. 694
 πύστις E. 690
 πῶς (with genitive) E. 751. H. 313
 πῶς καὶ Hec. 515

P.

ράνις A. 227
 ράπτειν φόνον A. 836. 911
 ῥέα B. 59. 128
 ῥίον I. 1592
 ῥίπη H. 1123
 ῥίπτειν (ἑαυτὸν) H. 1325
 ῥόθιον H. 1268. 1452. A. 1096. E.
 992
 ῥόμβος H. 1362
 ῥοπή H. 1090
 ῥόπτρα I. 1612
 ῥυθμίζεσθαι κόμην Hec. 924
 ῥυθμὸς E. 772
 ῥυσιάζειν I. 523. 1406
 ῥυσὸς E. 490

Σ.

σάγμα A. 617
 σαθρὸς B. 487. Hec. 1190
 σαινεν I. 685
 σαίρειν I. 115. 121. A. 166. Hec.
 363
 Σαλαμῖς H. 88. 150
 σανῖς H. 1556
 Σάρδεις B. 463
 σατλήν H. 1312
 σάτυροι B. 130
 σαφῆς, *true*, H. 21. 309
 σεβίζειν = ἀγαπᾶν, H. 358
 Σειρήνες H. 169. A. 936
 Σείριος Hec. 1102
 σελαγεῖσθαι E. 714

Σεμέλη B. 3. 28. 335
 σεμνός, *fine*, H. 431
 σηκός I. 300. B. 11
 σήκωμα E. 1274
 σήπειν E. 319
 Σηπιάς χοιράς A. 1266
 Σιδώνιος H. 1413. 1531. B. 171.
 1026. H. 1451
 Σικελός E. 1347
 Σιμοέντιος H. 250
 Σιμοεντίς A. 1018. 1183. E. 441.
 Ηec. 641
 σιτοποιός ανάγκη Ηec. 362
 σκαλμός H. 1598
 Σκάμανδρος H. 52. 368. 609
 σκαφεύς E. 252
 σκήπτειν, *to pretend*, H. 834
 σκηπτός A. 1047
 σκίπων Ηec. 65
 σκιρτᾶν B. 446
 σκίρτημα B. 169
 σκόλοψ E. 898
 σκυβίζειν E. 241
 σκυθράζειν E. 830
 σκύλα Ηec. 1014. E. 7. 897. 1000
 σκύλευμα E: 314
 Σκύρος A. 210
 σμύρνη I. 89. 1175
 σοφίζεσθαι B. 200
 σπαργῶν B. 701
 σπαργανούν I. 955
 Σπάρτη H. 17. 30. 58. 472. 1671.
 A. 446
 Σπαρτιάτις H. 115. A. 151. 596. 889.
 E. 411
 σπαρτός B. 1275
 σποδείσθαι A. 1129
 στάβμη I. 1514
 σταλάσσειν A. 1047
 στατίζειν E. 316
 στέγειν E. 273. I. 1412. Ηec. 880
 στείρος A. 711
 στέλλειν ναῦν, λαΐφος &c. H. 147.
 Ηec. 1081
 στήναι στάσιν B. 925
 στήριζειν B. 972. 1073. 1083
 στιβάδες H. 798
 στολάδες H. 1479
 στολίδες H. 1359. B. 936
 στρατηλατεῖν τινι E. 321. B. 52. A.
 324
 στροφίς A. 718
 Στρόφιος E. 18
 σὺ for σὺ αὐτὸς I. 847
 συγγενέτιρα E. 746
 συγκερανοῦν B. 1103

σύγχορτος A. 17
 σύμβολα I. 1386. H. 291. E. 577
 συμβόλαια I. 411
 Συμπληγάδες A. 795
 συμπυθέσθαι H. 328
 συμφέρεσθαι I. 694
 συνδαίειν H. 1439
 συνεκκομίζειν E. 73
 συνεργάτις E. 100
 συνθεινάτωρ E. 638
 συνθρανοῦν B. 633
 συννεφοῦν E. 1078
 σύννοια A. 805
 σύνοχος H. 172. B. 161
 συντείνειν δρόμον &c. E. 112. B. 872
 συνωδίνειν H. 727
 συνωδός H: 174
 συναρίζεσθαι B. 198
 συσσίτιον I. 1165
 σύστασις A. 1088
 σφαγείον E. 800
 σφαγεύς A. 1134
 σφαγιασμός E. 199
 σφαγιον E. 514. Ηec. 137. 305
 σφαγίς E. 811. 1142
 σφαλῆναι (of love) I. 1523. A. 223
 Σφιγξ E. 471
 σφόνδυλος E. 841
 σφριγᾶν A. 196
 σωφρονεῖν = εὖ φρονεῖν I. 521. H.
 97

T.

