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# SOPHOCLES

THE PLAYS AND FRAGMENTS.

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PART III.

THE ANTIGONE.

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## THE PLAYS AND FRAGMENTS

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

**BY**

R. C. JEBB, LITT. D.,

REGIUS PROFESSOR OF GREEK AND FELLOW OF TRINITY COLLEGE IN THE  
UNIVERSITY OF CAMBRIDGE :

HON. LL.D. EDINBURGH, HARVARD AND DUBLIN;  
HON. DOCT. PHILOS., BOLOGNA.

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### PART III.

THE ANTIGONE.

**SECOND EDITION.**

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## PREFACE.

THE *Antigone*, one of the earliest of its author's extant plays,—the *Ajax* alone having a rival claim in this respect,—belongs by time, as by spirit, to the very centre of the age of Pericles. At the probable date of its composition, the Parthenon was slowly rising on the Acropolis, but was still some years from completion; Pheidias, a few years older than Sophocles, and then about sixty, was in the zenith of his powers. The traditional, and best, reading of a verse in the ode to Dionysus (v. 1119) suggests the fresh interest in Southern Italy which Athenians had lately acquired by the foundation of Thurii<sup>1</sup>, and recalls the days, then recent, when one of the new colonists, Herodotus, had been in the society of Sophocles. The figure of Antigone, as drawn by the poet, bears the genuine impress of this glorious moment in the life of Athens. It is not without reason that moderns have recognised that figure as the noblest, and the most profoundly tender, embodiment of woman's heroism which ancient literature can show; but it is also distinctively a work of Greek art at the highest. It is marked by the singleness of motive, and the

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

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

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

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

The present edition has been carefully revised.

R. C. JEBB.

CAMBRIDGE, December, 1890.



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## INTRODUCTION.

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

The sisters Antigone and Ismene are not mentioned by Homer, Hesiod, or Pindar<sup>1</sup>. Antigone's heroism presupposes a legend that burial had been refused to Polyneices. Pindar knows nothing of such a refusal. He speaks of the seven funeral-pyres provided at Thebes for the seven divisions of the Argive army<sup>2</sup>. Similarly Pausanias records a Theban legend that the corpse of Polyneices was burned on the same pyre with that of Eteocles, and that the very flames refused to mingle<sup>3</sup>. The refusal of burial was evidently an Attic addition to the story. Earliest trace of the story.

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

<sup>2</sup> Pind. *Ol.* 6. 15; *Nem.* 9. 24.

<sup>3</sup> Paus. 9. 18. 3.



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

The Aeschylean situation—contrast with the Sophoclean.

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

<sup>1</sup> With regard to this trilogy, see *Introduct. to the Oedipus Tyrannus*, p. xvi (2nd ed.).

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

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

Analysis of  
the play.  
I. Pro-  
logue: 1  
—99.

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

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

Parodos:  
100—161.

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

II. First  
episode:  
162—331.

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

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

First  
stasimon:  
332—375.  
Anapaests,  
376—383.

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

III.  
Second  
episode:  
384—581.

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

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

Second  
stasimon:  
582—625.  
Anapaests,  
626—630.

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

IV. Third  
episode:  
631—780.

Haemon enters. He has come to plead with his father for the life of his betrothed Antigone. This scene is one of the finest in the play. A lesser dramatist would have been ap

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

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

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

Third  
stasimon:  
781—800.  
Anapaests,  
801—805.

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

V. Fourth  
episode:  
806—943.

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

Fourth  
stasimon:  
944—987.

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

VI. Fifth  
episode:  
988—  
1114.

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

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



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

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

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

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

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

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

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

Hypor-  
cheme:  
(taking the  
place of  
the fifth  
stasimon)  
1115—  
1154.

The Chorus is now gladdened by the hope that Creon's repentance, late though it is, may avail to avert the doom threatened by Teiresias. This feeling is expressed in a short and joyous ode, which invokes the bright presence of Dionysus. May the joyous god come with healing virtue to his favourite Thebes! The substitution of this lively dance-song ('hyporcheme') for a choral ode of a graver cast here serves the same purpose of contrast as in the *Oedipus Tyrannus*, the *Ajax*, and the *Trachiniae*. The catastrophe is approaching<sup>2</sup>.

VII. Exo-  
dos: 1155  
—1352.

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

<sup>1</sup> See note on v. 1044.

<sup>2</sup> See note on v. 1115.

Teiresias, as we saw, came with the benevolent purpose of warning Creon that he must bury Polyneices. Creon was stubborn, and Teiresias then said that the gods would punish him. Haemon would die, because his father had been guilty of two sins,—burying Antigone alive<sup>1</sup>, and dishonouring the corpse of Polyneices. This prophecy assumed that Creon would remain obdurate. But, in the event, he immediately yielded; he buried Polyneices, and attempted, though too late, to release Antigone. Now suppose that he had been in time to save Antigone. He would then have cancelled both his offences. And then, we must infer, the divine punishment predicted by Teiresias would have been averted; since the prediction does not rest on any statement that a specific term of grace had expired. Otherwise we should have to suppose that the seer did not know the true mind of the gods when he represented that Creon might still be saved by repentance (1025 ff.). But the dramatic function of Teiresias obviously requires us to assume that he was infallible whenever he spoke from 'the signs of his art'; indeed, the play tells us that he was so (1094).

