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AESCHYLUS

AGAMEMNON

WITH INTRODUCTION AND NOTES

BY

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The difficulty of editing Aeschylus' Agamemnon for schools is due to the fact that the play is in many ways too hard for school boys, though it will always continue, and rightly continue, to be read at school for the sake of its incomparable grandeur and beauty. For example, much of the difficulty of the Agamemnon is owing to the corruptness of the MSS.; and while it is impossible in editing it to put aside discussion of the text, it is not desirable with beginners to enter much into such points, nor even with more advanced students, except to a limited extent. At the same time the better boys in the Upper form of a public school ought to be taught the elements of text criticism:—and the Agamemnon is not at all a bad play for the purpose.

Under these circumstances I have thought it best to give all the important MS. variations in the text, and to give reasons in the notes for the readings adopted. The teacher can use this as much or as little as he likes.

The mass of literature on the Agamemnon is so great that it is almost impossible to mention all one's obligations. The list of editors and emendators consulted or quoted is given at page xxi; but I may add that I have studied, more fully than the rest, the editions of Dindorf, Paley, Schneidewin, Enger, Hermann, and Kennedy: and that to all I owe much,
especially to Enger for interpretation, and Hermann for text. Besides these I have tried to master the main contributions of Schütz, Weil, Wellauer, Klausen, Hartung, Karsten, Schömann, and Madvig. Hartung, Karsten, and Schömann are all very ingenious and suggestive, especially Hartung: and all too much given to emendation. Madvig, though I believe he has got the right reading in one hard passage by a brilliant conjecture (1228), is not usually happy in his suggestions in this play.

I also owe not a little to suggestions in casual papers; amongst which I must mention Zeyss on the religious ideas of Aeschylus, Göttingen 1829, Professor Campbell’s paper in the American Journal of Philology, Dec. 1880, and Professor Goodwin’s paper on Agamemnon, read before the American Philological Association, 1877, the last two kindly sent me by the authors.

One beautiful emendation (1172) I owe to my friend Mr. Thomas Miller, of Canterbury School, New Zealand.

In the Introduction and Notes I have mostly abandoned the meaningless custom of writing the Greek names according to their Latin corruptions. I perhaps ought to apologise for not having done this completely: but some names are so naturalised in their Latin dress that I have not changed them.

Oxford, 1881.

1 It is astonishing to find some of the best German editors displaying imperfect acquaintance with the iambic metre. I have observed seven false quantities among emendations confidently put forth by eminent scholars. Even the great Madvig propounds a cretic.
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INTRODUCTION.

THE ORESTEIA.

The Agamemnon is one of a set of three plays which all dealt with the same story, each constituting as it were one act of a great drama. Such sets were called trilogies, and according to the ordinary theory were acted on the same occasion, and were usually followed by a fourth play of a lighter cast (called Satyric dramas, from the Satyr or attendant of Dionysos, which originally was a leading part in it): the whole four being called a tetralogy. The subject of the Satyric play in this instance is traditionally recorded to have been 'Proteus.' Considerable doubt has been thrown upon this theory of trilogies or tetralogies; but it is at least clear that the three plays in this case were all composed by the poet with reference to each other. The Agamemnon relates the return and murder of the king (the Crime); in the second play, the Choëphoroe, Orestes comes back and slays his mother Klytaemnestra (the Vengeance); while in the third, the Eumenides, the matricide is released from the furies who have pursued him, and acquitted by divine interposition before the Areopagos at Athens (the Reconciliation). About the Proteus we know nothing.

The date of the Agamemnon is given as B.C. 458, and the poet won the first prize.

The presumable division of parts is as follows in the Agamemnon:

Chief actor or Protagonist: Klytaemnestra.
Second actor or Deuteragonist: Kassandra.
Third actor or Tritagonist: Agamemnon.
Watchman, Herald, Aegisthos, divided among the others.
Chorus of Argive elders.

1 Except three fragmentary lines and a few words, preserved by grammarians and scholiasts, and printed among the fragments of Aeschylus.
INTRODUCTION.

The Story and the Plot of the Agamemnon.

The story is the return and murder of Agamemnon by Klytaemnestra his wife, aided by her lover Aegisthos; Agamemnon is accompanied by a captive, the princess and prophetess Cassandra, and she is murdered by the same hands at the same time. The story is as old as Homer, and Aeschylus gives it, as will be seen below, with some differences.

The action of the play in detail is as follows:—

Agamemnon has been absent for ten years at Troy. Meanwhile his wife Klytaemnestra has been ruling Argos (not Mykenae, see note on line 1), in conjunction with her lover Aegisthos. The news of the capture of Troy is daily expected, and the play opens with the appearance of the night-watchman on the roof, waiting (as he has been for a year past) for the beacon fire which is to announce the victory. While the watchman is complaining of his troubles, the flame flashes out, and he goes to tell his mistress (Prologue). The chorus enter and sing; meanwhile the queen comes out, and is seen lighting the altar fires and preparing for a festal display in honour of the event. The leader of the chorus learns from her the tidings, and after describing the beacon-race, she imagines the scene in Troy, and expresses a hope that all will end well (Scene 1). After another choric song the Herald appears, who describes, first, the sufferings before Troy, and, finally, the storm which scattered the fleet; the queen sends by him a welcome to her lord (Scene 2). In Scene 3 Agamemnon returns, with Cassandra; Klytaemnestra greets her lord, and persuades him to step into the palace over purple carpets. In Scene 4 the queen orders in Cassandra, but as the prophetess sits mute and disregards her, she retires. Cassandra then delivers herself of her visions, and announces the murder of the king and of herself. The groans are heard behind the scenes; the doors open, and Klytaemnestra is seen with the dead. She justifies her deed, and afterward Aegisthos comes forth and exults; and just as the Argives are about to assail him, the queen steps in and stays the tumult.

Earlier Versions of the Story.

The earliest version of the story must be gathered from the following passages in Homer:—

1 Quoted from the beautiful translation by Butcher and Lang.
INTRODUCTION.

(1) Od. i. 35. 'Even as of late Aegisthos, beyond that which was ordained, took to him the wedded wife of Atreides, and killed her lord on his return, and that with sheer doom before his eyes, since we [the gods; Zeus is speaking] had warned him by the mouth of Hermes ... that he should neither kill the man nor woo his wife. For from Orestes shall there be vengeance for Atreides so soon as he shall come to man's estate and long for his own country. So spake Hermes, yet he prevailed not on the heart of Aegisthos.'

(2) Od. iii. 263. '[Aegisthos] living in peace in the heart of Argos ... spake oftentimes to the wife of Agamemnon and tempted her. Verily at the first she would none of the foul deed, the fair Klytaemnestra, for she had a good understanding. Moreover there was with her a minstrel, whom the son of Atreus straitly charged as he went to Troy to have a care of his wife. But when at last the doom of the gods bound her to her ruin, then did Aegisthos carry the minstrel to a lonely isle, and left him there to be the prey and spoil of birds; while, as for her, he led her to his house, a willing lover with a willing lady ... [304] and for seven years he ruled over Mykenenae, rich in gold, after he slew the son of Atreus, and the people were subdued unto him. But in the eighth year came upon him goodly Orestes back from Athens to be his bane, and slew the slayer of his father.'

(3) Od. iv. 521. 'Then verily did Agamemnon set forth with joy upon his country's soil, ... and the watchman spied him from his tower, whom crafty Aegisthos had led and posted there, promising him for a reward two talents of gold. Now he kept watch for a year, lest Agamemnon should pass by him when he looked not, and mind him of his wild prowess. So he went to the house to bear the tidings to the shepherd of the people. And straightway Aegisthos contrived a cunning treason. He chose out twenty of the best men in the township, and set an ambush, and on the further side of the hall he bade prepare a feast. Then with chariot and horses he went to bid to the feast Agamemnon, shepherd of the people: but caitiff thoughts were in his heart. He brought him up to his house all unwitting of his doom, and when he had feasted him, slew him, as one slayeth an ox at the stall. And none of the company of Atreides were
left, nor any of the men of Aegisthos, but they were all killed in the halls.'

(4) Od. xi. 409. [Shade of Agamemnon speaks.] 'Aegisthos slew me, with the aid of my accursed wife . . . . after he had bidden me to his house . . . . Even so I died, and round me my company likewise were slain without ceasing . . . . And most pitiful of all, I heard the voice of the daughter of Priam, of Kassandra, whom the traitorous Klytaemnestra slew hard by me; but as for me, as I strove to raise my hands I dropped them to the earth as I lay dying . . . . Naught is more shameless than a woman who imagines such evil in her heart, even as she too planned a foul deed, fashioning death for her gentle lord.'

MODIFICATIONS OF THE STORY.

It will be seen not only that the tale, as Aeschylus gives it, is different in many particulars from the Homeric story, but also that in the different passages of the Odyssey different versions seem to have been current; or at least it is possible to trace a development of the mythus.

In Homer it is Aegisthos who does the murder, either alone, as (1) seems to imply, or by an ambuscade, as (3) tells us. Also Aegisthos is not in Agamemnon's palace: he took Klytaemnestra to his own house (2): and there entertained the king (3), and there murdered him. Aegisthos' motive is not mentioned, but seems to be mere ambition.

Klytaemnestra in (1), (2), and (3) is not said to have had anything to do with the murder, but is only described as unfaithful: while in (4) she 'planned the foul deed,' and 'aided' the murderer, and herself killed Kassandra.

The 'minstrel' who watched over the wife appears in (2) only and is nowhere else alluded to.

Kassandra appears only in (4).

In Aeschylus Aegisthos is only secondary in the murder: he is 'a recreant lion wallowing in the couch.' The motive which he alleges is vengeance, arising out of family feuds.

Klytaemnestra is the leading agent: she is the ἄνδραβόουλον κέαρ who devises and executes: and her motive too is vengeance for her child's death, with a touch of jealousy for Kassandra. Of a feast or ambuscade Aeschylus knows nothing: the king is muffled.
in a cloak and stabbed in a bath. And there is no battle of attendants.

The Watchman in Aeschylus, though, like the Homeric guard in (3), 'he has watched for a year,' is not a spy of Aegisthos watching to catch Agamemnon, but a loyal servant¹ who grieves over the disorders of the house, is watching for the beacon, and is overjoyed at the thought of seeing his master. And the murder takes place in the palace of Agamemnon.

Besides these there are minor modifications of the story. The confusion of Argos and Mykenae is mentioned in notes on line 1. In Homer too Menelaos² is king of Sparta and has nothing to do with the Agamemnon tale: in Aeschylus he is clearly joint-king of Argos with Agamemnon (42 sqq.). The chorus inquire for him, and call him 'loved ruler of the land' (619). The two are 'one in heart,' a 'two-throned power of the Achaioi' (109), and live in the same palace, called δόμος Ἀτρείδῶν (400). This accounts for the anxious inquiry of the chorus (617), and the reassurance given by the herald (675) about Menelaos.

**The Drama of the Agamemnon.**

How far Aeschylus was following current modifications in the story, and how far he himself modified the tradition for dramatic purposes, we cannot fully tell: nor is the subject one of great importance. It is of far greater interest to notice briefly some of the points that contribute to the extraordinary impressiveness of the poem as a work of art and as a drama.

Of Aeschylus' style it is not necessary to say much: every reader will feel its beauty and power. The principal characteristics of it are obviously its dignity, its strength, and the boldness and wealth of its imagery³: and though there are passages in

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¹ This explains a curious note at the beginning of the Medicean manuscript, θεράπων Ἀγαμέμνωνος, οὐχ ὅ ὑπὸ Αἰγίσθου ταχθείς.

² This is remarked by Prof. Campbell in American Journal of Phil. Dec. 1880.

³ Thus he speaks of 'the beard of fire,' 'war the gold-merchant,' a hurricane as 'an evil shepherd,' the sea 'flowering with dead,' a lion 'the Priest of Ruin,' 'the net of death,' 'the mixing bowl of wrath,' 'the raging Dam of Hades,' hope 'treading the halls of Fear.'
the Agamemnon which are bare, even in bareness it is grand; and on the other hand there are passages which for tenderness and pathos and pure poetic beauty are unmatched even in Greek. Such are the descriptions of Iphigeneia in the first chorus, of Helen in the second, and the whole scene with Cassandra. We have, too, much relief in the variety of the characters; and even a touch of humour here and there, as in the helplessness of the Argive elders after the murder¹, and the racy vernacular idiom of the φύλαξ.

Another point is the marvellous power of conception shown in the two leading figures, Klytaemnestra and Cassandra, as is more fully developed below in treating of the characters (p. xiv). But the effect of the play is largely due to another element, which is quite independent of the grandeur of the style, and the power of presenting character. And this element is what we may call the moralising of the plot. In Homer we have merely a tale of savage ambition and crime. In Aeschylus we have a house tainted with dreadful wickedness in the past, old sin leading to new sin, and that to further retribution, till the family seems haunted by a terrible fate of bloodshed. According to the later tale, Pelops, the ancestor, slew Myrtilus, by whose aid he won his bride: Atreus and Thyestes, his sons, slew their step-brother Chrysippos: Thyestes seduced his brother's wife Aerope. Atreus served up the slain children of Thyestes for their father to eat: Atreus' son Agamemnon banished Thyestes and his third son Aegisthos, and slew his own daughter Iphigeneia. Aeschylus only mentions the last three of these crimes: but the bloody past is present in his thoughts. And what gives the play its overwhelming effect is the feeling, ever growing, of this past horror and impending retribution. The 'House knows the many deeds of blood:' and the Avenger is always waiting. The justice of the gods may be slow, but it is sure.

This feeling is chiefly aroused and maintained by the choric songs, which will be found analysed below, p. xvii. For, by the necessities of the case, it is the chorus who have to hint the bloodguiltiness of the king. The queen, who is to avenge the

¹ The contrast between the decisiveness of the heroic personages and the imbecility of the council reveals a glimpse of the anti-democratic tendencies of the poet.
deed, cannot charge him with it, since, in order to execute her plot, she must maintain the mask of love and faithfulness. And accordingly these choric songs are not merely splendid lyric poems, they are also as if they were the voice of the general conscience sadly foreboding inevitable doom. In the eloquent words of a French critic: 'The idea of impending chastisement is incessantly repeated; it mingles with the joy of victory; a dark cloud, big with the storm, covers the gloomy scene; till the dream, so wearing and so terrible, filled with visions so fearful and mysterious, ends with a peal of thunder.'

**The Moral and Religious Ideas.**

The leading religious and moral ideas of Aeschylus, as they appear in the *Agamemnon*, can be summarised in a few sentences.

There is unquestioning faith in the gods: impiety, ρο δυσεβές, is the worst of sins (760). The gods are all powerful: Zeus is beyond compare (162), the cause of all and the doer of all (1485). The gods regard men's actions (370), punish transgression (59), avenge bloodshed (461), though the retribution may linger (364).

The leading idea of the gods is their power: human sin comes from resisting or defying this power, ὀβρις (765). The gods are also just: but the justice is a form of their power; it is the humiliating of the proud. So wealth is no defence to the wicked (381), and virtue is found among men in humble dwellings (772).

The cruder idea that God resents mere prosperity, he rejects (755): misery always comes from sin (760). Yet prosperity is dangerous, as it engenders pride (372): mortals are insatiate of wealth (1002, 1331) and so come to ill. For human well-being is precarious: 'Disease is behind the party-wall,' and there is always 'the hidden reef' (1002-5). The thunderbolt strikes the famous (470).

Man then who has sinned cannot escape: 'the doer must suffer' (1564). And in this way god teaches man: 'wisdom comes by suffering' (177).

Aeschylus feels strongly the mysteriousness of human fate and

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1 Enger. Preface to *Agamemnon.*
2 Patin, Étude sur Eschyle.
the helplessness of man. Though the gods are omnipotent and just, yet this justice acts inscrutably. Agamemnon was bidden to slay his child, and had to obey (206): yet it was a crime (219–221), and produced ‘terrible wrath,’ rising again (154). It was to the king ‘the collar of necessity’ (218). In this way there is a fate, an avenger, established in the house (1481, 1507), the house is ‘close welded to ruin’ (1565). The refrain of human life is the prayer, ‘Woe: but let good prevail,’ which recurs in the first chorus: and the conclusion of the whole matter is ‘it is hard to discern,’ δύσμαχα ἐστι κρίναι (1561).

**The Characters.**

**Klytaemnestra.** The character of Klytaemnestra is given with a masterly force and effect in every stroke. There are no fine shades about the drawing, as there are none in the conception. She is the impersonation of the tyrannic self-will, wronged and angered, and turned to vengeance. She is Homer’s ὀδομένη ἄλοχος, ‘an accursed wife:’ pitiless, and contemptuous, and unimpassioned, but resolutely bent on revenge, and concentrating her whole Titanic force upon it without misgiving. There is no womanly passion in her, and no trace of weakness. The murder she is bent on is in revenge for her slain child, but we hear scarcely a word of love for Iphigeneia from her lips: the lovely description of the maiden in her father’s halls is from the mouth of the chorus; but the mother scarcely mentions her save in the climax of her bitter triumph, when with dreadful irony she pictures her welcoming her sire in Hades (1555). She is an adulteress, but there is no love for her paramour; her unfaithfulness is merely a form of her vengeance: hatred of her husband is the motive of it, not love of Aegisthos. She is crafty, but hers is the craft of a strong and not a weak nature; it is only the needful means to carry out her purpose completely, and the moment the need is over, the mask is scornfully flung aside.

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1 One leading difference between Klytaemnestra and her great rival Lady Macbeth lies in the difference of the effect of the crime upon the two. Klytaemnestra is unshaken: Lady Macbeth is broken by it.

2 She does call her φιλτάτην ἐμοὶ ὑδίνα: but this is in a passing justification, and is not really dwelt on by the poet.
Let us briefly trace her attitude through the play.

In scene 2 she enters (264) in apparent triumph: but of course the joy is not over the fall of Troy, it is merely grim delight in the coming vengeance. There is irony in her first word εὐαγγέλος. There is a savage force in her long description of the beacons (281), and the state of Troy (320): she is acting a part all through. And there is a deep irony in her hope (347) 'that no evil desire might bring woe on the host: old ills might wake!'

In scene 3 she scornfully banters the chorus (590) for having doubted her report: and she ends with the terrible prayer, 'May he find a faithful wife, ay, even as he left her' (606).

In scene 4, when she meets her returning husband, she keeps up unflinchingly the part she is acting. She poses audaciously as the chaste matron who does not speak of her wifely love before others (856): laments the loneliness of her lot in her lord's absence (861): half withdraws the mask to jest about the reported wounds of Agamemnon (868), then enlarges on her tears and watchings (888): and describes her joy at his return in fulsome images (896). This masterly speech ends with the thrilling line 'That justice may lead him to an unlooked for home,' and an ambiguous promise that she will 'order aright what is fated' (910-12).

Then follows the effective irony of Agamemnon entering 'the human slaughter-house' over purple carpets.

After the next chorus she has a short scene (sc. 5) with the speechless Kassandra, showing herself as the contemptuous and pitiless tyrant (1055-1068).

In scene 6 the deed is done and she boasts of it, 'I stand where I struck the blow: the deed is done.' We observe her grim talk of decorum (!), which prevents her from pouring libations of triumph (1395), her total disregard of the opinions others have of her act, 'the blame or praise is all one to me' (1403), and her bitter triumph over Kassandra (1440), savouring characteristically far more of contempt than of jealousy.

In the κομμός her cold irony and hardness reaches a climax. She calls herself the Avenger of the House (1500): vents the fearful sarcasm about Iphigeneia mentioned above (1555): and ends with a calm resolve, as though she were the victim and not the criminal, to 'bear her troubles' and a wish for 'a quiet life and a humble competence!' (1574).
In the last scene, true to herself, she just interposes at the end to stop the brawling between Aegisthos and the Chorus: ‘We have had enough of trouble,’ and to lead off her lover, bidding him not mind ‘the vain howlings’ of the chorus.

Kassandra. Kassandra is not strictly speaking a study of character at all: the interest comes from her situation, and the extraordinary picturesqueness and impressiveness of the figure she presents. If the object of tragedy is to arouse ‘pity and terror’ there is no more supremely tragic figure than Kassandra in all the Greek drama.

She comes on, silent and wild-glancing (‘like a new-caught beast,’ 1063) in the car of Agamemnon. She is a princess, a prophetess, and a captive. She sits motionless on the stage during the long scene between Agamemnon and Klytaemnestra (810–974), and the choric song (975–1034), and hears the queen’s reiterated scornful commands without a word of answer. When Klytaemnestra is gone, she replies to the kind and pitying tones of the chorus first with wild exclamations, then with cries of horror, growing slowly more articulate and clear, against the crime-defiled house before her. Then the past deeds of blood rise before her in visions each more startling than the last, till the climax is reached in the terrible ἰδοὺ ἢδοτέλεσθαι τῆς βοῶς τῶν ταῦρων (1125): after which she passes into tender and sad laments of her own fate. Then she sinks from the excited lyric dochmiacs to ‘clear prophecy’ in the ordinary iambic metre, broken by two spasms of inspiration. Next follows the splendid soliloquy (1255), when she hurls to the ground the badges of her prophetic office, the sacred staff and chaplets; and finally, after one more prophecy of the Retribution of Orestes, she utters the saddest of all laments over human destiny—

‘Alas for mortal lot! when prosperous
'tis but a sketch! and if misfortune comes,
the wet sponge with its touch blots out the drawing;’

and so passes under the blood-stained portal to her death.

Agamemnon. Though the king gives his name to the play, and though he is in one sense the central figure, he only appears in one short scene. But that suffices for the poet’s purpose. Agamemnon is the victorious heroic monarch, returning in triumph to the house which is to be ‘a human slaughter-house:’
and all that is wanted is what we have, the stately procession, the thanksgiving, the greeting interchanged with his wife, the natural Greek misgiving at the needless waste and display of the purple tapestries, and the royal graciousness with which after a brief resistance he gives way to Klytaemnestra’s wish. The irony of the situation is brought fully out; even down to the minor touches, such as his bitter words about false friends (837) when he is thinking of the Greeks before Troy, and ignorant of the faithlessness of his wife: and again the almost pathetic futility of his pious caution in taking off his shoes (945), when at last he agrees to tread the purple.

Aegisthos is but the ‘recreant lion wallowing in the couch’ (1224), or again, ‘the wolf that mated with the lioness’ (1259), as Kassandra calls him: or, in the rough vernacular of the chorus, ‘a cock proud before his hen’ (1671). He simply comes on to tell the tale of blood (1577), and to boast the deed he has not dared to do. He is an effective foil to the queen; especially at the very end, where Aegisthos blusters and threatens the chorus, whom Klytaemnestra treats with cold and distant scorn. ‘Care not for the vain howls of these men: thou and I will rule the house and order it well.’ In his case, as in the queen’s, vengeance is given as the motive for his plot.

The Watchman forms an effective opening to the play, with the contrast between the rough and almost humorous homeliness of his speech and the terrible drama that impends: but enough is said of him in the notes, see 17.

The Herald performs the usual office of the ἀγγελός, varying the drama with a fine description of the shipwreck (650). His appearance also serves to heighten the suspense and darken the forebodings.

THE CHORIC SONGS.

The full analysis of the choric songs will be found in the notes: but it is desirable to take a general view of them, in order to see their dramatic effect.

(1) 40–257. The chorus do not yet know the good news of the capture: and in this first song they tell the tale of the mustering of the fleet for Troy, the sign of the eagles and the hare, and the adverse gales, and the sacrifice of Iphigeneia. The opening thought is ‘the gods are just, and must punish the sin
of Paris' (59 sqq.). But the hope is mixed with fear (100) and
the refrain (121, 139, 159) echoes the mingled feelings. They
cannot shake off the thought that the slaughter of the maiden
must bring woe: 'it is a lawless sacrifice, a seed of strife' (152):
'the wrath remains terribly doomed to return' (155): Zeus
'teaches men by suffering' (176). And the whole description of
the sacrifice (205-246) with its terrible pathos and beauty is
meant to enhance the horror of the crime. The song ends with
an awful foreboding, based on a sure belief in justice (250): the
future is so dark that it is folly to look forward: 'too early
knowledge is too early sorrow' (252).

A strain of deep faith runs through it all. 'Zeus is beyond
compare' (163), and Retribution is sure.

(2) 355-487. The news has now come of the victory, and we
expect a song of joy.

But the tone of the Chorus is again rather a praise of justice
which punishes crime. It is the crime of Paris of which they
speak chiefly: but one feels all through that there are other sins
in the singer's mind which shall also be punished: and at the end
there is a clear note of misgiving for Agamemnon on a new ground,
it is because he has caused the death of so many warriors.

The description of the wrecked happiness of the home, where
the wife has been faithless, and of the horrors of war, as shown in
the slaughter of citizens and the consequent wide-spread mourn-
ing, are both written with a modern intensity and sympathy,
which seem remarkably in advance of ordinary Greek senti-
ment; quite apart from their imperishable beauty.

(3) 681-809. The messenger has come and confirmed the
tidings with details of the victory: but significantly the tale ends
with disaster: the returning fleet was wrecked.

The Chorus again dwell on the Retribution to those who
wronged Hospitality: the beauty of Helen (which is described
in lines of unspeakable loveliness, 740-3) only brings into sharper
contrast the curse which came with her: like a lion's whelp, a
cherished plaything, growing into a ravager of flocks.

At the end is a remarkable passage, in which the poet repu-
diates the common Greek doctrine of φθόνος, which taught that
man's prosperity roused the envy of the gods and so brought
disaster. 'No,' says Aeschylus, 'it is not Prosperity, but always
sin, violence, injustice that brings woe.'
Again the application is apparently to Paris: again we feel that the sin of Agamemnon is present in the thought.

(4) 975–1034. The king has returned, been greeted, and entered the palace in triumph over the purple tapestry. The success is apparently complete.

The choric song is however one long foreboding of ill: a foreboding 'which they cannot explain, but cannot dismiss' (975–80). But the reason comes out: the sin is there, and so there is no safety. 'The black and murdered blood once shed who can recall?' (1019). They can only take refuge in vague and feeble hopes. One feels impending calamity in the very air.

(5) 1072–1177. In this astonishing scene we have the inspired Kassandra and her visions of past and impending deeds of blood. But this is fully explained in the notes, and the chorus has only a secondary part to play: and accordingly we may pass on.

(6) 1448–1576. The deed has been done: the foreboding is fulfilled, and the chorus in despair can only pray for death, and lament the woe that Helena caused. There is a Fate on the house (1467), it is the will of Heaven, of Zeus (1485): and when the queen urges that it is the requital for the murder of Iphigenia (the very deed which the chorus all through had expected to bring woe) they can only express sad perplexity: the justice, if it be justice, will demand yet another victim: the blood is falling ever faster (1534). And they end with again striking the note of Justice: 'it is the will of God that the doer shall suffer' (1563).

THE MANUSCRIPTS.

The MSS. which contain the Agamemnon, the whole or part, are as follows:—

1. M. Much the oldest and most important is the Medicean, in the library of Lorenzo dei Medici at Florence, written on parchment in the 10th or 11th century; a facsimile of this has been published by the Clarendon Press at Oxford, 1871. The MS. contains Agamemnon 1–310, and 1067–1159, the middle and end of the play being lost.

2. G. Guelferbytanus, at Wolfenbüttel, written on paper in the 15th century, contains the same parts of the Agamemnon as M., of which it is clearly a copy. Dindorf calls it 'a most faulty manuscript.'
INTRODUCTION.

3. Ma. Marcianus (once in the monastery of San Marco), now in the Library of Lorenzo at Florence, written on silk in the 15th century, also clearly a copy of M., containing the same parts of the play.

4. B. Bessarionis, in the library of St. Mark at Venice, written on paper about the 13th century, containing Ag. 1-348: probably a copy of M. before the loss of the central leaves (Moritz Haupt, preface to Hermann, 1859).

The above four are practically not independent authorities.

5. V. The Venetian (Venetus B), in the library of St. Mark at Venice, written on parchment in the 13th century, containing Ag. 1-45, and 1095 to end.

6. Fl. Florentinus, in the library of Lorenzo at Florence, written on paper in the 14th century, containing Agamemnon entire.

7. Fa. Farnesianus (once in the Farnese library), now in the Museum at Naples, written in the 14th century. It contains the revision of Demetrius Triclinius, who has done a good deal in the way of emendation, though often erroneously.

It will perhaps be useful to put these facts about the MSS. in a tabular form as under:

<table>
<thead>
<tr>
<th>Name</th>
<th>Sign.</th>
<th>Contents</th>
<th>Place</th>
<th>Century</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mediceus</td>
<td>M.</td>
<td>{1-311, 1067-1159}</td>
<td>Florence</td>
<td>10 or 11</td>
<td>Clearly copies of M.</td>
</tr>
<tr>
<td>Guelferbytanus</td>
<td>G.</td>
<td>do</td>
<td>Wolfbtl.</td>
<td>15</td>
<td>Prob. copied from M. before loss of leaves.</td>
</tr>
<tr>
<td>Marcianus</td>
<td>Ma.</td>
<td>do</td>
<td>Florence</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Bessarionis</td>
<td>B.</td>
<td>1-348</td>
<td>Venice</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>Venetus</td>
<td>V.</td>
<td>{1-45, 1095-end}</td>
<td>Venice</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>Florentinus</td>
<td>Fl.</td>
<td>all</td>
<td>Florence</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Farnesianus</td>
<td>Fa.</td>
<td>all</td>
<td>Naples</td>
<td>14</td>
<td></td>
</tr>
</tbody>
</table>

The following table shows what MS. authority there is for each part of the play:

1-45 ...M. G. Ma. B. V. Fl. Fa.
46-311 ...M. G. Ma. B. Fl. Fa.
312-348 ...B. Fl. Fa.
349-1066...Fl. Fa.
1067-1094...M. G. Ma. Fl. Fa.
1095-1159...M. G. Ma. V. Fl. Fa.
1160-end ...V. Fl. Fa.
INTRODUCTION.

The Editions.

The editions of the Agamemnon have been extremely numerous, and the text, which in the MSS. is very corrupt and has often suffered from hasty emendation, has been gradually improved by a perfect host of scholars. There still remain however many places where the true reading is very doubtful, and a few which seem hopeless.

The following are the principal editors and correctors: those who have been consulted or quoted are given with the abbreviations used:—

<table>
<thead>
<tr>
<th>Abbrev.</th>
<th>Date</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rob.</td>
<td>1552</td>
<td>Robortelli, Venice.</td>
</tr>
<tr>
<td>Vict.</td>
<td>1557</td>
<td>Victorius. This is the first ed. which gives Ag. whole.</td>
</tr>
<tr>
<td>Cant.</td>
<td>1580</td>
<td>Canter, Antwerp.</td>
</tr>
<tr>
<td>Stanl.</td>
<td>1663</td>
<td>Stanley, London.</td>
</tr>
<tr>
<td>1745</td>
<td></td>
<td>Pauw, Hague.</td>
</tr>
<tr>
<td>Ask.</td>
<td>1746</td>
<td>Askew, Leyden.</td>
</tr>
<tr>
<td>Schütz.</td>
<td>1784</td>
<td>Schütz, Halle.</td>
</tr>
<tr>
<td>Pors.</td>
<td>1794</td>
<td>Porson.</td>
</tr>
<tr>
<td>Butl.</td>
<td>1809</td>
<td>Butler.</td>
</tr>
<tr>
<td>Blom.</td>
<td>1822</td>
<td>Blomfield, Cambridge.</td>
</tr>
<tr>
<td>Tyrr.</td>
<td>1822</td>
<td>Tyrrwhitt (published by Elmsley), Oxford.</td>
</tr>
<tr>
<td>Well.</td>
<td>1823</td>
<td>Wellauer, Leipzig.</td>
</tr>
<tr>
<td>Schol.</td>
<td>1830</td>
<td>Scholesfield, Cambridge.</td>
</tr>
<tr>
<td>Klaus.</td>
<td>1833</td>
<td>Klausen, Gotha.</td>
</tr>
<tr>
<td>Con.</td>
<td>1848</td>
<td>Conington, Oxford.</td>
</tr>
<tr>
<td>Hart.</td>
<td>1852</td>
<td>Hartung, Leipzig.</td>
</tr>
<tr>
<td>Schöm.</td>
<td>1854</td>
<td>Schömann, Gryphiswald.</td>
</tr>
<tr>
<td>Karst.</td>
<td>1855</td>
<td>Karsten, Traj. ad. Rhen.</td>
</tr>
<tr>
<td>Pal. or P.</td>
<td>1855-79</td>
<td>Paley, London.</td>
</tr>
<tr>
<td>Eng.</td>
<td>1855</td>
<td>Enger, Leipzig.</td>
</tr>
<tr>
<td>Schn.</td>
<td>1856</td>
<td>Schneidewin, Berlin.</td>
</tr>
<tr>
<td>Weil.</td>
<td>1861</td>
<td>Weil, Giessa.</td>
</tr>
<tr>
<td>Keck.</td>
<td>1863</td>
<td>Keck, Leipzig.</td>
</tr>
<tr>
<td>Gilb.</td>
<td>1874</td>
<td>Gilbert (edited Enger).</td>
</tr>
<tr>
<td>K.</td>
<td>1878</td>
<td>Kennedy, Cambridge.</td>
</tr>
</tbody>
</table>

These give only the fragments of Ag., which are found in M and G. The play is confused with the Choëphoroe. This gives the same fragments, but separate.
INTRODUCTION.

Besides these, the following have contributed emendations:—

|------|----------|--------|--------|

I use the common abbreviation L. S. for Liddell and Scott.

THE TEXT.

In the text I have aimed at giving (at the foot of the pages) the MSS. reading of all the doubtful places, where the MSS. differ among themselves, or are all wrong; except in the numerous instances where the corrections are quite obvious and generally accepted; and even of these latter I have given all which can be called important. The MSS. are very corrupt, and the number of such small but necessary corrections is very much greater than any one would suppose who had not studied the full apparatus criticus of the play.

Where the reading adopted occurs in any of the MSS. and any other MS. differs, and the question is doubtful or important, the readings are given in a note at the bottom of the text, but there is no mark in the text.

Where the reading adopted is conjectural, and appears in no MS., it is marked with an asterisk, the MS. reading (or readings) given in the note, and usually the corrector or editor, to whom the emendation is due, named. Thus, line 69, in the text, *ὑποκλαίων: in the note, ὑποκλαίων MSS. corr. Cas. i. e. 'the manuscripts read ὑποκλαίων; the correction in the text is due to Casaubon.'

Where neither MSS. nor proposed readings are satisfactory, the passage is marked with †. Thus line 14, †ἐμῆν.

I have thought it better to show the variations from the MSS. than to adopt the custom in many recent German editions of basing the text on Hermann. Great, or rather infinite, as are the obligations of students to Hermann, it is clearly more convenient to know the MSS. readings than only Hermann's recension of them.
The Agamemnon has been done into English in nearly a score of translations. Those which I have consulted, and occasionally taken the liberty to quote, are the following; I give the abbreviations in italics, by which they are quoted in my notes:

- Professor Conington (Con.).
- Miss Swanwick (Swan.).
- Dean Milman (Mil.).
- Mr. R. Browning (Br.).
- Professor Kennedy (Ken.).
- Mr. E. D. A. Morshead (Mors.).

The last is the one to which I owe most.
ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΦΤΛΑΞ.
ΧΟΡΟΣ ΑΡΓΕΙΩΝ.
ΚΑΤΑΙΜΝΗΣΤΡΑ.
ΤΑΛΘΒΙΟΣ ΚΗΡΤΗ.
ΑΓΑΜΕΜΝΩΝ.
ΚΑΞΣΑΝΔΡΑ.
ΑΙΓΙΣΘΟΣ.
ΑΓΑΜΕΜΝΩΝ.

ΦΤΛΑΞ.

Θεοὺς μὲν αἰτῶ τῶν ἀπαλλαγῆν πόνων, φρουρᾶς ἐτελᾶς μὴκος, ἦν κοιμώμενος στέγας Ἀτρειδῶν ἄγκαθεν, κυνὸς ὅλην, ἄστραυ κάποια νυκτέρων ὀμήγυρυν, καὶ τοὺς φέροντας χείμα καὶ θέρος βροτοῖς λαμπροὺς δυνάστας, ἐμπρέποντας αἰθέριον. [ἀστέρας, ὅταν φθίνωσιν, ἀντολάς τε τῶν] καὶ νῦν φυλάσσω λαμπάδας τὸ σύμβολον, αὕγῃ πυρὸς φέρουσαν ἐκ Τροίας φάτνων, ἀλώσμοι τε βαξυν ὅδε γὰρ κρατεῖ γυναικὸς ἀνδρόβουλον ἐλπίζου κέαρ. εὖτε ἀνδὲ νυκτὶ πλαγκτὸν ἐνδροσοῦν τ᾽ ἔχω εὐρίν ὅνειροι οὐκ ἐπισκοπουμένην ὃ ἐμὴ,—φῶς γὰρ ἀνθ᾽ ὑπνου παραστατεῖ, τὸ μῆ βεβαιῶς βλέφαρα συμβαλεῖν ὑπνω,— ὅταν δ᾽ ἀείδειν ἢ μινύρεσθαι δοκῶ, ὑπνοὺ τόδ᾽ ἀντίμολπον εὐτέμμων ἄκος, κλαῖο τότ᾽ οίκου τοῦτο συμφοράν στέγων, οὐχ ὡς τὰ πρόσθ᾽ ἄριστα διαπονομένου. νῦν δ᾽ ἐνυχθης γενοῦτ᾽ ἀπαλλαγὴ πόνων εὐαγγέλου φανέρως ὃρθναίου πυρὸς.

7. Probably spurious. 17. ἐκτέμνων V. Fl.
δο χαίρε λαμπτὴρ νυκτός, ἡμερήσιον
φάος πυφαυσκών καὶ χορῶν κατάστασιν
πολλῶν ἐν Ἀργεί, τῆς δε συμφορᾶς χάριν.
ιοῦ ιοῦ.
'Αγαμέμνονος γυναικὶ σημαίνω τορῶσ,
εὐνῆς ἐπαυτέλασαν ὡς τάχος δόμοις
ὄλολυγμον εὐφημοῦτα τήδε λαμπάδι
ἐπορθιάζειν, εἶπερ Ἤλων πόλις
ἐάλωκεν, ὡς δ' φρυκτὸς ἀγγέλλων πρέπει
αὐτὸς τ' ἐγώγε φρομμον χορεῦσομαί.
τὰ δεσποτῶν γὰρ εὐ πεσόντα θήσομαι
τρίς ἐξ βαλοῦσης τήσδε μοι φρυκτώριας.
γένοιτο δ' οὖν μολῶντος εὐφιλὴ χέρα
ἀνακτος οἴκων τήδε βαστάσαι χερί.
τὰ δ' ἄλλα σιγῶ βοῦσ ἐπὶ γλώσσῃ μέγας
βέβηκεν' οίκος δ' αὐτός, εἰ φθογγὴν λάβοι,
σαφέστατ' ἄν λέξειν' ὡς ἐκὼν ἐγὼ
μαθοῦσιν αὐτῇ, κού μαθοῦσι λήθομαι.

ΧΟΡΟΣ.

δέκατον μὲν ἐτος τόδ' ἐπεὶ Πριάμου
μέγας ἀντίδικος,
Μενέλαος ἄναξ ἦδ ν' Ἀγαμέμνων,
διθρόγου Διόθεν καὶ δισκήπτρου
τιμῆς ὁχυρῶν ζεῦγος Ἀτρείδαν,
στόλον Ἀργείων χιλιοναύταν
τῆσδ' ἀπὸ χώρας
ἡραν, στρατιῶτων ἄρωγῆν,
μέγαν ἐκ θυμοῦ κλάζοντες Ἀρη.

ἀγγέλων M.Ma,B.Fl.
τρόπον αλγυπιώθη,
οἳ' ἐκπατίωσ ἄλγεσι παῖδων
ὑπατοι λεχέων στροφοδινοῦται,
πτερύγων ἐρετμοῖσιν ἐρεσσόμενοι,
δεμιουργή
πόνον ὀρταλίξων ὀλέσαντες'
ὑπατος δ' ἀτώμ' ἡ τις Ἀπόλλων,
ἡ Πάν, ἡ Ζεύς, ὁ ὁμώνθρουν
γόου ὀξυβόαν τῶνε μετολίκων
υστερόποιουν
πέμπει παραβάσιςν Ἐρμύνν.
οὗτος δ' Ἀτρέως παῖδας δ' κρείσσοσι
ἐπ᾽ Ἀλεξάνδρῳ πέμπει ξένιος
Ζεύς, πολυάροσ ἀμφὶ γυναικός,
πολλὰ παλαίσματα καὶ γυνιβαρη'</p>
*τὸ θ' ὑπεργήρων φυλλάδος ἦδη κατακαρφομένης τρίσποδας μὲν ὀδοὺς στείχει, παιδὸς δ' οὐδὲν ἀρείων ὁναρ ἡμερόφαιντον ἀλαίνει. σὺ δὲ, Τυνδάρεωθυγατερ, βασιλεία Κλυταμνήστρα, τί χρέος; τί νέον; τί δ' ἐπαισθομένη, τίνος ἀγγελίας
*πευθοὶ περὶπεμπτά θυσκεῖς; πάντων δὲ θεῶν τῶν ἀστυνόμων, ὑπάτων, χθονίων,
tῶν τ' οὐρανίων τῶν τ' ἀγωράλων,
βωμοὶ δὰροισι φλέγουται ἄλλη δ' ἄλλοθεν οὐρανομῆκης λαμπᾶς ἀνίσχει, φαρμακοσομένη χρήματος ἄγνου 
μαλακαῖς ἀδόλοισι παρηγορίαις, πελάνῳ μυχὸθεν βασιλείῳ, 
tούτων λέξασ' ὦ τι καὶ δυνατὸν καὶ θέμις αἰνεῖν, παιῶν τε γενοῦ τήσοδε μερίμνης, ἢ νῦν τοτὲ μὲν κακόφρων τελέθει, 
tοτὲ δ' ἐκ θυσιῶν ἁγανᾶ φαίνουσι ἔλπις ἀμύνει φροντίδ' ἀπληστον
*τῆς θυμοβόρου φρένα λύπης. [στρ. α']
kύριός εἰμι θροεῖν ὄδιον κράτος αἴσιον ἀνδρῶν ἐκτελέων. ἔτι γὰρ θεόθεν καταπνεῖει

79. τίθυπεργήρως Μ.Γ. τίθι περ γῆρως Μα. τόθι περγήρως Β. 
tόθυπερ γῆρως Φλ. τόθ' ὑπεργήρων Φα. 87. πυθοὶ Φλ. πευθοὶ σετ. 
θυσκεῖς ΜΜ. σορτ. Αυρ. 101. φαίνεις Μ.Γ. φαίνει Β. φαί- 
νουσ' Φλ. Φα. 103. τὴν θυμοβόρον λύπης φρένα Μ.Γ.Β. τὴν 
θυμοβόρον λυποφρένα Φα. τὴν θυμοβόρον λύπης φρένα Φλ.
πειθω, *μολπάν
άλκαν, σύμφυτος αιών,
ὅπως 'Αχαϊῶν ὁθρόνον κράτος, 'Ελλάδος ἡβας
ξύμφρονα τάγαν,
πέμπει ἔνν δορὶ καὶ χερὶ πράκτορι
θούριος ὅρνις Τευκρὸς ἐπ' αἰαν,
οἰωνὼν βασιλεὺς βασιλεύσι νεῶν, ὁ κελαίνος, ὁ τ'
ἐξόπιν ἀργᾶς,
φανέντες ἵκταρ μελάθρων, χερὸς ἐκ δοριπάλτου,
παμπρέπτοις ἐν ἐδραίοι,
βοσκόμενοι λαγύναν, ἐρικύμονα *φέρματα, γένναν,
βλαβέντα λοισθῶν ὁρόμων.
αἴλινον αἴλινον εἴπε, τὸ δ' ἐν νικάτῳ. [ἀντ. α'.
κεδνὸς δὲ στρατόμαντις ἱδὼν δύο Ἀλμασίων Ισοὺς
Ἀτρέωδας μαχίμους ἐδάν̣ ἀγωδαίτας
πομποὺς τ' ἀρχάς·
οὕτω δ' εἴπε τεράξων' 125
χρόνῳ μὲν ἀγρεῖ Πριάμου πόλιν ἀδε κέλευθος,
πάντα δὲ πύργων ἀκτήμων στρατοῦ πρὸς τὸ βίαιον.
οἰον μή τις *ἀγα θέδευν κνεφάση προτυπέν στόμου
μέγα Τροίας' στρατωθέν. *οἴκτω γὰρ ἐπίφθονος *Ἀρτεμίς ἀγνὰ
πτανοῦσιν κυσὶ πάτρος,
αὐτότοκον πρὸς λοχὸν μογερὰν πτάκα θυμένοισιν
στυγεὶ δὲ δείπνου αἰετῶν.
αἴλινον αἴλινον εἴπε, τὸ δ' ἐν νικάτῳ.
τόσον περ ἐνφρῶν, καλά, μεσφῶ. 140
106. πειθῷ Campbell. μολπὰν MSS. 118. ἐρικύματα φέρματι
Μ.Γ. ἐρικύμονα φέρματι Β. ἐρικύμονα φέρβοντο Fl. Fa. 122.
λήμασι δισσοὺς MSS. 131. ἀτα MSS. corr. H. 135. οἴκες MSS.
corr. Schöm. 140. ὁ καλὰ Fa.
*δρόσουις λέπτοις μαλερῶν λεόντων,
pántων τ' ἀγρονόμων φιλομάστοις
θηρῶν ὀβρικόλουσι τερπνά,
tούτων *αἴνει ἕύμβολα κράναι,
dεξιὰ μὲν, κατάμομφα δὲ φάσματα [στρονθῶν].

ιήσου δὲ καλέω Παῖάνα,
μὴ τινας ἀντυπνόους Δαναόις χρονίας ἔχειδας
ἀπλοίας τεῦξη,
σπευδομένα θυσίαν ἔτεραν, ἀνομόν τιν', ἄδαιτον,
νεικέων τέκτονα σύμφυτον,
οὐ δεισήνορα. μὴν εἰ γὰρ φοβερὰ παλίνωρτος,
οἰκονόμος δολία, μνάμων μήν τεκνόποινως.

τοιάδε Κάλχας: ἔνν μεγάλοις ἅγαθοῖς ἀπέκλαγξε
μόρσιμ' ἀπ' ὀρυκίων δόλων οἰκοι βασιλείως τοῖς δ' ὀμόφωνον
αἴλωνον αἴλωνοι εἶπέ, τὸ δ' εὖ νικάτω.

Ζεῦς, ὡστις ποτ' ἐστίν, εἶ τόδ' αὖ-

στρ. β'. 160
τῷ φίλου κεκλημένῳ,
τοῦτῷ νῦν προσενέπω.
οὐκ ἔχω προσεικάσαι,
pάντ' ἐπισταθμόμενοι,
πλὴν Δίος, εἶ τὸ μάταν ἀπὸ φροντίδος ἄχθος

χρὴ βαλεῖν ἐτητύμως.

οὐδ' ὡστις πάροιθεν ἢν μέγας, ἀντ. β'. 165
παμμάχῳ θράσει βρῦων,

*οὖδ' λέξεται πρὶν ὃν,

170
δ' ἐπευτ' ἐφυ, τρια-

κτήρος οἴχεται τυχῶν.

141. ἄεπτοις B. Fl. ἄεπτοις M.G. ἄεπτοιαι Fa. corr. Well.

144. άτει MSS. corr. Gilbert. 170. οὖδ'ν λέξαι

Ζήνα δὲ τις προφήτων ἑπινίκια κλάζων
tού φρονεῖν βροτοὺς δόνω-
sαντα, *τὸν πάθει μᾶθος
θέντα κυρίως ἔχειν.
στάζει δ' ἐν θ' ύπνῳ πρὸ καρδίας
μυησιπήμων πόνος· καὶ παρ' ἄ-
κοπτας ἤλθε σωφρονεῖν.
δαιμόνων δὲ ποι χάρις *βλαίος,
σέλμα σεμνὸν ἠμένων.
καὶ τὸδ' ἡγεμών ὁ πρέσ-
βυς νεῶν 'Ἀχαίκῶν,
μάρτιν οὕτων ψέγων,
ἐμπαῖοις τόχαιοι συμπνέων,
ἐντ' ἀπλοῦ κεναγγεῖ βαρύ-
νουτ' Ἀχαϊκὸς λεώς,
Χαλκίδος πέραν ἔχων παλιρρόχ-
θοις ἐν Αἰλίδος τῶποις,
πνοαὶ δ' ἀπὸ Στρυμόνος μολοῦσαι
κακόσχολοι, νήστιδες, δύσορμοι
βροτῶν ἅλαι, νεῶν τε καὶ πεισμάτων ἀφεῖδείς,
παλιμμήκη χρόνον τιθείσαι
τρίβῳ κατέξαινον ἄνθος *'Αργοὺς
ἐπεὶ δὲ καὶ πικροῦ
χεῖματος ἄλλο μῆχαρ
βραδύτερον πρόμοισιν
μάντις ἐκλαγεῖν, προφέρων "Ἀρτεμιν, ὡστε χθόνα βά-
κτροις ἐπικρούσαντας 'Ατρείδας δάκρυ μὴ κατασχέιν,
ἀναὶς δ' ὁ πρέσβυς *τὸτ' εἶπε φωνῶν·  

177. τὸ MSS. 182. βιαίως MSS. corr. Schöm. 197. 'Αρ-
γείων MSS. corr. H. 205. τὸδ' MSS. corr. Stanl.
βαρεία μὲν κήρ τὸ μῆ πιθέσθαι,
βαρεία δ', εἰ τέκνου δαίξω, δόμων ἁγαλμα, μιαίων παρθενοσφάγουσι
ρείθροις πατρύφους χέρας *πρὸ βωμοῦ.

τι τών ὥσεν κακῶν;
pῶς λπόναν γένομαι,
ξυμμαχίας ἀμαρτῶν;
πανσανέμου γὰρ θυσίας παρθενίον θ' αἴματος ὄρ-
γά*περιόργῳ σφ' ἐπιθυμεῖν θέμις. εὐ γὰρ εἴη.