Ταλθύβιος Ηec. 487. 503. 727
 Ταναός ποταμός E. 410
 Τάνταλος E. 11
 ταυροῦσθαι B. 922
 τε—ῆ Ηec. 468
 Τειρεσίας B. 173. 210. 249. 1224
 Τελαμών H. 88. 92
 Τελών I. 1579
 τετράπους Ηec. 1058
 Τεύκρος H. 87
 τεύχος νεοσσῶν, *an egg*, H. 258
 —, *baggage*, E. 360
 τηκτός A. 267
 τηλορός E. 251
 τηλουρός A. 889
 τητᾶσθαι H. 274. E. 310. Ηec. 324
 τιθήνη Ηec. 231
 τίκτειν, τίκτεσθαι, H. 214
 Τιτανίς H. 382
 Τιτᾶν I. 455. Ηec. 472
 Τμῶλος B. 55. 154. 462
 τοκάς Ηec. 1157

τοξεύειν τινός I. 1411. B. 1099
 ——— μάτην Hec. 603
 τοξοσύνη A. 1194
 τόργος B. 1067
 τριαινοῦν B. 348
 τρίβων B. 717. E. 11. 27
 τρίγλυφοι B. 1214
 τριμηρίδες B. 133
 Τριτωνιάς λίμνη I. 672
 τρόπις H. 411
 τροφεία I. 852. 1493. E. 626
 τροφώμιος I. 300. 393
 τροχηλατεῖν E. 1253
 τρυφᾶν I. 1376. B. 969
 τρύχος E. 184. 501
 τυγχάνειν, *to befall*, Hec. 628
 τυμβεύειν H. 1245
 τύμβευμα I. 933
 Τυνδαρίδαι H. 1497. E. 1295
 Τυνδαρίς H. 472. 614. 1546. A. 898.
 E. 13. Hec. 269. 1273 *
 Τυνδάρεως H. 17. 494. 568. E. 1018
 τύρευμα E. 496
 τύφεισθαι Hec. 478. B. 8
 τυφλὸν φέγγος = τυφλότης Hec. 1067
 τυφλοῦσθαι Hec. 1035

Υ.

Ύαδες I. 1156. E. 468
 Ύάκωθος H. 1469
 ὑγιές οὐδὲν B. 262. A. 448. H. 746
 Ὑδρα Λερναῖος I. 191
 ὑδραίνειν E. 157
 ὑμνωδία I. 681. H. 1434
 ὑπάγειν A. 428
 ὑπάγεσθαι E. 1155. A. 906
 ὑπαγάλισμα H. 242
 ὑπαρνος A. 557
 ὑπαρχος H. 1432
 ὑπέγγυος Hec. 1029
 ὑπεξακρίζειν B. 678
 ὑπεξαντλεῖν I. 927
 ὑπερθεῖν A. 195
 ὑπερθρώσκειν Hec. 823
 ὑπερτελής I. 1549
 ὑπερέλλειν Hec. 1010
 ὑπιδέσθαι I. 1023
 ὑπόπτερος H. 618. 1236. Hec. 1264
 ὑποπτήσσειν H. 1203
 ὑποπτος Hec. 1135.
 ὑφαιρείσθαι τί τινα E. 271
 ὑφή I. 1146
 Ὑσῖαι B. 751

Φ.

φαιδρύνειν H. 678
 φαναί I. 550
 φαντάζεσθαι A. 876
 φαρμακεύειν A. 355
 φᾶρος E. 317
 φᾶρος E. 543. 1221. A. 831
 Φάρος H. 5
 Φαρσαλία A. 16. 22
 Φᾶσις A. 651
 φέρεσθαι ἐς τι H. 311
 ——— τινὶ H. 1642
 ——— τι A. 786
 φερνή A. 1282
 Φερσέφασσα H. 175
 φῆμαι I. 99. 180. H. 614. 1281. E.
 701
 φθείρεσθαι, *to lose oneself*, E. 234.
 H. 774

———— = ἔρρειν A. 708. 715

Φθία A. 16. 202. 403
 Φθιάς A. 119. Hec. 451
 Φθιώτης A. 664. 1048
 φιάλη I. 1182 *
 φίλιος Ζεὺς A. 603
 φιλοψυχεῖν Hec. 315
 φιλόψυχος Hec. 348
 Φλέγρα I. 988
 φλέψ I. 1011
 φοιβᾶς Hec. 827
 Φοῖβος ἀκέστωρ A. 900
 φοινικοσκελῆς I. 1207
 φοινικοφαῆς I. 163
 φοῖνιξ Δηλία I. 920. Hec. 458
 ——— πέπλος H. 181
 Φοίνισσα κώπη H. 1272. 1451
 φοίνισσεσθαι Hec. 152
 φονεύς, φονεῖά E. 599. 763. Hec. 882
 φοράδην A. 1166
 φορβᾶς B. 168
 φρενήρης E. 1053
 φρικώδης A. 1148
 φρίσσειν Hec. 86
 φύρειν Hec. 496. 958
 Φωκείς E. 18. 1287
 Φῶκος A. 687

Χ.