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

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

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

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

She has hardly withdrawn, when Creon enters, with attendants, carrying Haemon's shrouded corpse<sup>1</sup> upon a bier. He berates his own folly as the cause of his son's death. Amid his lamentations, a Messenger from the house announces that Eurydicè has stabbed herself at the household altar, with imprecations on the husband. Wholly desolate and wretched, Creon prays for death; nor has the Chorus any gentler comfort for him than the stern precept of resignation,—‘Pray thou no more; mortals have no escape from destined woe.’ As he is conducted into the house, the closing words of the drama are spoken by the leader of the Chorus: ‘Wisdom is the supreme part of happiness, and reverence towards the gods must be inviolate. Great words of prideful men are ever punished with great blows, and in old age teach the chastened to be wise.’

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

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

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

The question raised by the play.

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



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

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

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manner which he has chosen, he had a consciously dialectical purpose<sup>1</sup>. Such a purpose was wholly consistent, in this instance, with the artist's first aim,—to produce a work of art. It is because Creon and Antigone are so human that the controversy which they represent becomes so vivid.

§ 7. But how did Sophocles intend us to view the result? What is the drift of the words at the end, which say that 'wisdom is the supreme part of happiness'? If this wisdom, or prudence (*τὸ φρονεῖν*), means, generally, the observance of due limit, may not the suggested moral be that both the parties to the conflict were censurable? As Creon overstepped the due limit when, by his edict, he infringed the divine law, so Antigone also overstepped it when she defied the edict. The drama would thus be a conflict between two persons, each of whom defends an intrinsically sound principle, but defends it in a mistaken way; and both persons are therefore punished. This view, of which Boeckh is the chief representative, has found several supporters. Among them is Hegel:—'In the view of the Eternal Justice, both were wrong, because they were one-sided; but at the same time both were right<sup>2</sup>.'

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

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

<sup>2</sup> *Religionsphilosophie*, II. 114.

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

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

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

The character of Creon's edict.

§ 8. In the first place it is necessary to appreciate the nature of Creon's edict against burying Polyneices. Some modern estimates of the play have seemed to assume that such refusal of sepulture, though a harsh measure, was yet one which the Greek usage of the poet's age recognised as fairly applicable to public enemies, and that, therefore, Creon's fault lay merely in the degree of his severity. It is true that the legends of the heroic age afford some instances in which a dead enemy is left unburied, as a special mark of abhorrence. This dishonour brands the exceptionally base crime of Aegisthus<sup>1</sup>. Yet these same legends also show that, from a very early period, Hellenic feeling was shocked at the thought of carrying enmity beyond the grave, and withholding those rites on which the welfare of the departed spirit was believed to depend. The antiquity of

<sup>1</sup> Soph. *El.* 1487 ff.

the maxim that, after a battle, the conquerors were bound to allow the vanquished to bury their dead, is proved by the fact that it was ascribed either to Theseus<sup>1</sup> or to Heracles<sup>2</sup>. Achilles maltreated the dead Hector. Yet, even there, the *Iliad* expresses the Greek feeling by the beautiful and touching fable that the gods themselves miraculously preserved the corpse from all defacement and from all corruption, until at last the due obsequies were rendered to it in Troy<sup>3</sup>. The Atreidae refused burial to Ajax; but Odysseus successfully pleaded against the sentence, and Ajax was ultimately buried with all honour<sup>4</sup>. In giving that issue to his play, Sophocles was doing what the general feeling of his own age would strongly demand. Greeks of the fifth century B.C. observed the duty towards the dead even when warfare was bitterest, and when the foe was barbarian. The Athenians buried the Persians slain at Marathon, as the Persians buried the Lacedaemonians slain at Thermopylae. A notable exception may, indeed, be cited; but it is one of those exceptions which forcibly illustrate the rule. The Spartan Lysander omitted to bury the Athenians who fell at Aegospotami; and that omission was remembered, centuries later, as an indelible stigma upon his name<sup>5</sup>.

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

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

The edict  
in its  
political  
aspect.

<sup>1</sup> Plut. *Thes.* 29.  
→ <sup>2</sup> *Il.* 24. 411 ff.

<sup>3</sup> Aelian *Var. Hist.* XII. 27.

<sup>4</sup> Soph. *Ai.* 1332 ff.

<sup>5</sup> Paus. 9. 32. 6.

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

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

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

§ 10. Antigone, on the other hand, is fulfilling one of the most sacred and the most imperative duties known to Greek religion; and it is a duty which could not be delegated. She and her sister are the nearest kinsfolk of the dead. It is not to be expected that any stranger should brave the edict for the dead man's sake. As the Chorus says, 'no man is so foolish that he is enamoured of death' (220). Creon is furious when the Chorus suggests that the rites so mysteriously paid to the corpse may have been due to the agency of the gods (278 f.) That very suggestion of the Chorus shows how impossible it seemed to the Theban mind that Polyneices could receive the ministration of any human hand. A modern critic, taking the view that Antigone was wrong, has observed (not ironically) that she ought to have left the gods to provide the burial. It would have been ill for the world if all who have done heroic deeds had preferred to await miracles. As to another suggestion,—that Antigone ought to have tried persuasion with Creon,—the poet has supplied the answer in his portraiture of Creon's character,—a character known to Antigone from long experience. The situation in which Antigone was placed by Creon's edict was analogous to that of a Christian martyr under the Roman Empire. It was as impossible for Antigone to withhold those rites, which no other human being could now render, as it was impossible for the Christian maiden to avoid the torments of the arena by laying a grain of incense on the altar of Diana<sup>1</sup>. From both alike those laws which each believed to be 'the unfailing statutes of Heaven' claimed an allegiance which no human law could cancel, and it was by the human

Antigone's  
position.