ἐπεὶ δ' ἀνάγκας ἔδω λέπαδίουν,  ἔπεὶ δ' ἀνάγκας ἔδω λέπαδίουν,  ἔπει δ' ἀνάγκας ἔδω λέπαδίουν,  ἔπει δ' ἀνάγκας ἔδω λέπαδίουν,

φρενῶς πνεῶν δυσσεβῆ τροπαίαν ἀναγνοῦν, ἀνίερον, τόθεν

τὸ παντότολμον φρονεῖν μετέγγω.

*βροτοὺς θρασύνει γὰρ αἰσχρόμητις τάλαινα παρακοπᾶ

πρωτοτήμων. ἔτηλα δ' οὕν
θυτήρ γενέσθαι θυγατρὸς γυναικοποίων πολέμων ἄρωγαν 225
καὶ προτέλεια ναῶν'

λιτᾶς δὲ καὶ κληδόνας πατρύφους ἀντ. ε'.

παρ' οὐδὲν αἰώνα παρθένειον τ' ἔθεντο φιλόμαχοι βραβῆς,

φράσεν δ' ἀόροις πατήρ μετ' εὐχάν,

δίκαιον χιμαλρα ὑπερθε βωμοῦ πέπλουσι περιπετῆ, 230

παντὶ θυμῷ προωσῇ

λαβεῖν ἀέρδην, στοματός τε καλλιπρόφου *φυλακῆ

κατασχεῖν 234

φθόγγον ἀραιον οἶκοις,

βλα χαλινών τ' ἀναύδφ μένει. 
κρόκου βαφᾶς δ' ἐσ πέδου χέουσα
ἐβαλλ' ἐκαστὸν θυτήρων ἄπ' ὄμματος βέλει φιλοίκτω, 240
πρέπουσα θ' ὡς ἐν γραφαῖς, προσευνέπειν
θέλουσ', ἐπεὶ πολλάκις
πατρὸς κατ' ἄνθρωπας ἐὔτραπέζους
ἐμελησεν, *ἀγνὰ δ' ἀταύρωτος αὐδὰ πατρὸς
φίλου τριτόσπουσον εὔποτμον 245
*παϊάμα φίλως ἐτίμα. τά δ' ἐνθευ οὐτ' εἶδον οὐτ' ἐννέπω.
τέχναι δὲ Κάλχαντος οὐκ ἀκραντοί.
δίκαι δὲ τοὺς μὲν παθοῦσιν μαθεῖν ἐπιρρέπει τὸ
μέλλον *δ' ἐπεὶ γένοιτ' ἄν κλύοις, *πρὸ χαιρέτω
ἰσον δὲ τῷ προστένειν.
τορὸν γὰρ ἦξει *σύνορθρον αὐγαίς.
πέλουτο δ' οὖν τὰπλ τούτοισιν εὔπραξισ, ὡς 255
θέλει τῷ δ' ἀγχιστον 'Απίας
γαλας μονόφρουρον ἐρκος.
ἡκω σεβίζων σὸν, Κλυταιμνήστρα, κράτος'
δίκῃ γὰρ ἐστὶ φωτὸς ἀρχηγοῦ τίειν
γυναῖκ' ἐρμωθέντος ἀρσενὸς θρόνου. 260
σὺ δ' *εἴ τι κεδυὸν εἴτε μὴ πεπυσμένη
εὐαγγέλουσιν ἐλπίσιν θυμολεῖς,
κλύοιμ' ἄν εὐφρων' οὖδε σιγώθη φθόνοις.

ΚΛΥΤΑΙΜΝΗΣΤΡΑ.
evάγγελος μὲν, ὦσπερ ἡ παροιμία,

244. ἀγνά MSS. corr. Schütz. 246. αἰώνα MSS. corr. Hart.
250. τὸ δὲ προκλείων after μέλλον B. Fl. G. and M. by later hand.
251. προχαιρέτω MSS. corr. Eng. 254. σύνορθον αὐταῖς G. B. M.
σύναρθρον Fl. Fa. corr. Well. H. 261. εἴτε MSS.
έως γένοιτο μητρὸς εὐφρόνης πάρα. 265
πεύσει δὲ χάρμα μείζον ἐλπίδος κλέειν.
Πριάμου γὰρ ἦρήκασιν Ἀργείων πόλιν.
ΧΟ. πῶς φῆς; πέφευγε τοῦπος ἐξ ἀπιστίας.
ΚΛ. Τροιλάν Ἀχαίων οὖσαν ἡ τορώς λέγω;
ΧΟ. χαρά μ’ ύφέρπει δάκρυν ἐκκαλομένην;
ΚΛ. εὖ γὰρ φρονόυντος ὃμα σοι κατηγορεῖ.
ΧΟ. τί γὰρ τὸ πιστὸν; ἔστι τῶνδε σοι τέκμαρ;
ΚΛ. ἔστιν, τι δ’ οὐχί; μὴ δολόσαντος θεοῦ.
ΧΟ. πότερα δ’ ὁνελρων φάσματ’ ἐυπειθῆ σέβεις;
ΚΛ. οὐ δόξαν ἄν λάβομι βριζούσης φρενὸς.
ΧΟ. ἀλλ’ ἢ σ’ ἔπλανεν τις ἀπτερος φάτις;
ΚΛ. παιδὸς νέας δς κάρτ’ ἐμωμήσῳ φρένας.
ΧΟ. πολον χρόνου δὲ καὶ πεπόρθηται πόλις;
ΚΛ. τῆς φῶν τεκουση φῶς τὸδ’ εὐφρόνης λέγω.
ΧΟ. καὶ τίς τὸδ’ ἕξικοιτ’ ἄν ἀγγέλων τάχος; 280
ΚΛ. Ἐθαυστος Ἰδῆς λαμπρὸν ἐκπέμπων σέλας.
φρυκτὸς δὲ φρυκτὸν δεδρ’ ἀπ’ ἀγγάρου πυρὸς
ἐπεμπεν’ Ἰδῆ μὲν πρὸς Ἐρμαῖον λέπας
Λήμνου μέγαν δὲ παρδν ἐκ νῆσου τρίτου
Ἀθων αῖτος Ζηνὸς ἐξεδέξατο,
ὑπερτελής τε, πῶντον ἀότε νωτίσαι,
† ἱοχὺς πορευτοὶ λαμπάδας πρὸς Ἡδωνήν
*πέμπει τὸ χρυσοφεγγὸς ὡς τις ἤλιος
σέλας παραγγείλασα Μακίστου *σκοπαῖς†
ο δ’ οὐτί. μέλλων οὐδ’ ἀφρασμόνως ὑπνυφ
νυκώμενος παρήκεν ἀγγέλου μέρος;
ἐκάς δὲ φρυκτοῦ φῶς ἐπ’ Εὐρίπου ροὰς
Μεσσαπίου φυλάξι σημαίνει μολὸν.
οἱ δ’ ἀντέλαμψαν καὶ παρῆγγειλαν πρόσω 285

282. ἀγγέλου MSS. 283. πεύκη MSS. πέμπει Eng. προῦκειτο
Κ. ἐπέσυντο Keck. 289. σκοπᾶς MSS.
γραλας ἐρέικης θωμὸν ᾧφαντες πυρί. 295
σθένουσα λαμπᾶς ὀ' οὐδέπω μαυρουμένη,
ὑπερθοροῦσα πεδίου Ἀσωποῦ, δίκην
φαιδρᾶς σελήνης, πρὸς Κιθαρώνος λέπας
ηγειρεν ἄλλην ἕκδοχὴν πομποῦ πυρός.
φαός δὲ τηλεπομπὸν οὐκ ἦναυτο
φρουρά, ἕπλεον καλοῦσα τῶν εἰρημένων
λήμνη δ' ὑπὲρ Γοργώπιν ἐσκηψεν φάος·
όρος τ' ἐπ' Ἀγυπλαγκτοῦ ἕξικνομένου
ἀντευνε θεσμὸν * μὴ χατιζεσθαι πυρός.
πέμπτουι δ' ἀνδαίοντες ἀφθόνῳ μένει
300
φλογὸς μέγαν πάγωνα, καὶ Σαρωνικοῦ
πορθμοῦ * κατοπτοῦ πρῶν' ὑπερβάλλειν πρόσω
φλέγουσαν, * ἐστ' ἐσκηψεν, * εὑ' ἀφ Declarations
κάπετι' Ἀτρείδών ἔσ τόδε σκηπτει στέγοι
310
φαό τόδ' οὐκ ἀπαπποῦν Ἰδαίου πυρός.
τοιοῦτε τοι μοι λαμπαδηφόρων νόμοι,
ἀλλος παρ' ἀλλον διαδοχαῖς πληρούμενοι
νικά δ' ὁ πρῶτος καὶ τελευταῖος δραμῶν.
τέκμαρ τοιοῦτο ἕξιμβολόν τε σοι λέγω,
315
ἀνδρός παραγγείλαντος ἐκ Τροίας ἐμοί.

ΧΟ. θεοῖς μὲν αἴθις, ὡ γύναι, προσεύξομαι.
λόγους δ' ἀκοῦσαι τούσδε καποδαμάσαι
320
dιηνεκῶς θέλομ' ἀν ὡς λέγοις πάλιν.

ΚΛ. Τροίαν Ἀχαιοὶ τῇδ' ἐχοῦν' ἐν ήμέρᾳ.
ἔχοι τι ἄλειψα τ' ἐγχέας ταυτῷ κύτει
dιχοστατοῦντ' ἀν ὦ φίλως προσευνέποις.
καὶ τῶν ἄλοντων καὶ κρατησάντων δίχα
φθογγάς ἀκοὐεῖν ἐστὶ συμφορᾶς διπλῆς. 325
οἳ μὲν γὰρ ἀμφὶ σωμασίων πεπτωκότες ἀνδρῶν κασιγυνήτων τε καὶ φυταλμέων
παῖδες γερόντων, οὐκετέ ἐξ ἐλευθέρου
dέρης ἀπομαζόμενοι φιλτάτων μόρονγς
τοὺς ὁ αὐτέ νυκτὶ πλαγκτός ἐκ μάχης πόνος
νήστεις πρὸς ἀρίστουσιν δὲν ἔχει πόλις
tάσσει, πρὸς οὐδὲν ἐν μέρει τεκμήριον, ἀλλ’ ὦς ἔκαστος ἐσπασεν τύχης πάλου.
ἐν ὑ αἰχμαλώτωις Τρωικός οἰκήμασι
ναίονσιν Ἡδη, τῶν ὑπαιθρίων πάγων
330
δρόσων τ’ ἀπαλλαγέντες, ὡς * ὁ ἐνδαίμονες
ἀφύλακτον εὐδήσουσι πάσαν εὐφρόνην.
εἰ δ’ εὐ σέβοιοι τοὺς πολισσούχους θεοὺς
τοὺς τῆς ἀλούσης γῆς θεῶν θ’ ἰδρύματα, 335
οὐ * τῶν ἑλόντες αὐθίς ἀνθαλοίεν ἄν.
ἐρως δὲ μὴ τις πρότερον ἐμπίπτῃ στρατῷ
πορθεῖν ἡ μὴ χρῆ, κέρδεσιν νικώμενοι.
δεῖ γὰρ πρὸς οἶκους νοστίμου σωτηρίας
κάμψαι διαύλου θάτερον κῶλον πάλινγς
θεοὶς ὁ ἀναμπλάκητος εἰ μόλοι στρατός,
340
ἐγρήγορος τὸ πῆμα τῶν ὀλωλότων
gένοιτ’ ἄν, εἰ πρόσπαθα μὴ τύχοι κακᾶ.
τοιαύτα τοι γυναικὸς ἐξ ἐμοῦ κλύεις
τὸ δ’ εὑς κρατοῖ, μὴ διχορρόπως ἱδεῖν.
πολλῶν γὰρ ἐσθλῶν *τῆν’ ὄνησιν εἰλόμην’
350
ΧΟ. γύναι, κατ’ ἀνδρὰ σώφρον’ εὐφρόνως λέγεις.
ἐγὼ δ’ ἀκούσας πιστὰ σου τεκμήρια

331. νήστις Fl. 336. δυσδαίμονες MSS. 340. ἂν
γ’ ἑλόντες or ἀνελόντες and ἂν θάνοιεν or ἂθ θάνοιεν MSS. corr. Aur. H.
341. ἐμπίπτει B. -οι Fa. -η corrected to -η Fl. 350. τῆν MSS.
Ἀγαμέμνων.

θεοὺς προσεῖπεῖν εἰς παρασκευάζομαι.
χάρις γὰρ οὐκ ἀτιμὸς εἰργασται πόνων.
ὦ Ζεῦ βασιλεὺς καὶ νῦς φιλία
μεγάλων κόσμων κτεάτειρα,
ἥτις ἐπὶ Τροίας πῦργοις ἔβαλες
στεγασὶν ὄλκτυον, ὡς μήτε μέγαν
μήτ' οὖν νεαρὸν τιν' ύπερτελέσαι
μέγα δουλείας
γάγγαμον, ἄτης παναλώτου.
Διὰ τοῦ ξένιον μέγαν ἀλδοῦμαι
τὸν τάδε πράξαντ', ἐπὶ Ἀλεξάνδρῳ
teίνουτα πάλαι τόξου, ὡς ἀν
μήτε πρὸ καιροῦ μήθ' ὑπὲρ ἀστρων
βέλος ἡλίθιον σκῆψειν.
Διὸς πλαγὰν ἐξουσιών εἴπειν,
πάρεστιν τοῦτο γ' ἐξιχνεύσαι.

*ἐπραξαν ὡς ἐκρανεν. οὖν ἐφα τις
θεοὺς βροτῶν ἄξιοσθαί μέλειν
ὅσοις ἀθικτῶν χάρις
πατοὶθ' ὡς οὐκ εὐσεβῆς.
πέφανται ὡς ἐκτίνου-

σα τόλμα τῶν "Ἀρη

πνεύματων μεῖζον ἡ δικαίως,
φλεόντων δομάτων ὑπέρφευ
ὑπὲρ τὸ βέλτιστον. ἐστῶ δ' ἀπό-
μαντου, ὡστ' ἀπαρκεῖν
ἐν πραπίδων λαχόντα.

οὐ γάρ ἐστιν ἐπαλξις

368. πάρεστι MSS. πάρεστιν Eng. 369. ὡς ἐπραξεν ὡς ἐκρανεν
MSS. corr. Franz. 374. ἐγγύονος ἀτολμήτων MSS. ἐγγύονος ἀτολ-
μήτως H. text Hart. 379. ὡστε κάπαρκεῖν Fa. text Fl.
πλούτου πρὸς κόρον ἀνδρὶ
λακτίσαντι μέγαν δίκας βωμὸν εἰς ἀφάνειαν.
βιάται δ’ ἡ τάλανα πειθῶ,

*προβοῦλοι παῖς ἀφερτὸς ἄτας.
ἀκος δὲ πάν μάταιον. οὐκ ἐκρύφθη,
πρέπει δὲ, φῶς αἰνολαμμέτες, σίνος:
κακοὶ δὲ χαλκοῦ τρόπον

τρίβω τε καὶ προσβολαῖς
μελαμπαγῆς πέλει

dικαιωθεῖς, ἔπει

dιώκει παῖς ποτανὸν ὄρνιν,
πόλει πρόστριμµ’ ἀφερτον ἐνθεῖς.

λιτῶν δ’ ἀκοῦει μὲν οὕτις θεῶν
τὰν δ’ ἐπιστροφον *τῶν

φῶτ’ ἀδικον καθαρεῖ.
οἶος καὶ Πάρις ἐλθῶν

ἐς δόμον τὸν Ἀτρειδῶν

"ήσχυνε ξενίαν τράπεζαν κλοπαίσι γυναικὸς.
λυποῦσα δ’ ἀστοίσιν ἀσπιστοπάς

*τε καὶ κλόνους λογχίμους ναυβάτας *θ’ ὀπλισμοὺς,
ἀγονσά τ’ ἀντίφερον Ἰλίῳ φθοράν,

βέβακεν ρίμφα διὰ πυλᾶν,

ἀτλητα τλάσα’ πολλὰ δ’ ἐστενου
τὸδ’ ἐννέποντες δόμων προφῆται:

ιὼ ἱὼ δῶμα δῶμα καὶ πρόμοι,

ιὼ λέχος καὶ στίβοι φιλάνορες.
†* πάρεστι σιγᾶς ἁτίμους ἀλοιδόρους

*ἀλοχιστ’ ἀφεμένων ἱδεῖν.†
πόθω δ' ὑπερποντίας
φάσμα δόξει δόμων ἀνάσσειν.
εὐμάρφων δὲ κολοσσῶν
ἐχθετα χάρις ἀνδρὶ.
ὀμμάτων δ' ἐν ἄχνηλαις ἔρρει πᾶο' Ἀφροδίτα.
ὀνειρόφαντοι δὲ πενθήμονες ἄυτ. β'. 420
πάρεισι δόξαι φέρουσαι χάριν ματαίαν.
μάταν γὰρ εὑρ' ἄν ἐσθλά τις δοκῶν * ὅρη, παραπάξασα διὰ χερῶν,
βέβακεν όψις οὐ μεθύστερον 425
πτεροῖς ὀπαδοῖς ὑπ' οὐν κελεύθοις.
τὰ μὲν κατ' οὐκοὺς ἐφ' ἐστίας ἄχι τάδ' ἐστὶ καὶ τῶν ὑπερβατῶτερα.
τὸ πᾶν δ' ἀφ' Ἑλλάνως ἀιας συνορμένοις
πενθεία τλησικάρδιος 430
δόμων ἑκάστου πρέπει.
πολλὰ γοῦν θυγάνει πρὸς ἦπαρ' 436
οὐς μὲν γὰρ *τις ἐπέμψεν οἴδεν' ἀυτὶ δὲ φωτὸν
tεῦχη καὶ σποδὸς εἰς ἑκάστου δόμους ἀφικνεῖται.
ὁ χρυσαμοιβὸς δ' Ἀρησ σωμάτων στρ. γ'. 436
καὶ ταλαντοῦχος ἐν μάχῃ δορὸς
πυρωθὲν εἷς Ἡλίου
φιλοσι πέμπει βαρὺ
ψήγμα δυσδάκρυτον ἀν-τήνωρος σποδοῦ γεμί-
ζων λέβηται * εὐθέτους.
στένουσι δ' εὗρ λέγοντες ἀνδρα τὸν μὲν ὅς

444. εὐθέτου MSS. corr. Stan.
μάχης ἵδρυς· τὸν δὲ ἐν φοναῖς καλῶς πεσόντ' ἀλλοτριάς *διαὶ γνωαικος. *τὰ δὲ σίγα τις βαῦ· ξει· φθονερὸν δ' ὑπ' ἄλγος ἔρπει προδίκοις Ἄτρειδαίους· οἰ δ' αὐτοῦ περὶ τείχοις. 450
θήκας Ἡλιάδος γὰς εὐμορφοι κατέχουσιν· ἔχθρα δ' ἔχοντας εκρυψεν. βαρεία δ' ἀστῶν φάτις ἔνν κότῳ· ἀντ. γ'. 456
dημοκράτον δ' ἀρᾶς τίνει χρέος.
μένει δ' ἀκοῦσαι τί μον
μέριμνα νυκτηρεφές.
τὸν πολυκτόνων γὰρ οὐκ ἀσκοποί θεοί· κελαιγ ναὶ δ' Ἐρυμύθε χρόνῳ τυχηρὸν ὑπ' ἀνευ δίκας (παλιντυχεὶ τριβά βίου τιθείο' ἀμαυρόν, ἐν δ' ἀτ' τοις τελέθοντος οὐτις ἀλκά· τὸ δ' ἅπερκότως κλάειν
eὖ βαρύ̄ βάλλεται γὰρ ὅσοις διόθεν κεραινός. 470
cρίνω δ' ἄφθονον ὅλβουν.
μῆτ' εἰην πτολιπόρθης
μῆτ' οὖν αὐτὸς ἅλως ὑπ' ἄλλων βίον κατίδομι.
πυρὸς δ' ὑπ' εὐαγγέλου ἐπιφὸ. 475
πόλιν διήκει θοᾶ
βάξις· εἰ δ' ἐτητῦμως,
tis οἴδεν, ἡ * τι θεῖον ἐστι* πη ψύθος.
tis ὅδε παιδὸς ἡ φρενὼν κεκομένος,
φλογὸς παραγγέλμασιν
νέοις πυρωθέντα καρδίαν, ἐπειτ' ἄλλαγα λόγου καμεῖν;

447. διὰ MSS. τάδε MSS. corr. H. 467. ὑπερκότως MSS. 478. τοι...μη MSS. corr. Ahr. 482. λόγους Fl. text Fa.
γυναίκος αὐχμα πρέπει,
πρὸ τοῦ φανέντος χάριν ξυναινέσαι.
πιθανὸς ἄγαν ὁ θῆλυς ὄρος ἐπινεμέταί
tαχύπορος· ἀλλὰ ταχύμορον
gυναικογήρυτον ὀλυται κλέος.
tάχ' εἰσόμεσθα λαμπάδων φαεσφόρων
φρυκτωρίων τε καὶ πυρὸς παραλλαγάς,
eἵτ' οὖν ἄλθείς εἵτ' ὀνειράτων ἰδίην
tερπνῶν τοῦ ἐλθόν φῶς ἐφιλωσεν φρένας.
κήρυκ' ἀπ' ἀκτῆς τόνδ' ὅρῳ κατάσκιον
κλάδοις ἐλαίας· μαρτυρεῖ δὲ μου κάσις
πήλου ἕυνουρος διψία κόνις τάδε,
ὡς οὔτ' ἀναυδος οὔτε σοι δαίων φλόγα
ὕλης ὅρειας σημανεὶ κατυόθ' πυρός,
ἀλλ' ἢ τὸ χαίρειν μᾶλλον ἐκβάζει λέγων
τὸν ἀντίλον δὲ τοῖσ' ἀποστέργῳ λόγῳ
εὖ γὰρ πρὸς εὖ φανεῖσι προσθήκη πέλοιν.
οὗτις τάδ' ἀλλως τῇ δ' ἐπεύχεται πόλειν,
αὐτὸς φρενών καρποῖτο τὴν ἀμαρτίαν.

ΚΗΡΥΣ.

ἰὼ πατρῷον οὖδας Ἀργείας χθονός,
δεκάτῳ σε φέγγει τῷ ἀφικόμην ἔτους,
πολλῶν ραγεισῶν ἐλπίδων μιᾶς τυχών.
οὐ γὰρ ποτ' ἡφοῖον τῇ ἐν Ἀργεία χθονὶ
θανῶν μεθέξειν φιλτάτου τάφου μέρος.
νῦν χαίρε μὲν χθών, χαίρε δ' ἡλίου φῶς,
ὑπατός τε χώρας Ζεὺς, ὁ Ποθίος τ' ἄναξ,
τόξους ἱππών μηκέτ' εἰς ἡμᾶς βέλην.

483. ἐν γυναικὸς MSS.
άλις παρά Σκάμανδρον * ἡσθ' ἀνάρσιοι* νῦν δ' αὐτὲ σωτήρ ἦσθι * καὶ παιόνιοι, ἀναξ Ἀπολλόν. τοὺς τ' ἀγωνίως θεοὺς πάντας προσανδώ, τὸν τ' ἐμὸν τιμάρον Ἑρμῆν, φίλον κήρυκα, κηρύκων σέβας, ἦρως τε τούς πέμψαντος, εὐμενεῖς πάλιν στρατὸν δέχεσθαι τὸν λελεμμένον δορός. ἰώ μέλαθρα βασιλέως, φίλαι στέγαι, σεμνοὶ τε θάκοι, δαίμονές τ' ἀντήλιοι, * εἳ ποιν πάλαι, φαίδρῳσι τοις' ὅμμασι δέξασθε κόσμῳ βασιλέα πολλῷ χρόῳφ. ἢκει γὰρ ὦμων φῶς ἐν εὐφρόνῃ φέρων καὶ τοῖς' ἀπασὶ κοινῶν 'Αγαμέμνων ἀναξ. ἀλλ' εὖ νυν ἀσπάσασθε, καὶ γὰρ οὖν πρέπει, Τροίαν κατασκάψαντα τοῦ δικηφόρου 515
Δίδος μακέλλη, τῇ κατείργασται πέδουν. βωμοὶ δ' αὐστοὶ καὶ θεῶν ἱδρύματα, καὶ σπέρμα πάσης ἔξαπόλλυται χθονὸς. τοιόνδε Τροία περιβαλῶν ξευκτήριον ἀναξ Ἀτρέδης πρέσβυς εὐδαίμων ἀνήρ ἢκει, τίςθαι δ' ἀξιώτατος βροτῶν τῶν νῦν. Πάρις γὰρ οὕτε συντελῆς πόλις ἐξεύχεται τὸ δράμα τοῦ πάθους πλέον. ὀφλῶν γὰρ ἀρταγῆς τε καὶ κλοπῆς δίκην τοῦ ῥυσίου θ' ἡμαρτε καὶ πανώλεθρον 520
αὐτόχθονον πατρὸφον ἔθρισεν δόμον. διπλὰ δ' ἔτιςαν Πριαμίδαι θαμάρτια. 530
ΧΟ. κῆρυξ Ἀχαιῶν χαίρε τῶν ἀπὸ στρατοῦ. 535
KH. χαίρω * γε' τεθνάναι δ' οὖν ἐτ' ἀντερδ' θεοῖς.

ΑΓΑΜΕΜΝΩΝ.

ΧΟ. ἔρως πατρὸς τῆς ὁγῆς σ᾽ ἐγύμνασεν; 540
KH. ᾧστ᾽ ἐνδακρύειν γ᾽ ὠμασιν χαρᾶς ὑπο.
ΧΟ. τερπνῆς ἄρ᾽ ἦτε τῆς ἐπήβολοι νόσου.
KH. πῶς ὅ; διδαχθεῖς τούδε δεσπόσω λόγου.
ΧΟ. τῶν ἀντερώντων ἴμερῳ *πεπληγμένωι.
KH. ποθεῖν ποθοῦντα τήνδε γῆν στρατοῦ λέγεις; 545
ΧΟ. ὡς πόλλα ἀμαυρᾶς ἐκ φρενός μ᾽ ἀναστένειν.
KH. πόθεν τὸ δύσφρον τοῦτ᾽ ἐπὶν στῦγος *φρενῶν; 546
ΧΟ. πάλαι τὸ σιγάν φάρμακου βλάβης ἐξω.
KH. καὶ πῶς; ἀπόντων κοιράνων ἔτρεις τινάς; 550
ΧΟ. *ὡς νῦν τὸ σὸν ὅ; και θανεῖν πολλῇ χάρις.
KH. εὖ γὰρ πέπρακται. ταῦτα ὃ᾽ ἐν πολλῷ χρόνῳ 555
τὰ μὲν τις ἄν λέξειν εὔπετῶς ἔχειν,
tὰ ὃ᾽ αὐτε καπίλομφα. τὶς δὲ πλὴν θεῶν ἀπαντ᾽ ἀπήμων τὸν ὃ᾽ αἴῶνος χρόνου;
μόχθους γὰρ εἶ λέγομε καὶ δυσαυλίας;
σταρνᾶς παρῆξεις καὶ κακοστρῶτους, τί ὃ᾽ οὐ 560
στενώτες, οὗ ἕλαχοντες ἣματος μέρος;
tὰ ὃ᾽ αὐτὲ χέρσῳ καὶ προσῆν, πλέον στῦγος;
εὐναί γὰρ ἦσαν δαίων πρὸς τείχεσιν:
ἐξ χώρανοῦ ὅ᾽ κατὸ γῆς λευμάναι
† δρόσου κατεψάκαζον, ἐμπεδὸν σίνος 565
ἐσθημάτων, τιθέντες ἐνθηρον τρίχα.
χεμώνα ὃ᾽ εἰ λέγοι τίς οἰωνοκτόνου,
οἶνον παρεῖχ' ἀφερτον Ἰδαία χιῶν,
η θάλπος, εὑτε πόντος ἐν μεσημβρωαῖς
κοίταις ἄκυμων υηνέμοις εὔδοι πεσόνων;
tὶ ταῦτα πενθείν δεῖ; παροίχεται πόνος.

παροίχεται δέ, τούτι μὲν τεθηκόσων τὸ μῆτποτ' αὖθισ μηδ' ἀναστήραι μέλεσω. τί τοὺς ἀναλωθέντας ἐν ψηφίῳ λέγειν, 570 τὸν ζῶντα δ' ἄλγειν χρῆ τῆς παλιγκότου; καὶ πολλὰ χαῖρειν ἔμμφοραῖς καταξίω. ἧμῶν δὲ τοὺς λοιπούσιν Ἀργεῖον στρατοῦ νικῆ τὸ κέρδος, πῆμα δ' οὖκ ἀντιρρέτει. ὡς κομπάσαι τῇ δ' εἰκός ἦλθον φάει, 575 ὑπὲρ θαλάσσης καὶ χθονὸς ποτωμένους. Τρολαν ἐλόντες ὁπτοτ' Ἀργεῖον στόλος θεοὶς λάφυρα ταῦτα τοὺς καθ' Ἑλλάδα: δόμοις ἐπασσάλευσαν ἄρχαίον γάνος. τοιαύτα χρῆ κλύοντας εὐλογεῖν πόλιν 580 καὶ τοὺς στρατηγούσις καὶ χάρις τιμήσεται Δίως τὸ δ' ἑκπράξασα. πάντ' ἔχεις λόγον.

ΧΩ. νικόμενος λόγουσιν οὖκ ἀναίνομαι.

αἰὲ γὰρ ἡβαί τοῖς γέρουσιν εὖ μαθεῖν. 585 δόμοις δὲ ταῦτα καὶ Κλαυταμνήστρα μέλεσω εἰκός μάλιστα, ἔξω δὲ πλουτίζειν ἐμέ.

ΚΑ. ἀνωλόλυξα μὲν πάλαι χαρᾶς ὑπὸ,

ὄτ' ἢλθ' ὁ πρῶτος νύχιον ἄγγελον πυρός, 590 φράζων ἀλῶσιν 'Ἰλίον τ' ἀνάστασιν. καὶ τίς μ' ἐνίπτων εἰπε, φρυκτωρῶν διὰ πεισθείσα Τρολαν νῦν πεπερϑῆσθαι δοκεῖς; ἦ κάρτα πρὸς γυναικὸς αἰφρεθαι κέαρ. λόγοις τοιούτοις πλαγκτὸς οὖς ἐφαυμόμην. ὃμως ὃ ἔθνον καὶ γυναικεῖω νόμῳ ἀλολυγμὸν ἄλλος ἀλλοθεν κατὰ πτῶλιν ἔλασκον εὐφημοῦντες, ἐν θεῶν ἔδρας θυηθάγον κοιμῶντες εὐώδη φλόγα. 595 καὶ νῦν τὰ μάσσων μὲν τί δεὶ σ' ἐμοὶ λέγειν; ἀνακτος αὐτοῦ πάντα πεύσομαι λόγον.
όπως δ' ἀριστα τὸν ἐμὸν αἴδοιον πόσιν
σπεύσω πάλιν μολόντα δέξασθαι—τὰ γὰρ
γυναικὶ τοῦτον φέγγος ἥδιον δρακεῖν,
ἀπὸ στρατεῖας ἀνδρὶ σώσαντος θεοῦ
πύλας ἁνοίξαι;—ταῦτ' ἀπάγγειλον πόσει
ἡκεὶν ὅπως τάχιστ' ἐράσμιον πόλει.

γυναίκα πιστὴν δ' ἐν δόμοις εὗροι μολὼν
οἴαντερ οὖν ἔλειπε, δωμάτων κύνα
ἐσθλην ἐκεῖνῳ, πολεμίαν τοῖς δύσφροσι,
καὶ τάλλ' ὁμολαν πάντα, σημαντήριον
οὐδὲν διαφθείρασαν ἐν μήκει χρόνου.

οὐδ' οὖδα τέρψιν οὖδ' ἐπὶψογον φάτιν
ἀλλο πρὸς ἀνδρὸν μᾶλλον ἥ χαλκοῦ βαφάς.
τοιόσδ' ὃ κόμπος τῆς ἀληθείας γέμων
οὐκ αἰσχρὸς ὡς γυναίκι γενναλα λακείων.

ΧΟ. αὐτὴ μὲν σύντος εἴπε μανθάνοντι σοι
τοροῦσιν ἐρμηνεύσων εὐπρεπῶς λόγον.
οὔ δ' εἰπέ, κηρυξ. Μενέλεων δὲ πεύθομαι,
εἰ νόστιμος γε καὶ σεσωσμένος πάλιν
ἡξει ξὺν ὑμῖν, τῆς ὁδοὶ γῆς φίλου κράτος.

ΚΗ. οὐκ ἔσθη ὁπως λέξαιμι τὰ ἄεινή καλὰ
ἐς τὸν πολὺν φίλους καρποῦσαι χρόνον.

ΧΟ. πῶς ὃς ὃς ἐν εἰπὼν κεδαν τάληθη *τύχοις;
σχισθέντα δ' οὖκ εὐκρυπτα γίγνεται τάδε.

ΚΗ. ἀνὴρ ἀφαντὸς ές 'Αχαϊκοῦ στρατόν,
αὐτὸς τε καὶ τὸ πλοῖον. οὖ ἄεινή λέγω.

ΧΟ. πότερον ἀναχθεῖς ἐμφανῶς ές 'Ἰλίου,
ἡ χείμα, κοινὸν ἄχθος, ἥρπασε στρατόν;
ΚΗ. ἐκυρσάς ὡστε τοξότης ἄκρος σκοποῦν·

613. ΚΗ. MSS. 622. τύχης Fl. τυχε Fa. 624. ἀνὴρ MSS. corr. H.
μακρὸν δὲ πήμα ξυντόμως ἐφημίσω.

ΧΟ. πότερα γὰρ αὐτοῦ ζῳτος ἡ·τεθνηκότος φάτις πρὸς ἅλλων ναυτίλων ἐκλήζετο;

ΚΗ. οὐκ οἶδεν οὐδεὶς ὡςτ’ ἀπαγγέλλα τορῶς, πλὴν τοῦ τρέφοντος Ἡλίου θοιοῦ φύσιν.

ΧΟ. πῶς γὰρ λέγεις χειμῶνα ναυτικὸ στρατὸ ἐλθεῖν τελευτῆσαι τε δαμόμων κότῳ;

ΚΗ. εὐφήμου ἢμαρ οὐ πρέπει κακαγγέλφ γλῶσσῃ μιαίνειτ χωρίς ἡ τιμῇ θεῶν.

ὅταν δ’ ἀπευκτὰ πήματ’ ἄγγελος πόλει στυγνῷ προσώπῳ πτωσίμου στρατοῦ φέρῃ,

πόλει μὲν ἔλκος ἐν τὸ δήμουν τυχεῖν,

πολλοὺς δὲ πολλῶν ἐξαγισθέντας δόμων· ἀνδρας διπλῇ μάστιγι, τὴν Ἀρης φιλεῖ,

διλογχοῦ ἄτην, φοινίαν ἐξυνωρίδα·

τοιῶνδε μέντοι πτημάτων * σεσαγμένου·

πρέπει λέγειν παιὰνα τόντο' Ἐρυνύων·

σωτηρίων δὲ πραγμάτων εὐάγγελον

ἥκοντα πρὸς χαίρουσαν εὔεστοί πόλιν,

πῶς κεδυνα τοῖς κακοῖς συμμίξω, λέγων

χειμῶν’ * Ἀχαιοῖς οὐκ ἀμὴντον * θεῶν;

ἐξυνόμοσαν γὰρ, ἄντες ἔχθισε τὸ πρὶν,

πῦρ καὶ βάλασσα, καὶ τὰ πίστ’ ἐδειξάτην,

φθείροντε τὸν δύστην Αργεῖων στρατών.

ἐν νυκτὶ δυσκόμαντα δ’ ὄφρει κακά.

ναῦς γὰρ πρὸς ἀλλήλαισι Θρήκιαι πνοαὶ ἡρείκον’ αἱ δὲ κερωτυποῦμεναι βία

χειμῶν τυφῶ σὺν ζάλη τ’ διμβροκτύπῳ

φάντα τ’ ἀφαντο, ποιμένος κακοῦ στρόβῳ.

644. σεσαγμένων MSS. 649. Ἀχαιῶν . . . θεῶς MSS. corr.

Dobr. H. 655. ἡρείκον Fa. κερωτυποῦμεναι MSS.
ἐπεὶ δ’ ἀνήλθε λαμπρὸν ἡλίον φάος,
ὄρῳμεν ἀνθοὺν πέλαγος Αλγαίον νεκρῶς ἀνδρῶν Ἀχαίων ναυτικοῖς τ’ ἔρειπλοις.

ημᾶς γε μὲν ὅτι ναῦν τ’ ἀκήρατον σκάφος ἦτοι τις ἐξέκλεψεν ἡ ἦξιτήσατο
θεός τίς, οὐκ ἀνθρωπος, οἰκος θιγών.
τόχη δὲ σωτήρ ναῦν θέλουσ’ ἐφέζετο,
ὡς μὴ’ ἐν ὄρμῳ κύματος ζάλην ἔχειν
μὴ’ ἐξοκείλαι πρὸς κραταλέως χθόνα.
ἐπείτα δ’ "Ἀιδήν πῶτιον πεφευγότεσ,
λευκὸν κατ’ ἦμαρ, οὐ πεποιθότες τόχη,
ἐβουκολοῦμεν φροντίσων νέον πάθος,
στρατοὺ καμόντος καὶ κακῶς σποδομένου.
καὶ νῦν ἐκείνων εἰ τις ἑστὶν ἐμπνέων,
λέγουσιν ἦμᾶς ὡς ὀλωλότας, τί μῆ’;
ἡμεῖς τ’ ἐκείνους ταῦτ’ ἔχειν δοξάζομεν.
γένοιτο δ’ ὡς ἄριστα. Μενέλεων γὰρ οὖν
πρῶτον τε καὶ μάλιστα προοδόκα μολεῖν.
καὶ ζώτα καὶ βλέποντα, μηχανίς Διός,
οὕτω θέλοντος ἐξαναλῶσαι γένος,
ἐλπίς τις αὐτὸν πρὸς δόμους ἥξειν πάλιν.
τοσαῦτ’ ἀκοῦσας ἵσθι τάληθη κλύων.

ΧΟ. τίς ποτ’ ὁνόμαζεν ὅδ’

ἐς τὸ πᾶν ἐτητύμως—
μὴ τίς ὅτιν’ οὐχ ὀρῷ-

μεν προολαῖσι τοῦ πεπρωμένου
γλῶσσαν ἐν τόχᾳ νέμουν;—

τὰν δορλγαμβρὸν ἀμφινεικὴ θ’ Ἐλέναν;
ἐπεὶ πρεπόντως

673. ταῦτ’ MSS.
έλενας, ἐλανδρος, ἐλέπτολις, ἐκ τῶν ἀβροτίμων
προκαλυμμάτων ἔπλευσε
ζεφύρου γίγαντος αὐρα, πολύανδροι τε φεράστιδες
κυναγοὶ κατ᾽ ἤχον
*πλατᾶν ἄφαντον
κέλσαντες Συμόεντος
ἀκτὰς *ἐπ᾽ ἀεξιφύλλους
dι᾽ ἔριν αἴματόεσσαν.
Ἡλιὸς δὲ κῆδος ὅρ-
θώνυμον τελεσσίφρων
μῆνις ἥλασεν, τραπέ-
ζας *ἀτίμωσιν υστέρφο χρόνῳ
καὶ ἐνυστίου Δίως
πρασσομένα τὸ νυμφότιμον μέλος ἐκ-
φάτως τίοντας,
ὑμέναιον, διὰ τότ' ἐπέρρεπεν
gαμβρόνισιν ἄείδειν.
μεταμανθάνονσα δ᾽ ὕμνον
Πριάμου πόλις γεραιά
πολύθρηνον μέγα ποι στένει,
κικλήσκουσα Πάρων
tὸν αἰνόλεκτρον,
*παμπορθῆ πολύθρηνον
αιώνα *διαὶ πολιτῶν
μέλεον αἰμ' ἀνατλάσσα:·
ἐθρεψεν δὲ *λέοντος ἵ-
nων δόμοις ἀγάλακτον οὐ-

τως ἀνήρ φιλόμαστον,
ἐν βιότου προτελείοις
ἀμερον, εὐφιλόπαιδα,
καὶ γεραρὼς ἐπίχαρτον.
πολέα δ' ἐσκ' ἐν ἀγκάλαις,
νεοτρόφου τέκνου δίκαν,
φαίδρωπος ποτὶ χείρα, σαλ-
νών τε γαστρὸς ἀνάγκαις.
χροινισθεὶς δ' ἀπέδειξεν ἡ-
θος τὸ πρὸς τοκέων χάριν
γὰρ τροφεύσων ἀμαίβων,
μηλοφόνουσι * σὺν ἄταις
δαίτ' ἀκέλευστος ἔτευξεν·
αἴματι δ' οἶκος ἐφύρθη·
ἀμαχον ἄλγος οἰκέταις,
μέγα σίνως πολυκτόνοι
ἐκ θεοῦ δ' ἱερεύς τίς ἄ-
τας δόμοις * προσεθρέφθη.
παρ' αὐτά δ' ἐλθεῖν ἐς Ἡλίου πόλιν ἀτρ. γ' 737
λέγομι ἀν φρόνημα μὲν
νηνέμου γαλάνας,
ἀκασκαίον δ' ἀγαλμα πλοῦτου,
μαλθακὸν ὁμμάτων βέλος,
δηξίθυμον ἔρωτος ἄνθος.
παρακλίνασεν ἐπέκρανεν
δὲ γάμον πικρᾶς τελευτάς,
δύσεδρος καὶ δυσόμιλος

723. ἐσχ' MSS. corr. Cas. 727. ἔθος MSS. ἡθος Con.
μ. ἄταις Fl. 735. προσετράφη MSS. corr. Heath. 737. πάραντά MSS. δ' Fl. δ' οὖν Fa. 741. MSS. om. δ'.
745. παρακλίνονος' Fa. Text Fl.
συμένα Πριαμίδασιν,
πομπά Δίως ξενίου,
νυμφόκλαυτος 'Ερινύς.
παλαίφατος ὁ ἐν βροτοῖς γέρων λόγος ἀντ. γ'. 750
τέτυκται, μέγαν τελεσ-
θέντα φωτός ὀλβον
τεκνοῦσθαι μὴ ἀπαίδα δυνήσκειν,
ἐκ ὧν ἀγαθᾶς τούχας γένει 755
βλαστάνειν ἀκόρεστον οἶζων:
δίχα ὦ ἀλλων μονόφρων εἰ-
μι. τὸ δυσσεβὲς γὰρ ἔργον
μετὰ μὲν πλείονα τίκτει,
σφετέρα ὦ εἰκότα γέννα.
οἰκῶν ὦ ἅρ' εὐθυδίκων
καλλίπαις πῶς ἀεὶ.
φιλεὶ δὲ τίκτειν ὑβρις
μὲν παλαιὰ νεά-
ζουσαν ἐν κακοῖς βροτῶν
ὑβριν τῶτ' ἦ τόθ', * ὦτε τὸ κύριον μόλη
* φάος τόκου,
δαίμονά τε * ταῦ ἄμαχον, ἀπόλεμον,
ἄνιερον θράσος, μελαίνας μελαθροῖσιν ἄτασ,
* εἰδομένας τοκέσσιν. 770
δίκα δὲ λάμπει μὲν ἐν
δυσκάπνους δόμασιν,
τῶν ὦ ἐναλοίμου τίει [βίον].
τὰ χρυσόπαστα ὦ * ἐδεθλα σῦν πίνῳ χερῶν
παλιντρόποις.

755. γὰρ δυσσεβὲς MSS. 766. ὄταν MSS. ὄτε Kl. 767.
νεαρὰ φάος κότων Fl. Fa. νέα ὦ ἐφυσεν κόρων Pal. φάος τόκου
Eng. 769. τὸν MSS. ἄμαχον om. Fa. 771. εἰδομέναν MSS.
775. βίον MSS. prob. corrupt. 776. ἐσθλὰ MSS. corr. Aurat.
όμμασι λιποῦσ' οσὶα * προσέμολε
δύναμιν οù σέβουσα πλοῦτον παράσημον αἰνω' 780
πάν δ' ἐπὶ τέρμα νωμᾶ.

ἀγε δῇ, βασιλεῦ, Τρολας πτολίπορθ',
'Ατρέως γένεθλοιν,
pῶς σε προσεῖπω; πῶς σε σεβίζω, 785
μήθ' ὑπεράρας μήθ' ὑποκάμψας
καιρὸν χάριτοσ;

πολλοὶ δὲ βροτῶν τὸ δοκεῖν εἶναι
προτίουσι δίκην παραβάντες.

τῷ δυσπραγοῦντι δ' ἐπιστενάχειν
πᾶς τις ἔτοιμος' δήγμα δὲ λύπης
οὐδὲν ἐφ' ἢπαρ προσικνεῖται
καὶ ξυγχαίρουσιν ὁμοιοπρεπεῖς
ἀγέλαστα πρόσωπα βιαζόμενοι.

ὁστὶς δ' ἀγαθὸς προβατογυώμων,

οὐκ ἔστι λαθείν ὁμματα φωτὸς
τὰ δοκοῦντ' εὐφρονος ἐκ διαινολας

ὑδαρεὶ σαλνεὶς φιλότητι.

σὺ δὲ μοι τότε μὲν στέλλων στρατιὰν
'Ἐλένης ἕνεκ', οὐ γὰρ * ο' ἐπικεύσω,
κάρτ' ἀπομοῦσως ἤσθα γεγραμμένος,

οὐδ' εὖ πραπτίδων οἰακα νέμων
θράσος * ἐκ θυσίων
ἀνδράσι θησίκουσι κομίζων.

νῦν δ' οὐκ ἀπ' ἀκρας φρενὸς οὐδ' ἀφιλῶς

εὐφρων * πῦνος εὖ τελέσασι.

γνώσει δὲ χρόνῳ διαπευδόμενος

τὸν τε δικαίως καὶ τὸν ἀκαίρως πόλιν οἰκουροῦντα πολιτῶν.

**ΑΓΑΜΕΜΝΩΝ.**

πρῶτον μὲν Ἄργος καὶ θεοὺς ἐγχωρίους δίκη προσεπείτω, τοὺς ἐμοὶ μετατίους νόστον δικαίων θ’ δὲν ἐπραξάμην πόλιν Πριάμου. δίκας γὰρ οὔκ ἀπὸ γλῶσσης θεοὶ κλύοντες ἄνδροκμῆτας Ἰλίου φθορὰς εἰς αἰματηρὸν τεῦχος οὐ διχορρόπως ψήφους ἔθεντο· τῷ δ’ ἐναυτῷ κύτει ἐλπὶς προσήτει χειρὸς οὐ πληρουμένῳ. καταφ’ δ’ ἀλοῦσα νῦν ἐτ’ εὔσημως πόλις. ἀτῆς θυελλαῖς ζώσι’ συνθυγκοῦσα δὲ σπόδος προτέμπει πλοῦτος πλούτου πυκάς. τούτων θεοῖς χρὴ πολύμνηστον χάρων τίνειν, ἐπείπερ καὶ παγὰς ὑπερκότους *ἐφραξάμεσθα, καὶ γυναικὸς οὔνεκα πόλιν διημάθουσα Ἀργείου δάκος, ἵππου νεοσσός, ἀσπιδοστρόφος λεός, πῆδαμ’ ὀροῦσα ἀμφὶ Πλειάδων δύσων ὑπερθορῶν δὲ πύργον ἀμηστῆς λέων ἀδὴν ἔλεξεν αἰματός τυραννικὸς. θεοῖς μὲν ἐξέτεινα φρολμοῖ τὸδε· τὰ δ’ ἐς τὸ σὸν φρόνημα, μέμνημαι κλύων, καὶ φημὶ ταῦτα καὶ συνήγορόν μ’ ἔχεις. παύροις γὰρ ἀνδρῶν ἔστι συγγενεῖς τὸδε, φίλοι τὸν εὐτυχοῦστ’ ἀνεύ φθόνου σέβειν. δύσφρων γὰρ ἱδ’ καρδίαν προσήμενος

823. ἐπραξάμεσθα MSS. corr. H. Pal. 831. ταῦτα MSS.
άχθος διπλοίζει τῷ πεπαμένῳ νόσουν; τοῖς τ' αὐτὸς αὕτῳ πήμασιν βαρύνεται καὶ τὸν θυραῖον ὄλβον εἰσορῶν στένει εἰδὼς λέγομι' ἂν, εὗ γὰρ ἐξεπίσταμαι, ὁμιλίας κάτοπτρον, εἴδωλον σκίᾶς, δοκοῦντας εἶναι κάρτα πρεμυνείς ἐμοί. μόνος δ' ὁ 'Οδυσσεύς, ὀσπερ οὐχ ἕκὼν ἔπλει. Ξενχθεῖς ἐτομος ἣν ἐμοὶ σειραφόρος εἰτ' οὕτω θανόντος εἶτε καὶ ζωντος πέρι λέγω. τὰ δ' ἄλλα πρὸς πόλιν τε καὶ θεοὺς κοινοὺς ἀγώνας θέντε ἐν πανηγύρει. Βουλευσόμεσθα. καὶ τὸ μὲν καλὸς ἔχων ὀπως χρονίξον εὖ μενεὶ βουλευτέον ὅτι δὲ καὶ δεὶ φαρμάκων παιονίων, ήτοι κέαντες ἡ τεμόντες εὐφρόνως πειρασάμεσθα * πῆμ' ἀποστρέψαι νόσουν. νῦν δ' ἐς μέλαθρα καὶ δόμους ἐφεστίους ἐλθὼν θεοίσι πρῶτα δεξιώσομαι, οἴπερ πρόσω πέμψαντες ἡγαγον πάλιν. νίκη δ' ἐπείπερ ἐσπετ', ἐμπέδως μένοι. ΚΛ. ἀνδρεὶς πολίται, πρέσβεος Ἀργείων τὸδε, οὐκ ἀλοχυνοῦμαι τοὺς φιλάνορας τρόπους λέξαι πρὸς ὑμᾶς' ἐν χρόνῳ δ' ἀποφθίνει τὸ τάρβος ἀνθρώποισιν. οὐκ ἄλλων πάρα μαθοῦσ', ἐμαυτῆς δύσφορον λέξω βίον, τοσοῦτον' ὀσοπερ οὕτος ἦν ὑπ' Ἰλίῳ. τὸ μὲν γυναῖκα πρῶτον ἄρσενος δίχα ἤσθαι δόμοις ἐρημοῦ ἐκπαγλον κακοῦ, πολλὰς κλύουσαν * κληδόνας παλιγκότους*.
καὶ τὸν μὲν ἥκειν, τὸν δὲ ἐπεσφέρειν κακοῦ κάκιον ἄλλο πῆμα, λάσκοντας δόμοις. 865 καὶ τραυμάτων μὲν εἰ τόσον ἐτύγχανεν ἁνήρ ὁδ', ὡς πρὸς οίκον ὠχετεύετο φάτις, *τέτρηται δικτύου πλέον λέγειν. εἰ δ' ἢν τεθυκώς, ὡς ἐπλήθυνον λόγοι, τρισώματός τὰν Γηρυὸν ὁ δεύτερος [πολλὴν ἀνωθεν, τὴν κάτω γὰρ οὐ λέγω] χθονὸς τρίμοιρον χλαίναν ἐξηύχει *λαβεῖν, ἀπαξ ἐκάστῳ καθθανῦν μορφώματι. τοιῶν· ἔκατι κληδόνων παλιγκότων πολλὰς ἀνωθεν ἀρτάνας ἐμὸς δέρης ἐλυσαν ἄλλοι πρὸς βλαυ λελημένης. ἐκ τῶνδ' τοι πάις ἐνθάδ' οὐ παραστατεῖ, ἐμῶν τε καὶ σῶν κύριος *πιστωμάτων, ὡς χρήν, 'Ορέστης' μηδὲ θαυμάσης τόδε. τρέφει γὰρ αὐτὸν εὐμενῆς δορύξενος 875 Στρόφιος ο Φωκεὺς, ἀμφίλεκτα πῆματα ἐμοὶ προφωνῶν, τὸν θ' ὑπ' Ἰλίῳ σέθεν κλύωνον, εἰ τε δημόθρους ἀναρχία βουλὴν καταρρήψειεν, ὡστε σύγγονον βροτοῦσι τὸν πεσόντα λακτίσαι πλέον. 880 τοιάδε μέντοι σκῆψις οὐ δόλον φέρει. ἐμοιγε μὲν ὃ ἥ κλαυμάτων ἐπίσωτοι πηγαὶ κατεσβήκασιν, οὐδ' ἔνι σταγόν. ἐν ψικοίτους ὥ δύμασι βλάβας ἔχω, τὰς ἀμφὶ σοι κλαίουσα λαμπτηροχλάς 885 ἀτημελήτους αἰέν. ἐν δ' ὀνείρασι 890

ΑΓΑΜΕΜΝΩΝ.