χαλᾶν Hec. 403. I. 637
 χαλινωτήρια νεῶν Hec. 539
 χαλκίοικος H. 228. 245
 Χαλκωδοντίδαι I. 59

χαρακτήρ E. 559. 572. Hec. 379.
 χάριν πράσσειν I. 36. 895. E. 1133
 — θέσθαι I. 1104. E. 61. Hec.

1211

— θείναι B. 721
 Χάρτες H. 1341
 χάσμα E. 1271
 χαννοὺν A. 931
 χειμάζεσθαι I. 966
 χείριος A. 411. 628. I. 1257
 χείροδράκων E. 1345
 χείροῦσθαι E. 1168
 χέλυσ E. 837
 χερμαῖς B. 1096
 χέρνης E. 206
 χερσαῖος A. 457
 Χερσάνησος Hec. 8. 33
 χέρσος I. 1584. H. 1063—6. E. 325
 χηλαί I. 1208. 1241. E. 474. B. 649.
 Hec. 90
 χῆδὺ E. 987
 χικετεύειν (καὶ ἰκ.) H. 1024
 χιονοθρέμων H. 1323
 χιονόχρως H. 216
 χοίρας A. 1265
 χολῆ E. 828
 χρῆν = χρήναι Hec. 260
 χρηστήριον, a victim, I. 419.—*oracule*,
 I. 1611. E. 1272
 χρηστήριος, *oracular*, H. 822. I. 1320
 χριμπτεῖν (*intrans.*) A. 530. I. 156
 χρυσαυγῆς I. 890
 χρυσοφύλαξ I. 54
 χρῦσωμα I. 1030. 1430
 χρῶζειν Hec. 912

χύποχείριον A. 736
 χωρεῖν πρύμναν A. 1120

ψ.

Ψ and T confused, H. 953
 ψακάς H. 2
 ψάλλειν B. 784
 ψαλμὸς I. 173
 Ψαράθη H. 7
 ψέγειν A. 419
 ψευδονύμφευτος H. 883
 ψεύδειν τινά τινος Hec. 1032
 ψήχειν H. 1567
 ψόγος (of women) E. 643. 1039.
 Hec. 1249
 ψυχῆς περί H. 946

ω.

ώμοστος B. 338
 ώμότης I. 47
 ώμωγμένος B. 1286
 ώνεισθαι H. 902
 ώνητός H. 816. Hec. 365
 ώνωμένος B. 687
 ώριων I. 1153. H. 1490. Hec. 1101
 ώς (*sic*) E. 155. Hec. 441. B. 1068
 ώς = ισθι ώς A. 587. Hec. 400
 ώς δὴ H. 1057. A. 235. 594. E. 947.
 B. 224
 ώς τί δὴ I. 525
 ώχρός B. 438

INDEX II.

GRAMMATICAL, PHILOLOGICAL, &c.

A.

a long in γέννα, τόλμα, 500 ●
a short in φονέα, Ἀτρεία, &c. 143. 538
 — before γλ, 369
a long in ἀνοιά, &c. 260
 — before κλ, 372
Achaea, same as Phthiotis, 14
Achilles, shield of, described, 333—5
 — slain by Paris, 295
 —, arms of, carried by Nereids,
 334
 —, tomb of at Sigeum, 492
 —, worshipped at Λευκῆ ἀκτῆ,
 298
Acropolis, why Μακραί, 10. 66—7
 — impress of trident in, 27
 — producing olives, 97
Actaeon, devoured by his dogs, 420
Accusative, in apposition to sen-
 tence, 122. 247. 322. 378. 383.
 465
 — cognate, 275. 493. 526.
 539
 — of exclamation, 96
 — depending on sense, 474.
 534
 — of route taken, ὁδὸν un-
 derstood, 268
 — of transition over, 150.
 154. 418. 445
 — *pendens*, 542
 — of point of time, 147.
 443
 — of duration of time, 124.
 453
Achelous, for water generally, 239.
 436

Adjectives in -ήρης, -ηρός, 78, 405
Adverbs describe modes of action,
 not states of things, 135
Aeacus, his descendants to be kings
 of Epirus, 298
 — his marriage with Psamathe,
 118
Aegis, description of, 69
Aegisthus, personal comeliness of,
 465
Aërope, story of, 350
Aether (see *Ether*)
Aglauros, *Agraulos*, 11
 — grotto of, in Acropolis, 39,
 95
ai pronounced short, 337, 355
Alcibiades, supposed allusion to, 258,
 387
Amazons, spoils from, dedicated by
Hercules, 79
Ammon, temple of *Jupiter*, 352
äv with imperfect in conditions ful-
 filled, 153
 — seldom repeated with indicative,
 136. 248. 371
 — when repeated with optative, 530
 — omitted with subjunctive, 367.—
 with optative, 445.—with imper-
 fect, 476
 — ε of third person elided before,
 31. 549
 — with future infinitive, 146
Anapaestics, spondaic, 18. 494. 499
 — resolved syllables in irre-
 gular systems, 18. 63. 494—5. 547
 — not antistrophic, 499
Anchor, metaphor from, 134. 495
Antilochus son of *Nestor*, 167