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

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

The attitude of the Chorus.

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

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

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

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

Why the Chorus is so constituted.

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

Character of Antigone.

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



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

Her relation to  
Ismene.

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

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

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

Her relation to Haemon.

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

The reaction in Antigone's mind.

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

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

the seed of gods,  
Men near to Zeus; for whom on Ida burns,  
High in clear air, the altar of their Sire,  
Nor hath their race yet lost the blood divine<sup>1</sup>.

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

<sup>1</sup> From the *Niobe* of Aeschylus (fr. 157): οἱ θεῶν ἀγχίσποροι, | οἱ Ζητὸς ἐγγύς· οἷς κατ' Ἰδαίων πάγον | Διὸς πατρίφου βωμός ἐστ' ἐν αἰθέρι, | κοθῶν νῦν ἐξίτηλον αἷμα δαιμόνων.

<sup>2</sup> v. 839.

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

Distinctive  
merit of  
the por-  
traiture.

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

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

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

Let us make better speed; so slow a step  
 Ill becomes her who has at length just reach'd  
 The goal so long desired... Perhaps ye, O guards,  
 May feel compassion for my fate?... Proceed.  
 Oh terrible Death, I look thee in the face,  
 And yet I tremble not'.

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

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

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

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

<sup>1</sup> C. Taylor's translation.

Tranquille elle y monta ; quand, debout sur le faite,  
 Elle vit ce bûcher, qui l'allait dévorer,  
 Les bourreaux en suspens, la flamme déjà prête,  
*Sentant son cœur faillir, elle baissa la tête,*  
*Et se prit à pleurer<sup>1</sup>.*

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

Thus has Sophocles created a true heroine: no fanatic enamoured of martyrdom, no virago, but a true woman, most tender-hearted, most courageous and steadfast ; whose sense of duty sustains her in doing a deed for which she knows that she must die ;—when it has been done, and death is at hand, then, indeed, there is a brief cry of anguish from that brave and loving spirit ; it is bitter to die thus: but human sympathy is denied to her, and even the gods seem to have hidden their faces. Nowhere else has the poetry of the ancient world embodied so lofty or so beautiful an ideal of woman's love and devotion. The Macaria of Euripides resigns her life to save the race of the Heracleidae ; his Iphigeneia, to prosper the course of the Greek fleet : his Alcestis, to save the life of her husband. In each of these cases, a divine voice had declared that some one must die ; in each, the heroism required was purely passive ; and in each a definite gain was promised,—for it was at least a pious opinion in the wife of Admetus (when all his other friends had declined his request that some of them would oblige him by dying for him<sup>2</sup>) to think that his survival would be a gain. Not one of these Euripidean heroines, pathetic though they be, can for a moment be ranked with Fedalma in George Eliot's *Spanish Gypsy*, when

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

<sup>2</sup> Has the total absence of the sense of humour, in its disastrous effect upon tragic pathos, ever been more wonderfully illustrated than by Euripides in those lines of the *Alcestis*?—πάντας δ' ἐλέγξας καὶ διεξελθὼν φίλους, | πατέρα, γεραιάν θ' ἢ σφ' ἔτικτε μητέρα, | οὐχ ἦρε πλὴν γυναικὸς ὅστις ἤθελε | θανεῖν πρὸ κείνου μηδ' ἔτ' εἰσορᾶν φάος. (vv. 15 ff.)

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

‘my soul is faint—

Will these sharp pains buy any certain good?’

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

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

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

Comparison with  
Plato’s  
*Crito*.



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

Plato, it has been truly said, never intended to answer the question of casuistry, as to when, if ever, it is right to break the city's law. But at least there is one broad difference between the cases supposed in the *Crito* and the *Antigone*. Antigone had a positive religious duty, about which there was no doubt at all, and with which Creon's law conflicted. For Socrates to break prison might be justifiable, but could not be described as a positive religious duty; since, however much good he might feel confident of effecting by preserving his life, he was at least morally entitled to think that such good would be less than the evil of the example. Creon is doing what, in the case of Socrates, Athens did not do,—he is invading the acknowledged province of religion. Not that he forgets the existence of the gods: he reveres them in what he believes to be the orthodox way<sup>1</sup>. But he assumes that under no imaginable circumstances can the gods disapprove of penalties inflicted on a disloyal citizen. Meanwhile his characteristic tendency 'to do everything too much' has led him into a step which renders this assumption disastrous. (He punishes Polyneices in a manner which violates religion.)

Creon's  
attitude  
towards  
Antigone.

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

<sup>1</sup> See especially the note on 1044.