λεπταίς ὑπαλ κόωνωπος ἐξηγειρόμην
βιπαίσι θωύσουντος, ἀμφὶ σοι πάθη
ὅρῳσα πλεῖω τοῦ ἐξουνύδοντος χρόνου.
νῦν ταῦτα πάντα τλᾶσ' ἀπευθήτῳ φρενὶ
λέγουμεν ἄν ἄνδρα τόνδε, τῶν σταθμῶν κύνα,
σωτῆρα ναὸς πρότονον, ὑψηλὴς στέγης
στῦλον πολύρη, μονογενὲς τέκνον πατρί,
καὶ γῆν φανείσαν ναυτίλοις παρ' ἐλπίδα,
κάλλιστον ἡμαρ εἰσίδειν ἐκ χείματος,
ὅδοιπόρῳ διψώντι πηγαίον ἰέως.

τερπνοῦν δὲ τὰναγκαῖον ἐκφυγεῖν ἀπαν.

τοιοῦδε *τοῦ νῦν ἄξιω προσφθέγμασιν.

φόνος δ' ἀπέστω τολλὰ γὰρ τὰ πρὶν κακὰ
ἡνειχόμεσθα' νῦν δὲ μοι, φίλον κάρα,
ἐκβαυ' ἀπήνης τῆς, μὴ χαμαῖ τιθεῖς
τὸν σὸν τόδ', ἅμαξ, Ἰλίου πορθήτορα.

διμωᾶ, τί μέλλεθ', αἰς ἑπέσταλται τέλος
πέδων κελεύθου στρωνυναι πετάσμασιν;

ἐνθὺς γενέσθω πορφυρόστρωτος πόρος

ἐσ' δῶμ' ἀελπτον ὡς ἄν ἡγήται δίκη.

τὰ δ' ἄλλα φροντίς οὐχ ὑπνῷ νικωμένῃ
θῆσει δικαίως σὺν θεοῖς εἴμαρμένα.

ΑΓ. Λήδας γένεθλοφ, δωματῶν ἐμῶν φύλαζ,
ἀπονυσά μὲν ἐιπας εἰκότως ἐμὴ'

μακράν γὰρ ἐξέτεινας' ἀλλ' ἐναισίμως

αινεῖν, παρ' ἄλλων χρῆ τὸδ' ἐρχεσθαί γέρας'

καὶ τάλλα μὴ γυναικὸς ἐν τρόποις ἐμὲ

ἀβρυνυ μηδὲ βαρβάρου φωτὸς δίκην

χαμαιπετές βόαμα προσχάνης ἐμοὶ,

μηδ' εἴμασι στρώσασ' ἐπίφθονον πόρον

903. τοίνυν MSS. corr. Schütz.

D
τίθει τε θεούς τοι τούσδε τιμαλφείν χρεών·
ἐν ποικίλοις δὲ θυντὸν ὄντα κάλλεσιν
βαίνειν ἐμοὶ μὲν οὐδαμῶς ἀνευ φόβου.
λέγω κατ’ ἄνδρα, μὴ θεόν, σέβειν ἐμέ.

χωρίς ποδοψήστρων τε καὶ τῶν ποικίλων
κληδῶν ἄψει· καὶ τὸ μὴ κακῶς φρονεῖν
θεοῦ μέγιστον ὄρον. ὀλβίσαι δὲ χρὴ
βλούν τελευτήσαντ' ἐν εὔεστοι φίλη.

eἰ πάντα δ’ ὃς πράσσομ’ ἂν, εὐθαρσῆς ἐγὼ.

ΚΛ. καὶ μὴν τὸδ’ εἴπε μὴ παρὰ γνώμην ἐμοὶ.
ΑΓ. γνώμην μὲν ἵσθι μὴ διαφθεροῦντ’ ἐμέ.
ΚΛ. ηὗξο θεοῖς δεῖσας ἄν δὸ έρδευν τάδε;
ΑΓ. εἴπερ τις, εἰδώς γ’ ε ἐν τὸδ’ ἐξείπτων τέλος.
ΚΛ. τί δ’ ἂν δοκεῖ σοι Πράμως εἰ τάδ’ ἤμυσεν;
ΑΓ. εἰν ποικίλοις ἂν κάρτα μοι βήναι δοκεῖ.
ΚΛ. μὴ νυν τὸν ἀνθρώπειον αἰδεσθῆς ψόγον.
ΑΓ. φήμη γε μέντοι θημόδρους μέγα σθένει.
ΚΛ. ὃ δ’ ἀφθονητός γ’ οὐκ ἐπίζηλος πέλει.
ΑΓ. οὐτοί γυναικὸς ἐστίν ἰμείρειν μάχης.
ΚΛ. τοῖς δ’ ὀλβίοις γε καὶ τὸ νικᾶσθαι πρέπει.
ΑΓ. ἦ καὶ σὺ νίκην τὴν ἀρίστος τίες;
ΚΛ. πίθον’ κράτος μέντοι πάρες γ’ ἐκὼν ἐμοὶ.
ΑΓ. ἀλλ’ εἰ δοκεῖ σοι ταῦθ’, ὡπαί τις ἀρβύλας
λύοι τάχος πρόδουλον ἐμβασιν ποδός,
καὶ τοῖσδέ μ’ ἐμβαίνουθ’ ἀλουργέσιν θεῶν
μὴ τὶς πρόσωθεν ὄμματος βάλοι φθόνος.
πολλή γὰρ αἴδως *δωματοφθορεῖν ποιή
φθείροντα πλούτων ἀργυροφόντους θ’ υφάς.
τούτων μὲν οὕτω· τὴν ἕξενην ἐδε πρεμενὼς

930. πράσσομεν Η. 946. σὸν ταῖσδε Φα. text Fl. 948.
σωματοφθορεῖν MSS. ὅμ. Schütz.
τήνδ' ἐσκόμιζε· τὸν κρατοῦντα μαλθακῶς
θεὸς πρόσωπεν εὐμενῶς προσδέρκεται.
ἐκὼν γὰρ οὐδεὶς δουλῶν χρῆται ξυγῷ.
αὕτη δὲ πολλῶν χρημάτων ἐξαίρετον ἀνθός, στρατοῦ δόρρημ', ἔμοι ξυνεσπετο.
ἐπεὶ δ' ἀκούειν σοῦ κατέστραμμαί τάδε,
εἰμ' ἐς δόμων μέλαθρα, πορφύρας πατῶν.

ΚΛ. ἐστιν θάλασσα, τίς δὲ νῦν κατασβέσει;
τρέφουσα πολλῆς πορφύρας *ἰσάργυρον
κηκίδα παγκαλύστων, εἰμάτων βαφάς.
οἶκος δ' ὑπάρχει τῶν οὖν θεοίς, ἁναξ,
ἐχειν' πένεσθαι δ' οὐκ ἐπίσταται δόμος.
πολλῶν πατησμὸν δ' εἰμάτων ἄν ηὐξάμην,
δόμους προσεχθέντος ἐν χρηστηρίοις,
ψυχῆς κόμιστρα τήσδε μηχανωμένη.

ρίζης γὰρ οὖσας φυλλᾶς ἤκετ' ἐς δόμους,
σκιὰν ὑπερτείνασα σειράν κυνός.
καὶ σοῦ μολῶντος δωματίτιν ἐστίναν,
θάλπος μὲν ἐν χειμώνι σημαινεῖς μολόν.
огдаν δὲ τεύχῃ Ζεὺς ἀπ' ὄμφακος πικρᾶς
ὁίνου, τότ' ἂδη ψύχος ἐν δόμοις τέλει,
ἀνδρὸς τελείου δῶμ' ἐπιστρωφωμένου.
Ζεὺς Ζεὺς τέλειε, τὰς ἐμᾶς εὐχὰς τέλει'
μέλοι δὲ τοι δοῦνεν ἄν μέλλης τελείν.

ΧΟ. τίππε μοι τὸν ἐμπέδως

δείμα προστατήριον
καρδίας τερασκόπου ποτάται,
μαντιπολεῖ ο' ἀκέλευστος ἁμισθος ἁοίδα'

959. εἰς ἄργυρον MSS. 965. μηχανωμένης MSS. corr. H.
969. μολόν MSS. 970. Ζεὺς τ' MSS. 976. δείγμα Fl. δείμα
Fa.

D 2
οὐδ’ ἀποτύσασι δίκαν
δυσκρίτων ἀνειράτων
θάρσος εὐπιθές ἦσε
φρενὸς φίλον θρόνον; ἔχρονος δ’ ἐπὶ
πρωσισίων * ἡμεμβολάς
ψαμμᾶς ἄκατας παρή-
βησεν, εὔθ’ ὑπ’ 'Ἰλιον
ὥρτο ναυβάτας στρατός.
πεύθομαι δ’ ἀπ’ ὄμματων
νόστον, αὐτόμαρτος ὁυ’
tὸν δ’ ἄνευ λύρας * ὃμως ὠυνῶθει
θρήνου ὉΕρυνὸς αὐτοδίδακτος ἐσωθεν
θυμός, οὗ τὸ πᾶν ἔχων
ἐλπίδος φίλον θράσος.
σπλάγχνα δ’ * οὕτι ματάξει
πρὸς ἐνδίκοις φρεσὶν τελεσφόροις
dῖναις κυκλούμενον κέαρ.
eὔχομαι δ’ ἀπ’ ἐμᾶς * τοιαύτ’
ἐλπίδος ψύθη πεσεῖν,
ἐς τὸ μὴ τελεσφόρον.
μάλα γέ τοι *τὸ μεγάλας ὤγιείας
ἀκόρεστον τέρμα. νόσος γὰρ * ἀεὶ
γεῖτων ὁμότοιχος ἐρείδει,
καὶ πότμος εὐθυπορῶν
* * * * *
ἀνδρὸς ἐπαίσευν ἀφαντὸν ἔρμα.
καὶ τὸ μὲν πρὸ χρημάτων

980. ἀποτύσας Fl. text Fa. 982. ἦσε MSS. corr. Scal.
983. ἦσε Fl. 984. ἡμεμβολάς MSS. 990. ὑπὼς MSS. 991.
'Ερυνὸς MSS. 995. οὕτοι MSS. 998. ἦσε ἐμᾶς Fl. το Fa. om.
Fl. τοιαύτ’ K. 1001. γὰρ τοί Fl. γέ τοι ὧν Fa. τὰς πολλάς MSS.
text Pal. τὸ πυλέως Enger. 1002. om. ἀεὶ MSS. 1006. line
omitted probably.
κτησίων ὄκνος βαλὼν,
σφευδόνας ἀπ' εὐμέτρου,—
οὐκ ἔδω πρόπας ὁμοσ
πημονᾶς γέμων ἁγαν,—
οὐδ' ἐπόντυσε σκάφος.
πολλά τοι δόσις ἐκ Διὸς ἀμφιλαφής τε καὶ ἔξ
ἀλόκων ἐπετειάν
νήστιν ὄλεσεν νόσουν.
τὸ δ' ἐπὶ γὰν *πεσῶν ἀπαξ θανάσιμον ἀντ. β'.
προπάροιθ' ἀνδρὸς μέλαν αἴμα τίς ἄν
πάλιν ἀγκαλέσατ' ἔπαείδων;
οὐδὲ τὸν ὀρθοδαθη
tῶν φθιμένων ἀνάγειν
Zeus *ἀπέπαυσεν ἔπ' εὐλαβεία; †
ei δὲ μὴ τεταγμένα
μοῖρα μοῖραν ἐκ θεῶν
εἴργε μὴ πλέον φέρειν,
προφθάσασα καρδία
γλῶσσαι ἄν τάδ' ἔξέχει.
νῦν δ' ὑπὸ σκότῳ βρέμει
θυμαλυῆς τε καὶ οὐδὲν ἐπελπομένα ποτὲ καλρον
ἐκτολυπεύσειν,
ζωτυρομένας φρενός.
ΚΛ. εἶσω κομιζου καὶ σύ, Κασσάνδραν λέγω,
ἐπεῖ σ' ἔθηκε Zeus ἀμηνίτως όμοις
κοινωνοῦ εἶναι χερισβων, πολλῶν μετὰ
δούλων, σταθείσαν κτησίον βωμοῦ πέλας.
ἐκβαιν' ἀπήνης τῆςδε, μηδ' ὑπερφρόνει.
καὶ παῖδα γὰρ τοι φασίν 'Ἀλκμήνης ποτὲ

1019. πεσόνθ' ἀπαξ MSS. 1024. αὖρ' ἐπαυσεν MSS. text Hartung. ἐπ' ἀβλαβεία γε Fa. text Fl.
πραδέντα τλήναι καὶ ζυγὼν θιγεῖν βία.
εἴ δ᾽ οὖν ἀνάγκη τήσι ἐπιρρέεσαι τύχης,
ἀρχαιοπλοῦτων δεσποτῶν πολλή χάρις.
οἱ δ᾽ οὖποτ᾽ ἐπίσταντες ἡμησαν καλῶς,
ἀμοὶ τε δούλους πάντα καὶ παρὰ στάθμην. 1045
ἐχεῖς παρ᾽ ἡμῶν οἰάπερ νομίζεται.

ΧΩ. σοι τοι λέγουσα παύεται σαφῆ λόγον.
ἐντὸς δ᾽ * ἀλοῦσα μορφήν ἀγρευμάτων,
πείθοι ἀν εἰ πείθοι᾽ ἀπειθοῦσι δ᾽ ἱσως.

ΚΛ. ἀλλ᾽ εἶπερ ἐστὶ μὴ χελιδόνος δίκην
ἀγνωτα φωνῆ βάρβαρου κεκτημένη,
ἔσω φρενῶν λέγουσα πείθων λόγῳ.

ΧΩ. ἔπου " δὲ λίστα τῶν παρεστῶτων λέγει
πείθου, λυποῦσα τόνδ᾽ ἀμαξήρη θρόνον.

ΚΛ. οὔτω * θυραία τῆς ἐμοὶ σχολῆ πάρα
τρίβειν" τὰ μὲν γὰρ ἐστίας μεσομφάλου
ἐστηκεν ἡδή μῆλα πρὸς σφαγὰς πυρὸς,
ὡς οὔποτ᾽ ἐλπίσασι τίνος ἐξειν χάριν.
οὐ δ᾽ εἰ τι δράσεις τῶνδε, μὴ σχολῆν τίθει.
εἴ δ᾽ ἀξιομήων οὔσα μὴ δέχει λόγον,
οὐ δ᾽ ἀντὶ φωνῆς φράζε καρβάνῳ χερ.

ΧΩ. ἐρμηνεύως ἐσοκεν ἡ ἐξειν τοροῦ
δεῖσθαι τρόπος δὲ θηρὸς ὡς νεαρέτου.

ΚΛ. ἡ μαίνεται γε καὶ κακῶν κλάει φρενῶν,
ἡτὶς λυποῦσα μὲν πόλιν νεαρέτου
ἐξει, χαλινῷ δ᾽ οὖν ἐπίσταται πέρειν,
πρὶν αἵματηρον ἐξαφρίζεσθαι μένος.
οὐ μὴν πλέως ρίψαι ἀτμωθήσομαι.

1041. τλήναι δουλείας μάζης βία Fl. text Fa. 1042. ἐπιρρέει
1043. θυραίαν τῆνδ᾽
1048. ἀν οὖσα MSS. text Schneid. 1055. θυραίαν τῆνδ᾽
1055. θυραίαν τῆνδ᾽ MSS.
ΑΓΑΜΕΜΝΩΝ.

ΧΟ. ἐγὼ δ', ἐποικτέλῳ γάρ, ὦ θυμώσομαι.

1070

* εἰκοσι' ἀνάγκῃ τῇδε καλύσου ζυγόν.

ΚΑΣΣΑΝΔΡΑ.

ἀτοτοτοί πόποι δὰ.

1075

ἀπολλοὺς ἀπολλοῦν.

ΧΟ. τί ταῦτ' ἀνωτότυχας ἀμφὶ Λοξίου;

1080

οὐ γάρ τοιοῦτος ὀστε θηριητοῦ τυχεῖν.

ΚΑ. ὤτοτοτοί πόποι δὰ.

1085

ἀυτὸν ἀπολλοῦν ἀπολλοῦν ἐμός.

ἄπολεσας γάρ οὐ μόλις τὸ δεύτερον.

ΧΟ. χρήσειν έοικεν ἅμμί τῶν αὐτῆς κακῶν.

1090

μένει τὸ θείον δουλία * περ ἐν φρενί.

ΚΑ. Ἀπολλοῦν Ἀπολλοῦν

ἀντ. β'.

ἀγνιατ' ἀπόλλων ἐμός.

ἀπολέσας γάρ οὐ μόλις τὸ δεύτερον.

ΧΟ. η δ' αὕτε δυσφημοῦσα τὸν θείν καλεῖ

1095

οὐδὲν προσήκουντ' ἐν γόοις παραστατέων.

ΚΑ. Ἀπολλοῦν Ἀπολλοῦν

ἀντ. β'.

ἀγνιατ' ἀπόλλων ἐμός.

ἀπολέσας γάρ οὐ μόλις τὸ δεύτερον.

ΧΟ. πρὸς τὴν Ἀτρείδῶν' εἰ ὡς μή τὸδ' ἐννοεῖς,


ἐγὼ, ἐν Μ.Ε. καταλλήλων * περ ἐν φρενί.

1080

 KA. 'Απολλοῦν 'Απολλοῦν οτὲ. β'.
 ἀγνιατ' ἀπόλλων ἐμός.
 ἀπολέσας γάρ οὐ μόλις τὸ δεύτερον.
 ΧΟ. χρήσεων έοικεν ἅμμί τῶν αὐτῆς κακῶν.
 μένει τὸ θείον δουλία * περ ἐν φρενί.
 KA. 'Απολλοῦν 'Απολλοῦν ἀντ. β'.
 ἀγνιατ' ἀπόλλων ἐμός.
 ἀπολέσας γάρ οὐ μόλις τὸ δεύτερον.
 ΧΟ. πρὸς τὴν Ἀτρείδῶν' εἰ ὡς μή τὸδ' ἐννοεῖς,
 ἐγὼ λέγω σοι καὶ τάδ' οὐκ ἔρεις ψύθη.
 KA. μισόθεον μὲν ὀὖν, πολλὰ συνίστορα ὀτὲ. γ'.
 αὐτόφωνα κακὰ * καὶ ἄρτάνας,
 ἀνυδρὸς * σφαγείου καὶ πέδου βαυτήριον.
 ΧΟ. έοικεν εὔρις ἡ ξένη κυνὸς δίκην
 εἶναι, ματεύει δ' ὄν * ἀνευρήσει φόνον.
KA. μαρτυρίους γὰρ τοῖσδ’ ἐπιπείδθομαι: ἀντ. γ’. 1095
κλαίομενα τάδε βρέφη σφαγάς,
ὅπτασ τε σάρκας πρὸς πατρός βεβρωμένας.

XO. ἦμεν κλέος σοὶ μαντικὸν πεπυσμένω
*τούτων προφήτας δ’ ὦτινας ματεύομεν.

KA. ἰώ πόποι, τί ποτε μὴδεται; ἀντ. δ’ 1100
τί τόδε νέου ἄχος μέγα
μέγ’ ἐν δόμοισι τοίσδε μὴδεται κακόν
ἀφερτον φίλουσιν, δυσίματον; ἀλκα δ’
ἐκάς ἀποστατεῖ.

XO. τούτων αἰδρίς εἴμι τῶν μαντευμάτων
ἐκεῖνα δ’ ἐγνών’ πᾶσα γὰρ πόλις βοῶ.

KA. ἰώ τάλαινα, τόδε γὰρ τελεῖς,
τὸν ὁμοδέμνου πόσων
λουτρόσωι φαιδρύνασα—πῶς φράσω τέλος;
τάχος γὰρ τόδ’ ἐσται. προτελεῖ δὲ χείρ ἐκ
χερὸς *ὀρέγματα.

XO. οὔπω ἑυνήκα’ νῦν γὰρ ἐξ ἀλυγμάτων
ἐπαργέμοις θεσφάτως ἀμηχανῶ.

KA. ἐ ε’, παπαὶ παπαὶ, τί τόδε φαίνεται; ἀντ. ε’ 1115
ἡ δικτυόν τι Ἀιδοῦ;
ἀλλ’ ἄρκυς ἡ ἕνευνος, ἡ ἑυναιτία
φόνου. στάσις δ’ ἀκόρετος γένει
κατολολυζάτωθ’ θύματος λευσίμου.

XO. πολαν Ἐρμύνν τῆνδε δώμασιν κέλει
ἐπορθιάζεων; οὐ με φαιδρύνει λόγος.
ἐπὶ δὲ καρδιὰν ἔδραμε κροκοβαφῆς

1095. μαρτυρίους μὲν γὰρ Fl. Fa. V. τοῖσδε πεπείδθομαι MSS.
1096. τάδε M.G. τά Fl. Fa. V. 1098. ἦμεν G. Fl. V. ἦ μὴν M?
ἡ μὲν Fa. 1099. ἦμεν MSS. τούτων Weil. 1111. ὀρεγμένα
M.G. ὀρεγμένα Fl. Fa. V. corr. H. 1117. ἀκόρεστος MSS.
σταγών, ἃτε *καυρία πτώσιμος
ξυνανύτει βλού δύντος αὐγάις.
tαχεία δ' ἄτα πέλει.

KA. ἄ ἂ. ἵδου ἵδου· ἀπεχε τῆς βοὸς ἀντ. ε'. 1125
τοῦ ταῦρον· ἐν πέπλοισι
*μελαγκέρω λαβοῦσα μυχανήματι
tύπτει· πληνει δ' ἐν ἐνύδρῳ ἐκύτει.
δολοφόνου λέβητος τύχαν σοὶ λέγω.

XO. οὐ κομπάσαμι ἀν θεσφάτων γνώμων ἀκρος 1130
eἶναι, κακῷ δὲ τῷ προσεικάζω τάδε.
ἀπὸ δὲ θεσφάτων τίς ἀγαθὰ φάτις
βροτοὶς στέλλεται; κακῶν γὰρ ἃ ἁπλ
πολυπεῖσι τέχναι θεσπιζόν
φόβον φέρουσι μαθεῖν.

KA. ἵδω ἵδω τάλανας κακόποτμοι τύχαι. 1135
ὁ γὰρ ἑμὸν θροῦ πάθος ἐπεγχέαι.
ποὶ δὴ μὲ δεὐρὸ τὴν τάλαναν ἦγαγες;
οὐδὲν ποτ' εἰ μὴ ἔξωθανουμένην. τί γὰρ;

XO. φρενομανής τις εἰ θεοφόρητος, ἀμ-
φὶ δ' αὐτὰς θροεῖς
νόμον ἄνομον, οἰα τις ἔσονθα
ἀκόρετος βοῖς, φεῦ, ταλάναις φρεσίν
*Iτυν 'Iτυν στένουν' ἀμφιθαλῆ κακοῖς
ἀγάδων βλοῦ.

KA. ἵδω ἵδω λιγείας μόρου ἄηδόνως* ἀντ. 5'. 1140
*περιβάλον γὰρ ὡς περιφόρον δέμας

1122. καὶ δορία Μ. καὶ δορία G. V. Fl. δορία Fa. corr. D.
1127. μελάγκερων Fa. Fl. V. and M. originally. μελαγκείρων G.
1128. MSS. om. τέχνει MSS. corr. Blom. H. 1133. διὰ M.G.
ἐπεγχέασ Campbell. 1143. ἀκόρεστος MSS. cf. 1117. 1147.
περιβάλλοντο γὰρ M. περιβάλλοντο γὰρ G. περιβαλλότει γὰρ Fa.
Fl. V. corr. Blom.
θεοι, γλυκῶν τ' αἰώνα κλαμάτων ἄτερ·
ἐμοὶ δὲ μίμει σχισμὸς ἀμφήκει δορί.

ΧΩ. πόθεν ἐπισισύτους θεοφόρους τ' ἔχεις
ματαίους δύας,
τὰ δ' ἐπίφοβα δυσφάτῳ κλαγγά
μελοτυπεῖς ὁμοῦ τ' ὀρθοὶς ἐν νόμοις;
πόθεν ὅρους ἔχεις θεσπεσίας ὀδοῦ
κακορρήμονας;

ΚΑ. ἰδ' γάμοι γάμοι Πάριδος ὀλέθροιοι φίλων' ὀπρ. ζ'.
ἰδ' Σκαμάνδρου πάτριον ποτόν.
τότε μὲν ἄμφι σὰς αἰώνας τάλαυ' ἥνυτόμαυ τροφαῖς:

νόν δ' ἄμφι Κωκυτῶν τε κακεροσύνους

οὐχ θουσ ἐοικα θεσπισῶδήσεων τάχα.

ΧΩ. τὶ τόδε τόρον ἄγαν ἐπος ἐφημίσω;
νεόγονος *ἀν αἰών μάθουν.
πεπληγμαί δ' ὑπαλ *δάκει φοινίῳ,
δυσαλγεί τύχα μινυρά κακὰ *θρευμένας,

θραύματ' ἐμοὶ κλύειν.

ΚΑ. ἰδ' πόλοι πόλοι πόλεοι δλομένας τὸ πᾶν. ἀντ. ζ'.
ἰδ' προπυργοῖ θυσίαι πατρὸς
πολυκανεῖς βοτῶν ποιονόμων' ἄκος δ' οὐδὲν ἐπήρκεσαν

τὸ μὴ πόλιν μὲν ὡσπερ ὄν ἔχει παθεῖν.

ἔγῳ δὲ *θερμὸν οὐ στάγ' ἐν πέδιοι βαλῷ;

ΧΩ. ἐπόμενα προτέροισι τάδ' ἐφημίσω.
καὶ τίς σε *κακοφρονῶν τίθη-

1148. ἀγώνα MSS. 1152. ἐπιφόβων M.G. 1163. νεόγονος
ἀνθρώπων μᾶθοι MSS. καὶ παῖς νεόγονος ἄν μάθοι H. text Karst.
1164. δήμαρτον MSS. 1165. θρευμένος MSS. 1166. θαυμάτω
Fa. text V. Fl. 1172. θερμόνους τὰς ἐμπέδφ MSS. corr.
Miller. 1174. κακοφρονείν MSS.
AGAMEMNON.

σι δαίμων ὑπερβαρῆς ἐμπλέκση
μελέτειν πάθη γοερὰ θανατηφόρα.
τέρμα δ' ἀμηχανῶ.

ΚΑ. καὶ μὴν ὁ χρησμὸς οὐκέτ' ἐκ καλυμμάτων
ἐσταί δεδορκῶς νεογάμου νύμφης δίκην*
λαμπρὸς δ' ἐοικεν ἥλιον πρὸς ἀντολᾶς
πνέων ἐσήξεων, ὅστε κύματος δίκην
*κλύζειν πρὸς αὐγάς τοῦτο πήματος πολὺ
μεῖζον φρενώσω δ' οὐκέτ' ἐξ αἰνιγμάτων.
καὶ μαρτυρεῖτε συνδρόμως ἵχνος κακῶν
ρωπηλατούση τῶν πάλαι πεπραγμένων.

τὴν γαρ στέγην τήνδι οὕποτ' ἐκλείπει χορὸς
σύμφθογγος, οὐκ εὐφώως' οὐ γαρ εὖ λέγει.
καὶ μὴν πεπωκὼς γ', ὡς θρασύνεσθαι πλέον,
βρότειον αἷμα κῶμος ἐν δόμοις μένει,
δύσπεμπτος ἔξω συγγόνων 'Ερυνύων.

ὑμνοῦσι δ' ὄμων δῶμασιν προσήμεναι
πρώταρχον ἂτην' ἐν μέρει δ' ἀπέπτυσαν
εἰώτας ἀδελφοῦ τῷ πατοῦντι δυσμενεῖς.

ἡμαρτον, ἢ *θηρῶ τι τοξότης τίς ὡς;
ἡ ψευδόμαντις εἰμὶ θυροκόπος φλέδων;

ἐκμαρτύρησον προομόσας τὸ μ' εἰδέναι
λόγῳ παλαιᾶς τῶν' ἀμαρτίας δόμων.

ΧΟ. καὶ πῶς ἀν ὁρκος, *πῆγμα γενναίως παγέν,
παιώνιος γένοιτο; θαυμάζω δὲ σε
πόντου πέραν τραφεῖσαν ἀλλόθρου πόλιν

κυρεῖν λέγουσαι, ὡσπερ εἰ παρεστάτεις.

ΚΑ. μάντις μ' Ἀπόλλων τῷ' ἐπέστησεν τέλει.

ΧΩ. μῶν καὶ θεός περ ἵμερφ πεπληγμένος;
ΚΑ. προτοῦ μὲν αἰδῶς ἢν ἔμοι λέγειν τάδε.
ΧΩ. ἀλλὰ ἢν παλαιστῆς, κάρτε ἐμοὶ πνέων χάριν.
ΧΩ. ἦ καὶ τέκνων εἰς ἐργον ἡλθέτην νόμῳ;
ΚΑ. ἐνυανέσασα Δοξίαν ἐψευσάμην.
ΧΩ. ἡ δὲ τέχναισιν ἐνθέοις ἠρημένη;
ΚΑ. ἡ δὲ πολῖταις πάντ' ἐθέσπιζον πάθη.
ΧΩ. πῶς δή *ἀνατος ἡσθα Δοξίου κότω;
ΚΑ. ἐπειθον οὐδέν' οὐδέν, ὃς τάδ' ἠμπλακον.
ΧΩ. ἠμίν γε μὲν ἡ πιστὰ θεσπίζειν δοκεῖς.
ΚΑ. ἰοῦ ἰού, ὡ ὡ κακά.

ὑπ' αὖ με δεινὸς ὀρθομαντεῖας πόνος
στροβεί, τάρασσων φροιμίοις ἀσφροιμίους
ὁρᾶτε τούσδε τοὺς δόμοις ἐφημένους
νέους, οὐειρῶν προσφερεῖς μορφώμας;
παῖδες θανόντες ὅσπερεὶ πρὸς τῶν φίλων,
χειρὰς κρεῶν πλήθουντες οἴκειας βορᾶς,
σὺν ἐντέροις τε σπλάγχν', ἐποικτιστον γέμος,
πρέπουσ' ἔχοντες, διὶ πατήρ ἐγεύσατο.
ἐκ τῶν δε ποινάς φημι βουλεύειν τωὰ
λέοντ' ἀναλκὺν ἐν λέχει στραφώμενον
οἰκουρὸν, οἴμοι, τῷ μολόντι δεσπότῃ
ἐμῖ' φέρειν γὰρ χρῆ το δουλίουν ἐνγόν.
νεῶν τ' ἔπαρχος Ἰλίου τ' ἀναστάτης
† ὅπικ οἴδεν οία γλώσσα μισητῆς κυνὸς
λέξασα, κάκτεινασα φαιδρόνος,
ἀτης λαθραῖον, τεῦξεται κακῇ τύχῃ.†

1203 and 1204 inverted in MSS. H. restored the order. 1211. ἀνακτος MSS. corr. Cant. 1216. ἐφημένου MSS. text H. 1228. corrupt. Madv. conj. οία γλώσσα μ. κ. λείξασα κάκτεινασα φαιδρόν
οὐς, δ. ἀ. λ., δῆξεται κακῇ τύχῃ. (Λείξασα Tyrwhitt.)
*τοιάδε τόλμη θήλυς ἄρσενος φορέως ἔστω. τι νων καλοῦσα δυσφιλές δάκος τόχουμ' ἂν; ἄμφισβαιναν, ἡ Σκύλλαν τινα οἰκοῦσαν ἐν πέτραισι, ναυτίλων βλάβησι, θύουσαν Ἀιδοῦ μητέρ', ἀστουδόν τ' Ἀρη. 1235 φίλοις πνέουσαν; ὡς δ' ἐπωλολύζατο ἡ παντότολμος, ἄσπερ ἐν μάχης τροπῇ. 
dokeῖ δὲ χαίρειν νοστίμω σωτηρία.
καὶ τῶν ὀμοίων εἳ τι μὴ πείθω· τί γάρ;
tὸ μέλλον ἦξει. καὶ σὺ * μὲν τὰχεὶ παρὼν 1240 ἄγαν ἀληθόμαντων οἰκτείρας ἐρείς.

ΧΟ. τὴν μὲν Ὑνέστον δαίτα παιδείων κρεῶν ἔυνηκα καὶ πέφρικα· καὶ φόβος μ' ἔχει κλόουσ' ἄληθῶς οὕδεν ἐξηκασμένα. 1245 
tὰ δ' ἀλλ' ἀκούσας ἐκ δρόμου πεσὼν τρέχων.  

ΚΑ. 'Αγαμέμνονος σέ φημ' ἐπόψεσθαι μόρον.

ΧΟ. εὐφημοῦν, ὡ τάλαινα, κοίμησον στόμα.

ΚΑ. ἀλλ' οὔτι Παιῶν τῷ δ' ἐπιστατεὶ λόγῳ.

ΧΟ. οὐκ, *εἰπερ ἐσται γ' ἀλλὰ μὴ γένοιτό πως. 1250 

ΚΑ. σὺ μὲν κατεύχει, τοῖς δ' ἀποκτένειν μέλει.

ΧΟ. τίνος πρὸς ἀνδρὸς τοῦτ' ἄχος ποροῦνται;  

ΚΑ. ἤ κάρτα ἢ τάρ' ἂν παρεκόπτῃς χρήσιμῶν ἑμῶν. 

ΧΟ. τοῦ γὰρ τελοῦντος οὐ ἔνυνηκα μηχανήν. 

ΚΑ. καὶ μὴν ἄγαν γ' Ἑλλην' ἐπισταμαι φάτων. 1255 

ΧΟ. καὶ γὰρ τὰ πυθόκραντα' δυσμαθῇ δ' ὄμως.

ΚΑ. παπαί, οἷον τὸ πῦρ' ἐπέρχεται δὲ μοι. 

ὄτοτοι, Λύκει' Ἄπολλον, οἷ ἐγὼ ἐγώ. 

αὐτὴ δίπους λέαιναι συγκοιμωμένη.
λύκῳ, λέοντος ἐνγενοῦς ἀποσία, κτενεῖ με τὴν τάλαιναν· ὡς δὲ φάρμακον τεύχουσα κάμοι μισθὸν ἐνθήσειν κότῳ ἐπεύχεται, θήγουσα φωτὶ φάσγανον, ἐμῆς ἀγωγῆς ἀντιτίσασθαι φὸνον. τὶ δὴ ἐμαυτῆς καταγέλωτ' ἐχὼ τάδε, καὶ σκῆπτρα καὶ μαντεία πεῖ δέρη στέφῃ; σὲ μὲν πρὸ μοῖρας τῆς ἐμῆς διαφθερῶ. ἢτ' ἐς φθόρον πεσόντα* θ' ὦδ' ἀμείψομαι ἀλλήν τιν' *ἀτης ἀντ' ἐμοὶ πλοῦτίζετε. ἰδοὺ δ' Ἀπόλλων ἀυτὸς ἐκδόων ἐμὲ χρηστηρίαν ἔσθητ', ἐποπτεύσας δὲ με κὰν τούσδε κόσμους καταγελωμένην *μέγα φίλων, ὑπ' ἐχθρῶν οὐ διχορρόπως μάτην—καλομένη δὲ φοιτᾶς ὡς ἀγύρτρια πτωχὸς τάλαινα λιμοθύης ἱνεσχόμην—καὶ νῦν ὁ μάντις μάντιν ἐκπράξας ἐμὲ ἀπήγαγ' ἐς τοίοσδε θανασίμους τύχας. βωμοῦ πατρόφου δ' ἀντ' ἐπίζησιν μένει θερμῶς κοπείσης φοινίῳ προσφάγματι. οὐ μὴν ἀτιμοὶ γ' ἐκ θεῶν τεθνήξομεν. ἦξει γὰρ ἡμῶν ἄλλος αὐ τιμάρος, μητροκτόνον φίλουμ, ποινάτωρ πατρός· φυγᾷς δ' ἀλήτης τήσδε γῆς ἀπόξενος κάτεισιν, ἄτας τάσδε θριγκώσων φίλοις· ὄμωμοι ήγαρ ὄρκος ἐκ θεῶν μέγας ἧ' ἂξειν νυν ὑπτίλασμα κειμένου πατρός. τὶ δὴ τ' ἐγὼ *κάτοικτος ὦδ' ἀναστένω; 1261. ἐνθήσει V.Fl. text Fa. 1267. ἀγαθὸ δ' ἀμείψομαι MSS. πεσόντε· ἐγὼ δ' ἀμ' ἐψομα H. text A. W. Verrall. 1268. ἀτην MSS. corr. Stan. 1271. μετὰ MSS. corr. H. 1284. MSS. read this after 1290. corr. H. 1286. κάτοικος MSS. corr. Scal.
ἐπεὶ τὸ πρῶτον εἶδον Ἰλίου πόλιν
πράξασαν ὁς ἐπραξεν, οὐ δ' ἐπέ\*ν πόλιν,
οὕτως ἀπαλλάσσουσι εἰς θεῶν κρίσει,
ιούσα πράξω τλήσομαι τὸ καθανεῖν. 1290
"Αἰδοὺ πύλας δὲ *τάσο' ἐγὼ προσευνέπω.
ἐπεύχομαι δὲ καιρίας πληγῆς τυχεῖν,
ὡς ἀσφάδαστος, αἰμάτων εὐθυνήσμων
ἀπορρύντων, ὦμα συμβάλω τόδε.

ΧΟ. ὅ πολλὰ μὲν τάλανα, πολλὰ δ' αὐ' σοφή
γυναί, μακραν ἐτεινας. εἰ δ' ἐτητύμως
μόρον τὸν αὐτῆς οἴσθα, πῶς θεηλᾶτον
βοὸς θίκην πρὸς βωμὸν εὐτόλμως πατεῖς ;
ΚΑ. οὐκ ἔστ' ἄλυζες, οὐ', ξένου, *χρόνον πλέω.
ΧΟ. ὅ δ' ύστατός γε τοῦ χρόνου πρεσβεύεται. 1300
ΚΑ. ἤκει τὸδ' ἤμαρ' σμικρὰ κερδανῷ φυγῇ.
ΧΟ. ἀλλ' ἵσθι τλήμων οὔ' ἀπ' εὐτόλμου φρευός.
ΚΑ. ἀλλ' εὐκλεὼς τοι καθανεῖν χάρις βροτῷ.
ΧΟ. οὐδεὶς ἀκοὺει ταῦτα τῶν εὐδαμόνων.
ΚΑ. ἦν πάτερ σοῦ τῶν τε γενναίων τέκνων. 1305
ΧΟ. τι δ' ἐστὶ χρήμα, τίς σ' ἀποστρέφει φόβος ;
ΚΑ. φεῖ φεῖ.
ΧΟ. τι τοῦτ' ἐφευξας; εἰ τι μη' φρευῶν στύγος.
ΚΑ. φῶνων δόμοι πνεύσουσιν αἰματοσταγῆ.
ΧΟ. καὶ πῶς; τὸδ' ὄζει θυμάτων ἐφεστόων. 1310
ΚΑ. ὁμοίως ἀτμὸς ὠσπερ ἐκ τάφου πρέπει.
ΧΟ. οὐ Σύριον ἀγιλαίσμα δῶμασιν λέγεις.
ΚΑ. ἀλλ' εἰμι κἀν δόμοιοι κωκύσουσ' ἐμὴν
 Ἀγαμέμνονος τε μοῖραν. ἀρκεῖτο βλος.

1288. εἶχον MSS., corr. Musgr. 1291. τὰς λέγω MSS. corr.
1299. χρόνῳ MSS. 1309. φόβον MSS., but Fa. has ν over the β.
ίδω ξένου.
ούτω δυσοίζω θάμνον ὡς ὄρνις φόβῳ ἄλλως· θανοῦση μαρτυρεῖτε μοι τόδε, ὅταν γυνὴ γυναικὸς ἀντ' ἐμοῦ θάνη, ἀνήρ τε δυσδάμαρτος ἀντ' ἄνδρος πέση. ἐπιξενοῦμαι ταῦτα δ' ὧς θαυμομένη.

ΧΟ. ὃ τλῆμον, οἰκτείρω σε θεσφάτον μόρον.
ΚΑ. ἀπαξ ἔτ' εἰπεῖν ῥήσις, *οὐ θρήνου θέλω ἐμὸν τὸν αὐτής. ἡλίου δ' ἐπεύχομαι πρὸς ύστατον φῶς τοῖς ἐμοῖς τυμαροῖς, ἔχθροις φονεύσι τοῖς ἐμοῖς τίνειν ὅμοι, δούλης θανοῦσης, εὐμαροῦς χειράματος. ἰδ' βρότεια πράγματ' εὐτυχοῦντα μὲν *οἰκίᾳ τις ἂν πρέψειευ, εἰ δὲ δυστυχῇ, βολαῖς ὑγρῶσσων σπόγγος ἁλεσεν γραφὴν. καὶ ταῦτ' ἐκεῖνων μᾶλλον οἰκτείρω πολύ.

ΧΟ. τὸ μὲν εὗ πράσσειν ἀκόρεστον ἐφι πᾶσι βροτοῖσιν· δακτυλοδέκτων δ' οὔτις ἀπειτῶν εἰργεί μελάθρων, 'μηκέτ' ἐσέλθησ τάδε' φωνῶν. καὶ τῷ δε πόλιν μὲν ἐλείν ἑδοσαν μάκαρες Πράμου, θεοτύμητος δ' οἶκαί ἰκάνειν νῦν δ' εἰ προτέρων αἴμ άποτίσει, καὶ τοῖς θανούσι θανῶν ἄλλων ποινὰς θανάτων *ἐπικραίνει, τίς ἂν εὐξαιτο *βροτῶν ἃν ἀσινεῖ.
δαίμονι φόναι τάδ' ἀκούων;
ΑΓ. ὁμοί, πεπληγμαί καιρίαν πληγὴν ἔσω.

ΗΜΙΧΟΡΟΙ.

ΗΜ. σίγα* τὸς πληγήν ἀὕτει καιρίως οὕτασμένος;
ΑΓ. ὁμοί μάλ' αὕτης, δευτέραν πεπληγμένον.

ΗΜ. τούργον εἰργάσθαι δοκεῖ μοι βασιλέως οἶμώγματι, ἀλλὰ κοινωσάμεθα ἢν πως ἀσφαλῆ βουλεύματ' ἢ.

ΗΜ. ἐγὼ μὲν ὑμῖν τῇν ἐμὴν γνώμην λέγω, πρὸς δόμα δεῦρ' ἀστοϊσι κηρύσσειν βοήν.

ΗΜ. ἐμοὶ δ' ὅπως τάχιστα γ' ἐμπεσεῖν δοκεῖ καὶ πράγμ' ἐλέγχειν ξὺν νεορρύτῳ ξέφει.

ΗΜ. καγὼ τοιοῦτον γνώματος κοινῶδος ἂν ψηφίζομαι τι δράν. τὸ μη μέλλειν δ' ἀκμὴ.

ΗΜ. ὅραν πάρεστι φρονίμαζονται γάρ ὡς τυραννίδος σημεῖα πράσσοντες πόλει.

ΗΜ. χρούλξομεν γάρ. οἱ δὲ τῆς μελλοῦσ κλέος πέδου πατοῦντες οὐ καθεύδουσιν χερὶ.

ΗΜ. οὐκ οἴδα βουλῆς ἠστίων τυχών λέγω. τοῦ δράωτος ἔστι καὶ τὸ βουλεύσαι πέρι.

ΗΜ. καγὼ τοιοῦτός εἰρ', ἐπεὶ δυσμηχαῖνό λόγοισι τὸν βανόντ' ἀνιστάναι πάλιν.

ΗΜ. ἢ καὶ βίον *τείνοντες ὡδ' ὑπέλξομεν ὄρμων καταισχυντῆραι τοῖσδ' ἡγομένοις;

ΗΜ. ἀλλ' οὖν ἀνεκτόν, ἀλλὰ καθανεῖν κρατεῖ. πεπαίτερα γὰρ μοῖρα τῆς τυραννίδος.

ΗΜ. ἢ γὰρ τεκμηρίοις εξ οἷμωγμάτων μαντευσόμεσθα τάνθρος ὡς ὀλωλότος;

1347. ἄν ... βουλεύματα MSS. 1356. μελλοῦσης Fa. τῆς μελλοῦσης Fl. V. 1357. πέδου MSS. coit. H. 1362. κτείνοντες MSS.

E
HM. σαφ’ εἰδότας χρῆ τώρα *θυμοῦσθαι πέρι· τό γὰρ τοπάζεων τοῦ σαφ’ εἶδέναι δίχα.
HM. ταύτην ἐπαινεῖν πάντοθεν πληθύνομαι, τρανῶς 'Ατρέδην εἶδέναι κυροῦνθ’ ὅπως.
ΚΑ. πολλῶν πάροιηθεν καιρὸς εἰρημένων τάναντ’ εἶπείν οὐκ ἐπαισχυνῆσομαι.
πῶς γὰρ τις ἐχθρὸς ἐχθρὰ πορσύνων, φίλοις δοκοῦσι εἶναι, *πημοῦης ἄρκυστατ’ ἄν
φράξειν ὑψος κρείσσουν ἐκπηδήματος; ἐμοὶ δ’ ἀγών ὅδ’ οὐκ ἀφρόντιστος πάλαι
*νείκης παλαιᾶς ἤλθε, σὺν χρόνῳ γε μὴν ἐστηκα δ’ ἐνθ’ ἐπαιο’ ἐπ’ ἐξειργασμένοις.
οὕτω δ’ ἐπραξά, καὶ τάδ’ οὐκ ἀρνήσομαι ὡς μὴτε φεύγεσθαι μήτ’ ἀμύνασθαι μέρον.
ἀπειρον ἀμφίβληστρον, ὥσπερ ἱχθύων, περιστυλίζω, πλοῦτον ἐιματός κακών.
παλῷ δὲ νῦν δις’ κἂν δυνῶν οἰμώγμασι
μεθῆκεν αὐτῶν κόλα’ καὶ πεπτωκότι
τρίτην ἐπενδίδωμι, τοῦ κατὰ χθονὸς.
†‘Αἰδοῦ νεκρῶν σωτήρος εὐκταίαν χάριν.
οὕτω τὸν αὐτῶν θυμὸν ὀρμαίνει πεσῶν*
κακφυσίων οξειάν αἰματός σφαγῆ
βάλλει μ’ ἐρεμήν ψακάδι φοινίας δρόσου,
χαίρονσαν οὐδὲν ἦσσον ἦ *διοσδότῳ
γὰνει σπορητὸς κάλυκος ἐν λοχεύμασιν.
ὡς ὅδ’ ἐχύντων, πρέσβος 'Αργείων τόδε,
χαίροι’ ἄν, εἰ χαίροι’, ἐγὼ δ’ ἐπεύχομαι.
εἰ δ’ ἦν πρεπόττων ὅστ’ ἐπισπένδεω νεκρῷ, 1395
1368. μιθοῦσθαι MSS. corr. H. 1375. πημοῦης ἄρκυστατον
V.Fl.Fa. ἀμύνεσθαι Vict. and many edd. 1387. Ἀιδοῦ MSS. 
Διὸς Enger. 1391. Διὸς νότῳ γὰν, εἰ MSS. corr. Pors.
*τῷ ἄν δικαίως ἦν, ὑπερβάλκας μὲν οὖν. τοσῶνδε κρατήρ' ἐν ὄψοις κακῶν ὀδοι
πλῆσας ἀραίων, αὐτὸς ἐκπίει μολῶν.