Antistrophe beginning in middle of a sentence, 318
 Aorist, infinitive after verbs of *praying*, 342.—after verbs of *hoping*, 231. 249. 508. 511
 ——— both first and second active very rare, 147
 ——— passive in middle sense, 520
 ——— participle expressing *attempt*, 101
 ——— indicative in sense of perfect, 280
 Aphrodite, daughter of Dione, 181—2
 ——— why called *Kύπρις*, 424
 Apidanus, the, 433. 516
 Apollo, god of justice, 31. 294.—of joy, 25. 49
 ——— worship of, connected with Bacchus, 37. 418
 ——— charged with immorality, 36
 ——— accused of injustice, 282. 294
 ——— why *ἀγνός*, 21.—*αἰγλήτης*, 27
 Areopagus, why called, 383
 Argos, alliance with Athens against Sparta, 272
 Arms suspended in temples, 292
 Article, used with both or neither of two nouns, 400
 ——— in demonstrative sense, 40
 ——— separated by two words from its noun, 172
 ——— Homeric use of, 178. 310. 471
 ——— omitted with the latter of two nouns, 10. 254. 324. 330. 524
 ——— omitted with a participle specifying the person, 535
 ——— with proper names, 37. 45
 ——— caesura rarely falls on, 330
 ——— used twice in specifying same person, 331
 ——— irregular position of, 235. 369.
 ——— with predicate, 452
 ——— wrongly used with otiose epithets, 243
 ——— proper with distinctive epithets, 128
 Asia, why *καλλιπύργος*, 400
 ——— infamous for enchanter's arts, 239. 412
 ——— Ionic colonies of, 92. 105
 Astronomy, poet's love of, 80
 Asylum, abuse of, 90. 249
 ——— sanctity of, 88

VOL. II.

Athenians, boast of being indigenous, 46
 ——— jealous in admitting strangers to state offices, 46
 ——— called *ἀπόρθηροι*, 539
 Athena *Chalcioecus*, 131. 205
 ——— *Nikè*, 103
 Atlas, bearer of heaven, 9
 Attica, ancient tribes of, 105
 Attic, forms of the new dialect, 310. 386
 Augment of verbs in *οι*, 401
 ——— omitted in messengers' speeches, 83. 446. 464—6.
 ——— omitted in choral trochaics, 139

B.

Bacchantes, fantastic dress of, 403
 ——— why called *Potniades*, 439
 Bacchus, twofold worship of, Hellenic and Pelagic, 395
 ——— giver of wine, 416
 ——— later name than *Dionysus*, 395
 ——— worshipped together with Demeter, 74
 ——— his Indian conquests, 399
 ——— a Semitic god, 399
 ——— festivals every third year, 407
 ——— oracular deity, 414
 ——— reared by Nymphs, 417
 ——— sewn in thigh of Zeus, 405, 413. 417
 ——— slayer of giants, 23
 ——— why tauriform, 436. 455
 Bay-tree used for brooms, 14
 ——— in palace of Priam, 248
 ——— in *Delos*, 65. 516
 Beacons, news conveyed by, 349
 Birds, driven from temples and statues, 20
 Birth, associated with honour, 310
 ——— overlooked in poverty, 311
 ——— no certain criterion of valour, 329
 ——— advantages of good, 274. 523
 ——— conspicuous in worthy men, 512
 Birth-day, sacrifice on tenth day after, 376
 ——— feast in celebration of, 50
 ——— presents at (*δαντήρια*), 78

4 E

Blood-offerings, 314. 338. 493. 512
 ————— why *προσφάγματα*,
 191
 ————— of maidens preferred,
 496
 ————— poured into graves
 by a pipe, 151
 ————— drunk by ghost, 520
 Blood of murdered person indelible,
 327
 Boughs, use of suppliant, 35. 89
 Bow, metaphors from, 26. 252. 524
 — worn by Apollo, 41.—by Teucer,
 122.
 Bravery, difficult to discern in heat
 of battle, 329
 ————— to be rewarded in especial
 manner, 508
 Breast, uncovering of, in appeal for
 mercy, 380
 Bulls, how said *θυμούσθαι ἐς κέρας*,
 211. 444

C.