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

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

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

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

marriage<sup>1</sup>. Some of the fragments confirm the belief that the love-motive was prominent<sup>2</sup>. The Roman poet Attius (c. 140 B.C.) also wrote an *Antigone*. The few remaining verses—some of which have lived only because Vergil imitated them—indicate

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

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

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

M. Patin (*Études sur les Tragicques grecs*, vol. II. p. 277) remarks that there is nothing to show whether the play of Euripides was produced before or after that of Sophocles. But he has overlooked a curious and decisive piece of evidence. Among the scanty fragments of the Euripidean *Antigone* are these lines (Eur. fr. 165, Nauck);—*ἀκουσον· οὐ γὰρ οἱ κακῶς πεπραγότες | σὺν ταῖς τύχαισι τοῖς λόγοις ἀπόλεσαν*. This evidently glances at the *Antigone* of Sophocles, vv. 563 f., where Ismene says, *οὐδ' ὅς ἄν βλάβηται μένει | τοὺς τοῖς κακῶς πράσσουσιν, ἀλλ' ἐξίσταται*. (For similar instances of covert criticism, see n. on *O. C.* 1116.)

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

eloquence and spirit, but give no clue to the plot<sup>1</sup>. Statius, in his epic *Thebaid*, departs widely from the Attic version of the story. Argeia, the widow of Polyneices, meets Antigone by night at the corpse. Each, unknown to the other, has come to do the same task; both are put to death by Creon,—‘*ambae hilares et mortis amore superbae*’<sup>2</sup>. This rapturous welcoming of death is, as we have seen, quite in the manner of Massinger and Alfieri, but not at all in that of Sophocles.

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

§ 17. A word may be added regarding treatments of the subjects in works of art, which are not without some points of literary interest. Baumeister reproduces two vase-paintings, both curious<sup>3</sup>. The first<sup>4</sup> represents a group of three figures,—the

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

<sup>2</sup> Stat. *Theb.* 12. 679.

<sup>3</sup> *Denkmäler*, pp. 83 f.

<sup>4</sup> From Gerhard, *Ant. Bildw.* Taf. 73.

central figure being an old man who has just doffed the mask of a young maiden,—while a guard, spear in hand, seizes him by the neck. This is explained as a comic parody of Antigone's story; she has sent an old servant to perform the task in her stead, and he, when confronted with Creon, drops his disguise. The other vase-painting<sup>1</sup>,—of perhaps c. 380—300 B.C.,—represents Heracles interceding with Creon, who is on the hero's right hand, while Antigone and Haemon are on his left. Eurydicè, Ismene, and a youth (perhaps Maion, the offspring of Antigone's marriage with Haemon) are also present. Klügmann<sup>2</sup> refers this picture to the lost play of Euripides. Heydemann<sup>3</sup> (with more probability, I think) supposes it to represent a scene from an otherwise unknown drama, of which he recognises the plot in Hyginus (*Fab.* 72). It is briefly this:—Haemon has disobeyed Creon by saving Antigone's life; Heracles intercedes with Creon for Haemon, but in vain; and the two lovers commit suicide. Professor Rhousopoulos, of Athens, in a letter to the French Academy<sup>4</sup> (1885), describes a small fragment of a ceramic vase or cup, which he believes to have been painted in Attica, about 400—350 B.C., by (or after) a good artist. The fragment shows the beautiful face of a maiden,—the eyes bent earnestly on some object which lies before her. This object has perished with the rest of the vase. But the letters ΕΙΚΗΣ remain; and it is certain that the body of Polyneices was the sight on which the maiden was gazing. As Prof. Rhousopolous ingeniously shows, the body must have been depicted as resting on sloping ground,—the lowest slope, we may suppose, of the hill upon which the guards sat (v. 411). The moment imagined by the artist may have been that at which Antigone returned, to find that the body had been again stripped of dust (v. 426). The women of ancient Thebes are said to have been distinguished for stature no less than beauty; and the artist of the vase appears to have given Antigone both characteristics.

<sup>1</sup> *Mon. Inst.* x. 27.

<sup>2</sup> *Ann. Inst.* 176, 1876.

<sup>3</sup> See footnote above, p. xxxviii, note 1 (3rd paragraph).

<sup>4</sup> *Περὶ εἰκότος Ἀντιγόνης κατὰ ἀρχαίων δοτρακόν, μετὰ ἀπεικονίσματος.* I am indebted to the kindness of Professor D'Ooge, late Director of the American School at Athens, for an opportunity of seeing this letter.

§ 18. It is not, however, in the form of painting or of sculpture that Art has furnished the *Antigone* with its most famous and most delightful illustration. Two generations have now been so accustomed to associate this play with the music of Mendelssohn that at least a passing notice is due to Mendelssohn. the circumstances under which that music was composed ; circumstances which, at a distance of nearly half a century, possess a peculiar interest of their own for these later days of classical revivals. After Frederick William IV. had come to the Prussian throne in June, 1840, one of his first acts was to found at Berlin the Academy of Arts for Painting, Sculpture, Architecture, and Music ; Mendelssohn, who was then thirty-two, became the first Director of the department of Music, in the spring of 1841. The King had conceived the wish to revive some of the masterpieces of Greek Tragedy,—a project which the versatile poet Tieck, then on the confines of old age, encouraged warmly ; none the less so, it would seem, because his own youth had been so vigorously identified with the protests of the Romantic school against classical restraint. Donner had recently published his German translation of Sophocles, ‘in the metres of the original,’ and the *Antigone* was chosen for the experiment. Mendelssohn accepted with enthusiasm the task of writing the music. The rapidity with which he worked may be estimated from the fact that Sept. 9, 1841, seems to have been about the date at which Tieck first broached the idea to him, and that the first full stage rehearsal took place some six weeks later,—on October 22nd. The success of the music in Germany seems to have been immediate and great ; rather more than could be said of the first performance in London, when the *Antigone*, with the new music, was brought out at Covent Garden, on Jan. 2, 1845. The orchestra on that occasion, indeed, had a conductor no less able than the late Sir G. Macfarren ; but the Chorus was put on the stage in a manner of which a graphic memorial has been preserved to us<sup>1</sup>. It may be added that the Covent