ΧΩ. θαυμάζομεν σου γλῶσσαν, ὡς θρασύστομος,
ἡτίς τοιόν' ἐπὶ ἀνδρὶ κομπάζεις λόγον.  1400

ΚΛ. πειράσθη μου γυναίκος ὡς ἀφράσμονοι,
εὐγὼ δ' ἀτρέστῳ καρδίᾳ πρὸς εἰδώτας
λέγω· σὺ δ' αἰνεῖν εἴτε με ψέγεων θέλεις
ὀμοιον. οὔτός ἔστιν 'Αγαμέμνων, ἔμοι
πόσις, νεκρὸς δὲ, τῆςδὲ δεξίας χερὸς
ἔργον δικαίας τέκτωνος. τάδ' ὦδ' ἔχει.

ΧΟ. τί κακῶν, ὅ γυναι, χθονοτρεφές ἐδαυὸν

ΚΛ. νῦν μὲν δικαίεις ἐκ πόλεως φυγὴν ἐμοὶ
καλ μίσους ἀστῶν δημόθρους τ' ἔχειν ἀράς,
οὐδὲν *τότ' ἀνδρὶ τὸν' ἐναντίλον 

μήλων φλεόντων εὐπόκους νομεύσαων,
ἐδοῦσεν αὐτοῦ παῖδα, φιλτάτην ἐμοὶ

οὐ τοῦτον ἐκ γῆς τῆςδὲ χρῆν σ' ἀνδρηλατεῖν,

εργῶν δικαστῆς τραχὺς εἰ. λέγω δὲ σοι

*τῶν ὀμοίων χειρὶ νικήσαυτ' ἐμοὶ.
άρχειν ἐὰν δὲ τούμπαλιν κραίνη θεός,
 γυώσει, διδαχθεὶς ήψε, γοῦν τὸ σωφρονεῖν. 1425

ΧΟ. μεγαλόμητις εἴ, περίφρονα οὐ ἔλακες,
 ὡσπερ οὖν φονολίβει τόχα φρήν ἐπιμαίνεται:
 λίβος ἐπ’ ὄμματων αἵματος * ἐμπρέπει·
 ἀτλετὸν ἔτι σὲ χρή στερομέναι φίλων
 τύμμα τύμματι τίσαι. 1430

ΚΛ. καὶ τὴν ἀκοῦεις, ὅρκίων ἐμῶν θέμων;
 μὰ τὴν τέλειον τῆς ἐμῆς παιδὸς δίκην,
 ὧν Ἔρυθον θ’, αἰσθό τόν τοῦ ἐσφαξ’ ἐγώ,
 οὐ μοι φόβον μέλαθρον ἐλπὶς ἐμπατεῖ,
 ἐως ἀν αἰθή πῦρ ἐφ’ ἐστίας ἐμῆς 1435
 Αἰγυπτός, ὥσ τὸ πρόσθεν εὗ φρονῶν ἐμοὶ.
 οὕτως γὰρ ἡμῖν ἀστῖς οὐ μικρὰ, θράσους.
 κεῖται γνωαίκος τήσδε λυμαιτήριος,
 Χρυσηίδους μείλιγμα τῶν ὑπ’ Ἰλίῳ,
 ἢ τ’ αἰχμάλωτος ἢδε καὶ τερασκόπος,
 καὶ κοινόλεκτρος τοῦδε, θεσφατηλόγος
 πιστὴ ἠζεννυνος, ναυτίλου δὲ σελμάτων
 * ἰσοτριβής. ἅτιμα δ’ οὐκ ἐπραξάτην.
 ὁ μὲν γὰρ οὕτως: ἢ δὲ τοι κύκνου δίκην
 τὸν ὑστατον μέλψασα θανάσιμον γόνων 1440
 κεῖται φιλήτωρ * τῶδ’, ἐμοὶ δ’ ἐπήγαγεν
 εὔνης παροψώφυμα τῆς ἐμῆς χλιδῆς.

ΧΟ. φεῦ, τὸς ἂν ἐν τάχει, μὴ περιώδυνος,
 μηδὲ δεμνιστήρης,
 μόλις τὸν ἄεὶ φέρονο’ ἐν ἡμῖν
 μοίρ’ ἀτέλευτον ὕπνον, δαμέντος 1450

1428. εὗ πρέπει ἀτλετὸν Fa. εὗ πρέπει ἀντίετον Fl. εὑπρέπειαν
tοῦδ’ MSS. corr. Η.
AGAMEMNON.

φύλακος εὐμενεστάτων
* πολέα τλάντος γυναικὸς διαλ.

πρὸς γυναικὸς δ' ἀπέφθισεν βλον.

ἰώ * ἰὼ * παράνους Ἐλένα στρ. α'. 1455

μία τὰς πολλὰς, τὰς πάντα πολλὰς
ψυχὰς δλέσασ' ὑπὸ Τρολά.

νῦν δὲ τελείαν γ*γ* *
* * * * * *
* * * * * *
* * * * * *
* * * * * *
* * * * * *

† πολύμαστον ἐπηρθήσω [δι'] αἰμ' ἄνιπτον.
* ἢ τις ἢν τότ' ἐν δόμοις 1460
ἐρις ἔριδματος ἄνδρος οἰκύς.

ΚΛ. μηδὲν θανάτου μοίραν ἐπεύχον στρ. β'.

τοίος ὁ βαρυνθέας:

μηδ' εἰς Ἐλένῃν κότον ἐκτρέψης,
ὡς ἄνδρολέτειρ', ὡς μία πολλῶν

ἀνδρῶν ψυχὰς Δαναῶν δλέσασ'

ἀξιόστατον ἄλγος ἐπραξε.

ΧΟ. οἰχεῖ, ὅς ἐμπίτυνει δόμασι καὶ *διφυλι-

οσὶ Ταυταλίδαισιν,

κράτος τ' ἵσοψυχον ἐκ γυναικῶν
* καρδιόδηκτον ἐμοὶ κρατύνεις.

ἐπὶ δὲ σώματος ὅικαν

κόρακος ἐχθροῦ σταθείσ' ἐκνόμως

ὑμνον ὑμνεῖν * * ἐπεύχεται.

1453. καὶ πολλὰ MSS. πολέα Eng. 1455. ἰὼ παρανόμους MSS.

ἰὼ ἰὼ Blomf. παράνους H. 1459. ὃς MSS. 1460. ἢτις MSS.
καρδιόδηκτον MSS. 1472. ὅικαν μοι MSS. 1473. σταθείς MSS.
corr. Schütz. Pors. ἐννόμως V. Fl. text Fa.
ΚΛ. νῦν θ ὁρθώσας στόματος γνώμην, ἀντ. β’. 1475
tὸν *τριτάχυντον
dαλμὸνα γέννης τῆςδε κικλῆσκων.
 ἐκ τοῦ γὰρ ἔρως αἴματολοιχὸς
† νεῖρει τρέφεται, πρὶν καταλήξαι
τὸ παλαιὸν ἁχὸς, νέος ἐχώρ. ἵγαρ
1480
ΧΟ. ἢ μέγαν *οἰκονόμον
δαλμὸνα καὶ βαρύμηνιν αἰνεῖς.
φεῦ φεῦ κακῶν αἶνον ἀτη-
ρᾶς τόχας ἀκορέστον
1485
ἰῶ, ἤ διὰλ Δίδσ
παναιτίαν πανεργέτα,
tί γὰρ βροτοῖς ἀνευ Δίδσ τελείται;
tί τῶνδ’ οὐ θεόκραυτόν ἔστω;
ἰῶ ἢ ἔ διαλ βασιλεῦ βασιλεῦ,
πῶς σε δακρύσω;
φρενὸς ἐκ φιλιᾶς τί ποτ’ εἰπὼ;
κεῖσαι δ’ ἀράχνης ἐν ὑφάσματι τῶν’
ἀσεβεῖ θανάτῳ βλοῦ ἐκπνέων.
ἀμοι μοι κοίταν τάνδ’ ἀνελεύθερον
δολῶ μόρφ δαμεῖς
ἐκ χειρὸς ἀμφιτόμω βελέμφω.
1495
ΚΛ. αἰχεῖς εἶναι τόδε τούργον ἐμὼν.
μὴ ἐπιλεξθῆς
’Αγαμεμνονίαν εἶναι μ’ ἄλοχον.
φανταζόμενος δὲ γνωσκε νεκροῦ
τοῦδ’ ὁ παλαιὸς δριμὸς ἀλάστωρ
’Ατρέως χαλεποῦ θοινατῆρος

τόνω' ἀπέτισεν,  
tέλεον νεαροίς ἐπιθύμασαν.

ΧΟ. ὡς μὲν ἀναίτιος εἶ

ἀντ. γ'.  1505

tοῦδε φόνου τίς ὁ μαρτυρήσων;

πῶ πῶ; πατρόθεν δὲ συλλή-

πτωρ γένοιτ' ἂν ἀλάστωρ,

βιάζεται δ' ὁμοσπόροις

ἐπιρροαίσιν αἰμάτων

μέλας Ἀρης ἔποι *δίκαιον προβαίνων

πάχυν κουροβόρῳ παρέξει.†

ἰὼ ἰὼ βασιλεία βασιλείαν,

πῶς σε δακρύσω;

φρενὸς ἐκ φιλίας τί ποτ' εἴπω;

κεῖσαι δ' ἀράχυνης ἐν υφάσματι τόδ'

ἀσέβει θανάτῳ βίον ἐκπνέων.

ἀμοι μοι κοίταν τάνδ' ἀνελεύθερον

dολλῷ μόρῳ δαμείς

ἐκ χερῶν ἀμφιτόμφῳ βελέμνῳ.  1520

ΚΛ. [οὔτ' ἀνελεύθερον οἷμαι θάνατον

tόδε γενέσθαι.]

οὐδὲ γὰρ οὖτος δολλαν ἁτην

οἰκοισιν ἐθηκ';

ἀλλ' ἐμὸν ἐκ τοῦτ' ἔρνου ἀερθέν,

τὴν πολύκλαυτὸν τ' Ἰφιγενελαίν,

*ἀξία δράσας ἀξία πάσχον

μηδὲν ἐν Ἄιδου μεγαλαυχείτω,

ξιφοδηλήτῳ

θανάτῳ τίςαν ἀπερ ἣρξεν.

ΧΟ. ἅμηχανῳ φροντίδος στερηθεῖσι

στρ. δ'.  1530

1511. δὲ καὶ προβαίνων MSS. προβαίνων Cant.  δίκην Butl.

δίκαν Scholef.  1521–2. Probably spurious.  1527. ἄναξία MSS.
εὐπάλαμον μέριμναν
ὅπα τράπωμαι, πίτνουτος οἶκον.
δέδοικα δ' ὄμβρου κτύπου δομοσφαλῆ
tοῦ αἰματηρῶν' ψακός δὲ λήγει.
δίκην δ' ἐπ' ἄλλο πράγμα *θηγάνει βλάβης
πρὸς ἄλλαις θηγάναισι Μοῖρα.
ἰῶ γὰρ γὰ, εἰδ' ἐμ' ἐδέξω,
ἀντ. α'.
πρὶν τόνδ' ἐπιδεῖν ἀργυροτοίχου
δροιτας κατέχοντα χαμεύναν.
1535
τίς δ' θάψων νυν; τίς δ' θρηνήσων;
ἠ σὺ τόδ' ἐρέξαι τλήσει, κτείνασ' ἄνδρα τὸν αὐτῆς, ἀποκοκύσαι
ψυχήν, ἀχαριν χάριν ἀντ' ἐργών
1540
μεγάλων ἀδίκως ἑπικράναι;
τίς δ' *ἐπιτύμβιον αἰώνον ἐπ' ἄνδρὶ θείῳ
σὺν δακρύοις ἱάπτων
ἀλαθεὶα φρενῶν ποιήσει;
1545
ΚΛ. οὐ σὲ προσήκει τὸ μέλημα λέγειν
στρ. ε'.
tοῦτοι πρὸς ἦμῶν
κάτπεσε, κάτθανε, καλ καταθάψωμεν
οὐχ ὑπὸ κλαυθμῶν τῶν ἐξ οἰκῶν,
1550
* * * * *
* * * * *
ἀλλ' 'Ἰφιγενεία νυν ἀσπασίως
θυγάτηρ, ὡς χρῆ,
πατέρ' ἀντιάσασα πρὸς ὥκυπτορον
πόρθμευμ' ἀχέων
peri *χεῖρε βαλοῦσα φιλήσει.
1555
1535. δὶκῃ MSS. corr. Aur. θήγει MSS. corr H. δἰκὴ ... θηγά-
vais μάχαιραν Musgr. θηγάναις MSS. 1547. ἐπιτύμβιος αἰῶνος
1559. χεῖρα MSS.
ΧΩ. ὁνείδος ἦκει τὸδ' ἀντ' ὁνείδους. ἀντ. δ'. 1560
dύσμαχα δ' ἐστὶ κρίναι.
φέρει φέροντ', ἐκτίθει δ' ὁ καίνων.
μήμενι δὲ μήμνοντος ἐν *θρόνῳ Δίὸς
παθεῖν τὸν ἔρξαντα. θέσμιον γὰρ
τὸ συν γονᾶν ἀραίον ἐκβάλοι δόμων;
1565
κεκόλληται γένος *πρὸς ἅτα.

ΚΛ. ἐσ τὸν' ἐνέβη ἐν ἀληθείᾳ
*χρησμός. ἐγὼ δ' οὖν
ἐθέλω δαίμονι τῷ Πλεισθενδόων
ὄρκους θεμένη τάδε μὲν στέργειν,
δύστλητα περ ὅνθ'. ὃ δὲ λοιπὸν, ἱόντ'
ἐκ τῶνδε δόμων ἀλλην γενεὰν
τρίβειν θανάτοις ἀνθένταις.
κτεάνων τε μέρος
βαινὸν ἔχουση πᾶν ἀπόχρη μοι
μανίας μελάθρων
ἀλληλοφόνους ἀφελοῦσῃ.

ΑΙΓΙΣΘΟΣ.

(dw) φέγγας εὐφρον ἡμέρας δικηφόρου.
φαίνῃ ἄν ἦδη νῦν βροτῶν τιμαόρους
θεοὺς ἀνωθεὶν γῆς ἐποπτεύειν ἄχη,
ἰδὼν ὑφαντῶς ἐν πέπλοις Ἐρμιύων
1580
τὸν ἄνδρα τῶνδε κείμενου φίλως ἐμοὶ,
χερὸς πατρίφας *ἐκτέλοντα μηχανᾶς.
Ἄτρευς γὰρ ἀρχῶν τῆσδε γῆς, τούτου πατήρ,
πατέρα Θεόστην τὸν ἐμὸν, ὡς τορὼς φράσαι, αὐτοῦ τῷ ἀδελφῶν, ἀμφίλεκτος ὡς κράτει, ἡμιρηλάτησεν ἐκ πόλεως τε καὶ ὄμων. καὶ προστρόπαιος ἐστὶς μολὼν πάλιν τλῆμων Θεόστης μοῦραν εὑρετ' ἀσφαλῆ, τὸ μή θανῶν πατριῶν αἰμάξαι πέδων. [αὐτοῦ.] ξένια δὲ τοῦτε δύσθεος πατὴρ [Ἁτρεὺς, προθύμως μάλλον ἡ φίλως,] πατρὶ τῶν, κρεουγγόν ἡμαρ εὐθύμως ἅγων δοκῶν, παρέσχε δαίτα παιδείων κρεῶν. τὰ μὲν ποιήρη καὶ χερῶν ἄκρους κτένας ἡθρυττ' ἀνωθεὶ ἀνθρακᾶς καθήμενος ἄσημ' ὃ δ' αὐτῶν αὐτίκ' ἀγγοῖα λαβὼν ἔσθει βορᾶν ἅσωτον, ὡς ὅρας, γένει. κατει' ἐπιγνούς ἔργοιν οὐ καταλείποιν, ὁμωμένεν, ἀμπλῆτει δ' ἡ ἀπὸ *σφαγῆν ἔρων,† μόρον δ' ἄφερτον Πελοπίδαιας ἐπεύχεται, λάκτισμα δείπνου ἐξυπόκωσ τιθεῖς ἄρσ, οὔτως ὀλέσθαι πάν τὸ Πλεισθένους γένος. ἐκ τῶν δὲ σοι πεσόντα τῶν' ἱδεῖν πάρα. κάγω δίκαιος τοῦτε τοῦ φόνου βαφεύς. τρίτον γὰρ ὑπα μ' ἐπὶ *δυσαθλίῳ πατρὶ σωμεξελαϊνει τυθὸν ὅντ' ἐν σπαργάνοις. τραφεύτα ὧ' αὐθίς ἡ δίκη κατῆγαγεν. καὶ τοῦτε ταῦτα ἡμᾶμην θυραῖος ὧν, πᾶσαν συνάψας μηχανὴν δυσβουλίας. οὔτω καλὸν δὴ καὶ τὸ καθαυνεῖν ἐμὸι, 1590-1. Bracketed parts in MSS., but very probably spurious. 1595. ἐκρυπτ' Cas. 1596. ἄσημα δ' MSS. text H. D. 1599. ἤν. πίπτει MSS. corr. Cant. σφαγῆς MSS. text Hart. ἐρῶν MSS. ἐμὸν edd. 1605. ἐπὶ δεῖ' ἀθλίῳ MSS. text Schöm. Karst.
ΑΓΑΜΕΜΝΩΝ.

1611. ιδόντα τούτον τῆς δίκης εὖ ἐρκεσιν.

1615. Συ τούς ήκοντας έκ μάχης ή μένων οικουρδής εὐνήν ἀνδρὸς ἀλογίνας ἁμα ἀνδρὶ στρατηγῷ τόνδ' ἐβούλευτας μόρον;

1620. δεσμὸς δὲ καλ τὸ γῆρας αἰ τε νήστιδες οὐκ ὀρᾶς ὀρῶν τάδε; πρὸς κέντρα μὴ λάκτιζε, μὴ παλασας μογῆς.

1625. καὶ ταῦτα τάπη κλαυμάτων ἀρχηγευη.

1630. Ὁφρεί δὲ γλώσσαν τῆν ἐναυτίαν ἔχεις. ὃ μὲν γὰρ ἤγε πάντι ἀπὸ φθογγῆς χαρᾶ, συ δ' ἐξορίνας ένηπλοῦς ὑλάγματιν ἀξεὶς κρατηθεὶς δ' ἠμερώτερος φανεὶ.

1635. τὸ γὰρ δολώσαι πρὸς γυναικὸς ἦν σαφῶς ἐγὼ δ' ὑποπτος ἐχθρὸς ἦ παλαιγευη. έκ τῶν δὲ τούδε χρημάτων πειράσομαι

161. Αἰγισθ', ύβρίζειν ἐν κακοῖς οὐ σέβω.

162. συ δ' ἀνδρα τόνδε φῆς ἐκὼν κατακτανεῖν, μόνος δ' ἐποικτον τόνδε θουλεύσαι φόνων οὐ φημ' ἀλύειν ἐν δίκη τὸ σὸν κάρα δημορρφεῖς, σάφ' ἵσθι, λευσίμους ἀράς.

164. β' κατοιούντων τῶν ἐπὶ ξυγῷ δορὸς; γνώσει γέρων ὄν ὡς διδάσκεσθαι βαρύ τῷ τηλικούτῳ, σωφρονεῖν εἰρημένον.

165. δεσμὸς δὲ καλ τὸ γῆρας αἰ τε νήστιδες Ὀμν' διδάσκεις ἐξοχωτατε φρενῶν ιατρομάντεις. οὐχ ὁρᾶς ὀρῶν τάδε; πρὸς κέντρα μὴ λάκτιζε, μὴ παλασας μογῆς.

166. οἴκουρδός εὐνὴν ἀνδρός αἰσχύνας ἁμα ἀνδρὶ στρατηγῷ τόνδ' ἐβούλευτας μόρον;
ἀρχεῖν πολίτῶν· τὸν δὲ μὴ πειθάνορα
ζεύξω βαρέλαις οὕτι μὴ σειραφόρον
κριθώντα πῶλον· ἀλλ' ὁ δυσφιλῆς *σκότῳ
λιμὸς ξύνοικος μαλθακόν σφ' ἐπόψεται.

XO. τῇ δὴ τῶν ἄνδρα τὸν ἀπὸ ψυχῆς κακῆς
οὐκ αὐτῶς ἡμάριζες; ἀλλὰ † σὺν γυνῇ
χώρας μίλασμα καὶ θεῶν ἐγχωρίων
ἐκτειν'. Ὄρεστης ἄρα ποὺ βλέπει φάος,
ὅπως κατελθὼν δεύρο πρεπεμενεῖ τύχῃ
ἀμφοῖν γένηται τοῖν θαυμά παγκρατής φουεὺς;

AI. ἀλλ' ἐπεὶ δοκεῖς τάδ' ἔρδειν καὶ λέγειν, γυνάσει τάχα.

XO. * * * * * 1650

AI. εἰς δὴ φίλοι λοχίται, τοῦργον οὐκ ἐκάς τόδε.

XO. εἰς δὴ, ἔφος πρόκωπον πᾶς τις εὐτρεπιζέτω.

AI. ἀλλὰ μὴν κάγῳ πρόκωπος οὐκ ἀναίνομαι θανεῖν.

XO. δεχομένοις λέγεις θανεῖν σε· τὴν τύχην ὀ' * αἰ-

ρούμεθα. 1653

ΚΛ. μηθαμὼς, δ' φίλτατ' ἄνδρών, ἅλλα *δράσωμεν κακᾷ.
ἀλλὰ καὶ τάδ' ἐξαμὴσαι πολλὰ δύστηνον *θέρος·
πημονῆς ὀ' ἄλισ γ' ὑπάρχει· μηδὲν αἰματάμεθα.
† *στείχε καὶ σὺ χοὶ γέροντες πρὸς δόμους,
*πεπρωμένοις

πρὶν παθεῖν *ἐξαντε. ἄρκειν χρὴν τάδ' ὡς ἐπρά-

ξαμεν. †

εἰ δὲ τοι τοῖο ἁρχαῖν γένοιτο τῶν' ἄλισ, *δεχοίμεθ' ἂν,

δαίμονος χολῆ βαρεία δυστυχῶς πεπληγμένοι. 1660

1641. κότῳ MSS. Perhaps δυσφιλεῖ σκότῳ is right.

1644. σὺν MSS. νῦν most edd. σολ Sch. 1653. ἐροῦμεθα MSS. 1654.

δράσωμεν MSS. 1655. ὁ ἐρως MSS. corr. Schütz. 1656. ὑπάρχε

ΜΣS. γ' ματ. MSS. 1657. στείχετε δ' οἱ γέροντες πρὸς δόμους

πεπρωμένοις τούδε MSS. στείχε καὶ σὺ χοί . . . H. πεπρωμένοις

Madv. 1658. παθεῖν. ἐρχαντες καιρῶν Fl. παθεῖν. ἐρχαντα κ. V. Fa.

ἐρχαντες. ἄρκειν H. text Madv. 1659. γ' ἐχοίμεθ' ἂν MSS. corr. H.
ΑΓΑΜΕΜΝΩΝ.

61

οὗτος ἔχει λόγος γνωαίκος, εἰ τις ἄξιοι μαθεῖν.

Α.  ἀλλὰ τούσδ’ ἐμοὶ ματαιὰν γλῶσσαν ὤδ’ ἀπανθίσαι, κάκβαλείν ἐπὶ τοιαῦτα δαίμονος πειρωμένους, σῶφρονος γνώμης δ’ ἀμαρτεῖν, τὸν κρατοῦντα ἡ βρίσασι. 1664

Χ. οὐκ ἂν Ἀργείων τὸδ’ εἰη, φῶτα προσσαίνειν κακὸν.

Α.  ἀλλ’ ἐγώ σ’ ἐν ὑστέραισιν ἡμέραις μέτειμ’ ἔτι.

Χ. οὐκ, ἐὰν δαίμων Ὀρέστην δεύρ’ ἀπευθύνῃ μολεῖν.

Α.  οἶδ’ ἐγώ φεῦγοντας ἀνδρας ἐλπίδας σιτουμένους.

Χ. πρᾶσσε, πιαίνου, μιαίνων τὴν δίκην’ ἐπει πάρα.

Α.  ἵσθι μοι δῶσων ἀποινα τῆςδε μωρίας χάριν. 1670

Χ. κόμπασιν θαρσῶν, ἀλέκτωρ ὡστε θηλείας πέλας.

Κ. μὴ προτιμήσῃς ματαιῶν τῶν ὑλαγμάτων. * ἐγώ καὶ σὺ θήσομεν κρατοῦντε τῶν δωμάτων * καλῶς.

1664. MSS. have 3 syllables wanting. θ’ ἡ βρίσασι Blomf. 1672. ἐγώ Cant. Wanting in MSS. 1673. καλῶς Heath. Wanting in MSS.
NOTES.

[PROLOGUE. The palace of Agamemnon at Argos, at night. Enter on the roof a watchman, who reclines head on arm, and soliloquises:

(II. 1–39.) ‘For a year I have been watching for the fire to tell of Troy’s capture; the life here is one of sadness and anxiety: now I hope for better things.’ The light then appears, and he bursts into a shout of joy, broken by gloomy hints at the close.]

I. 1. The place is called Argos, and the people Argeioi, all through the play. According to the old tradition, however, Agamemnon was king of Mykenae, a town about six miles from Argos. Homer (2. 569) enumerates the towns which formed his kingdom. The use of the name Argos for Mykenae was nevertheless common in the Greek poets, and it was all the more natural now, as about B.C. 463 (five years before 458, the date of the play) Argos had defeated and dismantled Mykenae, and sold or expelled the inhabitants. Soon after this the Argeioi became allied with Athens.

The watchman is a loyal servant of Agamemnon, sent to watch for the beacon-fire which is to tell of the capture of Troy. It is possible, however, that the queen wishes for her own purposes to have early tidings of her lord’s return. (Patin, Eschyle, 314.)

1. 2. ‘Through this long year of watching,’ lit. ‘through the length of a year’s watch.’ μήκος, acc. of duration. (It is possible to take φουράς as app. to πόων, and μήκος acc. of respect, ‘these toils, my watch a year in length,’ but it makes a rougher, more artificial, construction. The conjecture μήχος, ‘cure,’ which D. adopted, is ingenious, but quite unnecessary.) ἤν κοιμώμενος, ‘wherein resting.’ ἤν cognate or internal acc.

1. 3. στέγης Ἀτρείδῶν ἀγκαθέων, κυνὸς δκην, ‘on the roof of the Atreidae couched head on arm, like a dog.’ ἀγκαθέων from ἀγκη, ‘bent arm’ (like the common Homeric ἀγκάς in ἀγκάς ἐλεῖν, ἄγκας ἔχειν, κ.τ.λ. ‘to hold, or take in the arm’), found Eum. 80 ἀγκαθέων λαβῶν βρέτας: quite a different word from ἀνέκαθεν (from ἀνα, ἐκαθέν,’ ‘from above,’ which is clearly the right reading in Eum. 369.)

Eng., Schn., Dind., read στέγης, and construe ἀγκαθέων, ‘above,’ con-
trated from ἀνέκαθεν, which makes good sense, but it is unlikely that Aeschylus should have used the rare word ἀνέκαθεν in a form syncopated so as to confuse it with the different word ἀγαθεῖν, which we know he also uses in Eum. 80.

1. 4. κατοῦδα, 'I know well,' 'I have learnt to know.'

1. 6. δυνάστας, bright 'rulers,' as he finely calls the leading constellations whose rise marks the seasons; not 'the sun and moon,' as Pal., which in no sense bring summer and winter.

1. 7. Is no doubt a gloss. ἀστέρας is rough rhythm, a dull repetition after ἀστραύν, superfluous to the construction with δυνάστας in the line before; and the whole line rather produces the effect of bathos.

1. 8. Notice the rhetorical repetitions, λαμπάδος...πυρός, φάτιν...βάξιν. φυλάσσω, 'I watch for.'

1. io. ἀλώσιμον...βάξιν, 'tidings of capture,' a rare use of the adj.; in poetry, however, there is hardly any relation to the substantive which the adj. cannot express. ἄδε γάρ, best taken simply, 'for such sway she bears, my mistress' manly heart, nursing her hope,' i.e. for I am forced to obey her. (So Eng., Schn.; Paley's κρατεῖ ἐλπίζων, 'confident in hope,' is forced and unusual; and the order is against it.) The phrase is slightly strained but not unnatural. Others take it 'for so she orders' simply: but κρατεῖ is not so used.

1. 12. The clause εὖτ' ἄν...εῶσ, is interrupted by the parenthesis φόβος γάρ...ὑπνός, and taken up again loosely but naturally by ὅταν δέ..., so that the general sense is 'and when I keep my weary watch (for fear prevents my sleeping), and try to while away the time by song,'

1. 14. ἐμήν, with the double emphasis of being last word of the sentence and first word of the line, is very weak, and is perhaps a corruption of εὕνη in the line before, as Hartung suggests: though neither Bentley's ἐμοί, nor Schn.'s τι μήν; is satisfactory: and we do find weak words in that position, cf. 1231, 1589. φόβος, 'the fear,' is of what will follow when the king returns; but it is only a hint, as in 19 and 31.

1. 15. τὸ μή...συμβαλέιν, a common Greek idiom, being one form of the consecutive infinitive, expressing the result, the sense being 'so that I cannot,' 'preventing me from.'

1. 16. ἀείδεθεν. There is a proverb 'singing on watch,' (φρομπᾶς ἀδόν) Arist. Clouds, 720. μνύρομαι, 'to hum,' or 'warble,' properly 'to sing in a low tone,' used often of birds. The full phrase is found Ar. Eccl. 880 μνύρομένη πρὸς ἑμαυρήν μέλος (of a woman waiting and humming a tune while away the time). δοκῶ, 'I think to,' as we say. So Ar. Vesp. 177 τὸν ὄνον ἐξάγειν δοκῶ, Av. 671 φιλησά δοκῶ. (The construction is really an attraction into the personal from the impersonal, instead of saying δοκεῖ μοι... So the Greeks say δίκαιος εἰμὶ ποιεῖν for δίκαιον μοι ἔστι ποιεῖν. See 1079.)
1. 17. ‘Shredding in this vocal cure in place of sleep.’ ἐντέμνω, to slice or shred in,’ is used of putting (medicinal) herbs into a potion; so here metaphorically. (K.’s ἐν τέμνω is not happy; if τέμνω is admitted, what more natural than ἐντέμνω?) Observe the mixture of sententiousness and forcible homeliness in the speech of this servant: his repetitions (8–10), and antithesis (11, 21–22), and dark hints (39), and his homely metaphors from watchdogs (3), drugs (M), dicing (32–33), oxen (36), are all characteristic.

1. 19. This cautious phrase might simply mean that the ‘absence of the king was felt,’ but ‘to those who know’ (39) it meant the unfaithfulness of Klytaemnestra.

1. 21. ‘When with glad tidings shines the fire of darkness,’ a sententious antithesis such as the rustic wit delights in. So νυκτός, ἡμερήσιον, [22. At this point the beacon he is watching for flashes out. He is supposed to be looking northward toward the Arachnaion, which was the last beacon before Argos, 309.]

1. 22. ‘Thou blaze of night, a daylight glare revealing,’ is another of his antitheses.

1. 24. συμφορά, ‘hap,’ ‘event,’ a neutral word, here in good sense, though mostly used in a bad one.

1. 25. ίοῦ, ίοῦ. ‘Hurrah!’ exclamation of joy here; though more often of horror and woe, as 1214.

1. 26. The MSS. vary between σμαίνω (M. G.) and σμανώ: the latter expresses his intention of telling Klytaemnestra; the former means ‘by this cry ίοῦ I signify to K.,’ and that is rather more vigorous, and also suits τοφώς, ‘loudly,’ better.

1. 27. The constr. is the acc. inf. of the oblique petition, ‘I signify that she should rise from her bed and upraise a shout,’ etc. ἐπανειλασαν (notice the syncope, for ἐπανα-ειλασον), a picturesque word suggesting the rise of sun or star. δόμοις might be dat. recip. ‘for the house,’ but more likely it is the local use ‘in the house,’ an old fashion surviving in poetry.

1. 29. εἶπερ, ‘since,’ as often.

1. 30. ἄγγέλλων πρέπει, ‘brightly tells,’ lit. ‘shines telling.’ Again a picturesque phrase. (ἄγγέλων of Med. etc. is clearly an error.)

1. 31. [Here the watchman executes a triumphal dance.]

1. 32–33. These two lines become clear when one sees that the metaphor is all from dicing: ‘My master’s luck I’ll mark as prosperous, now that this fire has thrown me sixes three.’ θέσθαι, ‘to put it down,’ as we say; somewhat as θέσθαι παρ’ οὐδέν, ἐν ἀδικήματι θέσθαι, κ.τ.λ.

1. 34. οὖν. The regular use of these particles is in dismissing a subject, cutting short a train of thought, resuming after a digression, and such situations. ἐστώ οὖν ὅπως ὑμῖν φίλον Soph. O. C. 1205, οὖν οὖν.'
Agamemnon.

εμοι δ' οὖν ἂν τ' ἀγαν σιγῆ βαρύ ἰθ. Ant. 1250. So Ag. 224, 255, 'Well, be it mine to grasp my lord's dear hand.'

1. 35. βαστάζω, prop. 'to bear, or lift,' so 'to feel,' 'to hold.' χέρα ἀλόχου β. Eur. Alc. 917; σώμα β. Soph. O. C. 1105.

1. 36. The first shadow of the tragedy falls on the almost boisterous joy and playfulness of the rustic watcher, namely the dark hint of the unfaithfulness of Klytaemnestra, which is to lead to the 'worse that remains behind.' βοῦς εἴπι γλῶσση . . . βεβηκε, 'a huge ox stands upon my tongue,' a pithy rustic metaphor for enforced silence; βοῦς meaning simply a heavy weight (the idea of a reference to bribery—βοῦς being the ox on the old Attic coins—is less likely). βεβηκε, 'stands,' 'lies,' present sense, as is natural to perfect. So χωρος εν και βεβηκαμεν, 'where we stand,' Soph. O. C. 52; εἴπι πῶλου βεβωσαν, 'riding,' 'seated,' ib. O. C. 313.

1. 38. ὡς, 'for,' gives the reason for σιγῶ. έκών, 'purposely,' goes with λήθομαι chiefly (as Eng., Schn., Pal., point out), the first verb, αὐδῶ, being less important. (Observe the Epic μαθοῦσα for τοῖς μ.) 'For purposely, as I speak to those who know, to those who know not—I forget.' λήθομαι is rather unexpected, and is another touch of what may be almost called his rustic playfulness. With this dark hint he goes off; and the chorus of Argive elders enter the orchestra by the side passage (πάροδος). The proper choral odes begin 104.

[Parodos. ll. 40–103. Enter the chorus, marching in time to the anapaestic song. The general sense of the opening or entrance song is as follows: 'Ten years are passed since the Atreidae sailed forth with the fleet for vengeance, like vultures robbed of their young (40–54). Zeus Xenios is wroth with Paris and sends the avenging host, bringing long struggles for both sides, and the end to be as fate wills' (55–71). Meanwhile the queen Klytaemnestra appears, and begins the preparations for sacrifice. 'What hast thou heard, lady? See, all the altars begin to blaze! What does it mean? We waver between anxiety and hope' (72–103).]

ll. 40–42. 'This is the tenth year since Priam's great foe King Mene- laos and Agamemnon.' It has been noticed as odd that μέγας ἀντίδικος should be applied only to Menelaos, and that Agamemnon, the 'king of men,' is second. It may be only accidental, as in the next two lines (ὄχυρον ἕυγος) and below (109 διθρόνον κράτος) they are treated with equal honour. Or, perhaps, ἀντίδικος is used strictly, and Menelaos comes first as the wronged party, Agamemnon being his helper. ἀντίδικος, metaphor from law-courts, meaning simply 'antagonist.' εἴπι and even δέ are used in this sense 'since;' the precise phrase is ἐξ οὐ.

1. 43. διθρόνου . . . τιμῆς, gen. of description or equivalence as it is called, one of the numerous shades of relation described by genitive.
Translate, ‘The mighty pair of Atreus’ sons, each dowered from Zeus with rank of throne and sceptre.’ (It is literally, ‘pair of Atreidae, of two-throned honour,’ etc., i.e. ‘consisting of,’ the τιμή is the abstract aspect of the kings.) Grammatically τιμής and Ἀτρείδαν are parallel, both being gen. after ζευγος. Δίδηθεν qualifies the adjectives. Ἀτρείδαν, Doric gen.; the choruses contain many Doric forms.

1. 47. Ἰπαν, ‘sped;’ αἱρω, prop. ‘to lift,’ is used commonly for ‘to start,’ both trans. στόλον, στρατόν, and intrans. στρατῷ, ναοῖ, both of land and sea. It probably originally meant simply ‘to take up’ your things and be off.

1. 49. τρόπον (acc. of apposition to sentence, like δίκην, χάρων), ‘like.’
1. 50. ὑτε, Epic form of rel. ἐκπατίος (πάτος, ‘path’), ‘out of the path,’ may mean either ‘strange,’ ‘unbounded,’ ‘terrible,’ or ‘lonely;’ the latter very well suits the eagles wheeling over their craggy nests; and is the meaning given by the Scholiast. παλδων, ‘for their young.’ Gen. of relation, common after words of feeling, as anger, grief, surprise, etc.

1. 51. ὑπατοι λέχεων, ‘high o’er their nest.’ ὑπατος governing gen. much as ὑπέρ does, by a slight extension of usage.
1. 52. ‘The ooaring of their wing,’ a fine phrase for the flight of large birds. Lucretius, 6. 743, imitates (remigi oblitae pennarum) and Vergil has followed (remigio alarum, Αεν. i. 301, 6. 19).

1. 53. δεμνοτήρη πόνον ὄρταλίχων ὄλεσαντες, ‘having lost the guardian-task of their brood,’ i.e. ‘the task of keeping the nest:’ the adj. describes in what the task consists. The word occurs again 1449, in the sense of ‘keeping the bed,’ i.e. ‘confining to bed’ of sickness.

1. 55. ‘Above there is one that hears, either Apollo,’ etc. Observe idiomatic use of τις, where we should say ‘perchance,’ So Verg. Aen. 1. 182 ‘Anthea si quem iactatum vento videat.’ Apollo protects the birds as god of augury: Παν as god of the forest and wild animals: Ζεύς as god of justice. (Schn.)

1. 56. Notice the loaded adjectives, in Aeschylus’ weighty manner, ‘the shrill lament of winged mourners who dwell in his skies?’ μετοίκων being a finely imaginative word: the birds are the sojourners in the god’s home.

1. 59. παροβασαν, ‘to the transgressors,’ the older Epic us. of the partic. without τοῖς. So μαθοῦσι 38.

1. 61. ἐπ᾽ Ἀλεξάνδρῳ, ‘against Paris;’ ἐπὶ with dat. lit. ‘on’ (as we say, ‘he marched on Rome’). It is an Epic use, see illustrations on 357; in Attic and prose it would be acc. ξένος, because the crime of the rape of Helen was an offence against the sacred laws of hospitality, which were under the protection of Zeus Xenios.

1. 62. τολυάνορος, ‘wooed by many a suitor.’
1. 64. Gen. abs. ‘when the knee is bowed in the dust.’ ἐπεδομένου, lit. ‘resting.’

1. 65. προτέλεια, ‘the prelude,’ usually the sacrifice before marriage (τέλος, ‘rite’); here the ‘prelude of the battle,’ but suggesting the other sense, that the fighting was a bitter marriage-prelude for Paris.

1. 67. έστι διπν υπν έστι, ‘the issue is—as it is now,’ an intentionally enigmatic sentence. In the mouth of the chorus it naturally means ‘there is good news; the Trojans are vanquished’ (though they do not as yet know the details). But to the spectators it has a second and deeper meaning, as Agamemnon is returning to find unfaithfulness, conspiracy, and murder, and so in a terrible sense τελεῖται ἐς τὸ πεπρωμένον, ‘it draws to its fated end.’

The Greek dramas are full of such double meanings, bearing only a single sense to the speaker; and the contrast between the two senses, or between the position of the speaker as he conceived it, and as it was known to the audience, often formed most effective situations, of Dramatic Irony, as it has been called.

1. 69–71. ὑποκλαίων of the MSS. gives a tiresome repetition with δακρύων, so I have taken Casaubon’s ὑποκάλων (adopted by Eng., Schn.), making a very natural antithesis of offering and libation. The sense will then be, ‘Neither by secret offering, nor by secret libation, nor by tears shall one soothe their stubborn wrath (i.e. the gods’ wrath) for the unburnt sacrifices.’ Again a double meaning. (1) In the chorus’ mouth it means, ‘The Trojans cannot soothe their angry gods by any expiation;’ but (2) to the spectators it has a second deeper sense, ‘Agamemnon cannot by any offering assuage the anger of the gods for his sacrifice of Iphigeneia.’ It is hard however to be sure what is the meaning of ἀνυφών ἐρόν in (1), or the surface sense, it may mean ‘rejected sacrifice’ (offering which will not burn); or as Schn., Pal., ‘ unholy rite’ (rite without fire, i.e. the marriage of Helen and Paris); or thirdly, as Enger, ‘Shall soothe the stubborn wrath of the unlit sacrifice,’ the wrath of the god being transferred to the sacrifice which will not burn.

1. 72. ἀτίται, ‘unhonoured’ is the best sense (though the termination is rare in passive sense, cp. ἀφέτης, κριστέτης). [Others say ‘not-paying,’ i.e. either ‘not serving’ or ‘not avenging;’ but both are less smooth and natural.]

1. 73. ἄρωγῆς, common gen. after λείψεσθαι, ἰσοζωθαι, etc., like gen. after comparative, ‘left out of the army that gave aid.’

1. 77. ἀνάφορον, ‘leaping’ (H., Dind., Schn., Eng.), better far than ἀνάσφορον, ‘ruling’ (MSS. and Pal.). The gen. sense is, ‘the strength of the old is like children’s (λόχων τονοπαιδα); for the very young vigour is as unfit for war as the very old feebleness.’ In 76–82 he simply develops the idea ‘the old are no better than children.’
NOTES.

1. 78. ἰσόπρεσβος, 'is like unto age,' i.e. the vigour of boyhood is yet no fitter for war than decrepit age. Ἀρης...χώρα, 'and Ares is not in his place,' i.e. is not there in his place, his place being the full-grown man. κατὰ χώραν is the prose phrase for ἐν τῇ χώρᾳ.

1. 79. τὸ θ' ὑπέργηρον, 'and the last old age,' the neuter expressing the class, like τὸ νέον, τὸ καλὸν; by a loose but natural construction it becomes masc. at 81, αὐτίχει, a vivid personal verb, having prepared the way.

The MSS. are corrupt, only Fa. reads as above. We might read τι θ' ὑπέργηρα, 'what of the very old?' with Eng., but prefer to follow Fa., the question being not very idiomatic or natural.

1. 80. τρίποδας, 'the three foot ways' are of course the old men walking with a stick.

1. 82. 'He strays, a mid-day dream,' a feeble shadowy life. The day-dream being even more unreal than the night-dream.

[While this song has been singing, the queen Klytaemnestra comes out and begins to make arrangements for the sacrificing, lighting up the altars and ordering about her train of maidens. The chorus address her directly.]

1. 83. Τυνδάρεω, irregular gen. from Τυνδάρεὺς, as though Ionic gen. of Τυνδάρης.

1. 87. πευδοί, 'from hearing;' most MSS. have πειθοί, 'from belief,' a commoner but less appropriate word. Fl. has πυθοί, which suggests the real reading. περίπεμπτα θυσκείς, 'art sacrificing by' word sent round?' i.e. 'art sending round the word to sacrifice?' περίπεμπτα being adverbial (strictly, in agreement with cogn. acc.). θυσκείς, MSS. θυσκίνεις, probably corrupted to complete the full line. The right word, θυσκείς, is restored from Hesych. (θνος, κα- καω, 'to burn offering. ')

1. 88. 'And of all the gods that guard our city, above, below, in the heavens, in the mart.' ἀυτύνομοι, the same as the commoner words πολιοῦχοι and πολισσοῦχοι. ὑπατοι were gods like Zeus, Apollo, Hera, etc. ἕθοντο were Ge, Pluto, Hermes, Eumenides, etc.

The other antithesis, 'in the heavens, in the mart,' is less obvious, but by ἀγοράιοι he probably means those who do specially preside over the city-life; by οὐράνιοι those who do not. Ἀγοραῖος is applied to Zeus (Eum. 1979), to Hermes (Ar. Eq. 207), to Artemis and Athena (Paus. 3. 11. 9). (In Theb. 257 τοῖς πολισσοῦχοι Θεοῖς Πεδινοῦμοι τε κάγοράς ἐπισκό- πους, a different division is apparently meant, 'all our native gods, of the country and the town. ')

1. 93. ἀνίσχει, 'arises,' intrans., as often from Homer onwards, esp. of the sun. See Lexicon.

1. 94. 'The pure unguent's soft and guileless spell' is a thoroughly
Aeschylean phrase, loaded and imaginative. It is called 'guileless' probably simply because παργγορία, 'persuasion,' was so often guileful: the persuasion of oil to fire is genuine.

1. 96. πέλανος, 'a clot or lump' of solid or thick liquid, so here of oil. μυχόθεν, 'from the inner store,' adv. used (with the looseness of the primitive style of Aeschylus) to qualify the subs. πελάνω.

The MSS. reading βασιλεῖω quite good. It is needless to alter it to -ων.

1. 97. λέξασα . . παιών τε γενοῦ, the τε is not wanted, but it is a very natural anacoluthon. (Eng., Hart., Karst., etc., read λέξασ, which sets the grammar right, but is needless.)

1. 98. αινεὶν, in old sense, 'to tell of.'

1. 100. 'Which now is bitter, and now again hope from the altar fires bright shining drives back the relentless care of the grief that gnaws the heart.' The change in the constr. is very natural, and more effective than if he had finished the sentence strictly, 'and now again is lighter,' or something of that sort.

1. 101. I keep ἀγανταφαίνουσα', on the whole nearest to the MSS., φαίνουσα meaning 'shining,' common intransitive use.

1. 103. The reading is Hermann's; the only practical question is whether we should read τῆς θυμοβοροῦ φρένα λύτης or τὴν θυμόβορον φρένα λύτην. The latter is in apposition to φροντίδ', the former is governed by it. I follow H., Schn., Eng., in preferring the genitive; the mass of accusatives is so very clumsy. In either case φρένα is governed by the adj., a rare construction. Cp. 1090 πολλὰ συνίστορα, Pr. 904 ἀπόρα πόρμος, Soph. Antig. 786 σὲ φίξιμος, where however the adjectives are more like simple verbals, and so the construction is easier.

[Klytaemnestra has finished her preparations and has retired.

II. 104–257. The general outline of the chorus' songs from here to the end 257 is as follows:

Strophe 1. (104–121.) I can tell the tale of victory, and the signs that went before—I yet am young enough for song—the omen of the two eagles, devouring a pregnant hare. (Woe, woe, but let the good prevail.)

Antistrophe 1. (122–139.) Kalchias the wise seer knew the sign, and prophesied: 'One day this host shall capture Troy. Only I pray no wrath of gods may strike it, for Artemis is angered against the eagles and pities the hare.' (Woe, woe, but let the good prevail.)

Epode (140–159). 'I pray Artemis therefore, though she loves the wild beasts, to suffer the triumph of the eagle princes. And Paean Apollo I invoke, to stay her from raising adverse gales, while she urges on a lawless sacrifice, the slaughter of a child, fraught with evils to
the house.' So Kalchas spake. (Woe, woe, but let the good prevail.)

Str. B'. (160-166). Zeus—whate'er his rightful name—is the greatest of all.

Ant. B'. (167-175). Ouranos and Kronos are passed away—Zeus is the victor.

Str. γ'. (176-183). Zeus has appointed a law, that man shall learn by suffering, reluctant though he be.

Ant. γ’. (184-191). So then Agamemnon—uncomplaining, when the host was wind-bound and suffering at Aulis [Str. β', 192-204], and the delay was destroying the ships and men—but when Kalchas advised a bitter cure, the slaughter of Iphigeneia, to appease Artemis [Ant. β'. 205-216], then Agamemnon spake: 'Tis evil to disobey, and evil to obey, how can I slay my child? how forsake my comrades?' [Str. ε'. 217-226]. So he bowed to necessity, and undertook the impious deed, misled by Madness the source of woe, and he slew his child. [Ant. ε'. 228-237]. Her youth and prayers they set at nought, and like a kid they raised her to the altar, in her flowing robes, and stifled her cries. [Str. ε'. 238-246]. She bared her breast, like a picture, striking all with pity; for often she had sung to them in her father's halls. [Ant. ε'. 247-257]. The rest I cannot tell; it was accomplished. For the future—let it come; what skills foreboding? Our friendly wish is that all may be well.