Caesura, want of in senarii, 457. 466.
 511. 552
 Calchodon, king of Euboea, 13
 Callichorus, well of, 74
 Callisto, legend of, 141
 Cecrops, daughters of, 11
 ————— meaning of name, 11
 ————— serpentine form of, 11. 81
 Ceilings, hypaethral or covered with
 awning, 79
 Centaurs, battle of, with Lapithae,
 275
 Chance rules human affairs, 518
 Chariots, brought upon the stage,
 366
 Chastity, possibility of, 312
 ————— not compulsory but sponta-
 neous, 418—9
 Childlessness (*τὸ δυστυχεῖν*), 53. 57.
 255
 Children, poet's love of, 13. 255
 ————— how represented on the
 stage, 226
 Chimaera, 22. 336
 Chorus, number of fifteen, 20
 ————— speak singly in turn, 434
 ————— accomplices in crime by pro-
 mising secrecy, 54
 ————— office of in consoling, 476
 ————— speak only three or four
 verses between long *ρήσεις*, 553

Chorus, odes of, unconnected with
 subject of play, 194. 333
 Coin, test of spurious, 341
 ————— impress on, for "character,"
 512
 Commatic verses, 127
 Corybantes, inventors of Bacchic
 music, 403, 407
 Cranes, migration of, 206
 Curetes, connected with Bacchus,
 406
 Custom (*νόμος*), force of, 533
 Cybele, confounded with Demeter,
 194
 ————— worship of, connected with
 Bacchic orgies, 406
 Cyclades, colonisation of, 105
 Cyclic poems, reference to, 163. 184.
 205. 266
 Cyclopiian walls, 378

D.

Dactyl, followed by anapaest, 23.
 386. 496. 499
 ————— following anapaest, 16
 ————— preferred to spondees in cho-
 ral hexameters, 235
 Dative, causal, 237. 239. 466. 507
 ————— of part affected, 440
 ————— of place where, 141
 ————— of agent, 37
 ————— of reference to, 523
 Dead, cast unburied on hard rock,
 168
 ————— to be held in honour and
 grateful memory, 508
 Death, order of, determined by lots,
 347
 Delos, claimed by Athenians, 516
 Delphi, sculptures on temple of, 21
 ————— supposed centre of earth, 23
 ————— portico at, dedicated by
 Athenians, 21
 Demagogues, a selfish race, 505
 ————— their real worth found
 out at last, 554
 Demeter, giver of corn, 415
 ————— and Cora, Eleusinian cul-
 tus of, 75
 ————— grief of, for lost daughter,
 194—6
 Dice, metaphor from, 34
 Dionysus, earlier name than Bac-
 chus, 395

- Dionysus, a Thracian prophet, 557
 Dioscuri, as *θεοὶ ἀπὸ μηχανῆς*, 381
 Dirce, receiver of infant Bacchus, 431
 — why daughter of Achelous, 431
 Dithyrambus, meaning of the name, 431
 Dochmiacs, alternating with iambics, express different feelings, 156. 277. 528—9
 — caesura in, 57
 — hiatus allowable in, 528
 Dolphins, fond of music, 334
 Drunkenness, prophetic, 417
 — seeing double in, 455

E.

- ε rarely elided before *ἀν*, 31
 Earth, mother of Dreams, 495
 — propitiated by blood, 512
 Ecclesia, attendance of countrymen at, 443
 Eccyclema, use of, 379
 εἰ with subjunctive, 410
Electra, unfair criticisms on the, 304—5
 Elegiacs, unique instance of in tragedy, 235
 Ennius, his erroneous translations, 518. 523
Epodus, often wrongly applied to antithetical verses, 131
 Erechtheus, slays his own daughters, 27
 Erichthonius, birth of, 11. 26
 Eros, winged god, 158
 Ether (*αιθήρ*), source of life, 120
 — soul returns to, 177
 — *εἶδωλον* formed out of, 120. 417
 — luminous fluid, 437
 Etymologies, poet's fondness for, 416—7. 421. 526
 Eye, organ of envy, 362
 Euripides, fond of rationalising, 294. 410
 — opposed to the Sicilian expedition, 185. 387
 — a humane man, 272
 — speculator on nature of gods, 184. 423
 — change of views in old age, 392

- Euripides, his sojourn in Magnesia, 424
 — an advocate of peace, 425
 — fond of children, 13. 254
 —5
 — opposed to Spartans, 256

F.

- Fawn, simile from captured, 452
 Fawn-skins in Bacchic dress, 405. 450
 Fables, adopted in the service of religion, 353
 Fates, comptrollers of Destiny, 385
 Father, political use of name, 103
 Feet, relative size in male and female, 340
 Festivals, use of borrowed garments at, 320
 Fir-cones, use of on thyrsus, 442
 Flute, in worship of Bacchus, 422.
 — of Cybele or Demeter, 197
 Fops, poet's dislike of, 274. 330. 365
 Friends, rare in misfortune, 344
Froth, etymology of, 192
 Furies, snake-handed, dark-skinned, 387
 — many names of, 383
 — subterranean abode of, 384
 Future active, following aorist subjunctive, 57
 — with *οὐ μὴ* in imperative sense, 145. 330. 420

G.

- Gardens, Greek notion of, 359
 Genitive of agent, *ὑπὸ* implied, 316
 — after verbs of aiming at, 344
 — after words of motion *φθίνω*, 268
 — of part taken hold of, 494. 553
 — of exclamation, 414
 — of point of time, 124
 Ghosts, rarely employed in tragedy, 490
 Giants, battle of the, 22. 103. 517
 Glyconean verse, varieties of sometimes antithetical, 318
 Glory, emptiness of false, 249
 — wrongly given to generals alone, 270

Gods, alleged lawlessness of, 36
 — doubts about nature of, 184
 Gold, worn by Greek maidens, 499
 — buried in the earth, 544
 Gorgon, slain by Perseus, 335
 — born in Phlegraean plains, 69
 — poison from blood of, 70—1
 — wrought in embroidery, 96
 Grief, disburdening of to the elements, 63. 312
 Guests, how to be received, 331

H.