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

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

To most lovers of music Mendelssohn's *Antigone* is too familiar to permit any word of comment here; but it may perhaps be less superfluous to remark a fact which has been brought under the writer's notice by an accomplished scholar<sup>1</sup>. For the most part, the music admits of having the Greek words set to it in a way which shows that Mendelssohn, while writing for Donner's words, must have been guided by something more than Donner's imitation of the Greek metres; he must also have been attentive, as a general rule, to the Greek text.

Date of  
the play.

§ 19. The question as to the date of the *Antigone* has a biographical no less than a literary interest. It is probable that the play was first produced at the Great Dionysia towards the end of March, 441 B.C. This precise date is, indeed, by no means certain; but all the evidence indicates that, at any rate, the years 442 and 441 B.C. give the probable limits. According to the author of the first Argument to the play<sup>2</sup>, the success of the *Antigone* had led to Sophocles obtaining the office of general, which he held in an expedition against Samos. Athens sent two expeditions to Samos in 440 B.C. (1) The occasion of the first expedition was as follows. Samos and Miletus had been at war for the possession of Priênè, a place on the mainland not far from Miletus. The Milesians, having been worsted, denounced the Samians to the Athenians; who required that both parties should submit their case at Athens. This the Samians refused to do. The Athenians then sent forty ships to Samos,—put down the oligarchy there,—and established a democracy in its place<sup>3</sup>. (2) The second expedi-

three days.<sup>1</sup> In his excellent article on Mendelssohn in the *Dictionary of Music*, Sir G. Grove has justly deemed this picture worthy of reproduction.

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

<sup>2</sup> See below, p. 3.

<sup>3</sup> The Greek Life of Sophocles says that he served as general 'in the war against the Anaeans' (*anaïous*). Anaea was a place on the mainland, near Priênè. Boeckh

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

‘I met Sophocles, the poet, at Chios, when he was sailing as general to Lesbos.’ These are the words of Ion, the poet and prose-writer—who was only some twelve years younger than Sophocles—in a fragment preserved by Athenaeus<sup>1</sup>. The occasion of the meeting was a dinner given to Sophocles at Chios by Hermesilaus, a friend of his who acted as Athenian ‘proxenus’ there. Now, there is not the smallest real ground for questioning the genuineness of this fragment<sup>2</sup>. And its genuineness is confirmed by internal evidence. Sophocles said at the dinner-party,—alluding to a playful *ruse* by which he had amused the company,—that he was practising generalship, as Pericles said that he was a better poet than general. The diplomatic mission to Chios and Lesbos was a service in which

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

<sup>1</sup> p. 603 E. Müller, *Frag. Hist.* II. 46.

<sup>2</sup> Arguments against the genuineness have been brought, indeed, by Fr. Ritter (*Vorgebliche Strategie d. Sophokles gegen Samos*: Rhein. Mus., 1843, pp. 187 ff.).

(1) Ion represents Sophocles as saying,—Περικλῆς ποιεῖν με ἔφη, στρατηγεῖν δ’ οὐκ ἐπιστασθαί. Sophocles (Ritter argues) would have said *φησί*, not *ἔφη*, if Pericles had been alive. The forger of the fragment intended it to refer to the revolt of Lesbos in 428 B.C.,—forgetting that Sophocles would then be 78. But we reply:—The tense, *ἔφη*, can obviously refer to the particular occasion on which the remark was made: ‘Pericles said so [when I was appointed, or when we were at Samos together].’ (2) Ion says of Sophocles, οὐ βεκτήριος ἦν. This (says Ritter) implies that Sophocles was dead; who, however, long survived Ion. [Ion was dead in 421 B.C., Ar. *Pax* 835.] But here, again, the tense merely refers to the time at which the writer received the impression. We could say of a living person, ‘he was an agreeable man’—meaning that we found him so when we met him.



Pericles might very naturally utilize the abilities of his gifted, though unmilitary, colleague. There is another trait which has not (to my knowledge) been noticed, but which seems worth remarking, as the coincidence is one which is not likely to have been contrived by a forger. It is casually mentioned that, at this dinner-party, an attendant was standing 'near the fire,' and the couch of Sophocles, the chief guest, was also near it. The warm season, then, had not begun. Now we know that Pericles sailed for Samos early in 440 B.C., before the regular season for navigation had yet opened<sup>1</sup>.

If the fragment of Ion is authentic, then it is certain that Sophocles held the strategía, and certain also that he held it in 440 B.C.: for Ion's mention of Lesbos cannot possibly be referred to the revolt of that island from Athens in 428 B.C. Apart from the fragment of Ion, however, there is good Attic authority for the tradition. Androtion, whose *Atthis* was written about 280 B.C., gave the names of the ten generals at Samos on this occasion. His list<sup>2</sup> includes Pericles, and 'Sophocles, the poet, of Colonus.'

<sup>1</sup> See Curtius, *Hist. Gr.* II. 472 (Eng. tr.).

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

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

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

Later writers refer to the poet's *strategia* as if it were a generally accepted fact<sup>1</sup>.