While the chorus sings, the day is supposed to break; and when Klytaemnestra returns (255) it is broad day.]

l. 104. κυρίος εἶμι θρόειν, 'I am he that shall sing,' 'I am the man to tell.' κυρίος is 'the one who has the power,' 'the right one.' κυρία the right or appointed day. κράτος αἴσιον, 'the fated victory,' slightly strained but natural sense of κράτος. αἴσιος is properly used of omens, 'auspicious,' and is here transferred from the omens (δύσων) to the victory. δύσων, 'foretold by signs upon the way;' there were various kinds of omens—entails, the flight of birds, chance cries, and signs on the way, ενοδίους τε συμβόλους Pr. 487. So in Ar. Ran. 197 the slave, being unlucky, says, τῷ συνέτυχον ἔξιον; 'what can have met me when I came out?'

l. 105. ἐκτελέων. Pal. takes this as a partic.—'accomplishing,' i.e. 'singing the accomplishment.' It is less harsh to take it as gen. of adj. ἐκτελής, 'complete,' 'consummate,' used in strained sense for 'royal,' 'high.' H., Schn., Eng., read ἐντελέων; needless, because it is equally used off its meaning, and MSS. all give ἐκτ. ἐς γὰρ θέσθεν ... αἰών, a well-known difficulty, about which numerous conjectures have been made. Only four views are near enough to the MSS. to be worth mentioning; the full reading of the MSS. is: ἐς γὰρ θέσθεν καταπνείει πειθώ μολπάν ἀλκάν ξύμφυτος αἰών. (1) Goodwin
(Amer. Phil. Ass. Trans. 1877) defends the MSS., and puts a comma at μολπάν: 'For still Persuasion from the gods breathes song upon me, still my old age (breathes) strength to sing.' It is very ingenious, but the antithesis (which the absence of 'and' emphasises) is harsh, 'age' and 'persuasion' being so unconnected, and the point simply is surely 'I am not too old to sing.' (2) Enger reads μολπάν, and makes μολπάν ἀλκὰν an apposition to πειθῶ: 'Still my age breathes from the gods upon me Persuasion, the strength of song.' (Old though I am, I am still inspired.) (3) H., Pal., Schn., etc., read μολπάν and ἀλκη., though interpreting differently: 'Still age growing with strength (i.e. "not yet decrepit") breathes on me persuasion of song' (Pal.), or 'Still Persuasion of song breathes (intr.) upon me, namely the time commensurate with the war,' H., Schn., Kl. Paley's is good sense, though ἀλκή σφυρεσ is harsh. Hermann's is very harsh and obscure and indeed impossible. (4) Prof. Campbell neatly suggests πειθῶι μολπάν ἀλκὰν, which he translates, 'by persuasion of song my life breathes valour.' Better take it, 'by persuasion from heaven my age yet breathes the strength of song;' the only ἀλκὴ I have is that of song. On the whole I prefer (2): and next best (4) or (3) with Paley's interpretation.

1. 109. ὅπως, 'how,' takes up the first clause, κύριος εἰμι θροείν, after the parenthesis. 'The twin sovereign power, ruling with one heart,' is a characteristic Aeschylean abstract phrase for the Atridae.

1. 110. ἕξμφρονα τάγαν, 'ruler of one heart;' the singular is strange, but due probably to κράτος. See 41, 112. [It must be τάγαν, acc. of τάγης, 'a leader,' not ταγάν, acc. of ταγή, 'rule.'] Keck suggests ἤθαν ἕξμφρονα ταγοῖν, 'friendly might of the princes.' Ingenious.

1. 111. πράκτορι, 'avenging,' from πράσσειν in a special sense, 'to exact.' Eum. 624, τὸν πατρὸς φόνον πράξαντα. The MSS. here have σῶν δόην δίκας πράκτορι, a plain gloss; fortunately the line is rightly quoted in Ar. Ran. 1288.

1. 112. 'The fierce bird' (θούριος, from θν-, first 'smoke,' then 'violent movement or impulse') is said to 'send the kings to Troy,' because the sight of the eagles tearing the hare was the omen that encouraged them. θούριος ὅρνις becomes plural in the next line, but easily, by help of the adjectives.

1. 115. ὅ κελαινος ἀργάς, 'one black, one white of tail:' the black one is no doubt Agamemnon, the white-tail Menelaos (ἀργάς, alluding to 'Ἀργός, as often). Aristotle (Hist. Anim. 9. 32) aptly says, 'the largest eagle is the White-tail... the strongest is that called the Black Eagle or Hare-slayer.' Perhaps Menelaos is intentionally hinted at as the less courageous.

1. 116. χερὸς ἐκ δοριπάλτου, i.e. 'on the right,' the lucky side for omens: the Greek augurs looking North, and the luck coming from the
East. Hence δεξιός gets a secondary meaning, 'favourable.' Notice ἐκ where we say 'on;' to the spectator the vision comes from right (subjective), but it is on the right (objective).

1. 119. φέρματα is Hartung's excellent emendation for φέρματι, the MSS. reading still retained by many. Those who retain it have to explain how γένναν can mean the mother, and how it can agree with βλαβέντα; a seat which they attempt. With φέρματα it is both easier and far more effective, 'ridding the hare's young, an unborn brood, checked from their after-roamings;' λαγίναν γένναν will then be not the mother, but the unborn young within her. βλαβέντα, etc., neither hare nor young can roam any more, the eagles devour them.

1. 121. 'Echo the cry of wail; but let the good prevail.' In the refrain, fear and hope are mixed; the reason for the foreboding is not yet told; it occurs below.

1. 122. 'The good seer of the host' is of course Kalchas. δύο λήμασι δισσών of the MSS. is meaningless; to say 'two differing in spirit,' as Paley takes it, is irrelevant; he is comparing 'the royal pair' to the two eagles; he calls them above ἵμμφρονα τάγαν, 'princes one in heart;' and their union is the point wanted, not their difference. We had better therefore read λήμασιν ἰσοὺς (i according to the Epic scan- sion) with Dind., Eng.

1. 123. ἐδάπ. ἄρχασ, 'knew the hare-devourers and the leaders of the host,' i. e. 'knew that the hare-devourers were the leaders;' ἄρχασ, abst. for concr., like διθρονον κράτος. Others take πομποῖς ἄρχασ, 'the powers conducting;' i. e. the birds, whose omen led them; a much more far-fetched meaning.

1. 126. ἄγρεί, the prophetic present, as though the seer saw it happen- ing. κίλευθος, lit. 'path,' i. e. 'expedition,' 'armament.' 'One day shall this host capture the city of Priam.'

1. 127. 'And all the gathered wealth of the people before the battle- ments Fate shall ravage with violent hand.' So the MSS. πρόσε, which can be best taken with πῦργον, and makes good sense. Others need- lessly read πρὸς δὲ τὰ . . ., i. e. 'the wealth of the towers, and likewise the people's stores.'

1. 130. πρὸς τὸ βίαν, like the commoner πρὸς βίαν, πρὸς ὅργην, lit. 'towards' violence, wrath, etc., i. e. 'violently.' So Prom. 214, πρὸς τὸ καρπτέρον.

1. 131. οἶχον, 'only,' ἀγα, 'envy'—Hermann's certain correction for the MSS. ᾧ, which will not scan and makes a worse meaning. προτυπέν στόμιον μέγα Τροίας στρατεύειν . . . 'lower on the mighty curb of Troy (i. e. the Greek army), the embattled host, stricken before its time (i. e. before it reaches the foe),' 'The seer darkly foretells here the wrath of Artemis, which was to delay the host at Aulis:
1. 135. οἵκω, to say 'the pure maiden is wroth against the house,' meaning the family of Agamemnon, is no doubt sense; but the correction oĭκτω makes infinitely better sense; 'for from pity Artemis the pure maiden is wroth with the winged hounds (eagles) of her sire.' In this way we are saved the harsh apposition oἵκω...κυσί. Other corrections, οἵκωυ, όω, need not be considered. oĭκτω is due to Schömann.

1. 136. πτανοίς κυσί, 'the winged hounds,' i.e. the eagles. Cf. Prom. 1022, Δίος δὲ τοι πτηός κυνὸν δαφωνὸν αἰετῶς. The bearing of this is a little obscure, but it is of this kind: The sign of the eagles is an encouraging sign to the Greeks, boding victory; but as Artemis is offended by the eagles devouring the hare, so she is wroth with the Greeks; and her anger may do harm.

1. 137. αὐτότοκον, adj. used rather strangely = αὐτός τοῖς τόκοις, 'young and all.' So αὐτόχθονος 536, αὐτόπρεμνος Eum. 401, αὐτόκωτος Cho. 163. πρὸ λόχου, 'before the birth.'

ll. 140-145. With the ordinary readings ἓ καλὰ (140) and αἰτεῖ (144). This passage is taken to mean, in general sense, 'Though so gentle to all the young of beasts, the goddess asks for the accomplishment of these omens, good and evil alike.' The difficulty is, why should Artemis ask for the accomplishment of the cruelty which she hates (στυγεὶ δὲ δείπνων)? Schütz suggests τούτων, αἰτῶ, ξῦμβολα κράναι, optative, 'may she accomplish.' It is much better to read, with all the MSS. but one, καλὰ (vocative), for ἓ καλὰ, and read αἴνει (imper.) for αἰτεῖ. It then will run 'Though so kindly to the tender young of mighty lions, O fair maiden, and loving the suckling brood of all the wild wood beasts, yet consent to the accomplishment of the signs of these things, visions of good and ill.' This makes 140-145 addressed to Artemis, as 146-155 is to Apollo.

l. 141. I take the generally adopted λεπτοῖς for the meaningless MS. ἅπτοις: in the original uncial A and Λ were very near.

ll. 144-145. ὀπαυμών is clearly corrupt, as it lengthens ά of φάσματα, and as there is nothing about 'sparrows' here at all. It has got in by some one confusing this story with the story of the sign of the sparrows in ll. 2. 311.

l. 146. Παῦνα, 'the healer,' well-known name of Apollo. Τῆιος, also name of Apollo; said to be from ἰη, and to mean 'invoked with the cry,' like εἴως for Dionysos.

l. 148. χρονίας ἐκενήδας ἀπολοίας, 'adverse gales, long delaying the fleet.' (ἐκενῆς from ἐκώναις, 'ship-detaining."

l. 150. τεύξ, i.e. Artemis. Apollo is asked to prevail with his sister not to delay the host by adverse winds.

l. 151. θυσίαν, the 'other sacrifice, lawless, unfeasting,' is the sacrifice of his daughter Iphigeneia, which Agamemnon made to appease
Artemis, as told below. The δαῖς being the feast on the meat of the sacrifice, this offering was clearly ἄδαιτος.

l. 152. 'A seed of strife clinging to the race (σύμφυτον) fruitful of rebellion against the lord' (lit. 'not fearing the lord' of the house), the last words being a dark hint of the murder that awaits Agamemnon from the faithless Klytaemnestra.

ll. 154, 155. A characteristic instance of Aeschylus' accumulation of phrase. Here are six adjectives and one substantive. 'For wrath abides, rising again, haunting the house with guile, unforgothing, avenging the children.'

l. 157. μόρσιμα, a euphemism for 'evils.' 'Such fated ills, yet with great blessings, sang Kalchas from omens on the way,' etc.

l. 161. 'Zeus, who'er he be, if by this name it please him to be called;' τόδε, i.e. Zeus alone, without other more definite title.

l. 164. οὐκ ἔχω προσεικάσαι, either 'I cannot conjecture,' i.e. 'refer it all to any but Zeus,' or better and simpler, 'I cannot compare any but Zeus (to Zeus),' i.e. 'Zeus is incomparably above all.'

l. 165. εἰ τὸ μάταν... ἔτητύμως, 'if in good truth I must cast from me the vain load of care.' τὸ μάταν ἄχθος describes 'the vague foreboding,' 'ill-defined, shadowy care.' The sense is therefore: if I am to get rid of my vague and gloomy forebodings, I must rest on Zeus as the greatest of all. Others K., Schn., etc., take ματαν as προλεπτικ; 'cast away my care so as to be vain,' which is not so good.

l. 170. οὐδὲ λέξει τρίν ὧν, lit. 'will not even be spoken of as having been of old,' i.e. 'his day is past, we shall not even tell of him.' The MSS. read οὕδεν λέξαι τρίν ὧν or οὕδεν τι λέξαι (Fa.), which will neither scan nor construe. The above correction is the slightest and the best; it is due to Ahrens, and is adopted by Eng., Schn., and later D. The allusion is to Ouranos, the father of Kronos, whom Kronos conquered and dethroned; exactly the same fate awaited Kronos himself from the hand of his own son Zeus.

l. 171. ὁς δ' ἐπείτ' ἐφυ, Kronos. τριακτήρος, lit. 'one who throws thrice (τρία, τρεῖς) in a wrestle,' the three throws being necessary for victory. So τῶν τριῶν παλαισμάτων Eum. 589, διὰ τριῶν ἀπόλλυμαι Eur. Od. 434.

l. 174. 'Shouts the triumph-song of Zeus.' ἐπινίκια, cogn. acc.

l. 175. See Appendix II.

l. 177. τὸν πάθει μάθος... ἔχειν, 'who has appointed wisdom by suffering as a sure law,' i.e. 'that wisdom shall be learnt by suffering.' MSS. read τὸ πάθει by a natural error.

l. 179. στρατευτικαί, 'trickles,' intr., the most natural meaning. (Not as Pal. 'drops wisdom,' understanding τὸ σαφρονεῖν in the acc. ἐν θ' ὑπνοι: the θ' is odd. Schömann's ἀνθ' ὑπνοι is ingenious and probable.)
1. 180. καὶ παρ’ ἄκοντας, ‘and wisdom comes to men in their despite,’ i.e. by suffering, by ways they would not choose.

1. 182. The MSS. read δαιμόνων δὲ ποὺ χάρις, βιαίως σέλμα σεμνῶν ἰμένων, usually construed, ‘and surely ’tis a favour of the gods, seated in might upon their solemn thrones.’ Only βιαίως cannot mean ‘mightily,’ but it must mean ‘with force or violence.’ The best alteration is perhaps Schömann’s βιαίως, with comma after it: ‘and the gods’ favour is often forced on men, the gods who sit on their glorious thrones.’ In fact, another expression of the same truth as παρ’ ἄκοντας ἧλθε σωφρονεῖν. But perhaps it is altogether corrupt.

1. 186. The poet returns to the narrative. The connection of this intervening religious ode with the story seems to be this: The seer warned Agamemnon of the mixed good and evil that was in store for him, and especially forebode the evil results of the child’s slaughter (154–5); but Agamemnon, in spite of all, did the deed, and incurred the curse. Zeus is above all, and has ordained that man shall only be taught by suffering. καὶ τὸθ’, application of the general reflections to the special case; ‘so then.’

1. 189. βαρύνοντ’, imperfect augment omitted, as often in the choruses.

1. 190. Χαλκίδος πέραν ἔχων, ‘camped on the shore that faced toward Chalkis,’ i.e. at Aulis, opp. to Chalkis in Euboea. πέραν usu. taken as adv. and ἔχων intr., but it is prob. the acc. of the old word πέρα (which of course the adv. is originally), and means ‘holding the other side.’ We have the gen. (read by M. and Schol.) πέρας in Supp. 262 ἐκ πέρας Ναυπακτίας.

1. 191. παλιρρόθους, ‘eddying,’ ‘surging back.’ MSS. read παλιρρόθους, with same meaning; altered to suit metre, βιαίως σελμ-, 183.

1. 192. Στρυμόνος. The Strymon was the great river of Thrace, which flowed out past Amphipolis. The N.E. wind would bar their passage out of the strait at Aulis. Notice the piling up of adjectives here again, as in l. 154.

1. 195. βροτῶν ἀλαι, in a kind of strange apposition, lit. ‘wanderings of mortals,’ i.e. ‘drifting men away.’ βροτῶν opp. to νεῶν τε καὶ πεισμάτων.

1. 196. παλιμμήκης, as we say, ‘as long again,’ ‘lengthening out the time twice-told.’

1. 197. τριβή, ‘with wasting,’ rarer for τριβή.

1. 199. ‘Another cure of the bitter tempest,’ their ordinary sacrifices having been vain for long.

1. 201. προφέρων Ἀρτεμιν, ‘pleading (the wrath of) Artemis.’
l. 202. χθόνα ἐπικρούσαντας, in rage, of course. So Achilles in Homer, ποτὶ δὲ σκῆπτρον βάλε γαῖῃ ll. 1. 245.
1. 206. κῆρ, ‘fate,’ old Epic word.
1. 210. This line in the MSS. does not correspond with the strophe (197): and both show rather a strange metre at the end; accordingly I adopt Hermann’s Ἀργον and Schömann’s πρὸ βαμοῦ for βαμοῦ πέλας.
1. 211. τί τῶν’ ἀνευ κακῶν; i. e. ‘whiche’er I choose is woe.’
1. 212. ‘How can I (bear to) desert my fleet, and lose my comrades?’ i.e. to have the whole expedition broken up, by not taking the only means. First the fleet scatters (ξυμ. ἀμ.), then the disgrace of the failure falls on Agamemnon.
1. 216. MSS. read ὀργῇ περιόργος ἐπιθυμεῖν, ‘to long, desiring with desire,’ an almost Eastern fulness and repetition. The subject of ἐπιθυμεῖν is ‘the comrades,’ or ἐξυμμαχοί. This might do, but Schömann’s correction, περιόργῳ σφ’, improves sense and structure.
II. 217 sqq. ‘But when he had shouldered the yoke of necessity, breathing an impious veering gale of spirit, unblest, unholy—then his heart turned to thoughts of uttermost daring.’ Lit. ‘he changed his purpose (μετέγγυο) so as to devise’ (φρονεῖν, epexeg. inf.). τροπαίαν, ‘veering gale,’ because he gave up the struggle and went straight for the wicked deed.
1. 220. Some put comma at μετέγγυο, take τόθεν relative (as it is in Epic, and may easily be in Aesch.), and ἦταν δ’ ὀν as the principal verb. So Pal. quoting Schol. as authority: the Schol. however is so wrong about the rest of the line, that it may be wrong about τόθεν; and the pointing in the text is in any case clearer and better.
1. 222. Notice the piled adjectives again, ‘fell distraction, base-devising, the fountain of woe.’
1. 224. δ’ ὀν, see 34. ‘Well—he had the heart to be the slayer,’ as though he said, ‘However it may be (with the general remarks about παρακοπα) anyhow the fact was so.’
1. 225. ἀρωγάν and προτέλεια are acc. in apposition to the action or the sentence, as often in Greek, ‘to aid—the war . . . for the fleet an expiation.’ προτέλεια, ‘the preliminary sacrifice’ (see l. 65) before the fleet could go. Observe the significant antithesis, θυγατρός . γυναικοτοίνων, ‘he slew a daughter . . . to help in vengeance for a wife.’ The daughter is a blood-relati6n, the wife a stranger.
II. 227–250. The astonishing beauty of this passage has struck all readers from that day to this; it is at once melodious, imaginative, picturesque, and overpoweringly pathetic. It suggests many touches in Lucretius’ fine picture of the sacrifice, l. 87–100.
‘And her prayers, and her cries of “father,” and her maiden prime they set at nought, the bloodthirsty judges . . . ’
It is disputed whether κληδόνας means 'her appeals to the name,' or the name,' whether Ag. disregarded her calling him father, or his own fatherly feelings. The first is better.

1. 229. παρ’ οὐδὲν ἐθεντο. Exactly the English 'set at nought,' literally used of estimating, reckoning in an account.

1. 230. βραφής are properly 'those who preside at a contest,' and so used here picturesquely of Agamemnon and Menelaos.

1. 231. φράσεν, no augment, 189.

άδοξος, 'the ministers,' 'the attendants.' (ά-ύδ-ι-os, 'on the road with,' accompanying,' like α-κόλουθ-ος; the a- appears in α-λοχ-ος, 'bed-fellow;' α-δελφός, 'born of the same womb,' etc. Curt. 598.)

1. 233. πέπλοισι περιπετη, 'with her robes flowing round her.' πέπλος, dat. respect.

1. 234. παντι θυμῷ προνωπῇ. It is possible, and tempting at first sight, to take these words together, 'with all her spirit drooping;' but it is more like Greek to refer παντι θυμῷ to the αδοξοι; the order of the words then marks the sharp antithesis, 'he bade the ministers unfastening raise the drooping maid.' (So ἀπαντῆ θυμῷ Eum. 738.) They were to be eager, she was fainting with fear and grief.

1. 235. The MSS. read φυλακάν. We might retain this and construe φυλακάν κατασχείν, 'to hold guard,' i.e. 'to check,' φθόγγον being the object accusative by a loose but not uncommon construction (like Soph. O.C. 584 τὰ δ' ἐν μέσῳ... λήστιν ἱσχείς, 'the time between thou forgettest'), governed by the idea φυλάσσεσθαι contained in φυλακάν, 'to keep guard over her fair lips against the cry.' But φυλακά is a very slight alteration, and makes the construction quite easy; and moreover they do not want 'to guard against' (φυλακάν κατασχείν) the cry, but 'to check' (κατασχείν); so I have taken it, following Blomf. and Eng. 'And with the curb to stifle her sweet lips' cry, fraught with curses to her house.'

1. 237. 'With violence and the muffled might of bonds,' a fine phrase for the gag. Notice αναίδωφ, epithet transferred from the bound victim to the bonds. The line hangs over into the next stanza, just as in 175; but it spoils the passage not to take it with what precedes.

1. 239. κρόκου βαφάς, 'her robe of saffron,' her dyed princess' robe.

So Antigone unties 'the saffron splendour of her robe,' στολίδος κροκίσσαν τρυφῶν Eur. Phoen. 1491. Stanley and Schn. understand it of blood!! Observe the unusual hiatus χέουσα... ἔβαλλε: perhaps the text is wrong,

1. 241. 'Plain as in a picture, faint to speak.' We are often reminded in the Greek tragedians of the works of painting and sculpture which enriched Athens. So in this play, 416, 801, 1329; and Eum. 50 εἴδον ποτ' ἱδη Φινέως γεγραμμένα δείπνων φερούσας, Eur. Hec. 564 στέρνα θ' ὦς
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ἀγάλματος κάλλιστα, ἰδ. 807 ὡς γραφεῖς ἀποσταθεῖς ἴδον μὲ, Ar. Ran. 537 γεγραμμένην εἰκόνι ἐστάναι. So Eur. Hipp. 1009, Troad. 682. About fifty years after this play was acted a celebrated painter at Sikyon, named Timanthes, painted this very scene, and Agamemnon standing by with his face veiled (Pliny, 35. 10). In the museum at Naples there is a fresco of this subject, taken from 'the house of the Tragic Poet.'

l. 244. ἀγνά (Schütz's obvious correction for the awkward ἀγνά of MSS.) ἀταύρωτος αὐδά, 'with virginal voice the spotless maiden.' Paley well suggests that the emphasis of this beautiful phrase is intentional; the banquet songs of later days were sung by very different people from the pure and lovely princess.

l. 245. Read εὐποτμον παιάνα with Hartung (Eng., K. and now Pal.) for MSS. εὐποτμον αἶωνα, which will not scan and makes bad sense, 'lovingly graced her loving father's chant of happy fortune, sung at the third libation.' The third libation was poured to Ζεὺς Σωτήρ, and then the συμπόσιον or drinking-bout began, the δεῖπνον being ended. With the end of the libations came the παιάν, or song. So in Plato's Symposium [ἐφη] δειπνήσαντας σπονδᾶς ποίησασθαι καὶ ἀγάδης τὸν θεὸν, which last phrase clearly refers to the paean. See 1386.

l. 247. The sacrifice itself could not be more impressively told than by this terrible hint. 'The rest I saw not neither speak; but Kalchas' word (lit. 'arts') is not unfulfilled.' Others (Eng., Schn.) refer τὰ δ' ἐνθέν not to the slaughter, but to all that is to come of it. No doubt in 250 the Chorus are thinking of the ill to follow; but that is led up to by the thought 'Kalchas' word is not unfulfilled,' meaning first his advice to slay Iphigeneia, then (suggested by that) his prophecy of the φωσφερὰ μῆνις (154). It is far more poetical and effective to take τὰ δ' ἐνθέν as euphemism for the bloody deed.

II. 250-254. This passage is well known for its corruptness and difficulty. The true reading is, however, probably preserved in Fa., which reads:—

δίκαιον δὲ τοῖς μὲν παθόντων μαθεῖν ἐπιρρέπει. τὸ μέλλον ἐπεὶ γένοιτ' ἄν κλίνοις, προχαρέτω.

The others (M., Fl., G.) read, ἐπιρρέπει τὸ μέλλον, τὸ δὲ προκάλεστι ἐπεὶ, κ.τ.λ., which is impossible to equate with the strophe, and nearly impossible to construe. Goodwin (Trans. Amer. Phil. Ass. 1877) has however pointed out the important fact that in M. not only τὸ δὲ προκάλεστι but also the colon after μέλλον is by a later hand; so that the original reading of M. (much the oldest) confirms Fa. We only require δὲ after τὸ μέλλον to make both sense and metre. The meaning will then be: 'To them that suffer, justice brings wisdom. What is to
be, thou canst hear when it has come (κλύοις ἄν principal verb, ἐπέλ γένοιτο optative indefinite, assimilated in mood to κλύοις as grammar requires): ere that, have none of it (πρὸ χαίρετῳ, lit. ‘before hand, farewell to it’); 'tis but too early sorrow.' I. e. 'hear it after the event; have nothing to do with it (hearing it) before the time; hearing before the time means lamenting before the time.' So that the subject to ἵσον (ἐστί) is τὸ προ-κλύοις, exactly what some intelligent reader wrote on the side, and which has crept into the text. Enger is certainly right in reading πρὸ χαίρετω in two words; the meaning is clearer, and it would be more likely to lead to the gloss which has caused all the difficulty. πρὸ is then adverbal, in the Epic fashion.

1. 254. τορόν γὰρ ἥξει σύνορθον αὐταῖς is the reading of M. and Ven. retained by Goodwin, who explains, 'for clear it will come out, in accord with them' (the τέχναι Κάλχαντος). But αὐταῖς is a very weak word, and very far from τέχναι; and the emendation σύνορθον (Weller) αὐγαῖς (Herm.), 'clear it will come with the rays of the dawn,' is very near the MSS., and gives a fine sense, and is generally adopted.

1. 255. δ’ οὖν, 34.

MSS. give εὐπραξίας, verbal from εὖ πράσσειν: some prefer to write it in two words according to the ordinary rules, but there is doubt whether it will not stand.

τάπι τούτους, 'as to what comes after.'

1. 256. 'This one sole defence of the Apian land, bound by close ties.' These words may mean either 'ourselves,' or 'Klytaemnestra,' who just then enters. The former is perhaps the more natural thing to say; but ἀγχιστόν and μονόφρουρον look like the latter, and in that case μονόφρουρον, 'sole-guarding,' is (as Schn. remarks) full of irony to the spectators who know of her faithlessness.

'Απίας, old name for Peloponnese; it is derived from AP-, Lat. aqu-, 'water,' and means 'the water-girt land.' Cp. Μεσσανία, 'between the waters.'

[II. 258–354. Scene I. Klytaemnestra now comes out of the central door, and the leader of the Chorus turns to the stage and addresses her. He asks the news, and is told of the capture of Troy, the tidings have come by beacon, the stages of which are then described; Klyt. imagines the scene in Troy, and expresses a hope that it will end well.]

1. 261. 'But whether thou hast heard good news, or naught heard but hast hope of good, that thus thou art busy with sacrifice,' in this sense the εὐαγγέλοιον ἐπίστοι only belongs to the second alternative, to the μὴ πεπυμένη. Mr. Morshead turns it well, 'Now be it sure and certain news of good, or the fair tidings of a flattering hope, that bids thee spread the light,' etc.
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ei ti kebdvov, an old conjecture for MSS. ete kebdvov, and a necessary alteration.

1. 263. eufrwv, 'glad,' i.e. 'gladly.' Others take it, 'being well disposed,' a clumsier sentence.

oude sigwst phdovos. 'Nor shall I grudge thy silence,' i.e. if thou keep silence.

1. 264. 'With happy tidings—so the proverb runs—may the dawn spring forth from her mother night.' The whole couplet is the paroimia, with its simple and strong imagery; the use of eufrwv, with the slight play on the double meaning, is of course appropriate to the proverb. The 'good-hearted' night would naturally bring forth a 'dawn of good news.'

1. 271. eu fronoovtovs is predicative. 'Ay, for thine eyes show forth thy heart as loyal.'

1. 272. This line is best read as two questions, with Pal., Ken. If it is read as one question, the answer is not to the point.

1. 274. euptetby, 'persuasive.' (No need to alter to euptby with Blomf., H., etc.)

1. 275. ou doxan av laboim, 'I would not accept (i.e. 'believe') the fancy.'

1. 276. 'What? has some wingless rumour puffed thee up?'

all% n, of surprised or excited inquiry usually (Phil. 414; El. 879; Hipp. 932); here the surprise is scornful. 'Art thou so foolish?'

patwn, prop. 'to fatten,' one of Aeschylus' bold metaphors.

apteros fatis is difficult. The only plausible interpretation (Pal., K.), 'rumour sped by no bird,' i.e. spontaneously arising, is a little far-fetched. Perhaps, in view of the common Homeric eteia pteretevo, and the strange phrase, t h bv apeteros epiletov muvos Od. 17. 57, which probably means, 'and her word was unwinged,' i.e. unspoken, she did not answer (Faesi), we may construe here, 'an unspoken rumour,' i.e. as K., 'a strange presentiment.'

1. 278. poulw xronov, comprehensive gen., like unctos, upagwthai ths odou, twv pediow, etc., 'within what time?'

kal emphasises the verb, '... has the city been sacked?'

1. 279. vuv, 'but now.' See note on 104. ?

eufrwvns, the case is kept to answer to xronov.

1. 280. kal tis, incredulous, just as in English, 'and what messenger could come so quick?' (So, e.g. Soph. 0. C. 73, 6c6, 1173.)

taxos, adverbial acc., a kind of quasi-cognate or internal acc.

1. 282. 'Beacon sped beacon on with courier-flame.' agyrapos, a Persian word; the system is fully described by Herodotus, 8. 98, in his inimitable style. 'Now no mortal thing arrives quicker than these messengers; such is the system the Persians have invented. A number G
of men and horses are posted at intervals, equal to the number of days required for the despatch, each man and horse being a day’s journey from the next. These neither snow nor rain, nor heat nor night, stops from accomplishing their appointed stage at full speed. The first gives the despatch to the second, and the second to the third, and so forth. This they call ἀγγαρήτων.’ [The MSS. read ἀγγέλον, but the line is quoted with ἀγγάρευν in various old gramm.]

The stations for the beacons are: Ida in the Troad; Mt. Heraios in Lemnos; Mt. Athos, S. E. promontory of Chalkidike; Mt. Makistos in S. Euboea; Mt. Messapios and Kithairon, in Boeotia; Mt. Aigiplanktos in the Megarid; Mt. Arachnaios in Argolis.

II. 286-289. This passage is a well-known crux. The words, as they stand, mean: ‘And soaring so as to overpass the sea the might of the marching torch all joyfully — the golden gleam like some sun, to the heights of Makistos passing the tidings on;’ where the dash (—) stands in the place of πευκή. It is highly probable that πευκή, a gloss upon ἵσχυς πορευτός λαμπάδος, has ousted the verb from its place; if some word like ‘sent’ be put into the blank, the sense is complete. Eng. reads πέμπτει, which may be right. Kennedy’s προδικέετο will hardly do, it is an unnatural word in spite of its ingenuity. All the MSS. agree in reading σκοπάς; the acc. may be right if the lost verb was a transitive verb of motion, ‘sent the golden gleam to the heights . . .’ but on the whole, especially considering the position of παραγγείλασα, the dative is more likely.

The alternative is to keep πευκή, read ἵσχυν, and suppose that πρὸς ἤδονήν is a corruption of the verb: either προήνυσεν, Camp. or προσήνυσεν, Elmsl., Hart.

πορευτόν, not from πορευτός (which has three terminations), but probably from πορεύθης, ‘traveller;’ agreement, like σωτήρ τύχη, Soph. O. T. 80; Ag. 604. πρὸς ἤδονήν might be taken of the joy in those who saw it; but if so, there would have been a dative of the person. It is quite good of the fire. παραγγέλλω has a special fitness; its proper use is military, ‘to pass the word down the line.’ So 294, 316.

1. 291. παρῄκεν ἀγγέλου μέρος, ‘neglected not the herald’s part,’ the negatives going on from οὕτη μέλλον οὖθ’, κ.τ.λ. This is the common way of taking it, and it is quite possible; but I rather incline to prefer Paley’s, ‘passed on his share of the message.’ Not that ἀγγελος means ‘message;’ it means ‘messenger,’ and the phrase literally is ‘his messenger’s share,’ quite a possible expression.

1. 292. Euripos, the narrow strait between Euboea and Boeotia.
1. 297. Ἀσοπότος, the river of Boeotia, north of Plataeae.
1. 299. ‘Awoke a new relay of missive flame.’ Ken.
1. 300. οὐκ ἡνάνετο, ‘did not disown,’ poetic understatement, he means ‘welcomed,’ ‘recognised and attended to.’
1. 301. φρουρά, 'the guard,' who were on the look-out on Kithairon.

πλέον καλουσα των εἴρημένων, 'lighting a fiercer fire than those I have told of,' seems a very flat line, though the MSS. are agreed upon it. But one cannot help being strongly tempted (with D., Schn.) to believe that a half line, found in Hesychius (Alexandrine lexicographer and grammarian, 4th century A.D., who has preserved many scraps of the ancient writers), προσαυθρίζουσα πόρμωμον φλόγα, belongs to this place. The line means, 'raising to the skies the missive flame;' a thoroughly Aeschylean expression, exactly suiting the place, and clearly describing a beacon. The words in the text may then have been a dull gloss on προσαυθρίζουσα; though, as they appear in all the MSS., I have not ventured to make a change.

1. 302. λίμνη Γοργώπις, a little inlet in the N.E. corner of the Corinthian gulf.

1. 304. μη χαρίζεσθαι is the MSS. reading, which makes no sense. Various conjectures have been made, μηχαρίζεσθαι (a word which does not exist), 'to devise,' (?) Well., K. μη χρονίζεσθαι, 'not to linger,' Pal., μη χαρίζεσθαι, 'not to fail,' lit. 'not to be missed,' Heath, H., D., Eng., Schn. The last seems the best. 'Urged on the fiery ordinance not to fail,' a fine phrase; the personification of the two fires being quite in Aeschylus' imaginative style.

1. 305. άν-βαλω. Epic syncope of άνα, like the Homeric άμ φυτά, ἀγκάλεω, ἀγέραϊνα, ἀλλεξαi, etc. So ἐπανειλασαν 27.

1. 306. 'A mighty beard of fire,' a bold and picturesque image for a blaze streaming in the wind.

καὶ Σαρωνικοῦ, etc. 'Even to overpass the headland that looks down on the Saronic gulf.' κάτοπτρον (for the meaningless MSS. κάτοπτρον), adj., the κατά governing gen. The 'headland' is evidently Mount Geraneia.

II. 306-8. Probably corrupt, the MSS. reading in 308 εἴρ' ἐσκηπεν εἴρ' ἀφίκετο, which is certainly wrong; and φλέγουσαν after φλόγως μέγαν πόγωνα is at least suspicious. The best way in such a case is to make the least needful alteration, which is done by correcting one or both of the εἴρας: either εἴρα .. ἔστε, (D.); εἴρ' .. εἴρ', (Pal.); or ἐστ' .. εἴρ', (H., Eng., Schn.), which is perhaps on the whole the best, and has been adopted. The sense will then run, 'Then kindling with unstinted might they send a mighty beard of flame, even to surmount the headland overlooking the Saronic bay, blazing onward, till it alighted, when it reached the Arachnaian steep, our city's neighbouring beacon height.' ὑπερβάλλειν will be exephegetic inf. quite natural after πέμπουσι. φλέγουσαν will be κατά σφυσεν (constructed according to sense, not grammar) with φλόγως πόγωνα, fem. because the thought is 'bearded flame,' and flame is fem.

1. 311. οὐκ ἀπαπτων Ἰδαίου πυρός, 'true scion of Idaian fire.' Sw. The gen. is common after these neg. adjectives; it is a gen. of reference.
combined perhaps with the gen. of emptiness. So Soph. ἄψυχητος κοινομάτων Aj. 321, ἀσκεύον ἀσπίδων El. 36, ἥμερῳ ἀνήρθημον Tr. 247, etc.; and Ag. 649 ἀμήνιτον θεῶν.

1. 312. τοοιδε τοι μοι, 'such I ween;' μοι, Ethical dative. Others divide not so well, τοοιδέ ἐστοιμοι, 'such means of communication the queen has at her disposal,' says Pal., not very poetically.

The next passage has some difficulties. 'Such the ordinances of our torch-racers one from another by succession accomplished,' i.e. Klyt. compares the series of beacons to the torch-race or λαμπάδηφορία at Athens. What this was is not quite clear, but apparently there was a number or chain of runners engaged, each of whom carried the torch a certain distance and then handed it on to the next. The torch had to be brought in alight. The competition was probably between rival chains of runners. The only point of resemblance here is the quick succession and the fire, and it is curious that Herodotus, in the passage quoted above (282) on ἄγγαρος, compares the Persian courier system (which Aesch. likens to the beacons) to this very λαμπάδηφορία, in respect of the succession of carriers. The next line is variously taken:—(1) 'And first and last alike they win the race,' (Eng., Schn., Klaus., etc.), i.e. just as the victory in the torch-race belongs to all the chain, so here the triumph is won by first and last alike. The omission of the article (χω τελευταίων) is not surprising in the looser style of Aeschylus; so 324 we have καὶ τῶν ἀλόντων καὶ κρατησάντων. Perhaps we should rather have expected some word for 'equally,' 'alike.' (2) 'And the first wins, last also in the race' (Peile), i.e. and the victory is with the one who arrived first, having been lighted last. The victory, because it brought the news; the resemblance to the torch-race being dropped. (3) 'And he who ran first and last wins,' the same sense as (2) but grammatically different, or (4) 'though he ran last,' Ken. καὶ for καὶπερ. It is impossible to decide confidently; but (1) is rather simpler and better than the others.

1. 317. αὐθίς, 'later.'

1. 319. ὡς λέγοις πάλιν, the optative is given by two out of the three MSS. here (Fl., Fa.), and is probably right. It is the assimilated optative, not uncommon in the dependent clause where the principal verb is opt.; it is due to the feeling of the principal verb being continued on into the dependent. 'I would fain hear at length . . . according as thou wouldst tell it again.' So Plat. Men. 92 C πῶς ἂν εἴδεις περὶ τούτου ὡς ἀπειρος εἰς; Soph. O. 560 δεινήν . . . ἂν πράξῃς τύχοις λέγας ὁπώς ἔξαφισταλάμην ἐγώ; Πλατ. Παϊδ. 65 ἐκεῖνος ἂν ποίησει . . . ὅστις ίοι. ὡς λέγεις, 'as thou dost tell it,' the reading of B., is easy enough, but not quite such good sense. He wants more details, not a repetition of the story as told.
1. 321. ἀμικτον, ‘discordant,’ not blending; as her simile shortly makes clear.

1. 323. φίλως (the MSS. reading) is much better than φίλω, a common correction. ‘Unfriendly sundered wouldst thou call them.’

1. 324. θαῖ answers to τ’ after ὅς. We should say, ‘as . . . so . . .’

δίκα, ‘apart,’ i.e. ‘distinct’ from each other.

1. 326. οἱ μὲν, ‘the captives,’ largely women, as we see from ἀνδρῶν, etc.

1. 327. φυταλμίων γερόντων, ‘fostering sires.’ There is no need to alter this to φυτάλμιοι παίδων γέροντες with Weil., Eng.; ‘the old men’ need not have been too old to fight.

1. 330. ἐκ μάχης, ‘after,’ so τυφλὸς ἐκ δεδομένος; ἐξ εἰρήνης πολεμεῖν, etc.

νυκτίπλαγκτος, etc., ‘night-roaming toil sets them hungry down to such fare as the city has;’ the meaning is clear, but the expression is fanciful and picturesque, after his manner.

1. 332. ‘According to no token in order due,’ a grim kind of irony; the banquet in the sacked town was no well-ordered festival, where each received his token and took his appointed seat (ἐν μέρει); but just as it chanced (333) he took what he got (331).

1. 333. This line goes better with what precedes, so with Eng., K., I put a stop after it; and read ἐν δ’ next line, as Eng.

1. 336. MSS. ὃς δυσδαίμονες, unconnected and nonsense. ὃς δ’ εὑ-δαίμονες (Stanl., Eng., Schn., K.) is the best alteration. ‘And like happy men shall sleep all night without watch to keep’ (ὡς δὲ δαίμονες is too strong a phrase for merely getting a good night’s rest).

1. 340. A good example of certain emendation: the MSS. read Ἀν γ’ ἑλόντες or ἀνέλοντες, and ἂδ’ θάνοιεν or ἂν θάνοιεν.

1. 341. μὴ ἐμπιστῇ. The subjunctive expresses a misgiving, ‘only beware lest,’ common in Homer: ὃ μοι ἐγὼ, μὴ τίς μοι ῥαίνησιν δόλον ἀφ’ Od. 5. 356, also in Attic μὴ ἀγροικότερον ἤ τὸ ἀληθὲς εἰπεῖν Plat. Gorg. 462 E.

1. 342. This caution ‘not to sack holy things’ they neglected; cp. 527 βομοὶ δ’ αἰστοῖ, etc.

1. 344. διαυλος, ‘the double course,’ where the runners went round a post and back to the start; a good metaphor for the double voyage.

ll. 345–7. The meaning of these lines is simpler than has been supposed. Taking the MSS. reading ἀναμπλάκητος, which Goodwin has shown (Trans. Am. Phil. Ass. 1877) to be read in Fl. as well as the others, we shall construe: ‘but if the army returned without such offence to the gods, the woe of the dead might yet wake, if sudden ills did not befall.’ The second ‘if’ is a repetition of the first in other words; the whole drift is, ‘let no impious desires assail the army; (that might bring judgment and peril on them, for) they have to return home;
but if they kept free of such offence, (and accordingly) if no such sudden judgment befell, there still might wake the woe of the dead,' which makes good sense, and there is no reason to read ἐναμπλάκητος. The last words contain a double entendre; to the chorus they mean, 'the army might suffer for Trojans slain, if they escaped storm (649) or other judgment;' but the hidden meaning is, 'Agamemnon, if he escaped ship-wreck, might pay the penalty for Iphigeneia,' as he does.

1. 349. τὸ δ' εὕ κρατοῖν. She takes up the refrain of the chorus (121, 139), and seems still more sanguine: for instead of αἷμαν, 'the mixed woe and joy,' she wishes 'no doubtful good.' But again there is the grim second meaning, 'let us have complete triumph' over Agamemnon.

1. 350. πολλῶν γὰρ ἔστιν τὴν ὑπέρ τενησιν εἰλόμην, 'for this have I chosen, as the enjoyment of many blessings,' i.e., counting it as equal to the enjoyment of many other blessings: namely, 'that all should return safe;' or, as she really means, 'that I should have my revenge,' τὴνδὲ is attracted to ὑπέρ as usual. The MSS. read τὴν, and Hermann corrected it.

1. 354. 'For joy is wrought not unworthy of our toils' is the best meaning: both χάρις and ἀτύμος being used in slightly strained senses: cp. 1443 ἀτύμα δ' οὖν ἔπραξάτην, 'they have fared as they deserve.'

[ll. 355-487. Stasimon I.]
Klytaemnestra goes in, and the chorus sing the first stasimon.
The general sense is:—
'Zeus it is who has cast the inevitable net on Troy; the late but sure vengeance on Paris.' (Introductory anapaest 355-366.)

Str. α'. (367–384). 'Tis the stroke of Zeus; the impious deny the interference of the gods, but it has been shown here in punishing the proud and over-wealthy. Moderate wealth is better; riches cannot protect the unjust.

Ant. α'. (385–401). 'The wicked man is lured to his ruin by delusion; and then his true black heart appears; the wicked pursues vanity, like a child a bird; his prayers are vain. Such was Paris.

Str. β'. (402–419). 'The Faithless one left her home, leaving War to her kin, bringing Ruin to Troy. The seers sang Woe! Woe! the scorned lord is silent and stricken; in dreams he sees the lost one; his joy is departed.

Ant. β'. (420–435). 'Sorrowful visions haunt him, fleeting and mocking; the people are filled with mourning for those who go forth, but naught returns save ashes in the urn.

Str. γ'. (436–455). 'War the cruel arbiter sends back from Ilion dust for men; the people praise the dead and curse their rulers; the conquerors hold their graves only.

Ant. γ'. (456–474). 'Grievous the wrath of the city; I forbode some
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evil. The gods forget not, the unjust are laid low, and none can aid. 'Tis best to be neither cruel conqueror nor wretched captive.

_Epred._ (475-487). 'The beacons glad tidings spread; but who knows whether it is true, or a delusion? Women are too credulous; their joyful news turns out often short-lived joy.]

1. 356. _κτεάτεφα_ (Epic form, fem. of _κτε-ατήρ_, from _κτά-ομαι_), 'winner.'

1. 357. _ἐπὶ πύργοι_, Epic use of dat. after verb of motion, cp. _βαλλώ_-μενα _προτὶ γαίη γιὰ γαῖαν_ (II. 22. 64), _νησίων_ ἐπὶ _γλαφυρῇ_ _νεώμεθα_ for _νῆς_ II. 22. 392. See 60.

1. 358. _στεγανόν_, 'close drawn,' from _στέγω_, 'to cover,' and is used often of that which _keeps out_ (like _hair_ which keeps off wet, armour against arrows, shed against rain, etc.) or, as here, _keeps in._

_δο_ for _ώστε_. Epic usage common in poets.

1. 359. _μήτ' οὖν_: _οὖν_ is used in _second_ half of alternatives often: _εἶτε _ ... _εἶτ' οὖν_ Soph. Phil. 345, _οὔτε ... οὔτ' οὖν_ O. T. 90, _μήτε ... μήτ' οὖν_ ... _ib_. 271. _ὑπερτέλεσαι_, 'to overlap,' cp. _ὑπερτείλθ_, 286.

1. 360. 'The mighty snare of slavery, destruction sweeping all away,' the capture bringing ruin on all. Eng. supposes _μέγα δουλείας_ a gloss, as it wants a vaguer word to include _death_ as well as _slavery_, which _άτη_ _πανάλωτος_ does. But the poet is here thinking of the _capture_ chiefly, the sack, and the slavery, and the misery.

1. 362. _αἰδοῦμαι_, 'venerate,' more choice and forcible word for 'pray. '

1. 363. _ἐπ' Ἀλεξάνδρῳ_, 'against Paris,' for dative compare 357.

1. 364. 'That so neither before the time nor beyond the stars the bolt might vainly fall,' i. e. that the vengeance might duly fall, and at the due time, and with due effect. _πρὸ καίρου_ is usually taken 'short of the mark,' which makes a good antithesis with _ὑπὲρ ἀστρων_; but though _καίρος_ might perhaps be used in this sense (see 786), still the point of the sentence is the long delay of justice, till the _time should be ripe_. Moreover, 'at the proper time and proper place,' is just as good an antithesis as 'neither too short nor too far.' See note on 786.

1. 365. _ὑπὲρ ἀστρων_ (perhaps proverbial expression, as Schn.), an obvious hyperbole for 'too far,' 'shot into the sky.'

Observe _ἐπως_ _ἄν_ with final opt. _σκῆψετεν_, a Homeric usage not allowed in Attic final sentences. _Od_. 8. 21 _ὡς κεν Φαῖνεσει_ _γένοιτο_, 24. 334 _ἄφρ' ἄν _ἐμοίμην_ _δῶρα_. In Attic the _ἄν_ would be dispensed with. That the sentence is final is clear both from the sense and from the _μῆ_.

1. 367. Lit. 'they have the blow of Zeus to tell of,' i. e. 'tis the stroke of Zeus, they know it.'

1. 368. _πάρεστιν_ not _πάρεστι_ (Enger); then the line is in metre like 367, and in antistrophe 386 we can read _προβοῦλον_, which makes better sense.
1. 369. ἐπραξάν (Franz) ὡς ἐκρανεν is best reading. ‘They suffered as he willed.’ The MSS. have the plainly false ὡς ἐπραξέν ὡς ἐκρανεν.


1. 371. δόσως, dat. agent, not uncommon after perf. and aor. passive, rarer with pres., ‘by whomsoe’er the glory of their holy things was trampled down.’

1. 372. πατοθ’ opt. indef. It is past, because of ἐφα.

ll. 374–376. The MSS. give πέφανται δ’ ἐγγύνουσ ἀτολμήτων ‘Ἀρη πνεόντων μείζων’ ἡ δικαίως, which is not a sentence at all, and has no construction. We can see that the poet said, ‘it has been shown,’ and then something about ‘too proud warriors;’ from which the drift can be inferred ‘that the proud at last fall.’ The ordinary correction ἐκγύνουσ ἀτολμήτως, ‘it has been shown (that gods do care) to the offspring of those who breathe out war insufferably’ is very unlikely; the subject of πέφανται is wanting, and ἀτολμήτως does not really mean ‘insufferably,’ but ‘in a manner not to be ventured.’ On the whole I much prefer Hartung’s ἐκτίνουσα τὸλμα τῶν ‘Ἀρη, etc., quite as near the MSS., and much better sense; also the article τῶν is happy. ‘We have seen it paying penalty, the wickedness (τὸλμα, ‘criminal daring’) of those who breathed out war more fiercely (μείζων) than was just,’ I.e. Paris and the Trojans have suffered vengeance. Observe τὸλμα with a long; this is the Doric quantity, and is common in Pindar.

1. 377. φλεόντων, ‘overflows,’ with riches.

1. 378. ἐστω, ‘let there be what brings no woe, yet suffices for him whose heart is wise’ (lit. ‘so that he who is well gifted in respect of mind should be content’). The meaning is, ‘a humble competence, sufficient, but not entailing trouble, is best.’ This is the best sense that can be got out of a difficult and rather doubtful passage.

1. 379. ἀπαρκεῖν is used personally, ‘I am content,’ instead of the ordinary impersonal ἀρκεῖ, ‘it suffices;’ just as δικαίως εἰμι, ἄξιος εἰμι, etc. (τοσοῦτον ἀρκῶ σοι Prom. 621 is something like it). Schütz’s conj. λαχώντα would make an easier constr., but is not necessary.

1. 380. πραπίδων, gen. of reference after εὖ; cf. ὡς εἶχε ποδῶν, etc.

1. 381. ‘For there is no defence in wealth to a man who insolently嘶urns the great altar of Justice out of sight.’ πρὸς κόρον, like πρὸς βίαν, πρὸς ὄργην, etc., adverbially. (Others, as Eng., Schn., H., take εἰς ἀφάνειαν with ἐπαλξῆς, ‘protection against destruction;’ but it is too far off; and ἀφάνεια is not a good word; and εἰς is the wrong preposition. Pal. formerly so took it, but now takes it as above.)

1. 385. βιάται, ‘forces him on.’ The sense is, ‘the wicked man is
led on by Temptation (πειθώ), which is sent him by the Ruin or Curse he has roused, which plots his destruction.’ K.’s suggestion, πρόβουλος, παῖς ... , is ingenious and simple, but the line is less effective.

1. 386. Read with Hartung πρόβουλον παῖς ἀφ. ἄτ., ‘the fatal child of scheming Ruin,’ instead of the MSS. προβουλάπαι, a very unlikely compound in that sense; it would mean ‘with scheming children,’ and would in any case be adv. D. quotes αἰνοπατηρ Cho. 315; but that is adj., and so is no parallel.