Hades, why distinct from celestial abodes, 490
 Halirrhothius, trial for murder of, 383
 Hair, offering of on tombs, 314
 — same colour in brother and sister, 339
 — made manly by wrestling school, 339. 427
 — letting loose in frenzied action, 441
 — tuft cut from victim's head, 357
 — bound up before the mirror, 540
 Harmonia, wife of Cadmus, 477
 Hecate, presides over poisons, 73
 — daughter of Demeter, 73
 — sends up spectres, 152
 Hecuba, daughter of Cisseus, 490
 — her transformation, 557
 Helene, island of (*Macri*), 218
 Hercules, allusion to labours of, 81
 — his expedition against Troy, 276
 Herdsmen, strongholds of in mountains, 321. 350
 Hērēs, parentage of, 10
 Honour, connected with high birth, 174
 Horace, his translation from the *Bacchae*, 429
 Horses, sacrifice of, 191
 Hyacinthia, celebration of at Sparta, 205

I.

ĩ in *léva*, 510
 ĩ pronounced as *y* or *j*, 326. 414
 — elided in 3d plural of perfect, 108. 252. 537

ĩä = a long syllable, 459
 Idleness, vain to invoke gods in, 313
 — folly of trusting to seers in, 162
 Imperfect, with *äv* rhetorically omitted, 476
 — with *ĩva*, 'in which case,' 534
 Initiated, future happiness of the, 404
 Interpolated verses, 72. 79. 171. 348. 515. 521. 532. 535. 553
 Ionic *a minore*, resolved feet in, 404. 422
 — variations in, 432
 Ionicisms, 104. 127. 150. 182. 465
 Irony, Attic love of, 457
 — affirmative form of, 242
 Islanders, name of contempt, 230

J.

Javelins, metaphors from, 505
 — sent by the loop (*ἀγκύλη*), 292. 470
 Joy, to be kept separate from grief, 25
 Justice, attribute of Apollo, 31. 294
 — impiously demanded of Apollo, 232

L.

Lamb, legend of golden, 350
 Land, simile from rich and barren, 267. 523
 Laomedon, horses of, 276
 Lathe (*τόρνος*) in rounding chariot-wheels, 463
 Latona, her delivery at Delos, 65. 516
 Lead, used for fixing statues, 246
 Leda, egg of, 133
 Leucippides (priestesses), 205
 Libations, at banquets, 82
 Litters, representing absent bodies, 192
 Liver, anatomy of, 358
 Lycurgus, his institutions respecting women, 264

M.

Madness, test of, by looking at the sky, 473

Male, sons the offspring of the, 364.

371. 375

Marriage, evils of unequal, 365

——— better than single life, 38

——— danger of with daughter of bad mother, 266

Menelaus, uxoriousness of, 251. 266

——— charged with cowardice, 265—6

——— apotheosis of, 218

——— seven years wandering of, 124. 164

Merops, daughter of, 142

Metoecei, Athenian jealousy of, 45

Mistress, tolerated along with a lawful wife, 240. 370

——— evils of beside a wife, 257

Mitra, various meaning of, 318. 540

——— Bacchic dress, 450

Moon, supposed influence on infants, 376

Murderers, excluded from converse, 385.—from sacrifices, 356

Musicians, simile from rival, 258

Myrtle, crowns of, 337. 355

——— broom of, 17

——— offered at tombs, 338

N.

ν (*ἑφελκυστικόν*), seldom used before a consonant, 553

Narthex, distinct from thyrsus, 198. 442

Nauplius, his device against the Greek fleet, 184

Necropolis, rocky ground of, 340

Neoptolemus, death of at Delphi, 293

——— why *νησιώτης*, 230

Nereids, companion of ships, 333

——— convey arms of Achilles, 334

Net, metaphors from, 94. 342. 460

Nicias, supposed allusion to, 258

Nightingale, invoked in grief, 183

——— suppliant voice compared to, 510

Nile, why *καλλιπάρθεος*, 117

——— *ἐκατόστομος*, 424

Nominative, when used in addressing, 229

——— pendens, 269

Nymphs, sacrifice to, for children, 345

O.

οι and *η* confused, 25. 92

Olive, wreath of, placed on infants, 97

——— brought to Acropolis by Pallas, 97

Olympia, games at, 360

Omens from sounds, 166.—from birds, 32.—from bad words, 82

Optative, by Attic attraction, 145. 473. 480. 535

——— form of in *-οιυ*, 134

——— without *ἄν*, 176. 445

——— use of in indefinite past action, 370

——— in future contingencies without *ἄν*, 473

Oracle, return from, to be met with joy, 34

Oracles, regular days for delivering, 16. 35

Oratory, dangerous unless guided by sense, 414

Orestes, why hostile to Neoptolemus, 284

Oresteum, 384

οὐ, added or omitted by transcribers, 87. 172

——— used apparently for *μή*, 124. 167. 234. 473. 478

P.