§ 20. We have next to ask,—What ground is there for connecting this *strategia* of Sophocles with the production of his *Antigone*? The authority for such a connection is the first Argument to the play. This is ascribed to Aristophanes of Byzantium (c. 200 B.C.), but is more probably of later origin (see p. 3). It says;—‘They say (*φασί*) that Sophocles was appointed to the *strategia* which he held at Samos, because he had distinguished himself by the production of the *Antigone*.’ Here, as so often elsewhere, the phrase, ‘they say,’ is not an expression of doubt, but an indication that the story was found in several writers. We know the names of at least two writers in whose works such a tradition would have been likely to occur. One of them is Satyrus (c. 200 B.C.), whose collection of biographies was used by the author of the Life of Sophocles<sup>2</sup>; the other—also quoted in the Life—is Carystius of Pergamum, who lived about 110 B.C., and wrote a book, *Περὶ διδασκαλιῶν*—‘Chronicles of the Stage’—which Athenaeus cites. At the time when these works—and there were others of a similar kind—were compiled, old and authentic lists of Athenian plays, with their dates, appear to have been extant in such libraries as those of Alexandria and Pergamum. When, therefore, we meet with a tradition,—dating at least from the second century B.C.,—which affirms that the *strategia* of Sophocles was due to his *Antigone*, one inference, at least, is fairly secure. We may believe that the *Antigone* was known to have been produced earlier than the summer of 441 B.C. For, if Sophocles was *strategus* in the early spring of 440 B.C., he must have been elected in May, 441 B.C. The election of the

Had the  
play any  
bearing  
upon the  
poet's ap-  
pointment?

<sup>1</sup> The Argument to this play, and the *Bios Sophokleous*, have already been cited. See also (1) Strabo 14. p. 638 ‘Ἀθηναῖοι δὲ...πέμψαντες στρατηγὸν Περικλέα καὶ σὺν αὐτῷ Σοφοκλέα τὸν ποιητὴν κακῶς διέθηκαν ἀπειθοῦντας τοῖς Σαμίοις. (2) Schol. on Ar. *Pax* 696 λέγεται δὲ ὅτι ἐκ τῆς στρατηγίας τῆς ἐν Σάμῳ ἡγυρῆσατο (ὁ Σοφοκλῆς). (3) Suidas s.v. *Μέλητος* [but referring to the Samian *Μελισσος*: cp. Diog. L. 9. 24] ὑπὲρ Σαμίων στρατηγήσας ἐνανμάχησε πρὸς Σοφοκλῆν τὸν τραγικόν, Ὀλυμπιάδι πδ’ (Ol. 84 = 444—441 B.C.).—The theory that Sophocles the poet was confused with Sophocles son of Sostratides, *strategus* in 425 B.C. (Thuc. 3. 115), is quite incompatible with the ancient evidence.

<sup>2</sup> See Introduction to the *Oed. Col.*, § 18, p. xli.

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

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

sioned for war—describes the other nine as occupied, among other things, with arranging the processions for the great religious festivals at Athens<sup>1</sup>. He deplores, indeed, that they should be so employed; but it is certain that it had long been one duty of these high officials to help in organising the great ceremonies. We are reminded how suitable such a sphere of duty would have been for Sophocles,—who in his boyhood is said to have led the Chorus that celebrated the victory of Salamis,—and we seem to win a new light on the meaning of his appointment to the strategia. In so far as a strategus had to do with public ceremonies and festivals, a man with the personal gifts of Sophocles could hardly have strengthened his claim better than by a brilliant success at the Dionysia. The mode of election was favourable to such a man. It was by show of hands in the Ecclesia. If the *Antigone* was produced at the Great Dionysia, late in March, 441 B.C., it is perfectly intelligible that the poet's splendid dramatic triumph should have contributed to his election in the following May. It is needless to suppose that his special fitness for the office was suggested to his fellow-citizens by the special maxims of administration which he ascribes to Creon,—a notion which would give an air of unreality,—verging, indeed, on comedy,—to a result which appears entirely natural when it is considered in a larger way<sup>2</sup>.

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

Internal evidence for an early date.

<sup>1</sup> Dem. or. 4. § 26.

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

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

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

§ 22. The first Argument (p. 3) ends by saying that the play 'has been reckoned as the thirty-second'.<sup>1</sup> This statement was doubtless taken from authentic *διδασκαλῖαι*—lists of performances, with their dates—which had come down from the 5th century B.C. to the Alexandrian age. The notice has a larger biographical interest than can often be claimed for such details. In 441 B.C. Sophocles was fifty-five: he died in 405 B.C., at ninety or ninety-one. More than 100 lost plays of his are known by name: the total number of his works might be roughly estimated at 110. It appears warrantable to assume that Sophocles had produced his works by tetralogies,—i.e.,

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

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

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

§ 23. Nothing is known as to the plays which Sophocles may have produced along with the *Antigone*. Two forms of trilogy were in concurrent use down at least to the end of the fifth century,—that in which the three tragedies were parts of one story,—and that in which no such link existed. The former was usually (though doubtless not always) employed by Aeschylus; the latter was preferred by his younger rival. Thus it is possible,—nay, probable,—that the two tragedies which accompanied the *Antigone* were unrelated to it in subject. Even when the Theban plays of Sophocles are read in the order of the fable, they do not form a linked trilogy in the Aeschylean sense. This is not due merely to discrepancy of detail or incompleteness of