1. 387. ‘The evil is not hidden; but shines, a baleful glare.’ The evil being his wickedness. The sentence is a little harsh, and perhaps there is some corruption.

1. 391. ‘By rubbing and by blows’ of the touchstone to try the metal; he is found ‘black smutched’ like bad copper (instead of being bright like gold) when tested, δικαίωθες, a bold use of the word.

1. 394. I. e. ‘he is as a boy chasing a winged bird.’ Paris, in his vain expectation of success in his crime, is like a boy chasing a bird, a proverb for vanity. The omission of ‘as’ is both Lat. and Greek usage in comparisons.

1. 395. προστρήμα, not ‘brand’ (L. S.), but ‘an infliction,’ ‘a woe;’ we have προστρήβειν used with ζημία Prom. 329, πληγάς Ar. Eq. 5, συμφιόρν Dem. 786. 6.

1. 397. τῶν, demonstrative, ‘in these things;’ an Epic usage. This correction of MSS. τῶν is Klausen’s, to suit ὡς ἀπαρκεῖν in 379, which is better rhythm.

ἐπιστροφὸν, ‘conversant with,’ a Homeric word: ἐπιστροφός ἢν ἄνθρώπον Od. 1. 177

1. 398. καθαρέ, sc. θεός, easily understood from οὕτις θεὸν. Cf. the well-known passage in Hor. Sat. 1. 1. 1, ‘Qui fit Maecenas ut nemo .. contentus vivat, laudet diversa sequentes?’ i. e. omnes laudent.

1. 405. ‘The din of shield and spear and naval armaments.’ MSS. read κλόνους λογχίμους τε καί, etc.; bad position of τε, and not suitable to πάρεια δόξαι of antistr. 421. Read with H. τε καί κλόνους .. ναυβατάς θ.’

1. 406. ἀντίφερνον, ‘in place of dowry;’ Aesch. is fond of these strange compounds, where the ἀντί governs (so to speak) the subst. with which it is compounded, ἀντίνωρ 443, ἀντίπαις Eum. 38, ἀντίδουλος Cho. 135, ἀντικεντρων Eum. 131.

1. 409. ‘The seers of the house,’ taken by some of Greek seers wailing, by others of the Trojan seers warning. It reads more like the former; but perhaps refers to a story in the Κύπριαι of the prophecies of Helenos and Kassandra about Paris’ marriage.

1. 411. στιβὸς φιλάνωρ, lit. ‘husband-loving tracks,’ i. e. ‘print of her loving form,’ ‘loving’ as she was once; φιλάνωρ so used 856./
1. 412. The MSS. reading is hopeless. I have taken Hermann's, who is followed by Eng., Schn., and is the least violent; it also leaves the metre its cretic character; ἰδεῖν πάρεστι then go together. 'Behold the silence, scorned yet unrebuking, of those so shamefully deserted;' a very fine picture of Menelaos' misery. The plural στιγάς of an abstract word is unusual, but may be supported by ἄξινιάς 419, ομφασ 1575.

1. 416. 'And the loveliness of fair-limbed statues becomes to him a loathing; he has lost the light of her eyes and all love is departed.' Besides the astonishing beauty of the mere words, there is almost a modern depth and tenderness in the thought. Some have strangely referred ἐμάτων ἄξινιας to the 'blank eyes' of the statues; others take it 'in the loss of his eyes,' i. e. loss sustained by his eyes (subject. gen.); but this does not seem so good.

1. 422. ὀρα (Eng., K.) is probably right; it might easily have got corrupted after δοκόν into inf., especially as the sense is, 'for vainly, when one sees in fancy delights, the vision is gone,' etc. Literally, 'when a man sees fancying he sees delights,' ὀραν being easily supplied in thought from ὀρα.

1. 426. 'On wings that follow the ways of sleep.' Another wonderful line. Perhaps ὑπάθος' is right: an easier construction.

1. 428. There is no need for Hermann's τὰ δ' ἑατί, which would rather require τὰ πᾶν γάρ in the next line. 'The woes in the house, in the hearth, are these, and yet more bitter than these; but for all who sailed,' etc. (Lit. 'on the whole, for those who sailed.') Ἔλλανος, as adj. with a fem. word, occurs again 1254.

1. 430. τὴν οἰκίαν τίνος, 'suffering,' by a bold transference applied, not to the afflicted man, but to the affliction.

1. 435. Notice the beautiful effect in this pathetic line of the implied antithesis to οἰδέν; instead of the familiar and loved face comes back the unknown urn and ashes.

1. 436. The 'dust in the urn' suggests a bold figure to the poet. 'War is a gold-merchant dealing in bodies; he has his balance (holding the scales of fight, a Homeric idea from I. 8. 69, where Zeus weighs fates); he sends back θηγμα, 'dust,' πυρωθέν and βαρύ, burnt and heavy, like gold-dust, but in another sense; he fills the jar with ashes in place of men.'

1. 441. βαρύ, 'grievous,' a pathetic double entendre.

1. 444. εὐθέτους, for MSS. εὐθέτος; it is a more natural phrase, and better applied to λέβης. It means 'well-ordered,' and is used by Aesch, of σάκος, and ἄρβυλαι elsewhere. If we keep εὐθέτου, it must mean 'easily stored,' and there is no trace of such a usage. Moreover, the order of the words favours the change.

1. 449. διαί, Epic form, restored by Herm. for sake of metre.
βαίζει, properly, 'barks;' so, 'mutters,' 'grumbles.'

1. 450. ὑπ'. ἐρπεῖ (Epic tmesis for ὑφέρπει), 'steals over' the citizens. Απρείδαιος is dat. after φθονερόν.

προδικόσ seems to mean properly an 'advocate;' 'champion' will do here.

1. 455. There is a pathetic irony in κατέχουσι, . . ἔχοντας, words naturally used of conquerors who occupy land. 'Many stalwart heroes possess graves of Trojan earth; the earth of their foes has covered the possessor.' The Greek custom seems to have allowed burial as well as cremation. Socrates speaks of his body ἡ κατοικέων ἡ κατορυττόμενον (Plat. Phaed. 115 E.).

1. 457. 'Of a public curse it pays the debt,' i.e. 'does the part.' (Eng. translates, 'he pays the debt,' i.e. the hated ruler; good sense, but such a change of subject is scarcely possible.)

1. 460. 'My boding thought awaits tidings from the dark: 'imaginative way of saying, 'I anxiously forebode some hidden mischief, soon to be revealed.'

1. 464. παλιντυχεῖ τρίβα βίον, 'with sad reversal of life's lot.'

1. 465. εἶ δ' ἄιστωτις ... ἄλκα, 'he lies among the unseen, with none to aid;' ἄιστοτις may include any kind of destruction, even death, cp. Ἀδής.

1. 466. ὑπερκότως, 'overmuch,' necessary correction for MSS. ὑπερκότως, 'wrathfully.'

1. 470. ὁσσός, 'upon his eyes.' Pal., K. say, 'by the eyes of Zeus;' surely that would be from the eyes, δ' ὁσσῶν. Possibly it is corrupt.

1. 471. κρίνω, 'I judge best,' used somewhat as δοκεῖ is. ἡφθονον, 'unenvied,' not its usual sense, which is 'plentiful.'

1. 474. βίον, 'the life,' i.e. of a captive, readily understood from ἀλώς; the phrase is varied from its natural form.

Notice the gradual way in which the chorus hint forebodings of ill against Agamemnon. The triumphant opening leads them to speak of Paris' sin and punishment; then the sorrow and loss of Menelaos; that leads to the suffering and slaughter of the Greeks who fought for the Atreidae; then the murmurings, caused by that, against the kings; the danger of too great success, especially if wrought by much bloodshed. 'The conqueror's lot is not one to be wished any more than that of the conquered.'

1. 478. MSS. ἡ τοι θεῖον ἐστὶ. μὴ ψόδος, a possible but very strange position of μὴ. There are various emendations, of which I have given Ahrens' as the simplest and best.

1. 479. φρενῶν κεκομμένος, 'stricken in mind,' gen. of ref.

1. 481. πυρωθέντα, 'fired.' The construction is acc. and inf. consecutive, with the usual ὅστε wanting.
1. 483. 'Tis like a woman's temper to welcome joy before the truth be known.' ἀχυρά, an obscure word, taken by most edd. (H., Schn., Eng., Well., etc.) to mean 'rule' here and Cho. 630. But there seems reason for believing, with Blomf. and Pal., that the word means 'spirit,' 'temper.' 592 confirms this view. [Hart. suggests ἀυχαμ.]

1. 485. Again an obscure passage, the clue to which lies (as Pal. shows) in the proper meaning of ἐπινέμω, 'to graze flocks over the border.' 'Too credulous, the bounds of her belief suffer a swift encroachment; but by swift fate perishes the rumour spread by her tongue,' i.e., she believes too readily, and her false reports are soon exposed. The assonance of ταχύσωρος, ταχύμορος, is of course intentional, to point the rebuke.

1. 488. These lines are given to Klytaemnestra in MSS. They clearly belong to the chorus and are always printed so now.

[ll. 488–680. Scene II.

The herald is now seen coming on the left side of the stage, crowned with olive. The leader of the chorus speaks from the Thymele. 'Now we shall know all.' The herald prays to all the gods; then describes the sufferings before Troy. Klytaemnestra comes forward, and sends a welcome to her coming lord. The chorus ask news of Menelaos: the herald tells the story of the storm which scattered the fleet. Still Menelaus may come.]

1. 490. παραλλαγάς, 'changes,' i.e. 'successions.'

1. 494. κάσις πηλοῦ ξίνουρος. Observe the quaint and almost grotesque expression 'thirsty dust, neighbour brother of the clay.' Schn. sees in this speech a parody of Klytaemnestra's picturesque style; but there is no need to invent such refinements. Aeschylus' style, when applied to homely things, is liable to border on the grotesque.

ll. 496–7. Means simply that the tidings will be conveyed by voice, no longer by fire. σοι is rather a strange Ethic dative, as the chorus are not exactly addressing anyone, 'lighting thee the flame of wood.' Herm. suspects it.

1. 498. 'Either he will utter joy,—or the reverse, he means; but stops short (aposiopesis) to avoid ill omen.

1. 500. 'To good already come may good be added' (lit. 'may addition be well').

1. 501. The want of a connection is so strange that several editors suggest τάς ὀστίς. Those who give 488 to Klyt. give this to chorus.

1. 504. φέργει ἔτους, merely picturesque-poetic for ἔτει, 'tenth-year's light.' Observe that the herald arrives from Troy, announcing the landing of Agamemnon, immediately after the beacon fires, on the morning after the capture. Such violations of possibility were held quite allowable by the licence of dramatic poetry.
1. 507. μέρος is usually omitted after μετέχω, the verb itself (with the partitive gen.) giving the idea sufficiently.

1. 509. The statues of these gods stood probably on the stage, according to the custom, in front of the palace.

1. 510. For Apollo was also the god of Pestilence and had shot his shafts at the Greeks 'for nine days long; and the pyres of the dead burnt thick,' II. 1. 52-3. (μηκέτι of course after imperative χαίρε.)

1. 511. ἤσθ' (Askew, K., D., Eng.) is the simplest and best reading. ἩΣΘ became ΗΛΘ by an easy corruption, which was then altered to Ἕθες by somebody who knew that it ought to be 2nd pers. but did not know the metre. (H.'s ἤσθ' for ἤσθα is ingenious but unlikely, the phrase is so harsh.)

1. 513. ἀγανίους, the best sense to give to this disputed word is derived from the old Homeric meaning of ἄγαν, 'gathering' (like ἄγορα). Iliad 15. 428, 16. 500 νεὼν ἐν ἄγανι, 24. 1 λῦτο δ' ἄγαν; cp. ἄγωνας θέντες 835. So ἄγανεια will be the same as ἄγοραιοι, 'gods of the gathering,' i.e. of the city life, see note on 88. (The Schol. on Hom. 24. 1 expressly says that Aeschylus calls ἄγοραιοι ἄγανεια.)

1. 514. τιμάροις [τιμα- Φορ-, cp. πυλώρος, οἰκούρος, φρούρος, etc.], lit. 'honour-guarder,' so 'champion,' 'protector.' The meaning 'avenger' was secondary, though naturally following from the primary one.

1. 517. δορός, gen. of separation, as after words of 'freeing,' 'emptying,' etc.; 'those whom the spear hath spared.'

1. 519. 'Royal seats,' the marble throne of the king at the door of the palace, where he sat to do justice, or on any state occasion.

ἀντήλιοι (Ionic form for ἀνθ.,) 'sunward-facing,' the statues being placed to look east.

1. 521. κόσμω, 'duly.' Observe three datives of instr., manner, and time.

1. 524. καὶ γὰρ οὖν, 'for indeed it is fitting;' the οὖν adds earnestness or emphasis. So καὶ γὰρ οὖν κεῖνην ἵσσων ἐπαιτώμαι Soph. Ant. 489, εὖ γὰρ οὖν λέγεις ἵδ. 771, οὖ γὰρ οὖν αἰγώνοια O. C. 980.

1. 526. τῷ κατεργασταῖ πέδων, 'wherewith the soil has been ploughed up,' a kind of grim irony; 'the mattock of avenging Zeus' having in a terrible sense 'ploughed up' the soil of Troy. (τῷ, Epic rel. for τῇ, tolerably common in Aesch.)

1. 532. 'For neither Paris nor the city, sharer of his ruin, can boast that their deeds surpassed their sufferings.' One οὖτε is omitted. So Soph. Phil. 771 ἐκόντα μὴ τ' ἄκοντα: and Shakespeare has it, 'but my five wits nor my five senses can dissuade one foolish heart from seeing thee' Sonn. 141.

οὐντελής means, 'one who pays taxes with,' 'is rated with;' hence many take it to mean simply 'city connected with Paris:' but the idea of 'payment' must have been present to the poet in choosing the word; so the version given above is better.
1. 534. Paris, is compared to a man convicted of ‘theft and plunder.’ If one so convicted refused to pay, the claimant seized property of his in pledge for his claim; and the thing seized was ἐπίστων. Helen is here the ἐπίστων, which does not therefore mean ‘spoil,’ as L. S., Pal., though it might be so construed in default of a word to express the associations of ἐπίστων more precisely.

1. 536. αὐτόγνωσον, ‘land and all,’ 137; but the reading is suspect.

1. 537. θαύματικα, τὰ ἀμάρτια, ‘the penalty for sins,’ they have paid twice over. The word is formed like εὐαγγέλια, ‘reward for good tidings.’ (Schol. so takes it.)

1. 538. τῶν ἀπὸ στρατοῦ, the common pregnant construction.

1. 539. Enger’s emendation for χαῖρω τεθνάναι is good; there is no such word as τεθνάναι; and the syllable which has fallen out is so like the next one: ΠΕΤΕΘΩΝ. [Karsten’s τὸ τεθνάναι is also good.]

1. 542. τερπνησ, pred., ‘a sweet disease this that ye were affected with.’

1. 543. i.e. ‘Tell me, and I shall understand.’

1. 546. ὡς for ὡτε, as often. ‘See 358.

1. 547. στρατῶ, the MSS. reading, is plainly vicious, having come from 545. Hermann’s φρενῶν is as good as any conjecture, the phrase occurring Ag. 1307, Cho. 80. ‘Whence came this bitter gloom of heart upon thee?’ [Or take φράσον with Weil: very simple.]

1. 550. νῦν, ‘just now,’ as we say.

1. 552. MSS. read εὖ λέγειεν, which Paley retains. But not merely is ἄν required (Paley’s instances being all either corrupt or not conditional, see below, 620); εὖ is plainly bad with εὐπετῶσ, from which indeed it has arisen.

II. 555-7. ‘For were I to tell of our troubles and ill lodgment, scant deckways, and hard bivouacs—what hour of the day did we not groan, and [suffer]?’ There is no apodosis to εἰ λέγομεν—the break in the construction is more effective. παρηχεῖ εἰς is doubtful. It is commonly taken ‘landings,’ but παρηχὶ means ‘to pass along,’ and παρηχεῖς should mean ‘passages;’ probably (as Pal., Br.) on board ship, because it is opposed to τὰ χέρσω. The Schol. takes it so. In the last line λαχόντες is plainly corrupt. Pal. says, ‘what did we not receive as our daily portion?’ but ἢματος μέρος cannot surely mean this. We want some word like πάσχοντες or μαλακόντες.

1. 558. ‘And again on land we had still worse to bear.’ τὰ δ’ αὐτὲ χέρσῳ, lit., ‘and again as to the things on land.’ χέρσῳ, dat. local.; it is prop. adj., ‘dry,’ but in Hom. is always used as subst. without art. ἐπὶ χέρσῳ, προς χέρσῳ, ἐν χέρσῳ.

1. 562. τιθέντες ἐνθηρόν τρίχα, ‘matting our locks like beasts.’ The
masc. τιθέντες is strange; Schn. suggests he had δυμβροὶ in his head; he must have meant to include rain, which would be far worse than mere dew. [Perhaps there is some corruption.]

1. 566. Notice this beautiful line: the poetic feeling for beauty of nature is so rare among the Greeks. ‘When on his midday couch windless and waveless ocean sank to sleep,’ as Conington finely turns it.

1. 567. Again the construction is effectively broken; εἰ λέγοι has no apodosis.

1. 568. τοιοί μὲν. The natural antithesis, ‘the living,’ is practically given 571.

1. 569. Consecutive constr. again, just as in 15.

1. 570. ἐν ψήφῳ λέγειν, lit. ‘reckon by the pebble,’ i.e. ‘count up accurately.’

1. 571. τύχης, gen. of reference, common after emotion verbs, μηνίσας φῶνου, οὐ χολοθείς, δείσας φλοχοῦ, θαυμάζω τινὸς, etc.

1. 572. ‘Nay, I bid a long farewell to our sufferings.’ καταξίω is used in a strange sense, εἰτείν or λέγειν being the common word; but this must be the meaning; σολλά ξαίρειν is always so used. Somewhat similar is δείω, ‘I hail,’ 903.

1. 575. ‘So that it is fit we (the survivors) should make boast before this beam of the sun.’ ὅσ for ὅστε.

1. 578. ‘To the gods of Greece these spoils have nailed up in their shrines a glory for all time.’ Notice the double dative, θεῶς recipient, δόμους probably local. ἀρχαιον, unusually but effectively used for ‘to be ancient’ (proleptic), ‘lasting,’ no need for Porson’s conjecture ἀρχαιος.

1. 580. κλύνοντας, ‘anyone’ hearing such things; yourselves and future generations.

1. 581. Observe passive future τιμήσεται of the older form; in the pure verbs this form is common, as ἀγορεύσομαι, ἀδικήσομαι, ἀνάσομαι, ἀξιόσομαι, ἀπαθήσομαι, etc. See Veitch, Greek Irregular Verbs.

1. 584. Lit. ‘learning well is ever young for the old,’ i.e. ‘the old are ever young enough to learn.’ εὖ μαθεῖν is really the subj. of ἡβα. There is therefore no need for Enger’s ingenious νοῦς γέροντες, which indeed makes the expression duller.

[At this point Klytaemnestra advances from the palace by the middle door; the chorus-leader continues with a look towards her].

1. 586. σῦν δὲ πλούτιζειν ἐμὲ, ‘but should gladden me likewise;’ the subject of πλούτιζειν being surely ταῦτα, ‘the tidings;’ not Klytaemnestra, as H., nor σε, as Pal.

1. 590. καὶ τίς μ’ ἐνιπτῶν clearly refers to the incredulity of the chorus, 483. How would K. know of this, it is asked, as she was not there? The answer is that the chorus only express the general feeling of the citizens which she can naturally be supposed to learn.
l. 593. Observe the imperfect ἑφαίνομην. ‘They strove to show me deluded.’

l. 594. γυναικεῖῳ νόμῳ, ‘with womanly strain.’ This may mean only that the women began, but the men (ἄλλος ἄλλοθεν) joined in; but perhaps she is still keeping up her satire against the chorus: ‘like women (as you would say) the whole city joined in the cry.’

l. 597. κοιμῶντες, ‘lulling to rest,’ causing it to burn low and die out.

l. 598. τὰ μάσσω, ‘the further tale.’

l. 599. These lines are full of tragic irony to the audience who know her plot.

l. 600. It is best to take ὅπως final. ‘In order that I may best welcome—(then the parenthesis)—take this message,’ etc. If we construe ὅπως ἄριστα together, ‘as well as I may,’ and put a stop at δέξασθαι (as H., D., Eng., Schn., etc.), ταῦτα ἀπάγγειλον is very abrupt.

l. 606. εὐροῖ. Observe the terrible irony of this wish, sent as a loving message to Agamemnon.

l. 607. οἴαννερ οὖν ἔλειπε, ‘ay, even as he left her.’ οὖν is used something like English ‘in short;’ the second phrase being substituted for πιστῆν, as more expressive. Cp. Plat. Prot. ad init. καὶ γὰρ πολλά νυν ἐκεῖν ἔστη, καὶ οὖν καὶ ἄριτς ἀπ’ ἐκείνου ἔρχομαι, ‘he said many kind things for me, and in short, I have only just left him.’

l. 612. χάλκοῦ βαφᾶς. Perhaps the best way of taking this difficult expression is to suppose a double entendre. ‘I know no more of dalliance or rumour of shame from other man than—how to dip the brass,’ i.e. than I do of the manufacture of tempered swords, clearly not a woman’s province. But in her heart she knows well ‘how to dip the brass’ in Agamemnon’s blood, and means to do it.

l. 613. τῆς ἄληθείας γέμων is effective, considering the cynical falseness of Klytaemnestra’s speech.

l. 614, 16. A difficult couplet. τοροῦσιν ἐρμηνεύον can be taken (dat. inst.) with μανθάνοντι or with εὑρεσίας. The latter is perhaps most likely, as ἐρμηνεύον is naturally a person, and the instrumental use unlikely. ‘Thus hath she spoken to thy listening ears her word—to clear interpreters fair seeming;’ a very delicate way of hinting that she has said rather too much of her own virtues.

l. 617. πεὐθομαί, other form of πυθάνομαι. Similar pairs are λείπω λιμπάω, φεύγω φυγγάω.

l. 620. ‘I could not tell false tidings to seem fair;’ καλά being predicative. ἐποῖς λέξαιμι is the remote deliberative optative; see Appendix I.

l. 621. ‘For friends ὁ to reap delight therefrom for long;’ i.e. the pleasure of good news if false is shortlived. καρποῦσθαι, epexegetic inf.
I. 622. The chorus reply, imitating the form of the herald's sentence: 'Would that then thou couldst speak truth to seem good;' κεδνά being predicative, like καλά. So Klaus., Ken. [It is usually taken (e.g. Herm., Eng., Schn., etc.), 'How then couldst thou, speaking good news, chance to speak truth?' understanding εἶπὼν again. This is possible, but not so neat as the other.]

I. 626. 'Setting sail in sight of all' (did he perish?); i.e. was he parted from you by his own act or by a storm?

I. 630. The important words are ξώντος ἕπεθενκότος, which are predicative. 'Did rumour speak of him as alive or dead?' is the sense.

I. 635. 'How rose, how sunk the storm?' Mors.

I. 637. χῶρες ἕπιμηθείς, 'the honours of the gods are apart (from evil tidings)'; i.e. 'it besears not the service of the gods.' He goes on to explain that if news of disaster were brought, instead of triumph, then a paean to the Erinyes (as opp. to θεοὶ) would be the right thing; as the news is good, and there is thanksgiving, it must not be spoiled.

I. 640. τυχεῖν is perhaps best taken as epexegetic inf.; and then ἐλκος and πολλοῦς are both accusatives in apposition to πῆματα 638. Otherwise ἐλκος τυχεῖν is acc. inf., and then we have the awkwardness of the construction being changed to participle in 641. The sense is, 'to the city one woe, the public loss, to suffer,' and many men,' etc.; i.e. the public loss and the private sufferings. [τυχόν, H.: neat but needless.]

I. 641. ἔγαγοςθίντας, an expressive word; 'victims cast out,' 'cast out and consecrate to death.' Mors.

II. 642, 3. 'With the two-thonged scourge, that Ares loves, a double-pointed curse, a bloody pair;' imaginative and high sounding phrases for the twofold suffering to state and individual already given 640.

Notice τὴν, Epic relative. The accusatives in 643 are best taken as in agreement (by a kind of natural attraction or loose apposition) with the relative τὴν.

I. 644. μέντοι, 'indeed,' 'tis true;' 'with such woes indeed laden one should sing this paean of the Furies.' μέντοι concessive, as often.

I. 645. τόνδε, i.e. such a one as suits these woes.

I. 648. Again the construction broken; he springs from the general statement (which expects πῶς πρέπει τοῦτον συμμίμησαι; or something of the kind) to the first person.

I. 649. Taking the corrected reading Αχαιόις...θεῶν. Construe: 'storm sent by wrathful gods upon the Achaioi.' For ἀμήντων θεῶν see 311.

I. 650. Paley aptly quotes Milton, Par. Reg. 4. 412 'Water with fire in ruin reconciled,' and Schn. no less aptly Shakesp. Troilus and Cressida, 2. 2 'The winds and waves, old wranglers, took a truce.'
1. 651. τὰ πίστ’ ἐδειξάτην, 'proved their bond.'
1. 653. Some put the stop at νυκτί; but it is better as it is.
1. 654. Ὑψῆκαι, 'north winds;' cp. 192.
1. 656. 'With violent storm and splash of beating rain.' Only in Epic style he couples the dat. of circumstances (χειμῶνι) to the dat. after σὸν. The cases really describe the same relation, the preposition only making it more precise. Some propose to take τυφώ as gen. after σάλη; but it is better and simpler to take it, as above, with χειμῶνι.
1. 657. 'With the whirling gust of the evil shepherd;' a sudden bold metaphor flashing out in Aeschylus' style. The hurricane is 'an evil shepherd;' the fleet are his sheep which he drives hither and thither to their ruin.
1. 659. ἀνθοῦν νεκροῖς, 'flowering with dead,' another audacious metaphor; though ἀνθέω is more familiarly used in Greek metaphorically than 'flower' with us.
1. 661. γε μὲν δή, 'however;' γε μήν, γε μέντοι, γε μὲν δή, all used in this corrective or qualifying sense. Soph. Tr. 484 ἐπεὶ γε μὲν δή πάντ᾽ ἐπιστασαί. ἀκήρατον σκάφος, best taken as apposition; not as Pal., 'unharmed in hull.'
1. 662. 'Stole us away or begged us off' from destruction; a bold but quite characteristic phrase, requiring no emendation.
1. 664. Paley prosaically thinks that this splendidly imaginative line describes an electric phenomenon! 'And on the bark sat Fortune the saviour, a willing passenger.'
1. 665. ἃς for ὡστε.
κύματος ζάλην ἔχειν, 'wave-tossed;' the subject is ἡμᾶς, or 'the ship,' readily understood from 661.
1. 666. ἑξοκείλαι, intr. 'run aground.'
1. 669. ἑβουκολούμεν, a metaphor quite different from, but as strange and picturesque as, the English 'brooded over.' So βουκολούμενος πόνον, Eumen. 78.
1. 670. σποδονυμένου, lit. 'dusted;' i.e. 'beaten,' 'buffeted.'
1. 672. τί μή, 'why should they not?' the verb understood being the deliberative subjunctive, as μή shows. This is possible, though the phrase is unusual [it occurs Soph. Aj. 668], but perhaps τί μήν is right.
1. 674. γὰρ οὖν, justifying his good wish: 'May it turn out well; [and I mean it], for indeed Menelaos you may expect, first and most of all.
1. 676. δ’ οὖν, 'anyhow;' hastening to practical conclusion. ἵστορεῖ, 'finds.' The word is from ἱδας, and properly means, 'to get knowledge,' hence is used (like προβάνομαι) to mean both inquire and learn.

[After 680 the Herald goes off, and the Second Scene ends.]
The Chorus then sing the Second Stasimon, as follows:—
NOTES. 99

Str. a'. (681-698). 'Who was it so fitly named Helena, the ἐλε-ναύς? forth she sailed, with the armed huntsmen after her, to Simois' shores. Ant. a'. (699-716). The marriage-κήδος (bond) proved indeed a κήδος (care); Zeus exacted after-vengeance from those who triumphantly sang the marriage song, changing the note to bitter wailing.

Str. β'. (717-725). 'As a man rears a lion's whelp, gentle and a playing thing at first; Ant. β'. (726-735) but soon its savage temper shows, and it ravages the flocks, filling the house with blood; so (Str. γ'. 737) Helena came, fair and lovely, to Troy; but she proved a curse.

Ant. γ'. (750-762). 'The old saying makes sorrow born of prosperity; this I do not hold with; it is impiety, not wealth, that begets evil offspring.

Str. δ'. Ant. δ'. (736-781). 'The old wickedness brings forth new wickedness when the appointed day comes, and fatal daring. But justice burns brightly in the cottage, flying from the guilty palace; she guides all to the goal.'

For the bearing of the Chorus on the drama, see Introduction, p. xviii.]

1. 684. μή τις. 'Was it some one?' μή, interrogative; originally, no doubt, banishing the thought (μή not ὅ). 'Surely not one who . . . !'

1. 685. εἰν τύχα, 'by good hap,' it was a chance name, yet guided by secret foresight (πρόνοια) of what was to follow.

1. 686. δοριγαμβρον ἀμφινεική θ', 'the sword-won bride, the source of strife.'

1. 687. The MSS. both give ἐλένας, which form points the word-play much better than ἐλέναυς the ordinary reading, if it is a possible form. It may be a Doric form from ἐλε-ναφ-ς, as Μενέλας is from Μενέ-λας (Salmasius, Eng.) 'Ship's hell, Man's hell, City's hell,' says Browning, though the English is stronger than the Greek. To the Greek mind there was something mysterious about the suitability of names to fates of men; it had a deep significance, and was not trivial or accidental. Compare Soph. Aj. 730; Theb. 658.

1. 690. ἄβροτιμων, 'delicate-costly,' a bold but not unlikely compound. [No need to accept Salmasius's ingenious emendation ἄβροτηνων, 'delicate-woven:' though Aesch. may have written it.]

1. 692. γίγαντος, 'mighty;' γίγας is redupl. from γα-, 'grow,' and means, 'the big-grown one,' 'the monster.'

1. 695. 'The host of shielded huntsmen' are of course the Greek pursuers.

MSS. κατ' ἵχνος πλατάν ἀφαντὸν κελτάντων, which will construe, 'on the track of those who drove ashore on Simois' leafy coast the vanishing oar,' but the emendation πλατάν makes the sense so vastly richer and better, '... huntsmen on the oarblades' unseen track [not a visible trail like other hunters] of those who,' etc.; a splendid phrase.
1. 699. ‘Wrath, its end accomplishing, sped to Ilion this marriage-bond, a trouble indeed,’ a play on the two meanings of κῆδος.

1. 700. ἀτίμωσιν πρασσομένα, ‘exacting requital for the wrong;’ τίοντας, ‘from those who honoured,’ the regular construction of πράσσεσθαι in this sense. Cf. Εὔρυμέδοντα χρήματα ἐπράξαντο Thuc. 4. 65.

1. 705. ‘Those who honoured over-much the bridal strain’ were the γαμβροί, or ‘marriage kin’ of Helena, i. e. the children of Priam, who sang triumphantly the marriage song, glorying in Paris’ deed. εἰκφάτως is a doubtful word, either ‘unspeakably,’ or better perhaps ‘loudly’ (lit. ‘outspokenly.’) τίοντας, they honoured the violent deed; they dishonoured hospitality and Zeus protector of friendship. The article is omitted with the participle, as 59.

1. 706. τότ’, ‘at the time,’ significantly; afterwards they ‘sang another tune,’ 709.

1. 707. οὐρέανον is in apposition to μέλος.

1. 709. ‘The note is changed, the city wails with bitter lament.’ Literally, ‘learning a new song of bitter lament (πολύθρηνον, predicative) the city groans.’

1. 711. Mr. Verrall, in the Journal of Philology, 9. 140, ingeniously explains αἰν-ὀλέκ-τρον as a play on Ἀλέξ-αν-δρον with inverted syllables, ‘calling Paris (no longer the man-repeller, but) the man of the fatal bridal.’ But we can hardly accept this as more than a brilliant guess. It would, no doubt, suit excellently with the temper which dwells on the significance of Ἡλένα and κῆδος; but the real objection is not the play on the words, but the remoteness of the resemblance.

II. 714-16. Corrupt, but not so as to obscure the sense. πολίταν of the MSS. must be πολίταν, gen. plur., and the first word must be an adv. ‘utterly,’ or an adj. ‘miserable.’ I have taken provisionally παμ-πορθή (Seidler., Herm.) πολύθρηνον αἰώνα διαὶ πολίταν μέλεον αἰμ’ ἀνατλάσα, ‘having borne a ruined life of lament for the piteous blood of her sons.’

διαῖ (Davies) for sake of metre, instead of ἄμφι; which might be a gloss on it.

1. 717. λέοντος ἵνιν, ‘lion’s whelp,’ Conington’s splendid and certain emendation of λεοντας ἵνιν, which spoils the sense; in the strophe the lion is young and a delight, it is only in the antistrophe that it is grown up and become a pest. ἵνιν, old poetic word, from ἵς, ‘strength,’ meaning the ‘vigorous young’ thing, occurs Eum. 323, Suppl. 43.

ἐθρεψεν, habitual aorist, used from Homer down, e. g. κοτύλην τις τυτθοῦν ἐπέσχε Il. 22. 494; so the verbs below, ἐσχε, ἀπέδειξε, ἔτευξε, ἐφύρη. Construe it by the present, ‘rears.’

1. 718. δόμωις, local (Epic use).
\[\text{NOTES.}\]

ἀγάλακτον, 'robbed of his mother’s milk,' antithesis to φιλόμαστον, 'desiring the breast.' [Others take ἀγάλακτον ὁίκους, 'fed with the same milk as the house' (ὁ-γάλ, like ᾧ-λαχος, ὁ-δελφός), and Hesych. so explains the word; but the other sense seems better.]

1. 720. προτελέεις, 65.
1. 723. MSS. ἔσχε, intrans. 'lay,' but as ἔχω is only used with adverbs intransitive, probably ἔσκε (Homeric frequentative for ἔν), which occurs Persae 656, is the right reading.

1. 725. σαίνων γαστρὸς ἀνάγκαις, 'taught to fawn by its hunger-pangs.'
1. 728. ἰδος (for MSS. ἱδος), Conington's emendation, again improves the sense, and suits the strophe.

1. 730. MSS. μηλοφόνοισιν ἀταῖς οἵ ἀταίσι. The best correction is μηλοφόνοισι σοῖν ἀταῖς, Ahrens (Eng., Schn.), the syllables -σι σὺν having run into -συν.

[Other attempts, ἀγαίοι, ἀγαίοι, H., ἀσαιοι, Con., θανάτοιοι, K., are less suitable.]

'For, in requital to those who reared him, with fell destruction among the flocks he makes a feast unbidden.'

1. 735. ἱερεὺς τις ἀτας, 'a priest of ruin,' fine imaginative phrase, suggesting that Ἀτη, or Destruction, sends the lion to sacrifice to her.
1. 737. ' (So) I should say there came at the first a spirit of windless calm,' etc.

παρ' αὐτά, 'at first,' opposed to what happened afterwards, παρακλίνας ἐπέκρανεν. So Eur. πάραντα δ' ἠθεῖς ὑστερον στένει. The point of the comparison is the contrast between the softness and sweetness at first, and the bloody and bitter end.

Observe the passion and the splendour of these wonderful lines.

[Others take πάραντα, 'in like manner.' Kl., K., Eng. So L.S. who however, mistranslate it in Demosthenes, l.c. Moreover Hesych. says παραχρήμα.]

1. 745. 'Yet turning aside [from the first sweetness and softness] she brought to pass the fatal fulfilment of marriage; she sped an evil neighbour, an evil guest, to the sons of Priam, at the bidding of Zeus, god of friendship, a Fury, a woe of brides.'
1. 750. Observe γέρων used as adj., 'old.' It is a poetical use from Homer down (γέρον σάκος, Od. 22. 184).
1. 751. μέγαν τελεσθέντα ὀξὸν. 'Prosperity when grown to full estate.' Aeschylus is rejecting the old Greek superstition that Prosperity or Wealth brings woe; it is not wealth, he says, but always Sin. See Introduction, pp. xiii, xviii.
1. 760. μέτα, 'afterwards,' adverbially.
1. 762. καλλίπαυς, 'is blessed in the children,' i.e. is good and prosperous in succeeding generations.
II. 763–771. For the lesser corruptions of the MSS., which have been corrected, see critical notes. The only important corruption is νεαρά φάους κύρον, which is desperate. I have adopted Enger's φάος τόκου as the best sense and least violent change. (νεαρά comes from a gloss.)

[Paley's correction, νέα δ' ἐφυσε κύρον, gets a good sense and antithesis to παλαιὰ μὲν: but the real antithesis to παλαιὰ μὲν is given in νεάξουσαν ὑβριν, and κύρον is too bold, introducing as it does an altogether new idea.]

1. 764. 'At this time or at that, when'er the appointed day of birth arrive.'

1. 770. To take θράσος μελαινάς μ. ἀτης together, 'the boldness of a black Curse' (with H., Kl., Eng., Schn., Weil, etc.,) is very harsh; it is far better that the two births should be 'Young Violence,' 763, and θράσος, 'Recklessness,' 'black curses to the house, like to their parents,' reading ἐλδομίνας.

1. 775. To omit βίον suits the metre and improves the sense; 'honours the just man.'

1. 776. τὰ χρυσόπαστα δ' ἐδέθλα, 'the gold-bespangled dwellings.' ἐδέθλα, a certain and beautiful emendation by Auratus of the meaningless MSS. ἐσθλά.

1. 779. ἡσια προσέμολε, sc. ἐδέθλα, 'she visits the pure dwellings.' προσέμολε, gnomic aor. 717.

1. 780. παράσημον αἰνόρ, met., as often in Greek, from coining, 'with its counterfeit glory' (lit. 'stamped amiss with praise').

1. 781. 'And she guides all to the goal.'

Ostensibly the meaning of all this reflection (750–781) is that the sin of Paris and Helena has brought the misery on themselves and Troy; but the underlying meaning to the audience is that the past sins of Agamemnon and his house must bear other sins, and ruin in the end. So there is a terrible sense concealed in πᾶν δ' ἐπι τέρμα νομᾶ, namely, the shadow of the coming tragedy, which is effectively pointed by the entry of the king.

[Agamemnon now approaches in a triumphal car, with his attendants and prisoners, and in another chariot Kassandra as prisoner; the Chorus address him.]

II. 782–809. 'Conqueror, my king, how shall I fitly address thee? It is easy to profess joy; show of sympathy in woe or weal is common, where there is no true feeling. Yet, a wise king can detect false flattery. When thou didst go forth we did not think well of thy wisdom; but now we greet heartily the victors. And thou shalt discern who of the citizens has been true guardian of thy state.]

1. 786. 'Neither overshooting nor running short of the due mark of praise,' where the English renders exactly the mixed metaphors of ὑπεράπας ('the bow'), and ὑποκάμψας ('with the chariot'), in the Greek.
1. 788. τὸ δοκεῖν εἶναι, 'Seeming to be,' they prefer [to being really].
1. 791. 'While no stab of pain reaches the heart,' i.e. without any sincere grief.
1. 793. ὠμοιοπρεπεῖς, 'in seeming sympathy.'
1. 794. 'Constraining their grave looks' to a false smile.
1. 795. προβατογνώμων, 'wise to discern his flock,' an obvious metaphor.

II. 796–8. 'The eyes of no man can escape him, which, as though from a kindly heart, with a watery love are fawning,' i.e. he can discern the 'watery' love with its pretence of good will. ὑδαρήσ, a most expressive word.

1. 801. 'No graceful portrait had I drawn of thee (μου, dat. agent after pf. pass.), nor as one well wielding,' etc.
1. 803. MSS. read θράσος ἐκνοσιον, no metre or sense. Some read ἀκούσιον, 'bringing to dying men courage against their will,' forcing the reluctant and suffering army to persevere. This is surely impossible. Franz ingeniously suggested ἐκ θυσίων, 'bringing to dying men courage from sacrifices,' 'encouraging the afflicted army by sacrificing Iphigeneia.' This is scarcely more satisfactory; but provisionally I adopt it.

II. 805, 6. With the MSS. reading πόνος we can only construe, 'but now from the depths of a friendly heart' (lit. 'not from the top of the heart, nor unlovingly') the toil is welcome to those who have accomplished it,' which can only mean, 'the army no longer complain;' but the point is that 'we the citizens have changed our unfavourable opinion;' so the ordinary reading makes irrelevant sense. Weil suggests πνόος (= πνοή, Hesych.) and Eng. adopts it; the sense is then satisfactory: 'but now from the depths of a friendly heart a breeze of goodwill is wafted to the victors.' Intrinsically the word is quite possible, it is exactly like βόσ, βοῦς, πλῆς, πλοῦς. [Karst. suggests πόνος; but that makes the construction of εὐφρον harsh: 'I am friendly.]

1. 808. ἄκαλψως, 'amiss,' a euphemism; he means of course to hint at the plotting and faithlessness of the queen and her lover.

[II. 810–974. Scene III. The chariots stop; Klytaemnestra comes out of the palace to welcome the king, who speaks from the chariot. First he gives thanks; speaks to Chorus about false friends; promises to see well to the state. Klytaemnestra describes her wretchedness while her lord was away, and her joy at seeing him again; she then calls her attendants to lay down purple carpeting for him to enter the palace. After some reluctance he agrees, and descends, bidding her be kind to Kassandra. The queen says she scorns the waste of wealth in comparison with joy at his return, and ends with a cry to Zeus to accomplish her prayers.]

1. 811. τοὺς ἐμοὶ μετατίλους, might mean 'who helped to win for me'
AGAMMEMNON.

(K.), but it better suits the pride of the speech to take it, 'helpers with me in our return.'

1. 812. ἄν, attracted relative for ἀ, since πράσσεσθαι has double acc. (700).

1. 813. δικασ...κλάντες, 'not hearing pleadings from the tongue,' but with divine insight and justice.

1. 816. ψήφους ἐθέντο, 'voted,' only the word which ought to be a transitive verb governing φθοράς is expanded at the last moment into the more vivid ψήφους ἐθέντο. Grammar is sacrificed to picturesqueness. So exactly Soph. El. 709 στάντες δ' ὃδ' ἀυτοῦς οἱ βραβῆς κλήρους ἐπηλαν, i.e. stationed them by lot.

1. 817. The MSS. reading requires no alteration here: 'but to the opposite urn hope of the hand came nigh, yet it was not filled,' a quaint and fanciful but quite characteristic way of saying 'the other urn expected votes but did not get them.' The two urns (called in Attic κάδισκοι) were one for condemnation, one for acquittal; 'the bloody vessel' is of course the former. This was only one among various methods of balloting at Athens. [Others take χειρός, less naturally, as gen. after πληρουμένης. Paley's χείλος spoils the sense.]

1. 818. 'The smoke yet plainly shows the captured city;' ἄλούσα attributive, not part of the predicate.

1. 819. 'Ἄτης θύελλαι ξώσι, 'the gusts of Destruction yet live; and dying with them the ash sends forth rich incense of wealth.' There is no need to alter with Herm. to θυηλαί, 'sacrifices;' the strong bold imagery of Aeschylus might easily call the Fire of Troy 'the storms of Destruction.'

1. 823. I adopt Hermann's and Paley's ἐφραξάμεσθα for the MSS. (inappropriate) ἐφραξ. 'We set our watchful snares close round the city.' The same word, φράσσω (properly 'to hedge in,' or 'fence close'), is used of a net, 1376.

1. 824. 'The wild beast of Argos' is the armed troop concealed in the wooden horse.

1. 826. 'Springing its leap, what time the Pleiads set,' i.e. in early November. The common story that Troy was taken in spring Aeschylus deserts; probably tradition varied.

1. 828. αὕματος, gen. after ἄδην; cf. satis, c. gen. in Lat.

1. 830. μέμνημαι κλῦον, not 'I remember hearing,' which is flat, but 'I heard and remember.'

1. 833. φίλον τὸν εὐτυχοῦντ', 'the prosperous friend;' φίλον substantival, as often.

1. 834. 'The poison of illwill seated at the heart.' καρδίαν, acc. after verb of sitting, cf. σέλμα ἡμένων 184, ναῦν ἐφέχετο 664.

1. 836. αὐτός, displaced to get next to αὐτοῦ, a common tend-
ency; so ἐπ’ αὐτὸς αὐτῷ Pr. 921; and similarly πρὸς ἄλλον, ἄλλον ib. 276.

ll. 838–40. These words are variously taken according to the punctuation. The following seems simplest and most natural. ‘I know and can tell (for well have I learnt) of that ghost of friendship, that phantom of a shade, men seeming to wish me truly well.’ I.e. κάτοπτρον, ἑδύλον, δοκοῦντας, all in apposition, and acc. after λέγωμι ἀν. κάτοπτρον, a bold word for ‘image;’ it properly means ‘mirror.’

1. 841. οὐχ ἐκών, so (Odyssey 24. 117) Agamemnon says: ‘And it was a full month ere we had sailed all across the wide sea, for scarce could we win to our cause Odysseus’ (Butcher and Lang, p. 392).

1. 842. σειραφόρος, ‘trace-horse,’ who helped the yoke horses (the Atreidae) to draw the chariot.

1. 843. ‘Whether indeed he be dead or living of whom I speak.’

1. 844. τὰ ἄλλα πρῶς, ‘the other things which concern,’ the article goes on to the πρῶς.

1. 845. ἀγώνας, ‘gathering,’ see note on 513.

1. 848. ὀτροβρεῖα, best taken neuter and general.

1. 850. πῆμα ἀποστρέφαν νόσον. Porson’s beautiful and convincing emendation of MSS. πῆματος τρέψαν νόσον: which Hermann strangely defends, though τρέψαι is an unnatural word, and νόσον πῆματος much harsher than πῆμα νόσου.

1. 852. δεξιώσομαι, ‘I will give greeting;’ but the construction is usually transitive, with acc. What he did do when he reached the μέλαθρα and ὄμοισ ἔφεστίους was very different from thanksgiving!

1. 856. Observe her cynical shamelessness; she adopts the tone of a chaste and modest matron who scarcely likes to speak of her wifely love before others.

1. 857. A deadly double meaning here; in a terrible sense ‘fear was waning’ for her, but to Agamemnon the meaning was natural and simple, ‘the elders and I have grown familiar in the king’s long absence.’

1. 862. Note the dramatic irony again of ἐρημοῦν in the mouth of the adulteress.

ll. 864, 5. Order a little loose, but meaning clear; ‘and that when one had come with one woe another should bring a worse thereafter, announcing them to the house.’

1. 867. ἀπεστείετο, rumour ‘came pouring in.’

1. 868. Ahrens’ τέτρηται is a great improvement on MSS. τέτρωται, which is dull after τραυμάτων, ‘no network were as full of holes as he’ (Mors.). The cold-blooded phrase suits Klytaemnestra.

1. 871. Certainly interpolated. πολλὴν ἄνωθεν has got in from 875, and the rest was written by some dull copyist. (H. has an elaborate and astonishing defence of it.) Without the line the sense is, ‘a second
Geryon, with triple body, a triple vest of earth he might have boasted, dying once with each shape.' Geryon, the three-headed (or as here three-bodied, forma tricorporis umbrae,) monster whose oxen Herakles drove away from Spain.

1. 872. ἐξήνυξε λαβὼν, the MSS. reading is possible, 'he might have boasted it, having received it;' but λαβεῖν is perhaps more likely.

1. 875. ‘Ofttimes have others loosed the high-hung halters from my neck, caught violently in the noose.' Others construe, 'seized me by violence and loosed;' but that would be ληφθεῖσθαι, the act, not λελημένης, the state.

1. 878. ‘In whom lie the pledges of our love.' κύριος, 'the owner,' the lord.' MSS. πιστευματον; but πιστοματων, the regular word, is surely right.

1. 880. Strophios, king of Phokis, friend (and according to one story brother-in-law) of Agamemnon, received Orestes, and brought him up with his own son Pylades. The details are given very variously.

1. 881. ἀμφιλέκτα (like Lat. anceps) here means simply 'double;' 1585 it means 'disputed;' literally, it is 'spoken both ways,' which covers both meanings.

1. 884. βουλήν, 'the council,' the πρέσβος Ἀργείων who have helped the queen to rule.

ὡστε for ὡς, 'as it is men's wont.'

1. 885. πεσόντα is Agamemnon, whose fall before Troy would have been 'doubly' woeful; to himself, and to his kingdom and family at home.

1. 886. μέντοι, confirmative, 'verily,' 'assuredly;' so Plato, Phaed. 65 D φαμέν τι εἶναι δίκαιον; φαμέν μέντοι νὴ Δία, 'assuredly we do.'

1. 887. ἐμοιγε μὲν δή, 'for myself however,' 661.

1. 888. κατεσφήκαοι (intr. perf.), 'are dried up;' so of the sea, 959. So Hesiod, Op. 588, speaks of αἴγες αβεννύμεναι, 'goats which will not yield milk.' The common use is 'to quench,' of fire, etc.; but probably the earliest meaning was vaguer, suitimg both fire and liquids.

1. 890. 'Weeping that the watch-fires lit for thee were ever un-regarded,' i.e. the fires we lit night after night awaiting thee, who never camest. This is better than supposing λαμπτήρουχαι to refer to beacons of victory, which would give a very strained sense to ἀργυρούλθητος, viz. 'unlit.' [Enger takes it as above, only reads needlessly καίοντα.]

1. 892. υπαί, best taken as governing ῥυπαῖς, 'beneath the light hum of the singing gnat.'

1. 893. θαυόσσω, word of obscure origin, usually 'to call, shout, cry.'

1. 894. 'More woes than the time of my sleep,' an abridged (but quite intelligible) expression; she means 'more woes than could be
suffered in the time I was asleep.' Observe also the picturesque συνεί-
δοντος, the time 'is sleeping with her' that passes while she sleeps.
The personifying instinct pervades the language of Aeschylus. Some-
what similarly in Soph. χρόνος συνών διδάσκει O. C. 7 ὁ προστάτων
χρόνος διήγε μ' El. 781, and σύμφωνοι αἰῶν ἢ ἀνών above, 107.