Paeans, for dirges, 128

Paeonic verses, probable arrangement of, 408

Painting, terms from, 134. 533

Palamedes, legend of, 163

Pallas, ancient statue of (*Βπέρας*), 382

——— Promachus, 10

——— miraculous birth of, 37

——— aegis of, 69

——— peplos of, 516

Paneum in Acropolis, 10. 39. 95

Panics, attributed to Bacchus, 418

Paphos, fertilized by Nile, 424

Participle, masculine agreeing with neuter noun, 475

——— singular with plural verb, 43. 85

——— of perfect passive in middle sense, 533

——— meaning of with *τυγχάνειω*, 355

Paris, judgment of, 159. 246. 526
 Parthenon, supposed allusion to proportions of, 79
 Parnassus, double peak of, 77. 418
 Pause, violation of in senarius, 9. 474. 530
 Peace, how *κουροτρόφος*, 425
 Pelasgi, Bacchic worship introduced by, 399
 ——— fire-worshippers, 161
 Phocus, slain by Peleus, 270
 Phormio, victory of at Rhium, 21. 106.
 Phocylides, saying of, 283
 Pieria, limits of, 433
 Pity, inherent in the wise, 325
 Pnyx, allusion to Athenian, 351
 Poison, double nature of Gorgon's, 70
 Poverty, teacher of vice through need, 329
Praesens historicum, 332
 Prologue, the poet's peculiar use of, 9
 Pronouns, personal, emphatic in the nominative, 61. 89.—*ἐμὲ* for *ἐμάν-
 ρον* used as object of a verb, 245
Prophet, proper meaning of the word, 34
 Proteus, king of Ægypt, 118—9
 Pylos, allusion to capture of, 526
 Pyrrhic dance, 292

R.

Relative, used in exclamations, but not in direct questions, 146
 Revenge inculcated as a duty, 91. 268. 487
 Reverses, doctrine of, often inculcated, 257
 Rhea, worship of, connected with Bacchus, 395. 406
 ——— identified with Demeter, 194
 Rhium, victory at, 106
 Rings on Greek doors, 107
 River-gods, tauriform, 86
 Rudders, Egyptian, 210
 ——— management of in a storm, 258

S.

Sacrifices, ceremonies at, 356—7
 ——— custom of inviting bystanders to, 346

Sacrifices, offered before entering Delphic temple, 24. 291
 ——— unlucky words at, 82
 Sacrilege, Greek ideas respecting, 533
 Sailors, simile from storm-tossed, 454
 ——— difficult to control, 524
 Sails, simile from, 262
 Salamis, allusion to battle of, 79. 81
 ——— in Cyprus, 126
 Sanctity (*Ἁγία*), invocation of, 422
Schema Pindaricum, 79. 198. 478
 Sea-purple, effect of sun-light on, 129
 Seers, poet's dislike of, 331
 ——— accused of avarice, 162. 414
 ——— mischievous influence of, 162
 Semele, tomb of, 399
 ——— her delivery by fire, 398
 Serpents, in Bacchic worship, 405
 ——— use of tame, by Bacchantes, 441
 ——— golden, affixed to infants, 11
 Shrines, domestic, 166
 Ships, metaphors from, 258. 333
 ——— equipment of for sea, 209. 497
 Silence enjoined on religious subjects, 423
 Sicilian expedition, allusion to, 387
 Sin, future punishment of, 177
 Sirens, address to in grief, 128
 Skins, artificially spotted (*στικτὰ*), 405
 Slaves, employed at the loom, 22. 430. 516
 ——— poet's kind feeling for, 55. 161. 233
 ——— regarded as common property of friends, 252. 263
 ——— selling offspring of, 93
 ——— miserable lot of, 509
 ——— law of *ὑβρις* respecting, 507
 ——— regarded as *κτήματα*, 252. 430. 515
 Snakes (see *serpents*).
 Society, men tested by their, 330
 Sophists, allusion to teaching of, 425. 450
 ——— expensive instructions of, 534
 Sounds, epic words expressive of different, 430
 Sparta, poet's invectives against, 256
 ——— called *αἰσχροκερδής*, 173. 256
 ——— institutions respecting women, 264