The  
Theban  
plays—not  
a connect-  
ed trilogy.

juncture. The perversely rigorous Creon of the *Antigone* is, indeed, an essentially distinct character from the ruthless villain of the *Coloneus*; the *Coloneus* describes the end of Oedipus in a manner irreconcilable with the allusion in the *Antigone* (v. 50). But, if such differences existed between the *Choephoroc* and the *Eumenides*, they would not affect the solidarity of the 'Oresteia.' On the other hand, it does not suffice to make the triad a compact trilogy that the *Tyrannus* is, in certain aspects, supplemented by the *Coloneus*<sup>1</sup>, and that the latter is connected with the *Antigone* by finely-wrought links of allusion<sup>2</sup>. In nothing is the art of Sophocles more characteristically seen than in the fact that each of these three masterpieces—with their common thread of fable, and with all their particular affinities—is still, dramatically and morally, an independent whole.

<sup>1</sup> See Introd. to *Oed. Col.* p. xxi. § 3.

<sup>2</sup> See *Oed. Col.* 1405—1413, and 1770—1772.

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## MANUSCRIPTS. EDITIONS AND COMMENTARIES.

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

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

§ 2. The *Antigone* supplies three instances in which the older scholia do what they rarely do for the text of Sophocles,—give a certain clue to a true reading which all the MSS. have lost. One is 'φάππουσα in v. 40; another, φονώσαισιν in v. 117; the third, δεδραγμένος in v. 235.

The Laurentian MS. (L).

Other MSS.

Readings due to the Scholia.



Points bearing on the relation of L to the other MSS.

§ 3. Again, this play presents some points of curious interest in regard to the much-discussed question whether L is the source from which all other known MSS. of Sophocles have been derived.

(1) There are two places in which an apparently true reading has been preserved by some of the later MSS., while L has an apparently false one. The first example is in v. 386, where L has *εἰς μέσον*, while A and others have *εἰς δέον*. Some editors, indeed, prefer *εἰς μέσον*: but A's reading seems far preferable (see comment.). The other example is clearer. In v. 831 L has *τάκει*, a manifest error, occasioned by *τακομέναν* shortly before. The true reading, *τέγγει*, is in A and other of the MSS. later than L.

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

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

The MSS.  
versus  
ancient  
citations.

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

Inter-  
polation.

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

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

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

Emenda-  
tions.



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

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

Editions,  
etc.

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



## METRICAL ANALYSIS.


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

Besides  $\cup$  and  $-$ , the only signs used here are the following.

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

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

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

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

The choreic dactyl is used in two passages of this play: (1) First Stasimon, 1st Strophe, period III., vv. 1, 2 (vv. 339 f.),  $\alpha\phi\theta\iota\tau\omicron\nu\ldots\epsilon\tau\omicron\varsigma\ \epsilon\iota\varsigma\ \epsilon\tau\omicron\varsigma$ : and *ib.* 2nd Strophe, per. I., vv. 1, 2 (vv. 354 f.)  $\kappa\alpha\iota\ \phi\theta\acute{\epsilon}\gamma\mu\alpha\ldots\kappa\alpha\iota\ \epsilon\delta\iota\delta\acute{\alpha}\xi\alpha\tau\omicron$ . (2) First Kommos (No. V. in this Analysis), Epode, per. II., v. 1 (v. 879)  $\omicron\upsilon\kappa\acute{\epsilon}\tau\iota\ \mu\omicron\iota\ \tau\acute{o}\delta\epsilon\ \lambda\alpha\mu\pi\acute{\alpha}\delta\omicron\varsigma$ . Here, as elsewhere, the effect of

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

The last syllable of a verse is common (*ἀδιάφορος*, *anceps*). It is here marked ∪ or — according to the metre: e.g., ἐργῶν, if the word represents a choree, or ἐργᾶ, if a spondee.

*Pauses.* At the end of a verse, Λ marks a pause equal to ∪, ᾶ a pause equal to —, and ᾶ a pause equal to — ∪.

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

Metres  
used in  
this play.

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

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

(a) The logaoedic verse of four feet, or tetrapody. This is called a Glyconic verse, from the lyric poet Glycon. It consists of one cyclic dactyl and three chorees. According as the dactyl comes first, second, or third, the verse is a First, Second, or Third, Glyconic. Thus the first line of the First Stasimon (v. 332) consists of a First Glyconic followed by a Second Glyconic:  $\sim \cup \quad \sim \cup \quad \sim \cup \quad \sim \cup \quad \sim \cup$   
πολλα τα | δεινα | κουδεν | ανθρ || ωπου  
 $\sim \cup \quad \sim \cup \quad \sim$   
δεινότερ | ον πελ | ει Λ. Glyconic verses are usually shortened at the end ('catalectic'), as in this example.

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

και σ ουτ | αθανατ | ων || φυξιμος | ουδ | εις Λ.

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

(v. 134),  $\overline{\sim} \overline{\sim}$   $\overline{\sim} \overline{\sim}$   $\overline{\sim} \overline{\sim}$   $\overline{\sim} \overline{\sim}$   $\overline{\sim} \overline{\sim}$   $\overline{\sim} \overline{\sim}$   
 (v. 134), ἀντίτυπ | ος δ ἐπὶ | γὰρ πέσε | τανταλ | ὦθ | εἰς Λ.