1. 896. σταθμῶν, in the old Homeric sense, 'stalls,' or 'folds.'

1. 897. 'The saviour forestay of the ship,' Br., πρότονως being the
ropes from the top of the mast to the bows, which kept the mast from
falling back.

1. 899. καί has offended many editors, as the other nouns are uncon-
nected; but Kl. and Schn. are no doubt right in saying that it connects
896–898, which describes the protection and security afforded by the
master, with 899–901, which describes the delight of his unhoped-for
return. The transition from one set to the other set is marked by καί.

1. 902. τάναγκαιον, 'the stress of need.'

1. 903. ἄξιον, 'I greet him,' see 572.

1. 904. 'Let none envy me' my luck; 'let no (god or man) grudge my
joy and triumph at my lord's return;' she acts the ordinary feeling of a
pious Greek in moments of great delight, which increases the irony of
the situation to those who know her purpose.

[Here Klytaemnestra kneels to him.]

1. 908. τέλος, 'task.'

1. 912. Observe the splendid irony again of this terrible line, 'That
justice lead him to a home unlooked for.'

1. 913. 'All else my care, not overcome by sleep, shall order justly
with God's aid, as fated.' εἰμαρμένα, 'being fated,' really causal use of
participle. The dark irony is carried through these lines also. They
seem to mean, 'We will be careful with God's aid to order things as is
fit;' they do mean, 'What justice and fate require (the murder) I will
by God's aid accomplish.'

1. 914. Leda, wife of Tyndareus, visited by Zeus in the form of a
swan, laid two eggs; out of one came Helena, out of the other Castor
and Pollux. This was one common form of a variously told tale.

1. 915. εἰκότωs governs the datives; 'as befits my absence.'

1. 920. A contemptuous line; 'pour thy low-grovelling clamour in
my ears.' Note χαμαιψητες transferred from her to the cry.

1. 924. ἐμοί μέν, 'to me at least;' the antithesis being suppressed,
μέν gets this meaning naturally.

1. 925. λέγω, 'I bid,' as often.

1. 926. ποδοψιήτρυν, 'foot-rugs' [ποδ-, 'rub'], contemptuous again.

1. 927. κληθῶν αὕτει, 'fame's voice is loud.'

1. 929. 'Count a man happy when he has ended his life in prosperity,'
the well-known Greek thought, cf. Soph. O. T. 1530. The rapidity of
Agamemnon's thoughts make the language a little obscure. 'Fame does not require such gauds; prudence is God's best gift; no man can be called happy till his death;' i. e. they are needless, these splendours, and perhaps dangerous; who knows what may happen even to me?

1. 930. MSS. read εὶ πάντα δ' ὃς πράσσομι' ἄν, which is quite possible Greek, but only as a double conditional sentence, where πράσσομι' ἄν is the verb, not only of the protasis to εἴθαρσης ἐγὼ, but also strictly of the apodosis to some other protasis understood. E. g. Dem. Meid. 582 fin. εἰ δύτην χρήματα ἔχοντες μὴ προοίντ' ἄν, if these men would not spend money if they had it; Isocr. Archid, 120 εἰ δὲ μηδὲν ἄν ἀξίωσε εἰ ἀπο- στερούμενος τῆς παρίδος, 'if no one would care to live if deprived of his country.' And without second protasis expressed, εἰ μὴ ποιήσατ' ἄν τούτῳ Dem. Phil. 1. § 18. So here the MSS. reading means, 'if in all things so [not I were to prosper, which is πράσσομι, but] I might prosper' ('should chance so befal' or something of the kind). Putting it otherwise, εἰ πράσσομι means, 'if I were to prosper,' εἰ πράσσομι ἄν, 'if I have a chance of prospering,' and this latter makes quite good sense. In fact πράσσομι ἄν is a variation, not for πράσσομι, but for πράξω, less confidently expressed. I see therefore no need to take πράσσομεν (H., D.), though doubtless this also would make perfectly good sense: 'If so I feared in all things then I need not fear,' if everything were to turn out as this has, my luck would indeed be good. Nor is there any need of Weil's ingenious conjecture εἰ πον τάδ' ὃς ... 

1. 931. 'Yet order this not counter to my purpose.' Observe aor. imper. with μὴ, contrary to rule; but readily explained by the order, the verb coming first. γνώμη, like γνώσα, can be used for 'resolve.'

1. 932. 'I too, be assured, shall not break my purpose;' εἰ μὲ is emphatic as well as γνώμη; as though he said, 'Purpose! I too have one as well as thou.'

1. 933. 'Perchance in fear thou mad'st this vow?' Having failed to get him to comply as a favour, she tries a taunt of cowardice. ἄν of course goes with ηὐξω; she means, 'you did vow,' but the conditional form of the sentence ('you may have done' = 'perhaps you did') points the sneer better, with its ironical moderation. So Soph. O. T. 523 ηλθε τούνειδος τὰξ' ἄν, 'perchance this reproach came.' Παρεκόπησ' ἄν 1252.

1. 934. The answer is that of a dignified and unyielding king: 'If e'er man did, with knowledge I spake my resolve.' τέλος, 'the final decision.' Agamemnon replies in effect that it was not a cowardly vow but a deliberate purpose.

1. 935. τὶ ἄν δοκεῖ, one of those short phrases like ἵνα τί, where one would not say the verb is understood, but rather that τί stands for the omitted clause. So Plat. Phaedr. 234 C τί σοι φαίνεται δ λόγος; οὐχ ὑπερφυὼς εἰρήναθαί (see Riddell, Dig. of Gr. Id. 121).
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1. 938. The very sentiment of the chorus, 456.

1. 939. 'Who stirs no hatred, is not envied either.' You must risk φθόνος, the evil envy, if you wish to have ζήλος, the desirable envy. So (Menex. 242 A) Socrates, describing Athens after the war, says, ἦπ' αὐτήν ὀπερ φιλεῖ τοῖς εὖ πράττουσι προσπίπτεις, πρῶτον μὲν ζήλος ἀπὸ ζήλου δὲ φθόνος. Arist. Rhet. 2. 11 defines the two, ἄπιεκές ἄστιν ὃς ζήλος καὶ ἄπιεικαν, τὸ δὲ φθονεῖν φαῦλον καὶ φαῦλον.

1. 940. Agamemnon, already yielding, tries a last appeal to her womanly dignity. 'A woman should not be contentious;' but she skilfully appeals to his generosity as victor. 'It becomes the fortunate to be vanquished too,' to yield in their turn.

1. 942. 'Dost thou too esteem this victory in the strife?' νίκην τίνδε, this victory of which you speak, taking up νικᾶσθαι. [Goodwin, who has discussed with great subtlety all this passage (Trans. Amer. Phil. Ass. 1877), translates, 'is this the kind of victory...?' i.e. τὸ νικᾶσθαι, ironically. But καὶ σὺ is the really emphatic part, not τίνδε, and the meaning given above is simpler.] Observe δήμος, Ionic gen.

1. 943. 'Yield: yet the victory grant me willingly;' i.e. give way, but with good grace. For μέντοι γε, cf. Dem. Phil. i. § 49 ou μέντοι γε μᾶ Δία προαιρεῖσθαι, 'not however by Zeus that his intention is.' The line seems to have no caesura; but μέντοι is perhaps slightly felt to be a divisible word, being a compound of two particles.

1. 944. ὑπαλ...λύω, tmesis, 450.

1. 945. 'These sandals, slaves beneath my feet' (Mors.) renders the expression very aptly. For πρόδουλος, cf. ἄντι and its use in comp. Aesch. uses ἀντίδουλος Frag. 180.

1. 946. The reading of Fa. σὺν ταῖδε (i.e. ἄρβυλαις) makes good sense, but the μή is then too late in the sentence, since it means 'lest;' with καὶ τοιάδε, μή is 'not,' and its position natural.

Δλουργής (used as subst. from adj. Δλουργῆς, 'sea-wrought,' i.e. made from sea-purple), 'sea-purple cloths.'

1. 948. MSS. οματοφθορεῖν, corrupt; best reading is οματοφθορεῖν (Schütz, Herm., Eng., Schn.), 'to waste the house's wealth,' which she answers 961.

1. 950. τοῦτον, gen. of reference, lit. 'as regards these things.' 'Thus much for this.' Cf. τοῦ κασιγνήτου τί φής; Soph. El. 317.

1. 954. ἔξαιρετον, the regular word for the choice prizes taken out of the booty for kings or heroes: ἔξαιρετον δώρημα Eum. 402, ἔξειλεθ' αὐτῷ κτήμα Soph. Tr. 245.

1. 956. 'But since I am subdued, to hearken to thee in this.' ἄκουειν conseq. or epexegetical inf.

[After 957 Agamemnon's sandals are untied by an attendant while the queen is speaking; she then, probably yet speaking, escorts him slowly]
to the central door: after 972 he enters with his train, and she utters her short prayer, 973, 4, then follows him. Kassandra remains seated and silent in the chariot.]

1. 959. A fine answer to his scruples: the sea is boundless (κατασβε-σει 888), we can get more purple; the house is royal and wealthy.

1. 960. *The juice ever fresh, precious as silver, of plenteous purple,* very Aeschylean accumulated phrase. Schn. quotes Theopompos (150 years later than Aesch.) as saying, *the sea-purple (among the Kolophonians) fetched its weight in silver.*

1. 961. *We have a house, to supply store of these things.* No reason to alter οἶκοι of MSS. to οἴκους. ἔχειν, epexegetic. τῶν, partitive, *some of.* Cf. Ar. Ach. 184 ἐπελέγοντο τῶν λίθων, *they began to collect stones.* [Perhaps ἄλις for ἀνάξ (Karst.) is right.]

1. 964. προῦνεχθέντος, *had it been ordered,* to me. *when devising,* etc., gen. abs. conditional.

1. 965. MSS. μηχανωμένης; possible Greek (*when I was devising*), but very unlikely with the other fem. genitives. The dative is the best correction, governed by προῦνεχθέντος. κόμιστρα, *price for thy return.* Lit. *for bringing thee back,* κομίζω.

1. 966. ἰκέτει, gnomic aor.

1. 967. σκίαν σειρίου κυνός, *shadow against the Scorching Hound,* loose use of the gen.

σειρίου κυνός: Seirios was *the dog of Orion,* constellation near Orion (the brightest star usually being called Seirios): it rose about mid-July, the hot, unhealthy time of year. Hence Hom. II. 22. 30 says of it κακὸν δὲ τε σήμα τέτυκται. Cf. Verg. G. 4. 285 *rapidus torrens Sirius Indos.*

II. 968-72. An expansion of two metaphors: *the return of the master brings as it were warmth in winter and coolness in summer.*

1. 972. τελείου, *the rightfulest lord,* the man whose will is law in the house, who has the τέλος or final authority. This suggests to her τέλειος Ζεὺς, in a different sense, *Zeus the fulfilfer.*

[Agamemnon goes in: she stops and prays with lifted hands.]

1. 974. τῶνπερ, Epic for ὄνπερ.

[Klytaemnestra goes in, and the Third Scene ends. The Chorus sing the Third Stasimon.]

*Strophe 1* (975-86). *Whence come these obstinate forebodings? My heart is fearful. It is long since they sailed to Troy.* (Ant. 987-1000). *I have seen them safe-returned; yet still within comes misgiving; may it be false!*

*Strophe 2* (1001-17). *In health, disease is near; in prosperity, a hidden reef. But wealth may be saved by timely sacrifice; famine averted by timely harvest.*
NOTES.

Ant. 2 (1018–34). ‘Only blood once spilt no charm can recall; for did Zeus not slay Asklepios? But for the uncertainty of the future I should have poured out these misgivings; as it is, I hide them in gloomy silence.’

1. 976. Several edd. prefer δεῖγμα (Fl.), construing ‘a spectre,’ but there is no evidence of any such meaning, and δεῖμα (Fa.) is more impressive and natural. προστατήριον, ‘stationed before,’ describes the haunting of the misgiving, ‘why flits thus obstinately this fear, haunting my heart prophetic?’

1. 979. Notice the imaginative language: the fear is now called ‘a prophetic song.’

1. 980. οὗτος ἀποστύσατι is much the easiest reading, and being a MS. reading, should be preferred to conjecture ἀποστύσατο. ‘Nor to spurn it away like dark dreams does ready confidence sit at my heart’s dear throne;’ the inf. depending on θάρσος.

1. 983. The reading of MS. Farnese, with alteration of ἐκνεμβόλος (unknown word) to ἐκνεμβολαῖς, will construe: ‘Time has grown old since the cables were fastened (on the fastenings of the cables) of the vessel on the sand.’ But there is probably some corruption: ἐνί is odd, so is ἐκνεμβολαῖς, so is ἀκάτας sing.

1. 990. The ‘dirge,’ or θρῆνος, was sung with only flute, no lyre. So Eum. 331 ὅμως ἐξ Ἐρμύνων ἀφόρμικτος.

1. 992. τὸ πᾶν, see Appendix 2.

1. 995. ‘Not vainly bodes my thought, my heart beating with eddies against my true prophetic breast’ (or τελεσφόροις δίναις, ‘with eddies of fulfilment’).

σπλάγχνα and κέραπ are in apposition. The sense is, ‘my boding heart is not vain; my bosom’s foresight is true, and will be fulfilled.’

1. 998. I have taken Kennedy’s τοιῶν for the corrupt τοι of Farnese MS. as nearer than Hermann’s τὸ πᾶν. The Fl. MS. has no metre. The meaning then is, ‘But I pray that such things may turn out lies, far from my expectation, and be not accomplished.’

1. 1001. MSS. are corrupt here: see notes on text. The metre is probably κοό–three times repeated: and I have taken Paley’s μάλα γέ τοι | τὸ μεγάλας | ὄνειας (only spelling this last word as usual, and supposing –ει– short with Klausen, compare δελαῖος, γεραῖος, τοιῶνος, etc., see 1256). The sense is, ‘Of lusty health at least the bounds are insatiable,’ i.e. no man is ever satisfied with the greatest prosperity: (forebodings are therefore just) ‘for disease the neighbour presses hard behind the wall.’ The words in italics show the connection.

1. 1005. Perhaps a line omitted here, see 1022.

1. 1006. ἐπαινεῖν, gnomic aorist, ‘strikes ofttimes a hidden reef;’ so ἔδυ, ἐποντίσε below.
1. 1008. 'And of gathered wealth if fear casts out a part with well-measured throw,—the whole house doth not founder, with sorrow overladen, nor does it sink the hall.' The construction is broken: δικνος βαλὼν is nom. pendens, and the subject is changed. It is true (as K. observes) that δικνος would set the construction right ('the house if it cast out in fear'). But it is more in Aeschylus' manner to personify fear; and the anacoluthon is of a natural kind. Cf. Soph. O. C. 1150 λόγος δ᾿ δε ἐμπέπτωκε...συμβαλοῦ γνώμην, 'the tale that has reached my ears, advise me.'

πρὸ χρημάτων may go together, 'part to save the wealth,' i. e. part to save the whole; but it is better to take πρὸ...βαλὼν as tmesis. (Perhaps indeed Enger's πρὸ μεν τι is right.)

1. 1015. 'A bounteous gift of plenty from Zeus,' etc. The adjectives accumulated, as often. The connection is abrupt: perhaps τοι is corrupt.

1. 1018. Sense: (a labouring boat may be saved, a famine averted,) 'but blood once shed is irrevocable.' The terrible words τὸ δ᾿ ἐπὶ γᾶν, etc., at once raise the thought of the bloody past of the Pelopidae, of the slaughter of Iphigeneia not yet avenged,—and of the coming vengeance which the chorus suspect and would fain avert.

II. 1022–24. I have taken Hartung's ἀπέπαυσεν as the nearest to the MSS. ἀντ᾿ ἐπαυσε, and read it as a question. 'And did not Zeus slay, for a warning, him that was skilled to bring back from the dead?' Zeus killed Asklepios, son of Apollo, the healer, with lightning for bringing the dead to life. But these lines do not correspond to the strophe; and either a line is (as I have marked it) there omitted, or here is something superfluous. If the latter, Hermann's reading Ζεὺς δὲ τῶν ὑρθόθαν τῶν φθιμένων ἀνάγειν ἐπαυσεν (omitting ἀντε, οὐδὲ and ἐπ᾿ εὐλαβεία) is as likely as any other; but it is perhaps best to leave it.

1. 1025. 'But were it not that one lot by divine decree hinders another from winning overmuch, my heart, outstripping my tongue, had poured out these bodings;' as it is, I brood in secret. I. e. I take refuge in the thought that sometimes fate interferes with fate (and so there may be an unseen counter-fate to check the evil destiny of Agamemnon's house).

1. 1026. ἐκ θεῶν with εἰργε, really repeating more precisely the notion of τεταγμένα. The above is substantially Prof. Goodwin's rendering, and it is the clearest sense proposed for these difficult lines.

1. 1031. 'In grief of soul without a hope to unravel aught profitable 'mid the stirrings of my heart.' τολυπεύω is a Homeric metaphor for 'contrive,' 'accomplish,' lit. to 'wind off wool.' The rapid change of metaphor, from 'winding wool,' to 'stirring fire,' is not unlike the poet, see 786.
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[11. 1035-1071. Scene IV. (first part), Klytaemnestra comes out and sees Cassandra still seated in the chariot. She speaks to her imperiously. ‘Go within, and take your lot humbly; our royal house will treat you more kindly than others might.’ Then, as she gets no answer, she becomes more impatient, and finally departs.]

l. 1036. ἀμηνιτῶς, ‘graciously;’ with cold scorn Klytaemnestra treats the fate of Cassandra as a favour of the gods.

l. 1037. ‘A partner in the lustral bowl;’ i.e. a member of the household; for all, even slaves, shared in the household religious rites.

l. 1038. κτήσιον βαμμο, ‘the altar of Zeus Ktesios,’ or guardian of wealth, which included slaves.

l. 1041. I have kept the reading of Fa. But perhaps the right reading is Fl. emended thus: δουλιας μάζης βλου, ‘the life of slavish fare.’ Blomf.

l. 1042. δ’ οὖν, coming to practical conclusion, ‘be that as it may,’ ‘anyhow.’ Cf. 676. ‘Should this hard lot oppress one,’ the opt. generalising the statement by removing it from this case. But the Farn. reading ἐπιρρέει may be right.

l. 1044. ἤμησαν καλός, ‘have reaped good harvest,’ i.e. got rich. The general sense is ‘old-established wealthy houses are kinder to slaves than νωσαυας ρικς.’ It suits Klytaemnestra’s royal pride to say so: but the remark savours more of democratic Athens, with her commercial wealth, than the heroic times.

l. 1046. I. e. ‘thou hearest how we are wont to deal with slaves.’

l. 1047. λέγουσα παύεται, ‘she has spoken.’ The chorus can only call Klytaemnestra’s speech ‘clear,’ σαφῆ; they feel its cold cruelty.

l. 1048. ‘Thou art caught within the toils of fate: obey if thou canst, but perhaps thou wilt not.’ (ἀλούσα, great improvement on MSS. ἀν ὀδοσα; ἀν is not wanted in advance, the sentence being only formally conditional.)

πείθων ἄν εἰ πείθου is the mildest way possible of advising; lit. it is ‘thou would’st hearken if thou would’st.’ So 1394 χα口径 ἄν εἰ χαίρων, ‘joy if ye will.’ The ἄν is carried on to ἀπειδολη; so Soph. O. T. 937 ἡδον μὲν, πῶς δ’ ὀν ἄν; ἀκχάλλους δ’ ἰσος. So also Ar. Eq. 1054.

l. 1050. The ‘swallow’ was a recognised simile in Greek for ‘foreign speech;’ the non-Hellenic languages they despised, and compared to the twittering of birds. So Ar. Ran. 681, when the poet satirises Kleophon for his foreign birth, he says, ‘on his lips screeches ῥημαῖα χελιδών.’ So Av. 1681.

l. 1052. ‘My words must reach her mind and so prevail.’

l. 1053. τὰ λόγα τῶν παρεστῶν, ‘the best as things are.’ The chorus are sympathetic, but see the hopelessness of resistance. They treat Cassandra simply as a dazed captive, too timid to move or speak.
It makes all the more startling the effect of her possessed cries and prophetic visions when she does speak.

1. 1055. MSS. θυραίαν τήνδε, which is no sense. θυραίαν τήδε (D,) is no use, for the constr. σχολή εμοι τρίβεν θυραίαν, possible in itself, is impossible if θυραίαν comes first. Read θυραία τήδε: 'I have no time to loiter here without.' (Some suppose τήνδε = τήνδε τήν τρυβήν, after τρίβεν: sufficiently improbable.)

1. 1056. τὰ μὲν...μήλα, article separated from subst., really a usage from Epic poetry, where the article is still a demonstrative or pronoun: 'they, the sheep.' Cp. τὰ δ' ἐπικέτο κῆλα θεὸι II. 1. 383, 'they came flying, (the) shafts of the god.' So here, 'they stand already by the central hearth, the sheep ready for the fiery sacrifice.' The 'central hearth' was the altar of the Ζεὺς ἐρείκης, or 'god of the household enclosure,' the representative family deity: Ζηνὸς ἐρείκηο (Soph. Antig. 487) means 'the family.' Observe the loose local gen. ἐστίνας μεομφαλοῦ, vaguely indicating the region, again an epic usage, e. g. II. 9. 219 οἶν τοῖχον τοῦ ἐτέρου, Od. 1. 23 ἐσχατοῦ ἄνδρών, οἱ μὲν δυσομένου 'Ὑπερίονος, ἵδ. 12. 27 ἥ ἄλος ἡ ἐπὶ γῆς.

1. 1058. ἐλπίσασιν, sc. ημίν, 'for ne'er we hoped,' etc. There is however something to be said for K.'s reading ημίν for ηδον: ἐλπίσασι is harsh with no preceding dative.

1. 1061. σῳ δ' ἀντὶ φωτῆς φράζε καρβάνῳ χερί, 'then show me with barbarous hand instead of voice;' the apparent stupidity of such a suggestion is removed on the stage by Klytaemnestra's meaning gestures.

1. 1064. κακῶν κλύει φρενίων, 'obeys her foolish thoughts.'

1. 1067. 'Foam out her spirit in blood,' splendidly continuing the metaphor (begun in χαλινῶν) of a wild colt.

1. 1068. 'I will not waste more words and be thus scorned.'

[She goes out resentfully.]

1. 1071. καίνισον ἵγυνόν, 'handsel thy yoke,' i. e. 'by the new servitude.'

[Scene IV. (second part), II. 1072-1177. Kassandra steps out of the chariot and advances to the front of the stage.]

In this astonishing scene Aeschylus seems to have touched the limit of what speech can do to excite pity and terror. The cries come forth to Apollo, repeated louder and more wildly as the inspiration grows upon her; she smells the 'rust of murder on the walls' of the bloody house to which she comes a prisoner, and visions rise, first of the past wickedness, then of the present; and lastly she bewails, in songs of 'searching and melting beauty,' her own piteous fate. The chorus sustain the part of the Argive citizen, sympathetic and horror-struck, and finally bewildered and overpowered by her clearer and clearer prophecies of the bloody deeds that are imminent.
NOTES.

1. 1072. ‘Woe, woe, alas! O Earth! O Apollo, Apollo!’ She is looking no doubt at the god’s image.

πότις is simply an interjection like παπαί, τοτοί, etc.; the old scholiastic note which translated it ‘gods’ is now generally rejected.

δα is Doric form of γά or γή.

1. 1074. ἄντούζω, like φεῦζω 1308, αἰλώζω, οἰμώζω, etc., is a verb formed from an interjection.

Δοξίας, name of Apollo, as the ‘utterer’ of oracles, cf. Eum. 19 Δός προφήτης ἄτι Δοξίας πατρός.

1. 1075. ‘He is not one to need a mourner’ (lit. to have). Apollo is the god of light (φωτός) and joy and healing (παίαν), and has nothing to do with groans and laments, which belong to the Chthonian gods, Hades, and the Furies, etc.

1. 1079. προστήκονθ’ (observe the personal construction, like δίκαιος εἰμί, see 16), ‘it beseems him not to be at hand in lamentation.’

1. 1081. ἁγυλάτης, collat. form of ἁγυεῖς, ‘god of the ways,’ a title of Apollo as presiding over the out-door life. There was no doubt a statue in front of the palace, cf. 1072.

ἀπόλλων, ‘my destroyer,’ see note on 687. Apollo had loved her, and been deceived, and in revenge he made all disbelieve her. See 1203 sqq.

1. 1082. οὐ μόλις, lit. ‘not scantily,’ i.e. ‘utterly.’

1. 1084. δουλία περ ἐν φρενί, ‘even in a slave’s heart,’ the strict meaning of περ.

1. 1091. Read κακά καὶ ἀρτάνας, as the Farnese MS. has it (only καὶ ἀρτ. for κάρτ.) instead of the nom. as the other MSS. read it; for it is far better to construe σύνιστορα transitive; it is the house which σύνισθε, not the crimes; and the nom. of the MSS. is due to not seeing this. For adj. governing acc. cp. ψυμοθηροῦ φρένα 103. ‘Nay, a god-accursed house, that knoweth many a murder of kindred, and many a strangling; a human slaughter-house, a dripping floor.’ αὐτόφόνα: for αὐτός, used in compounds for describing murder of kin, compare Soph. Antig. 57, 1175; Theb. 805; inf. 1573.

̣πράντιψις cannot be passive,’ says Paley, objecting to the MS. reading; but it need not be passive; it means ‘a dripping’ floor, not ‘a besprinkled floor.’ Perhaps πέδου πραντ. ‘splashing the floor’ (Karst.).

1. 1096. She sees a vision of the children of Thyestes (father of Aegisthos) whom his brother Atreus (father of Agamemnon) served up to him at a banquet. The quarrel is mentioned below (1583).

κλαίομενα σφαγάς, ‘bewailing their own slaughter.’

II. 1098–9. The MSS. mostly read ἵμεν at the beginning of both lines, though M. (acc. Hermann) has ἤ μην in 1098. This will construe: ‘Verily we had heard thy prophetic fame, but we seek no pro-

1 2
phets,' which is very dull sense, and very bad sound. I believe with Weil and Enger that ἡμεν has been erroneously repeated, and has ousted τοῦτων from the second line. The sense is then 'we had heard (ἡμεν πεπονυμένοι) thy prophetic fame; but of these things we seek no prophets;' i.e. it does not require inspiration to tell past evils. Kassandra's vision immediately leaps forward to the future. [If the Med. really reads ἡ μὴν in 1098, it is a correction to avoid ἡμεν twice; but in Merkel's facsimile edition it is given in both lines as ἡμεν.]

1. 1100. A new vision comes on, of the murder of Agamemnon in his bath, by means of a cloak thrown round him and two blows of a dagger. The murder does not happen till 1343; this is the prophetic foresight.

μήδεταί, 'she plots,' Klytaemnestra of course; the audience understand, but not the chorus.

1. 1109. πῶς φράσε τέλος; the sentence ought to end with κτενεῖς; but it is broken, and these words substituted.

1. 1111. ὀρέγματα, this neat emendation is no doubt right: the acc. is cognate. Lit. 'hand after hand reaches forth a-stretch;' i.e. blow on blow comes. (The MSS. προτείνει προγομένα will construe 'stretches, reaching forth;' but προτείνει is never intrans.)

1. 1112. The prophecy is clearer; but it has only changed from 'riddles' without a clue (the vision of line 1096) to a 'dim prophecy' with details but no names (the vision of 1100); so she 'does not yet understand.'

1. 1113. ἐπαργέμοις, 'dim;' properly of a white film over (ἐπ'... ἀργ...) the eye, probably cataaract.

1. 1115. 'A net of Death,' is a fine name for the cloak which made him helpless. 'But she is the snare, who shares his bed, who shares the deed of blood.'

συνατία, 'sharing the guilt' with the δίκτυον; of Aegisthos there is no thought yet. [Notice the rare hiatus τι Ἀἰδώς. So Soph. Trach. 1203.]

1. 1117. στάσις, some comm. (Schn., Pal., K.) construe 'a troop,' and suppose it to mean the Furies, alleging πολαύ 'Ερινύν as confirmatory. It is true that Aesch. does use στάσις in this sense, but always with something to make it clear, as τῇδε στάσει Cho. 114, στάσις ἀμά ('our company') Eum. 311, στάσις πάγκοινος ἀδε Cho. 458. To use στάσις absolutely, without article or defining gen., for the 'band of Furies' would be very harsh.

It is better (with Eng., Kl., D.) to take it as meaning 'Strife' personified; this is quite as Aeschylean a usage (Pr. 200, 1088; Pers. 188, 715, 738; Eum. 977) and the answer πολαύ 'Ερινύν quite as appropriate; indeed, being singular, more so. 'Let Strife, insatiable against the Race, raise cry of triumph o'er the stoning-sacrifice.'
Still an obscure passage. If λευσίμος is right, Kassandra must mean: 'Let the people arise and stone the accursed murderers; let that "Strife" which besets the bloodstained family sing triumph over her death.' But if so we must suppose that the prophetess' vision as yet only foresees Agamemnon's death, not Klytaemnestra's, who died by Orestes' hand; this is reserved for a later vision, 1280. (λευσίμος cannot mean 'deserving stoning,' as Pal., K., L. S., etc.)

1. 1120. φαιδρώνει, 'cheers.'
2. 1121. A very difficult and corrupt passage. It is best to take Dindorf's καιρία for the varied unintelligibilities of the MSS. Translate: 'To my heart has run the blood-drop saffron-hued (i.e. pale with terror) which at the last hour (lit. at the time appointed, the mortal moment) falls and ends with the beams of setting life;' i.e. 'my blood is pale, like a man fainting and failing at the point of death.' The general sense is plain: the chorus are in sudden and deep alarm.
3. 1125. The murder now comes upon her in a vision of unspeakable power and terror. 'Behold, behold! Keep off from his mate the bull! in the robe she has caught him, and smites with the treacherous thrust of her black horn!' lit. 'with blackhorned device.'
4. 1127. μελαγκέρω, though apparently not the reading of any MS. (for Prof. Goodwin, who has reexamined M., asserts that the original reading was μελάγκερων as in most of the others), is yet plainly right; both the accusative alone and the dative μηχανήματι alone would be very harsh, while μελαγκέρω μηχανήματι is thoroughly Aeschylean.

1. 1128. κύτος and λίβης, the 'vessel' and 'cauldron' are varied words for the bath. κύτει, for metre's sake, for MSS. τεύχει. τύπτει does not answer to φόνου of strophe; and one is possibly corrupt.
2. 1130. The chorus are more and more uneasy; and in their restlessness break out into complaint that prophecy is always terrifying men, and bringing evil. The same complaint was made by Ahab (1 Kings 22, 8), and by Agamemnon of Kalchas (II. I. 108).
3. 1133. Hermann alters στέλλεται and θεσπισθοῦν into τέλλεται and θεσπισθοῦ, both needlessly. στέλλεται, 'is sent forth,' has more meaning than τέλλεται, 'comes:' and the phrase 'by woes the wordy arts bring men prophetic terror to learn' is quite Aeschylean. The scornful phrase for prophecy, πολυεπεῖσ τέχναι, suits their present resentment born of fear.
4. 1137. θρόω ... ἐπεγχέασα is the reading of all the MSS., which is a syllable too much. Herm. reads θροεῖς ... ἐπεγχέας, 'thou speakest of my woe, mingling it with his;' and most edd follow him. But the difficulty is that the chorus had not alluded to Kassandra. The best correction is ἐπεγχέαυ, given by Prof. Campbell (which had also oc-
curred independently to me). It is expositive infinitive: 'for my own woe I bewail, to mingle it with his.'

l. 1138. ἡγαγες (so MSS., no alteration needed), a sudden appeal to Apollo, as in 1087.

l. 1141. αὐτὰς for σεαυτής, not uncommon in poetry, as e.g. 1297.

l. 1142. νόμον ἀνομον, 'a wild tuneless measure.' ξοῦθος is an obscure word, but its commonest application is to the nightingale, as here; and such phrases as ξοῦθοι ἀνεμοι, ξοῦθα λαλῶν, seem to point to its meaning 'clear-voiced.'

l. 1145. Ἰτος son of Philomela and Tereus; the mother slew him and served him up to his father, in rage at finding a rival in her sister Prokne. The two sisters then fled from Tereus' wrath, and were changed into birds. Philomela as the nightingale never ceases to lament Itys. (Others change the names Prokne and Philomela, making the former mother of Itys.)

ἀμφιθαλὴ κακοὶς βίοις, 'all her life rich only in sorrow;' a beautiful expression. The acc. is best taken as acc. of duration.

l. 1147. περιβάλον γάρ, Blomfield's satisfactory correction. 'For the gods set round her a feathery form, and a sweet life, without tears.' The difficulty is, how can the sorrow-laden nightingale be said to have 'a sweet life without tears?' The most ingenious solution is to take (with Eng.) κλαυμάτων ἀτέρ with περιβάλον, 'they changed her without pain, for me remains the sharp sword.' And this is at first sight tempting. But the order is strained and really the same difficulty remains with γλυκύν. The truth no doubt is this: that the chorus says, 'You are like the nightingale, a ceaseless singer of sad song;' to which beautiful comparison Kassandra replies in effect: 'Yes, but how unlike in fate; her song is plaintive, but she has no real sorrow; she flies on free wings and has nought to mar her sweet life; I am doomed to a cruel death.'

l. 1150. 'Whence hast thou these inspired throes of vain grief, and framest in song these terrors with ill-omened cry, and likewise with loud-voiced measures?' ὀρθιον νόμοι are the sustained lyric songs as opposed to the δύσφατος κλαγγά or meaningless cries which accompany them.

l. 1155. 'Whence the bounds of thy prophetic path, boding but ill?' i.e. who guides you on the path of prophecy? The answer to this comes really 1202.

l. 1159. ἵνυτόμαι τροφαῖς, 'I throw with nurture.'

l. 1163. MSS. read νεογύς ἀνθρώπων μάθου. The sense is plain: 'a new born child could understand;' and doubtless the first syllable of ἀνθρώπων contains the necessary particle ἀν. I have taken Karsten's guess in default of better.
NOTES.

1. 1164. δάκει for δῆγματι (H.) to suit antistr.; though, as δῆγματι makes a proper dochmiac, it may be right.

1. 1165. θρευμένας, i.e. σοῦ, 'when thou wailest aloud o'er thy bitter woe.' The dialectic form θρευμένας for θρευμένας is Enger's reading to suit θανατίφορα of the antistrophe.

Θαυμάται' is the best supported reading, lit. 'shatterings' for me to hear; i.e. 'it breaks my heart to hear.' Many adopt θαυμάται' the reading of Fa., but it seems too weak a word for such a climax, and the other is not too bold for Aeschylus.

1. 1170. 'They brought no cure to save the city from suffering as indeed she suffers.'

άκος, a kind of cogn. after ἐπηρεάσαν: what is now called 'internal' accusative, lit. 'they aided no cure;' a perfectly natural use.

1. 1172. MSS. θερμόνυς ταχ' ἐμπέδω. H. reads θερμόν̣ οὗς τάχ' ἐν πέδω, 'shall lay on the ground a hot ear!' Others try and construe it as it stands, 'I thus passionate shall cast myself on the earth,' which is surely impossible. The best suggestion is that in the text θερμόν oo στάγ' (which I owe to my friend Mr. T. Miller, of Canterbury School, New Zealand), 'and shall not I fall a hot drop upon the ground?' The chorus have expressed deep sympathy with her, and emotion at her wild laments, and she replies: ' alas for our city's ruin! alas for all the sacrifices of my father! they could not aid the city: she lies low; and shall not I weep? The last line is just what is wanted. στάξ does not occur for 'a drop,' but στάγεσ does, Ap. Rh. 4. 626, which is enough; indeed the word is a natural formation, and Schn. had already conjectured it, only he read θερμόχουν. Compare πᾶς, πτάς, from παγ-, πτακ-.

1. 1175. τίθησι μελζεῖν, 'moves thee to sing;' 'makes thee to sing;' thy piteous deadly woes.

[ll. 1178-1330. Scene IV. (third part). Kassandra's fit of wild visions is past, and she speaks of the past more calmly (1178-1200); then tells the chorus of how Apollo's wrath fell on her (1198-1214); then rising with new inspiration darkly and terribly announces the murder of the king (1215-1255). Next follows a marvellous speech, in which she foresees her own death, and strips off her crown; and prophesies the vengeance of Orestes (1256-1294). She then goes sadly into the house of blood.]

1. 1178. καὶ μὴν, 'and now;' a new mood and resolve have come. Observe how richly and boldly the metaphors and similes come; a bride, a strong wind, a hound, a chorus, a revel-rout.

1. 1180. 'But clear and fresh it shall come blowing toward the sunrise, to dash wave-like to the light a woe far greater than mine.' λαμπρός is hard to render; the Greeks called a strong wind 'bright,' so here in any other language two words are required, one to be anti-
thesis to ἐκ καλυμμάτων, the other to suit the new metaphor of wind. 
Cp. λαμπρὸς καὶ μέγας καθεῖς Ar. Eq. 430 λαμπρὸς ἄνεμος Hdt. 2. 96.
1. i184. συνδρόμως best with ἰωηλατοῦση, 'close following I scent out the trail.'
1. i187. σύμφθογγος οὐκ εὐφωνος, 'of harshest harmony,' an oxy-
moron suggested by χορός; she means the Furies. οὐ γὰρ ἐν λέγει,
a meiosis, 'for its words are not well.'
1. i188. καὶ μὴν, graphic, she sees it almost; 'and lo' (ὁς for ὡςτε).
1. i190. 'A revel-rout of sister Furies, that none can cast out!' Another bold metaphor.
1. i192. 'The primal curse' is the first blood-shedding of the bloody
race; see Introduction, p. xii.
1. i193. δυσμενεῖς can be nom. or acc., but it is better nom., being
(as Eng. and Schn. observe) a grim allusion to their name εὐμενίδες.
And in turn they loathe the brother's bed (Thyestes' adultery with
Aerope); pitiless to him who defiled it.'
1. i195. 'A babbler, knocking at doors,' a vivid vernacular phrase
for 'a lying impostor' such as she was considered, she tells us.
1. i197. H. reads τὸ μὴ εἰδέναι λόγῳ, 'that not by hearsay do I
know;' i.e. 'that I know well.' So Pal., K., and others. And Prof.
Goodwin points out that Ven. has this reading. But the words cannot
mean that, without any pronoun to mark the change of subject; as they
stand they must mean 'swear that you do not know.' It is better to
fall back on the best supported reading τὸ μὲν εἰδέναι, and take λόγῳ
παλαιᾶς together (so D., Well.); the rhythm is also in favour of it:
'bear witness to me with an oath, that I know the sins of this house,
old in story.' It really is nothing against this int. that λόγῳ παλαιᾶς
occurs in Soph. O. T. (1305), where they do not go together.
1. i198. 'And how could the noble compact of an oath become a
cure?' i.e. what good would an oath do? I read παιώνιος as one MS.
has it, but it is quite possible the poet wrote παιώνιον, the neuter, though
not grammatically right, being due to πῆγμα .. παγέν.
1. i201. κυρεῖν λέγουσαν, 'tell aright of.' So λέγων κυρήσασι Supp.
587: and τυγχάνω i232.
1. i205. ἄβρυνεται, 'grows over nice.' Swan.
1. i206. παλαιστής, 'a suitor,' lit. 'a wrestler;' one of Aesch.'s
picturesque and bold words.
1. i207. ' Came ye to rite of union in due course?' [νόμῳ is however
odd: perhaps γάμῳ, Schöm. or δυμῷ, Butl.]
1. i211. ἄνατος, certain emendation of Canter for the natural MS.
corruption ἀνατός. κότῳ (instead of the more usual gen. after such
adj.), to avoid the awkward sound of two genitives together.
1. i212. ὡς, 'since,' 'after that.'
I. 1214. *γε μὲν δὴ, 661.

I. 1215. The frenzy comes upon her again ‘whirling and distracting’ (στροβεῖ ταράσσων), as she says.

I. 1216. The MSS. read ἐφημένουs at the end, which has clearly come from the next line, displacing the word, which is therefore irrecoverable. Hermann’s δυσφρομίοις is very ingenious, as it supplies a reason for the gap (filled with ἐφημένουs), viz. that δυσφρομίοις was lost through resemblance to φρομίοις. But it remains a conjecture.

I. 1217. The vision of Thyestes’, children rises again.

I. 1219. ὄσπερει with the whole sentence, ‘Children they seem, slaughtered by their own kin.’

I. 1222. πρέπουσιν ἔχοντες, ‘I see them hold;’ compare, for this use of πρέπω, 241, 389.

I. 1224. The ‘recreant lion wallowing in the couch’ is of course Aegisthos. She calls him below ‘a wolf,’ 1259.

I. 1225. ‘Guarding the house, ah, me! for my lord returned;’ the δεσπότη is dative after οἰκουρόν, as the order requires; and the force consists in the irony of the word οἰκουρός, which also prompts the cry οὗμοι. Aegisthos ‘watched the house,’ strangely indeed; dishonouring the king and plotting with her the murder of the king.

I. 1226. φέρειν γάρ, etc. is suggested by δεσπότη ἐμφ.

I. 1228. ‘Knows not what things the tongue of the vile she-hound, with long-drawn smiling welcome . . . shall accomplish by evil fate.’

This is the best sense that can be made out of the text as it stands; but οἶά is a clumsy and unlikely accusative for οἶων, and φαιδρόνουs is a very strange adjective, and the use of adv. for adv. is harsh with ἐκτελεσά: and we can scarcely resist the conviction that the text is corrupt. On the whole Madvig’s alteration (following Tyrrwhitt) is the most probable, and is certainly highly ingenious; he reads:

οὐκ οἶδεν οἷα γλῶσσα μισητὴς κυνὸς
λείψασα κάκτενασα φαιδρόν ὄσι, δίκην
"Ἄτης λαβραλοῦ, δὴδεται κακὴ τύχη,

...‘knows not what a tongue of the vile she-hound has licked (his hand) and stretched out a joyful ear, and now like a stealthy curse shall bite him by evil chance.’ The violent stretches of language making the tongue (instead of the dog) stretch out a joyful ear and bite, are hardly too strong for Aeschylus. Still they are strong, and δὴδεται for τεῦδεται is a considerable alteration; so I have not ventured to put the conjecture into the text.

I. 1231. MSS. give τούαδε τολμᾶ or τοιαῦτα. The reading in the text is the best, as all others leave θῆλυ unconnected.


NOTES.
1. 1233. ἀμφὶσβαναν, 'a dragon,' or 'basilisk;' it is a fabulous monster that goes either way, perhaps like Sir John Mandeville's snakes with a head at each end.

1. 1235. 'Raging Dam of Death,' a bold imaginative name which it suits the frenzied mood of Kassandra to use. θύω is an Epic word, πρεστ θεί ι. 1. 342, ἔγχει ἑθεί ἱε. 11. 180. For Ἀρη MSS. read ἀραίν: but ἀπονδοσ almost requires Ἀρης, 'implacable war.' Perhaps Aesch. used the other form Ἀρης, which would readily account for the error. Ἀρης again 1511, in the sense of family strife.

1. 1236. 'And how she raised a cry of triumph, the murderess, as in the battle's rout, though seeming to rejoice at his safe return.' This clearly refers to her exaggerated and insincere welcome 896 sqq. δοκεῖ is present, because it means 'they think,' 'the people think;' the impression was still there.

1. 1239. ὑμοῦ, 'I care not' (lit. 'it is the same,' εστι γιαλίχ).

1. 1243. ξυνήκα, 'I understood,' it was past a few moments ago. πέφρυκα, 'I shudder,' the horror still present.

1. 1244. ἀληθὸς οὐδὲν ἡγκασμένα, 'no image but the very truth.'

1. 1245. ἐκ δρόμου πεσον τρέξω, 'I run out of the track;' i.e. 'I am astray,' as we say. The racecourse supplies the most frequent metaphors in Greek. So of madness, Pr. 883 ἔξω δὲ δρόμου φέρομαι λύσης πνεύματι: and like this, Cho. 1022 ὑστερ σὺν ἱπποῖς ἡμιστροφῶ δρόμου ἐξωτέρω.

1. 1247. 'Peace, wretched woman, from such impious words;' lit. 'lull thy mouth to be well omened,' εὐφημον being proleptic. But as silence is the safest way of avoiding ill-omened speech, εὐφήμεια practically comes to mean 'be silent,' e.g. Ar. Ach. 237; Ran. 352. So savete linguus in Latin.

1. 1248. 'There is no god of healing for this tidings;' εὐφημία might help, as long as there was hope of divine aid to avert ill; this case is hopeless.

1. 1249. εἰπερ ἐσταί γ', 'if it is to be;' (παρεσταί the MS. reading can hardly mean this.)

1. 1251. 'Is this woe brought to pass?' ἄχος is quite possible, though ἄγος (Aurat.) is not unlikely.

1. 1252. MSS. give ἢ κάρτα ἄρ' ἄν παρεσκότης (with -ει written over). Most edd. read παρεσκότες, and many alter ἄν to αὖ; Pal., K., rightly retain ἄν and construe, 'You must have missed the purport of my oracles.' This makes good sense, and may be right. Compare ἔτι� ἄν 933. Hartung however suggests ἢ κάρτα τάρα παρεκόπης, 'Surely thou wentest astray from my oracles.' The emendation is very ingenious, being so near the MSS. (TATAP for TAP), and I have adopted it, merely keeping ἄν, which improves the sense. 'Surely thou must have gone
far astray from my oracles,' παρακόπτεσθαι meaning 'to be deluded;' lit. 'to be knocked aside from.'

1. 1253. 'The murderer's plot I do not understand;' neither who is to do it, nor how.

1. 1254. καὶ μὴν, 'and yet,' as often, e.g. Prom. 981; Soph. Antig. 1054; Eur. Alc. 653. The sense is, 'And yet I know the Greek tongue all too well.' The answer in effect is, 'The oracles are also Greek, but not the easier to understand.'

1. 1256. Kassandra has another seizure of the prophetic fire. Observe ὁλον short. See 1001.

1. 1260. It is best to follow the MSS. here, as Hermann does, only reading ἐνθήσειν with Fa. instead of ἐνθησεῖν, clearly altered to suit λέησει. κότῳ is a bold metaphor, but there is no need to alter it (with Casaub., D., Eng., etc.) to ποτῳ. 'And like one brewing a drug, she boasts that my recompense too she will mix in her vengeance, whetting her sword against her lord, to pay back blood for that he hath brought me hither.'

1. 1263. ἀντίτισασθαι, consec. or epexegetic inf. 'so as to.'

1. 1267. Hermann's emendation ἐγώ δ' ἄμ. ἐψοματ, 'and I shall follow soon,' makes good sense: but the correction in the text makes even better, and is nearer the MSS. (ΟΝΤΑΓΑΘΩΝ for ΟΝΤΑΘΩΝ), 'Go to destruction: and as ye lie, thus will I avenge myself on you' (as she speaks she throws down the staff and crown and tramples on them). This correction is given by Mr. A. W. Verrall, in his edition of Medea, 1881.

1. 1268. 'Enrich another with woe instead of me,' a forcible oxymoron. (So reading ἄτης with H. for ἄτην, 'another curse,' not a very appropriate expression.)

1. 1270. The MSS. reading can be construed, if with H., Eng., Schn., etc., we read μέγα for μετά, thus: 'and having looked down on me, even in these robes scouted utterly, by friends turned foes, consenting, yet in error: —[then the parenthesis describing how they mocked her]—and now the seer having ruined me, the prophetess has brought me,' etc.

φιλῶν ὑπ' ἔχθρῶν, by her people, who ought to have been friends, but scorned her; in the old days before the capture.

οὗ δικαίρροπος μάτην, they all agreed to scout her, and they were all wrong. After the parenthesis the sense is taken up again, and the deferred verb ἀπήγαγεν at last comes. The above is substantially Enger's int. and it is the best that can be got without more alteration.

1. 1273. 'And like a wandering cheat I bore hard names, beggar, and wretch, and starveling.' Others include φοιτάς among the nicknames; but the line does not run so well.

1. 1275. ἐκπαρθας, 'having destroyed, ruined.' Like κεραυνὸς ἔξε-
πράξε Soph. O. C. 1659, πῶς καὶ νῦν ἐξεπράξατ’; Eur. Hec. 515. [The other sense given, ‘having made me,’ is weaker.]


l. 1278. κοπείσης, ‘when I am struck.’ The gen. abs. is always possible, and there is no need for κοπεῖσῃ or κοπείσαν. (Schütz’s θερμὸν is neat, and may be right.)

l. 1279. οὐ μὴν ... γε (like οὐ μένοι ... γε), ‘not however;’ Soph. O. T. 810 οὐ μὴν ἵσην γ’ ἐπισεν. τεῦξομεν, fut. formed from τεῦξα, like ἔστηξω, ‘not unregarded shall I be in death.’

l. 1283. κάτεισυν, in its strict sense, ‘shall come back’ from exile.

l. 1284. Restored by Hermann to its right place, from being after 1290, where it made no sense.

l. 1285. ‘That his sire’s fallen corse shall bring him home,’ but a harsh phrase. Schöm. proposes πράξεν, ‘that he shall exact vengeance for.’


I take εἰλον, Musgrave’s correction. εἴχον would mean the Trojans (‘who were holding’). ἐσχόν might do, but εἰλον is nearer.

l. 1289. οὕτως ἀπαλλάσσοντι, ‘come to such an end.’

l. 1290. ιὸύσα πράξω, ‘I shall go to my fate;’ πράσσεν seems to mean ‘to do what lies before you,’ to ‘meet what is in store;’ not an impossible meaning, but the reading is not certain.

l. 1292. καρία, ‘mortal,’ lit. ‘reaching the right place.’

l. 1297. αὐτῆς for σεαυτῆς, as often in Trag., Agam. 1141; Eur. Alc. 461; Soph. O. C. 930; and for ἐμαυτ. ib. O.T. 138.

l. 1300. ‘Yet last is first in respect of time,’ i.e. ‘to be last is to be best off in time,’ ‘to lose time is to gain time,’ as we might say with a similar epigram.

ll. 1302–4. Taking these lines as they are read in MSS., the sense is—

Cho. Yet know that thou art patient with a brave heart (τλήμων, ‘enduring’).