Spartan maidens, dress of, 264. 540
 Spear, hung up in time of truce, 539
 Spondees, rarely used in choric hexameters, 235
 Stadium, metaphors from, 286. 361. 366
 ——— as a measure of time, 358
 ——— visible from the theatre, 358
 Stage, stairs from orchestra to, 54
 Statues, beautiful persons compared to, 521
 ——— fixed on bases by lead, 246
 ——— made to open, 250
 ——— dedication of, 466
 ——— a refuge in distress, 278
 Stesichorus, his *palinodia*, 112
 Subjunctive followed by optative, 312. 551
 ——— with $\mu\eta$ for $\text{\textit{\iota}\nu\alpha}$ $\mu\eta$, 510
 ——— with $\acute{\omega}\varsigma$ and $\acute{\omega}\varsigma$ $\acute{\alpha}\nu$, 472. 509
 ——— after relative words without $\acute{\alpha}\nu$, 61
 ——— epic use for future, 260
 ——— after $\acute{\omega}\sigma\tau\epsilon$, 463. — $\acute{\omega}\varsigma$ (as), 545
 ——— in imperative sense with $\mu\eta$, 520
 Suicide thought noble, 276
 ——— by the sword, 136. 276
 Sulphur, in purificatory rites, 169
 Sun, a device in embroidery, 80
 — changes his course, 352
 ——— appealed to by dying persons, 515
 ——— effect of on complexion, 427
 ——— chariot of the, 15. 80
 Sun-dial, simile from, 273
 Suppliants, vengeance due to neglect of, 510
 Swans, alleged piety of, 317. 479
 Syllables dropped by transcribers in long words, 21
 Synizesis, 27, 47

T.

Tambourines in worship of Cybele, 197.—of Bacchus, 406
 Teiresias, anachronism respecting, 400
 Tent, construction of at Delphi, 78
 Theatres, aspect of Greek, 78. 104
 Theseus, sons of at Troy, 498
 Thessalians, darts of ($\acute{\alpha}\gamma\kappa\lambda\omega\tau\acute{\alpha}$), 470

Thetideum, 230
 Thrace, horses of, 491
 ——— ally of Troy, 551
 Thyrsus, how different from narthex, 198. 442
 ——— how carried, 456
 ——— a warlike weapon, 442. 465
 Tmesis, 432
 Tokens, given to friends, $\sigma\acute{\upsilon}\mu\beta\omicron\lambda\alpha$, 135
 Tombs, used as altars for burning victims, 151
 ——— honoured after death, 509
 ——— cut in rocks, 340
 ——— human victims offered at, 173. 505
 Torches, precede entry of sacred persons, 169
 Traditions, not to be overthrown by sophistry, 410
 Tribach, of one word in second foot of senarius, 68. 367. 400. 414
 ——— in fifth foot of senarius, 209
 Trochaics rarely conclude plays, 108
 Trophonius, oracle of, 34
 Troy, building of by Poseidon and Phoebus, 286
 ——— account of capture of, 539
 Tyrants, constant terror of, 48
 ——— rival in a state, 258

U.

Ulysses, his adventure as a spy at Troy, 504

V.

Verbs in $\epsilon\acute{\upsilon}\omega$ or $\acute{\epsilon}\omega$ active and neuter, 312. 316. 417. 422
 ——— active and passive, 151. 351. 424
 ——— in $\acute{\alpha}\theta\omega$, $\acute{\epsilon}\theta\omega$, 289
 ——— law of compound in $\acute{\epsilon}\omega$, 63
 ——— singular preceding plural nouns masculine or feminine, 79. 198. 478
 Verses, equal number of in speeches of two persons, 72. 172. 341. 359. 550
 Victim, sacrificed on men's shoulders, 211. 357
 Victory ($N\acute{\iota}\kappa\eta$), temple of at Athens, 37

Victory, her part in Gigantomachia, 103
 Virtue, voluntary and forced, 49
 Vocative, nominative when used for, 229
 Voices, supernatural (*φῆμαι*), 166

W.

Weaving, the work of slaves, 326
 Wealth, not lasting in the hands of the unjust, 365
 ——— true use of in hospitality, 333
 Wine, the solace of cares, 416
 Wisdom, folly of too refined, 325. 423. 425
 Wise Men, the Seven, 267
 Wives, faithlessness of towards a paramour, 363
 ——— dressing to please another, 373
 ——— prone to poison husbands, 48
 ——— when pleasing to husbands, 242
 Women, judged more severely than men, 371
 ——— vicious customs of Spartan, 264
 ——— early maturity of Greek, 53
 ——— strong to avenge themselves, 538
 ——— naturally disposed to indulge grief, 235

Women conceal their real affection, 243
 ——— danger of bad advisers to, 282
 ——— compared to vipers, 246
 ——— wine-drinkers, 414
 ——— not inferior in virtue to men, 75
 ——— retirement of, 321. 542
 ——— poet's invectives against, 553
 Words, ill-omined, at religious ceremony, 16. 82
 ——— repetition of in the later choral odes, 130
 Wrestling, metaphors from, 95. 214
 ——— hair made manly by, 339. 427

X.

Xuthus, son of Aeolus or Hellen, 13

Y.

Yoke, metaphor from, 463. 512
 ——— of slavery, 236
 Youth, evils of in the unscrupulous, 241

Z.

Zeus, not worshipped as *πατὴρ* at Athens, 348
 Zone, loosening of in female dress, 441

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