Ka. None that is happy is thus spoken of.

Cho. But yet an honourable death is sweet!

The chorus are compassionate and consoling; Kassandra is resigned but gloomy. The sense is good, and Pal., Con., K. seem right in keeping it. On the other hand H., following Heath, has inverted the order of the last two lines, and the German edd. have generally followed suit.

It makes a good, but quite different sense:—

Cho. Yet know that bravery brings thee to misery (τλήμων, ‘miserable’).

Ka. But yet an honourable death is sweet.

Cho. None that is happy hears such consolation!
But on the whole this is less likely; ἀκοῦει ταῦτα is much less appropriate; ἐυκλεῶς καθαυταίνω is not what Kass. is thinking of; and her attitude is all through more a miserable than a courageous one.

1. 1305. ἐυκλεῶς καθαυταίνω reminds her of her kindred, slain before Troy; and a new burst of grief overpowers her.

[She advances to enter the palace; at the door she starts and stops short, as though a new horror had struck her.]

1. 1308. ἐφευρέα, from φεύγω.
1. 1310. τὸδ' ὅξει, 'this scent comes from,' 'this is the scent of.' τὸδ', acc. pron. in apposition to the sentence; literally, 'it smells this,' like ἥδω ὅξει, 'it smells sweet.'

1. 1312. 'No Syrian perfume for the house is this,' ἄγλαίσμα, lit. 'splendour,' 'luxury.'
1. 1316. δυσοίξω, 'I shrink from;' properly, 'I am uneasy at.'
1. 1317. ἄλλως, 'for nought;' my fear is not vain. A necessary correction for the meaningless ἄλλ' ὁς of the MSS.

'Bear witness of this [that my fear is not vain; that I have prophesied truly] to me after my death, when a woman dies for me a woman, and a man falls for this man with evil wife' (δυσδαμάρτος gen. of δυσδάμαρ). Prophet-fashion she confirms her prophecy with another. The woman is of course Klytaemnestra; the man Aegisthos.

1. 1320. ξένω, 'to treat as ξένος:' ἐπεξενοῦμαι (middle) 'to claim a friendly service;' lit. 'to call in a friend to yourself for a thing.' The word is usually passive, 'to be friendly entreated.'
1. 1322. οὗ θρήνον (Hermann's correction) is a quiet and dignified rejection of the chorus' pity; see 1330.
1. 1323. Read ἡλιοῦ with Karsten; the dat. has come from the proximity of ἐπεξέχομαι, but with πρὸς ὑστατον φῶς, and the succeeding datives, is unlikely.

1. 1324. An obscure and probably corrupt passage. Taking the words as they stand, we can give two possible meanings, owing to the intrinsic ambiguity of τίνω; for the murderer τίνει δίκην when he is slain, 'pays the penalty;' and also the avenger τίνει δίκην, 'pays back justice' to the guilty. So it may mean (1) 'I pray for my avengers to requite my hateful murderers.' (2) 'For my hateful murderers to pay the penalty to my avengers.' The order is in favour of (1); the commoner use of τίνω in favour of (2). But the passage for many reasons must be regarded as corrupt. τοῖς ἐμοῖς is needlessly repeated; the datives are very clumsy; τίναν wants an object; and Kassandra could hardly speak of her avengers, her murderers only. Her real drift seems to be, 'I pray that the avengers (of Agamemnon) may requite the murderers at the same time (ὀμοῦ) for my death.' [Karst. proposes ἐμοῦ δούλης for ἐμοῖ, δούλης: a probable suggestion.]
1. 1326. ἔμαραοῖς χειρώματος, ‘an easy prey.’
1. 1328. I take Conington’s correction σκία τις ἐν πρέξειν, ‘one might liken them to a sketch.’ (Photius says Aesch. used πρέξαι for ὁμοίωσαι). σκία, ‘an outline,’ cf. σωμαγραφεῖν. [Others take σκιᾶ, ‘they might seem a sketch;’ but τις and the aorist are rather in favour of the former.] el δὲ δυστυχώ, Epic. subj. with el.
1. 1329. ‘The touch of the wet sponge blots out the drawing.’ ὡλεσεν, gnomic aor.
1. 1330. This line is explained by οὗ θρηνον εἶπεν θέλω (1322) and the chorus’ pity (1321). Kassandra gives a wonderfully imaginative and pathetic sketch of human fortunes; then adds, ‘this I count far more pitiable than that’ (which you pity); the general sadness is sadder than one hapless lot.

[She goes in sadly to her death.]

[ll. 1331–42. This short chorus fills the interval while Kassandra is going in, till the blows are struck. The drift is, ‘All men desire joy without end; even princes never have enough: now if Agamemnon after all his triumph is to die, who can ever hope to be scatheless?’]

1. 1333. εἰργει, keeps it off, i.e. τὸ εὖ πρᾶσσεν, prosperity.
1. 1339. ‘And dying for the dead brings to pass requital for other deaths,’ i.e. dying in revenge for the dead (Iphigeneia) causes a new requital in the deaths of others (Klyt. and Aegisth.). Others take θανάτων to mean those whom Ag. has slain, i.e. the same as θανοῦσι. But the first rendering is much better sense; the chorus are saddened by Kassandra’s prophecy (1280 and 1325) of yet other deaths to follow hers and the king’s. [Perhaps ἐπιπράζει (Weil) is right for ἐπικρανεῖ?]
1. 1341. ‘Who could boast to be born with scatheless fate?’

[Scene V. (1343–1447).

The dying cry of Agamemnon is heard within once and again: the chorus take counsel in helpless embarrassment: the door of the palace then opens (1371) and the queen is seen with bloody axe standing over the murdered bodies. She glories in the deed and scouts all warnings or threats of the chorus.]

1. 1343. ἐσω, ‘within me,’ offers no difficulty though K. suspects it.
1. 1344. The chorus become a helpless and hesitating mob of elders, each giving his own opinion. For the character of this interlude see Introduction, p. xii.
1. 1347. ἀλλὰ κοινωσώμεθ᾽ ἥν πῶς ἀσφαλὴ βουλεύματ’ ἦ is the best correction. ἦν is due to Goodwin (Am. Phil. Soc. 1877), ἦ to Enger. Hermann’s ἕν πῶς is unlikely; πῶς suggests ἦν. ‘But let us confer, if perchance we can find safe counsel.’
1. 1349. κηρύσσειν βοήν, 'to proclaim the call,' i.e. to summon to rescue or fight. The βοή was the 'cry' for help. Cf. εἰ βραδύνοιμεν βοή Suppl. 730; καὶ εἰποὶ λαοίς βοή δ' ἥκιστα γένοιτο Od. 22. 133; the common Homeric βοή ἀγαθός means 'good at calling on,' the men to fight.

1. 1351. νεοφρύτῳ (v short, from βεώ, 'new-flowing,' not βῶ, 'new-drawn'), 'while the sword yet drips,' i.e. flagrante delicto.

1. 1355. πράσοντες, 'devising,' 'preparing.' The sentiment is a curious anachronism. The Argive elders talk of 'tyranny' as if they were members of a free Greek republic.

1. 1356. 'Spurning the credit of delay,' not caring to be deliberate in action. Observe the sententious incompetence of these elders.

1. 1359. 'Tis the doer's part also to counsel about (the deed).' Apparently a sententious shuffling off responsibility. 'I had no part in the act, and why should I be troubled to advise?'

1. 1362. 'What, to prolong our lives, shall we yield to the sway of these defilers of the house? ' Βλον τείνοντες, 'in trying to lengthen our lives.' ἡγούμενοι, predicate, 'as rulers.'

1. 1365. 'For 'tis a milder lot than tyranny.'

1. 1367. 'Shall we divine the man has perished?' The gen. is the Epic gen. of intelligence about a person: one form of the gen. of reference. Compare ὡς γνῷ χωμένοιο II. 4. 357, εἰ δὲ κε τεθηνῶτος ἰκόσιον Od. 2. 220.

1. 1368. Emphasis on εἰδότας; knowledge should come before anger.

1. 1370. παντάθεν πληθύνομαι. Lit. 'I am multiplied from all sides;' i.e. 'from all sides I find support' to approve this vote. Somewhat similar, though less strained, is the use Suppl. 604 δὴμον κρατοῦσα χεῦρ ὡπὶ πληθύνεται, 'which way the decisive show of hands prevails,' [L.S. are unsatisfactory on this word.]

1. 1371. Observe the attraction κυροῦνθ' ὡπως for ὡπως κυρεί; the natural construction of εἰδέναι being with a participle.

1. 1372. [Here the doors are rolled open by the ἐκκύκλημα.] For the ἐκκύκλημα, or machine for showing the interior, see Arist. Ach. 407.

καιρῶς, 'to serve the time.'

1. 1375. MSS. πημονήν ἀρκυστατον, which Paley retains, might mean 'a snare-set woe,' i.e. destruction by snares; and we have ἀρκυστάταν (?-ov) μηχανάν Eur. Or. 1420, used as adj. But this would require us to explain the optat. as remote deliberative, see 620 and appendix; and further ἀρκυστάτα is used as subst. Pers. 98; Eum. 112; Soph. El. 1426; therefore it seems better to follow Hermann and read πημονής ἀρκύστατ’ ἄν. This would easily become πημονής ἀρκυστάταν, then πημονήν, then ἀρκύστατον. 'For how (else) could one, devising ill for foes who seem
friends, fence the snares of woe too high to leap over?' i.e. how else than by deceit? ὅψος is a kind of cognate acc. describing the result of action (internal acc.).

1. 1378. νείκης (necessary correction for νίκης, meaningless) παλαιᾶς ἀγών, 'this struggle of an ancient feud;' the feud was old; the ἀγών or crisis was just come. σὺν χρόνῳ γε μήν, 'though long delayed.' γε μήν, 661. Literally, 'in course of time however.'

1. 1381. ἢς for ὥστε. 'So that he could neither flee,' etc.

1. 1383. πλοῦτον εἴματος κακὸν, 'fatal splendour of garb;' it was a large fine-wrought robe.

1. 1385. μεθήκεν αὐτοῦ κάλα, 'relaxed at once his limbs;' αὑτοῦ, 'on the spot.' This is the most natural way of taking it. (Others αὑτοῦ; weaker. Others μεθήκεν, intrans., possible.)

1. 1387. 'A votive gift to Hades Saviour of the dead,' a grim and ghastly piece of irony; 'just as the third libation is paid to Ζεὺς Σωτήρ (see note on 245) so I paid a third stab to Hades, Σωτήρ of the dead!' Enger reads Δόσ, which would improve τοῦ κατὰ χθόνος, rather needless with Αἴδου; improve the irony; and is probable, as it would be easily supplanted by the gloss Αἴδου. But it is safer to follow the MSS.

1. 1388. ὃμαίνει, lit. 'speeds forth,' i.e. 'gasp out his life.' H. reads ὄρυγανε, 'belches out,' which would do, but is not necessary: the root-meaning of ὃμαίνω is 'quick movement.' So Pindar has θυμὸς ὃμαινε νῦν Ol. 3. 145; and Aesch. uses it intrans. Theb. 324 of a horse.

1. 1389. αἰματος σφαγῆν, a bold stretch of language; we should say 'his life-blood' by an opposite metaphor.

1. 1390. 'Smites me with black splash of the murderous dew,' a fine unsparing phrase.

1. 1392. 'Rejoicing no less than doth in heaven's sweet rain the cornland at the birthpang of the buds.' Splendid lines, restored by Porson's insight from desperate corruption. For the return to nom. σπορητός, compare πόλιν δημοκρατομένην ὄφερ καὶ αὐτοί Thuc. 5. 44.

1. 1394. χαῖρων πάν εἰ χαῖρων', 'joy if ye can,' see 1049 note.

1. 1395. εἰ δ' ἢν πρεπόντων, 'had it been a fitting thing,' for τῶν πρεπόντων, as above, 323. Perhaps however πρέπον τοῦ (Karst.) is right.

1. 1396. μὲν οὖν, corrective as usual, 'nay more than just.'

1. 1397. The comparison must not be pressed too far; it suffices for Klytaemnestra's grim irony, and is powerfully expressive of her horrible cold-blooded triumphant mood. 'Had it been fitting,' she says (what a time to talk of decorum!), 'to pour libations over the corpse, over him it had been just—nay more than just.' (Here one begins to see that the libation is metaphorical, in some bitter sense; then out it comes.) 'So full of curses did he fill his bowl in his house, then comes and drinks it
to the dregs himself! ’ i. e. a libation would suit this reveller : he drank deep—of curses! κακῶν ἀραλῶν certainly go together; ‘ ills accursed,’
‘ ills curse-bringing.’

11. 1403-6. The relentless gloating of Kl. over her deed is very finely
given by these bare and bald details. ὑμοῦν, 1239.

1. 1407. Observe the skill with which the chorus take to the lyric
dochmiacs, when the tragedy is beyond the common speech of iambics.
The general sense is, ‘what drug hast thou eaten or drunk from land or
sea, that thus thou hast brought on thy head the curse of the people?
Thou hast slain, and shalt be outcast.’

1. 1408. πᾶσαμένα from πατέομαι, ‘to taste’ (not πᾶσαμένα from
πάομαι, ‘to acquire’).

1. 1409. τῶδ᾽ ἐπέθου θῶος, ‘hast thou brought upon thyself this
sacrifice?’

θῶος is a euphemism for the murder. (Pal. and others construe
‘incense,’ explaining it to mean ‘the wrath’ of the people; but this is
farfetched, and the common sense of θῶος in Epic and Aesch. is ‘sacrifice.’)

1. 1410. The emphasis is on the oft-repeated preposition: ‘away thou
hast hurried, away thou hast cleft, and away thou shalt be cast.’

1. 1414. ‘Though formerly thou didst not withstand him at all;’ in
the days of old when his crime was done.

τότε is better than MS. τῶδ’.

1. 1415. ‘Who caring not, as ’twere a beast that died.’ μόρον is
governed however by προτιμῶν.

1. 1417. ‘His own daughter, sweetest pain of travailing to me;’ the
apposition of ὡδίνα to παῖδα is a fine stretch of language.

1. 1420. ἐπίκοος, equivalent to a partic. ‘when thou hearest.’

1. 1421. There is no occasion to alter the MSS. reading: ‘I bid thee
threaten and welcome, for I am prepared that likewise, if thou conquer
me by force, thou shalt rule.’ She shows the same contemptuous force
as ever, ‘I scorn your threats; let us try conclusions, and let the strong-
est win.’ The construction of the acc. inf. after παρεθεκευασμένης is not
unnatural considering the freedom of poetry and the great flexibility of
Greek. [Perhaps however παρεθεκευασμένον (Madv.) is right.]

1. 1425. ‘I’ll teach thee to know, though late, the ways of prudence.’
γνώσει, naturally often used in threats, Soph. Ant. 779, O. C. 852, and
infra, 1619.

1. 1426. Rather a difficult passage: the MS. is corrupt in 1428;
and the proper stopping is doubtful. It seems to make the best sense
with the least alteration if we read ἐμπρέπει, ἄτιετον for ἐδ πρέπει ἄτιετον,
the reading of Fa.: ‘High is thy spirit, and haughty thy word, as indeed
thy mind is frenzied by the deed of blood; the blood-stain over thine
eyes is plain to see: [but yet] one day dishonoured, rest of friends, thou
K
shall pay for blow with blow!’ [Others read ἐμπρέπειν (Pal., H., K.) after ἔλακες, ‘thou didst boast that the stain,’ etc., referring to 1390. But περίφρονα refers to her whole attitude, not to one phrase thirty-five lines back. Others read ἄτιτον with what precedes, ‘a blood-stain unavenged.’]

1. 1431. θέμεις, properly (from θε-) ‘ordinance,’ ‘that which is laid down,’ ‘law;’ used here in a strained sense to mean something like ‘sanctity,’ or ‘solemnity.’ Construe, ‘This too thou hearest, this my solemn oath.’

1. 1434. The MS. reading here means, ‘Hope doth not tread for me the halls of Fear.’ A fine picturesque phrase, surely not too imaginative or metaphorical for Aeschylus. She means, ‘My hope does not approach fear; ’my confidence is dashed with no misgivings.’

[Others construe, ‘Expectation of fear does not tread my halls,’ a much poorer sense. Others read ἐμπατεῖν, ‘I have no expectation that fear (φόβον) will tread my halls,’ or ‘to tread the halls of fear’ (φόβου). None are as fine as the MS. reading, in the sense given above.]

1. 1435. Observe the lavish imagery: Aegisthos is ‘a fire’ and ‘a shield.’

1. 1439. ‘Minion of each Chryseis before Troy.’ Chryseis, daughter of the priest Chryses: the Iliad opens with her as Agamemnon’s slave and concubine. This use of the plural is natural in all languages. So Plat. Theaet. 169 B οἱ θησεῖς τε καὶ Ἡρακλέες.

1. 1442. ναυτίλων δὲ σελμάτων ἱσοτριβῆς, ‘sharing alike with him the mariners’ bench.’ Quite good sense, and not requiring the further change of ναυτίλοις, which some edd. give.

1. 1443. ἄτιμα δ’ οὐκ ἐπραξάτην, ‘ay, they deserved their fate.’

1. 1446. φιλήτωρ τῷδ’, ‘dear to his heart.’ φιλήτωρ, not verbal from φιλέω, which would be a masculine word, but from φιλός-ητωρ, adj. Hence we must change MS. τοῦδ’ to τῷδ’, with H. τοῦδε has easily come from misunderstanding the form φιλήτωρ.

1. 1447. ‘And to me has brought a new delight for my luxurious couch.’ Lit., ‘a new couch-relish of my luxury.’ She means she has added to her lawless love the new delight of a doubly satisfied jealousy and vengeance. But the genitives are doubtless awkward and may be corrupt, and one is tempted to take Schöm.’s εὔνη...εὐνη.

[I. 1449-1576. Kommos, or lamentation, with answers from the stage.

Chorus. (1449-61). ‘Oh for some speedy and painless death! Oh fatal Helena!’

Klyt. (1461-67). ‘Pray not for death nor blame Helena for all!’

Chor. (1468-74). ‘Oh fate so hard on our house! oh fatal women!’

Klyt. (1475-80). ‘You are right to call on our Fate: he is the source of bloodshed.’
NOTES. 131

Chor. (1481-96). 'A grievous fate, from Zeus the almighty. Oh king how bewail thee, slain by evil craft?'

Klyt. (1497-1504). 'I am not Klytaemnestra, but the Race-Avenger in woman's shape.'

Chor. (1505-20). 'Say not you are innocent: perhaps the Avenger is your helper.'

Klyt. (1521-29). 'He too was guilty: he slew Iphigeneia.'

Chor. (1530-50). 'I am bewildered amid this bloodshed. Oh that I had died first! Who will bury him? wilt thou, the murderess?'

Klyt. (1551-59). 'I will bury him: and his daughter dear shall meet him as he crosses the dark river, and welcome him.'

Chor. (1560-66). 'Another reviling! It is hard to see clear: the spoiler is spoiled: 'tis the gods' will.'

Klyt. (1567-78). 'Henceforth I will make truce with the family Fate: he shall go and plague others; I shall be at peace: I want but little.'

1. 1450. φέρουσα' ἐν ἡμῖν, 'bringing amongst us;' the use of ἐν (and other preps. which take dat. see 357) with verb of motion is Epic. Cf. ἐπὶ στήθισιν ὀροῦσας II. 22. 182: so προτεὶ α' ἐλε, 'took her to him,' ἅβ. 507. Hence we need not change to ἐφ' with Ἅ.

1. 1451. δαμέντος, 'laid low;' Epic word for 'slain.'

1. 1453. The simplest and best emendation is to read Epic πολέα for πολλά with Enger, omitting καί here and μοι 1472; 'having borne much through a woman.' καί is not wanted: if put directly the sentence would be ἔδαμη ἢ τάλας.

1. 1456. Observe the effect of τάς, 'who alone didst bring to death so many, so exceeding many lives.'

Il. 1458-61 are very corrupt and obscure. They are generally taken, after Hermann, to be parallel with 1537-50, a supposition very probable; but if so there are 5½ lines of anapaests lost, and the three lyric lines correspond very imperfectly. It is useless to prune the lines to fit each other; the best one can do is to guess at the sense as near as may be. Omitting then δι' before αἱμ' with Herm. and reading with Enger ἃ τίς for ἂ τίς, we may translate: ... 'Thou hast put forth on thee as a flower a memorable stain of blood indelible; surely there was strife then in the house, a woe subduing the king.' ἐρήματος, Epic compound from ἐρή-, 'exceedingly,' δμα-, 'to subdue.' This may be taken in default of better.

1. 1467. ἀξυστατοῦ, 'that cannot be put together, arranged, settled,' and so of pain 'not to be allayed,' 'incurable.' Aristophanes playfully quotes the word (Nub. 1367) of Aeschylus himself, putting it (according to the best arrangement) in the mouth of an opponent; there it seems to mean 'rough,' 'uncouth,' 'boisterous,' lit. 'not to be allayed or
kept quiet.' (Paley's 'incomparable' will not do at all; he misses the sense of the passage in the Clouds.)

1. 1466. 'The two sons of Tantalos' are, of course, Agamemnon and Menelaos.

1. 1470 seems to mean, 'and wieldest the sway like-minded of two women, that gnaws my heart,' i.e. 'and who bringest the power of two women equally imperious (Helena and Klytaemnæstra) with men, causing such woe to me.'

1. 1472. ἐννόμως is the best supported reading, 'and standing over the body like a hateful raven, she boasts that her song is just.' But ἐκνόμως, reading of Farnese, is best sense, 'she boastfully sings a tuneless strain;' the harsh, discordant (ἐκνόμως), triumphant note of the raven makes a much better point.

1. 1476. τριπάχυτον (Hermann's correction for the impossible τριπάχυνον), 'thrice gorged,' explained below in αἵματολοίχος.

1. 1478. 'For 'tis he from whom bloodthirsty longing is nursed in the heart; before the old woe ceases, the new blood flows.' νείρει, 'in the heart,' unknown word. (Others νείρα = νειὰρα, Homeric adj. 'lowest,' agreeing with γαστρί; and Hesych. mentions νείρη, 'the belly,' but of two unknown words one prefers the MS. form.)

1. 1480. Τχόρ, Epic word for the ethereal blood of the gods. Here used for 'blood' simply.

1. 1481. οἰκονόμον (Schn., K.) is the best correction for οἶκους τοῖσδε, 'haunting the house.'

1. 1483. αίνον, cognate (internal) acc. to αἴνεις, 'a mighty Fate is he of whom thou tellest ... an evil tale of woe accursed, insatiate.'

1. 1492. 'The spider's web' is of course the cloak in which he was caught and slain.

1. 1493. ἐκπνέων at the end of the anapaestic stanza must be pronounced as dissyllable; just as θεών, πόλεως, βασιλέως, are 1, 2, and 3 syllables respectively when required (synizeis).

1. 1494. After a pause at ἐκπνέων, the sentence is continued in a burst of anguish, '(thou liest) alas! alas! on this base bed.' κοίταν, cognate acc.

1. 1495. βελέμνο, 'weapon.' It is generally called an axe, though more probably a dagger.

1. 1498. μὴ ἐπιλέξθης, 'but do not think.' ἐπιλέγομαι is an Ionic word, used often in Herodotus for 'to think,' 'expect,' 'consider,' properly no doubt 'to say over to one's self.' This tense does not occur elsewhere, and has been suspected; but there is no more intrinsic difficulty in it than in the deponent διελέξθη, which is common.

μηδέ, 'but not,' is Epic; in Attic it was always ἀλλὰ μὴ. See Od. 5. 177, 10. 342.
NOTES.

1. 1501. 'The ancient bitter Avenger' is the personified spectre or spirit of justice, which makes demand for other blood in requital for blood shed. See Introduction, p. xii.

1. 1502. 'Who served the hideous banquet' of children to Thyestes,

1. 1504. 'Slaughtering a man for children,' lit. 'upon children,' i.e. the second victim (metaphorically) upon the first, that is to say, 'in vengeance for.'

1. 1507. πῶ πῶ; Lit. 'where? where?' Doric for ποῦ. The meaning is, 'Nay, nay!' just as in the colloquial word πώμαλα, 'not a bit.'

πατρόθεν δέ, 'yet from his sires an avenger might aid thee; you are not innocent, but the ancestral avenger may have had a share in the bloodshed.

Il. 1510-12. Rather difficult and doubtful passage. It begins, 'Yet black havoc presses on, with streams of kindred slaughter (then MSS. read δοιο δε καὶ προβαίνων πάχυν κουροβόρων παρέξει, quite impossible Greek, though even Hermann tries to construe it; the easiest alteration is Butler's and Scholefield's δικαίων for δὲ καὶ, which I have taken), 'thither where advancing he shall give requital for the clot of the blood of children slain for food,' i.e. black havoc presses with murder in the family till he has avenged the murder of Thyestes' children. But one cannot feel much confidence about the reading or sense.

Il. 1521, 2. These lines are clearly spurious; the answer clearly begins οὔτε γὰρ, the οὔτε is wrong, and the insertion spoils the sense of what follows.

1. 1525. ἔρνος is acc. after δράσας, which regularly takes acc. of person treated, and of the kind of treatment. 'But my offshoot sprung from him . . . as he hath dealt with her so hath he suffered.'

1. 1526. The τε after πολύκλαυτον marks apposition; so Suppl. 60 Τηρετάς ἀλόχου κυρηκλάτου τ' ἀγόνος. 'Ιφιγενείαν, older (dialectic) form with a long; so we find ἔικελεία, ἀγνοία, ἀνοία, in Trag. and γεια even in Com. (Ar. Av. 609). Hence there is no need to read with MSS. 'Ιφιγένειαν ἀν- | ἀξία δράσας κ.τ.λ. See next line.

1. 1527. ᾧ ξία δράσας ᾧ ξία πάρχων. A difficulty has been made with these lines from not seeing that the words are correlative, 'the deed was worthy (of the suffering), the suffering was worthy (of the deed).'

1. 1531. μέρημαν, acc. after στερηθέως (which verb takes naturally acc. of thing stolen), 'robbed of thought's ready devising.'

1. 1533. 'I fear the patter of bloody rain, that makes the house to totter; no longer it comes in drops.'

1. 1535. To say that 'Fate sharpens justice for another deed of harm' is quite intelligible, and the imagery quite Aeschylean. So the ordinary correction δίκην may be taken. At the same time the simpler
phrase δίκη... θηγάναις μάχαιραν (Musgrave) is a rather tempting emendation.

1. 1540. δροίτη, 'bath'; χαμεύνη, 'low couch.'
1. 1544. αὐτῆς for σεαυτῆς, 1297.
1. 1545. ἀχαρίν χάριν, 'a graceless gift' (Mors.).
1. 1548. 'And who shall utter his praise with tears over the tomb of the man divine, labouring in sincerity of heart.' The ἀλήθεια φρένων last and emphatic; it was so terribly absent in Klytaemnestra.
1. 1553. The prepositions as in 1410. 'Down he fell, down he lay, and down we will bury him.' Klytaemnestra is perhaps scornfully parodying the emphasis of the chorus. The absence of augment, and the assimilation of κατ.-, is Epic.
1. 1554. Her bitterness and cruel triumph reach a climax in this terrible sarcasm, 'None of the house shall bewail him,... but his dear daughter, as is fit, shall meet and welcome him at the swift ferry-passage of woes.'
1. 1560. Notice how the last note of this long chorus is the darkness and inscrutability of fate; the inevitableness of the evil consequences of sin. ὁνείδος ἀντ' ὁνείδους, 'reviling for reviling;' the bitterness of Klyt.'s taunt saddens but does not now anger the chorus.
1. 1561. 'Tis hard to discern the right; she spoils the spoiler, the slayer pays his debt, but it remains—while Zeus remains on his throne—that the doer must suffer...'
1. 1562. φέρει φέροντ', a proverbial phrase, φέρω in the old sense φέρειν ἄγειν, 'to carry off booty.'
1. 1564. χρόνῳ is the MS. reading, which can only be construed with Klausen, 'while Zeus remains, it remains in due time that,' etc., and the order of the words is very harsh for this. Paley's rendering, 'while time remains and Zeus is lord,' is good sense, but hardly the Greek. It is better to read θρόνῳ with Schütz (so H., Schn., Eng., etc.)
1. 1565. γονὰν ἄραίον (H.'s beautiful correction for βάφων), 'the brood of curses.'
1. 1566. Again a certain correction πρὸς ἄτα for the meaningless προσάφαι (ΑΨΑΙ into ΑΤΑΙ), 'the race is fast bound to woe.'
1. 1567. MSS. have ἐνέβη χρησίμων, some alter to ἐνέβης, which gives a poor sense; a far better one is got by altering χρησίμων to χρησίμως, 'this maxim (that the doer shall suffer) has with truth trodden him (Agamemnon) down.'
1. 1569. Πλεισθένδαν. Grammarians say that Pleisthenes was son of Atreus, and father of Agamemnon, but that as he died young, Agamemnon is usually called son of Atreus. It is certain that Agamemnon is son of Atreus in the Homeric tradition, which seems to be usually that of the later poets in this respect. Perhaps Pleisthenes
belongs to another form of the story altogether, and Aeschylus merely uses his name for the family, just as he calls them sometimes Pelopidae, or Tantalidae.

1. 1570. 'Making compact that I will bear this, though hard to be borne, but that hereafter he shall go,' etc.

τάδε μὲν στέργειν. It is characteristic of Klytaemnestra's cold-blooded shamelessness that she speaks of 'bearing' the trouble of the house, she the murderess. The tone is, 'We have been plagued enough, let the hard fate of the house go vex other families with kindred slaughter.'

1. 1573. αὐθέντης θάνατος, 'kin-murder.' See note on αὐτοφόνος, 1091.

1. 1574. The cold irony is at its height here, 'All I want is a quiet life and a humble competence, having cured the house of its blood-feud.'

[Exodus, or last scene (1577-1673). Aegisthos vaunts his part in the bloody deed, telling the tale of past deeds which have produced this: the chorus rebuke him, and mention the name of Orestes. The quarrel waxes hot, and violence is threatened, when Klytaemnestra intervenes and stops the strife.]

1. 1579. 'The gods look down on woes of earth, aiding mortals,' is perfectly good sense; no need to alter ἀγγεῖον into ἀγγέλλειν.

1. 1582. 'Paying for the crafty crimes of his sire's hand' is explained in what follows; note that Atreus again is called πατήρ, not Pleisthenes.

1. 1585. ἀμφιλεκτός ὑπὲρ κρατεῖν, 'being questioned in his sovereignty,' i.e. 'his power disputed.' ἀμφ. must be passive (cf. 881); the passage quoted for the active meaning, ἀμφιλεκτός ἐρεὶς (Eur. Phoen. 500), proves nothing, as the passive meaning is quite possible there.

1. 1589. '(A lot secure), not to die and defile with his blood his native soil.' The MSS. read mostly αὐτοῦ, as the end of this sentence. Even if we construe it 'there on the spot,' it seems unfit and intolerably flat. (See however ἐμὴν 14.) Further, the tribrach ξέναιa is ugly. The probability is that it is a gloss, and one is strongly tempted to think with Schütz that the next line is spurious, and that 1590 originally ran ξέναι δὲ τούδε δύσθεος πατὴρ πατρί. See next note.

1. 1591. Probably spurious, πατρί belonging to 1590. 'More zealous than friendly,' is only possible as a joke, when applied to a man who under cover of a banquet murders his brother's children; and Aegisthos is not joking. Moreover, the jingle προθύμως, εὐθύμως is suspicious, the name Ἀτρεὺς needless, and the rejection of 1591 amends 1590 so neatly.

1. 1592. 'Feigning to celebrate with cheer a day of feasting.'

1. 1594. κτένας, properly 'combs,' here 'the fingers.' The word is
used of a variety of things, ribs, hair, rakes, teeth, wherever the metaphor is natural.

1. 1595. The MS. reading will construe... ἔθρυπτ' ἀνοθεν ἀνδρακάς καθῆμενος. ἄσημα δ' ἀυτῶν αὐτίκε... ἀγρολα λαβῶν κ.τ.λ. 'The feet and hands he (Atreus) broke up small (θρύπτω, 'to crush,' used with βάλακα, χίόνα κ.τ.λ., not 'to break off,') sitting above, apart from the rest; but the undistinguishable parts he (Thyestes) taking in ignorance,' etc. And the antithesis between τὰ μὲν ποδήρῃ and ἄσημα δ' ἀυτῶν (which, however, should probably be τάσημα) is clear and natural, and at first sight seems a strong argument for the MS. reading. But the change of subject without any notice is very harsh, and the real antithesis to τὰ μὲν ποδήρῃ is probably understood in the rapid and vivid narrative. We must then take Hermann's ἄσημα: δ' ἀυτῶν, and very possibly ἐκρυπτ' for ἔθρυπτ', with Casaubon. The sense will be: 'The feet and hands he broke up small (or hid on the dish, ἐκρυπτ'), sitting above and apart, so that none should know them (ἄσημα, proleptic); [the rest of the flesh he put on the dish]; but he in ignorance took thereof (ἀυτῶν partitive, or perhaps after ἀγνοια) and ate a meal fatal,' etc.

1. 1599. 'And falls back, spitting forth the slaughtered flesh.' I have taken Hartung's ἀπὸ σφαγήν with the MS. ἔρων, i.e. ἀπερῶν σφαγήν, from ἀπ-ἐραώ, to 'spit or vomit forth.' Another compound, ἐξεραώ, is used in Aristoph. for 'to disgorge.' ἀπὸ σφαγήν would be certain to get corrupted into ἀπὸ σφαγῆς, ἐραώ is transitive, and requires accusative. [ἔρων is defended by Prof. Goodwin.] This seems better than the common ἀπὸ σφαγῆς ἐμὼν, 'from the flesh vomiting.'

1. 1601. It is perhaps simplest to construe this, 'spurning the banquet to aid his curse.' σύνδικος being properly 'one who pleads with you,' 'an aider in the cause.' σύνδικος governs ἄρα [the common rendering 'jointly,' is worse sense, and has no parallel in the usage of σύνδικος]. The violent crash of the banquet was the symbol (ὑπότος) of the invoked destruction of the family. Such symbolism is common and natural in primitive times when good or evil is prophesied or invoked.

1. 1605. 'For me, the thirteenth child, he drives out with my hapless father.' This is the meaning of the MS. reading; but ἐπὶ δέκ' is almost certainly corrupt; the only traditions we have give at most three children to Thyestes, and the mention of the number seems so needless and inappropriate. I read with Schörm. δυσαλθιέω. ἐπί means lit. 'on,' i.e. 'along with.' It is rather needless with συνεξελαύνει, and hence the corruption.

1. 1611. All the MSS. (except Fa., which has been a good deal corrected) give ἵδωντα: the acc. is quite right after τὰ κάθαρεν, in agreement with the subject. So Eur. Med. 814 σοὶ δὲ συγγνώμη λέγειν τάδ' ἐστὶ μὴ πᾶσχοισαν ὡς ἐγώ κακῶς.
1. 1612. σέβω, 'honour,' understatement for 'approve.'

1. 1617. νερέτα κώπη. There were three benches or banks of rowers in a trireme, the θαλαμίται, or lowest, with least work and pay; then the συγίται, or middle; and finally, the θρανίται, or highest bench. If συγίται, as is probable, refers to συγίται, Aeschylus must be thinking of a bireme, where the συγίται would be the highest. (Klausen.) The νερέτα κώπη is then the θαλαμίται. 'Dost thou speak so, set to the lower oar, when those on the higher seat control the ship?'

1. 1620. σωφρονεῖν εἰρημένον, 'when bidden to be prudent.' εἰρημένον, 'it being ordered,' acc. absolute, like παρόν, δεόν, ἕξον, προσήκον κ.τ.λ., the regular usage with impersonals.

1. 1621. γῆρας, acc. 'but to teach even the old, chains and hunger-pangs are excellent physicians of the mind.' (Two MSS. misunderstanding the constr. read δεσμόν.)

1. 1623. 'Hast eyes and seest not this?'

1. 1624. παισάς is found in a Scholiast's quotation of the line, and is in itself better than the other suggestion πταίσας, 'stumbling.' 'lest thou strike them and suffer.'

1. 1625. These three lines must be addressed to Aegisthos, for (1) Klyt. is not on the scene, being only summoned later by the noise to allay the tumult, (2) even if she was here the chorus have said their say to her (1373-1575), (3) it would sadly interrupt the scene to interpolate an appeal to the queen, when the point here is the rising exasperation between Aegisthos and the chorus. Taking Wieseler's μένων (for νέον) and αἰσχίνως, we may leave the rest: it is better than altering τοῦς ἥκοντας. 'Thou wvman, didst thou abide at home waiting for the warrior's return, and having defiled the man's bed, devise this fate for the leader of the host?'

[If we retain νέον and αἰσχίνως we must take the ordinary correction τοῦ ἥκοντος: but we must still, for the reasons given, suppose it addressed to Aegisthos: the fem. part. will then continue the taunt of γυναί.]

1. 1628. There is bitterness in the turgid expression ἄρχηγενή, 'the primal source of tears.'

1. 1631. 'Stirring our wrath with thy vain howling.'

1. 1632. ἀξίου, passive, 'shall be dragged off,' another point of contrast with Orpheus. 'He was sweet-voiced, you howl like a dog; he dragged others after him, you shall be dragged away.'

1. 1633. ὡς δὴ σὺ, lit. 'for of course you will be,' 'since surely you will be,' i.e. 'doubtless you will be,' ironical. So Soph. O. C. 809 ὡς δὴ σὺ βραχέα ταῦτα δ' ἐν καιρῷ λέγεις. Or it might be explained as an exclamation, 'how surely you will be!' also ironical.

1. 1637. 'I was of old suspected as a foe.'
1. 1640. βαρελαίς, 'with heavy yoke.' ζεύγλαις understood from the verb, οὗ μῆ or οὗτοι μῆ, properly used with subj. or future indic., e.g. οὗ τι μῆ ληφθῶ, 'no fear of my being caught.' οὗ μῆ τις ἄξει (Soph. O. C. 177), 'No chance of any one taking you away.' Hence it comes to be used as a very strong negative, and so we find it here negating an adj. only. 'Surely no high-mettled trace-horse,' well fed and lightly caparisoned, but a heavily yoked one tamed by hunger. [Perhaps however, as οὗ μῆ is generally used with verbs, we should read with Karst. οὗ τι μῆν. So Soph. Phil. 1273.]

1. 1642. μαλθακὸν σφ' ἐπόψεται, 'shall see him tamed.'

1. 1645. 'But with thee a woman slew him.' σὺν, adverbial, an Epic usage not uncommon in poetry; ἐν, πρὸς, and others, are so used. But as Klyt. did not share the deed, but did it alone, σὺν has been doubted. If it is right it must be used loosely to mean 'thy accomplice,' 'acting with thee.' Most edd. read νὺν, Schn. suggests σοι, which is not bad.

1. 1649. δοκεῖς, 'art resolved,' personal construction, see 16. ἔρθειν καλ λέγειν, 'to do and say such things,' no need for κοῦ λέγειν, as most edd. alter.

1. 1650. A line is lost here; 1651 must be given to Aegisthos (not the chorus, as MSS.), for 1652 is clearly an answer to it. λοχίται, 'comrades,' are Aegisthos' bodyguard.

1. 1653. 'Die, thou sayest; we take the omen,' as Ken. well translates it. τὴν τύχην δ' αἴρομέθα, 'and we take our good fortune.'

[Klytaemnestra appears just as they are about to fight, and stills the tumult.]

1. 1655. The order of the words points to taking πολλά as predicate, 'Even these are many to reap, a bitter harvest.' The commoner rendering, 'Even to reap these many woes is a bitter harvest,' is possible, but would rather require τοσαύτα.

II. 1657, 8. Very corrupt. I have taken Madvig's as the best emendation, πρὸς δόμους, πεπρωμένους πρίν παθεῖν, εἴξαντες ἄρκειν χρῆν κ.τ.λ., 'Go to your homes, yielding to fate before ye suffer.' This is the only correction which gives a decent sense to πεπρωμένους, a word always used of fate. [If this alters too much, take Hermann's, πρὸς δόμους πεπρωμένους, Πρίν παθεῖν ἔξεστε· ἄρκειν κ.τ.λ.]

1. 1659. Read with Hermann δεχοίμεθ' οὖ. The best sense seems to be, 'and if these troubles should be found sufficient, we would accept them, though grievously smitten with God's wrath.' (Hermann's δ' ἔτι οὖ for δὲ τοι is unhappy, it would be μηκέτι), i.e. 'if no further trouble occurs, we will be content.' A proudly conciliatory speech, meaning, 'we will forget this outbreak if you keep quiet for the future.'

1. 1662. 'Cull the flowers of a foolish tongue,' a characteristic
Aeschylean figure. The accus. and inf. is exclamatory, ‘But that these should…’ i. e. ‘the idea that they should…’

1. 1664. Blomfield ingeniously supplies θ’ ὑβρίσαι for the missing three syllables.

1. 1666. μέτεμι, ‘will visit it on thee.’

1. 1668. ‘Exiles feed on hope;’ in this scornful taunt there is dramatic irony, for those who know what is coming in the next play; the exile Orestes returns and slays her.

1. 1669. ‘Go on, and fatten, defiling justice; for thou hast the power.’

1. 1671. The cock was the ‘home-fighting’ bird (ἐνδομάχας Pind. Ol. 12. 13; ἑνοίκος ὅρνις Eum. 866), and so is Aegisthos, who dares not fight abroad, but is only formidable on his own dunghill.

1. 1672. προτιμάω has a secondary meaning ‘to care for,’ and the construction follows the meaning; it takes gen. like μέλει, φροντίζειν κ.τ.λ.
APPENDICES.

I.

The Remote Deliberative.

Line 620. οὐκ ἔσθη ὄπως λέξαιμι τὰ ψευδή καλά. All the commentators notice here the omission of ἄν: Paley says it occurs in negative propositions. Kennedy follows Peile in saying the optative is due to indefinite generality: a strange confusion. Enger says the strict Attic rule would require ἄν: Hermann does not notice it. Madvig emends wildly. The true explanation seems to have escaped everybody.

The fact is, that all the passages where commentators have regretted the want of ἄν in Attic Greek have one common character: they are all (not 'negative,' as Paley says, on a small induction, but) interrogative, either direct or indirect. The following is a list of those I can find:—

(1) Direct.

Soph. O. C. 170 ποι ὑπὶς φροντίδος ἔλθοι; (sic Laur. Cod.)
'' Ant. 604 τέαν ζεῦ δύνασιν ὑπὲρβασία κατάσχοι; (sic Codd.)
'' Phil. 895 τί δήτα δραμ' ἐγώ;
Ar. Plut. 438 ποι τῆς φύγοι;
Plat. Gorg. 492 B τι κάκιον εἶη;

(2) Indirect.

Aesch. Ag. 620 οὐκ ἔσθη ὄπως λέξαιμι.
'' P. V. 292 οὐκ ἔστιν ὅτι μείζονα μοδραν νείμαιμι.
'' Cho. 172 οὐκ ἔστιν ὅστις πλὴν ἐμὸν κείρατό νῦν.
Eur. Alc. 52 ἔστ' οὖν ὁπώς Ἀλκηστὶς ἐς γῆρας μόλοι;
Plat. Euthyd. 296 D οὐκ ἔχω πῶσ ἀμφισβητήσῃν.

[It is true that (2) are not strictly interrogative in form: but just as οὐκ ἔχει τί εἰπη (and even ἔχει ὅ, τι εἰπη) are allowed by analogy or extension of usage from the strict interrogative form οὐκ οἶδεν or οἶδεν ὅ, τι εἰπη, so these instances are really the interrogative optative put obliquely.]

Now it must be plain, considering these examples all in a lump, that what they vary from is not the optative with ἄν, but the interrogative subjunctive, or, as it is usually called, the deliberative. The subjunctive might be substituted for the optative in all these instances: and in the first two it is usually so read, though against the best MS. authority.
The difficulty then is this: not why ἀν is omitted, for the sentences are not conditional; but why the remote form (optative) is used instead of the primary form (subjunctive), when the sentences are all of a primary character.

The answer is that the optative expresses the remoteness, not as usual (e.g. in past final, or past indefinite, or past deliberatives) of pastiness, but of possibility: the instinct is to express by optative something more out of the question than the subjunctive would have expressed.

Thus e.g. in the first instance τίς κατάσχετο; would be good Greek, but the question of restraining Zeus' omnipotence would seem to be more treated as a practical one: the optative puts it further off, as a wild impossibility.

Or again, in Ar. Plut. 438 ποι ὑπ’ γιγ’ would be in ordinary circumstances the expression, and so the older editors all read it: but φυγοί, the MS. reading, and the right one, is the exclamation of supreme terror, treating escape as in the last degree unlikely.

II.

τόπος, τοπή, τοπάω, τὸ πάν.

Mr. A. W. Verrall, in a very ingenious paper in the Journal of Philology (9. 115), has endeavoured to show that a family of words—τόπος, τοπή, and τοπάω, all connected with τοπάζω, and meaning 'conjecture,' 'divination,' 'discovery' (the verb 'to divine' or 'discover')—has disappeared from many places in our texts, owing to various corruptions, such as τρόπος for τόπος, τὸ πάν for τοπάω or τοπάν, etc.

In the course of his argument he deals with the following passages from Agamemnon:

(1) 161-176.
(2) 681–99 sqq.
(3) 992–3.

In (1) (besides many other emendations) he would read in 174–5:—

Ζήνα δὲ τίς προφήτων ἐπινίκια κλάζων
τεῦξεται φρενῶν τοπάν,

which he construes, 'but he that prophetically nameth (κλάζων for κληζων) Zeus by titles of victory shall be right in thus divining his character.'

In (2) he would read in 681 ἃδ' ἐς τοπάν ἐπητύμως, 'with so true a prophecy' (with such literal truth in respect of his divination).

In (3) he would read οὐ τοπάν ἔχων ἐλπίδος φίλον θράσος, 'unable to discover the welcome assurance of hope.'
After carefully considering his arguments, I must own that in all three passages I prefer the MS. reading. (1) Κλάζων can quite well be used of a loud utterance (cp. 48, 201): and τεύξεσαι φρενῶν τὸ πῶς, ‘shall find wisdom altogether,’ is a better sense than the one proposed. Indeed ‘divining his character’ is a totally inappropriate expression; there is no ‘divination of character’ in piously calling Zeus ‘the Victor:’ and for the meaning given to προφῆσαι there is no authority whatever.

In (2) the emendation is less unlikely: but even there τοπή does not seem quite the right word, as it should properly mean ‘conjecture’ as opposed to ‘knowledge,’ and not ‘prophecy;’ it is properly applied to finding out truth by guessing, not foretelling it; and the MSS. ἐσ τὸ πῶς ἔτητύμως, ‘altogether truly’ (not ‘on the whole,’ as Mr. Verrall says, which is quite different, but like πᾶνυ or παράπαν), seems perfectly satisfactory.

In (3) τοπᾶν θράσος, ‘to discover assurance,’ is not at all a happy phrase, while ὅ τὸ πᾶν is just what is wanted to express the misgiving constantly recurring, in spite of the king having just returned triumphant and safe: ‘not having to the full hope’s happy courage,’ as K. translates it.

On the whole therefore I cannot agree in Mr. Verrall’s proposed emendations as far as the Agamemnon is concerned. Still I am bound to say that I feel, not merely that the a priori probability is great that the τοπῆ, τοπᾶω, etc. would disappear from our texts in some places, but also that in some of the passages where he would restore them there is much to be said for the restoration.
Abstract for concrete, 109, 123.

diaulos, 344.

Doricisms:

- ἀγαρός, 282.
- ἀνδρασ, 3.
- ἀγοραῖος, 88.
- ἀγώνιος, 513.

Accumulation of phrase, 154, 192, 222, 960, 1015.

Adjective, rare use, 10.
- governing accusative, 103, 109, 119.

Aixfidas, 483.

Adjective, rare use, 10.
- governing accusative, 103, 109, 119.

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Art, works of, 241, 416, 801, 1329.

Article, as demonstrative, 7, 397.
- separated from substantive, 1056.
- as relative, 526, 642.

Attraction, personal use, δοκῶ, 16.
- of participle, 1371.

Augment omitted, 189.

Avtós displaced, 836.
- in compounds, of kindred murder, 1092, 1573.
- αὐτόν for συναυτόν, 1141, 1297, 1544.
- αὐτότοκος, 137.

Beauty of nature, 566.

βοή, 'call to battle, 1349.

γάρ ὅν, 674.

βε μέν δή, 661, 887, 1213.

γε μήν, 1378.

Comparison, abridged, 894.
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ὡς for ὡςτε; see ὡς.
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Hearth, domestic, 1056.

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— pathetic, 455.

καὶ in questions, 280.
καὶ γὰρ ὦν, 524.
καὶ μὴν, 1178.
— ' and yet,' 1254.
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μὲν, antithesis suppressed, 924.
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Metaphor, rustic, 32.
— grotesque, 494.
— rapid succession, 786, 1031, 1178, 1435.

Names, significant, 687, 1081.

νεῖπος, 1478.
νῦν, 'just now,' 550.

∅νος, 104.
οὖ τι μὴ, with adjective, 1640.
οὖ μὴν γε, 1279.
οὖν, 'in short,' 607.
— in alternatives, 359.
οὐτε omitted, 532.
Oxymoron, 1268.

πνὸς, 806.
πράσσεωθα, 700.
πρέπω, 241, 389, 1222.
πρόδοους, 945.
Personal construction, 16, 379, 1079.
Personifying instinct, 894.
Play on words:—
Ἐλένας, 689.
κῆδος, 699.
Ἀλεξανδρος, 711 (?).
Ἀπόλλων, 1081.
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Pregnant construction, 538.
Preposition, adverbial, 253, 760, 1645.

Rhetorical repetition, 8.
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Sin only cause of wo, 751.
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συντελής, 632.
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Symbolic act, 1601.
Syncope:—
ἀνάνεω, 305.
ἐπανειλασαν, 27.

τε marking apposition, 1526.
τέλος, ' task,' 908.
— 'decision,' 934.
τίνω, double meaning, 1324.
τίς, εἰ τίς Ἀπόλλων, 55.
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