(d) The logaoedic verse of two feet (dipody) occurs once in this play, as an ἐπιδός, or postlude, to a choral strophe, v. 140  $\tilde{\delta}\epsilon\iota\tilde{\iota}\tilde{o}$  |  $\sigma\epsilon\iota\mu\omicron\varsigma$  (= 154  $\tilde{\beta}\acute{\alpha}\chi\chi\iota\omicron\varsigma$  |  $\tilde{\alpha}\rho\chi\chi\omicron\iota$ ); Parodos, Second Strophe, period III. This is the 'versus Adonius', which closes the Sapphic stanza.

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

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

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

*Rebél! Sérfs, rebél! Resént wróngs so dire.*

This is a dochmiac dimeter, with anacrusis, written  $\cup : - - \cup | -$ ,  
 $\cup || - - \cup | - \wedge ||$ .

The diagrams added to the metrical schemes are simply short ways of showing how the verses are put together in rhythmical wholes. Thus the first diagram (No. I., First Str., per. 1.) is merely a symbol of the following statement. 'There are here two verses. Each contains three rhythmical groups or 'sentences' (*κῶλα*); and each 'sentence' contains four feet. The first verse, as a whole, corresponds with the second, as a whole. And the three parts of the first verse correspond consecutively

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

### I. Parodos, vv. 100—154.

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

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

I. 1.  $\begin{array}{ccccccc} - > & \sim & - & \sim & \text{L} & - & \sim & \sim & - & \sim & \text{L} \\ \text{ακτις} & | & \text{αελι} & | & \text{ου το} & | & \text{καλλ} & || & \text{ιστον} & | & \text{επταπυλ} & | & \psi & \text{φαν} & | & \text{εν} & || \\ \text{στας δ υπ} & | & \text{ερ μελαθρ} & | & \text{ων φον} & | & \text{ωσ} & || & \text{αισιν} & | & \text{αμφιχαν} & | & \text{ων κυκλ} & | & \psi & || \end{array}$

$\begin{array}{ccccccc} - > & \sim & - & \sim & - & \sim & - \\ \text{θηβα} & | & \text{των προτερ} & | & \text{ων φα} & | & \text{ος} & \Lambda & || \\ \text{λογχας} & | & \text{επτα πυλ} & | & \text{ον στομ} & | & \alpha & \Lambda \end{array}$

2.  $\begin{array}{ccccccc} \sim & - & - & \sim & \sim & \text{L} & - & \sim & \sim & - & > & \text{L} \\ \epsilon : \text{φανθ} & | & \text{ης ποτ} & | & \omega \text{ χρυσε} & | & \alpha\varsigma & || & \text{αμερ} & | & \alpha\varsigma \text{ βλεφαρ} & | & \text{ον Διρκ} & | & \alpha\iota & || \\ \epsilon : \text{βα} & | & \text{πρν ποθ} & | & \text{αμετερ} & | & \omega\text{ν} & || & \text{αιματ} & | & \omega\text{ν} \text{ γενυσ} & | & \iota\text{ν} \text{ πλησθ} & | & \eta\text{ν} & || \\ & & & & & & & & & & \omega\text{ν} \text{ υπ} & | & \epsilon\rho \text{ ρεεθρ} & | & \omega\text{ν} \text{ μολ} & | & \text{ουσα} & || \\ & & & & & & & & & & \alpha\iota \text{ τε} & | & \text{και στεφαν} & | & \omega\text{μα} & | & \text{πυργων} \end{array}$

II. 1.  $\begin{array}{ccccccc} - > & - > & \sim & \sim & \text{L} & - & \sim & - & \sim & \sim & - \\ \text{τον λευκ} & | & \text{ασπιν} & | & \text{αργοθεν} & | & \epsilon\kappa & || & \text{βαντα} & | & \text{φωτα} & | & \text{πανσαγι} & | & \alpha & \Lambda & || \\ \text{πευκα} & | & \text{ενθ ηφ} & | & \text{αστον ελ} & | & \text{ειν} & | & \text{τοιος} & | & \text{αμφι} & | & \text{νωτ εταθ} & | & \eta \end{array}$

2.  $\begin{array}{ccccccc} \sim & \sim & \sim & \sim & \sim & \text{L} & - > & \sim & \sim & \text{L} & - \\ \text{φυγαδα} & | & \text{προδρομον} & | & \text{οξυτερ} & | & \psi & || & \text{κινησ} & | & \text{ασα χαλ} & | & \iota\text{ν} & | & \psi & \Lambda & || \\ \text{παταγος} & | & \text{αρεος} & | & \text{αυτιπαλ} & | & \psi & || & \text{δυσχειρ} & | & \omega\text{μα} \text{ δρακ} & | & \text{οντ} & | & \text{ος} \end{array}$

I.  $\begin{array}{c} \cdot \\ \left\{ \begin{array}{c} 4 \\ 4 \\ 4 \\ \cdot \\ 4 \\ 4 \\ 4 \end{array} \right\} \end{array}$  II.  $\begin{array}{c} \cdot \\ \left\{ \begin{array}{c} 4 \\ 4 \\ \cdot \\ 4 \\ 4 \end{array} \right\} \end{array}$

After the first Strophe follows the first system of Anapaests (110 δς...116 κορύθεσαι); after the first Antistrophe, the second system (127 Ζεὺς...133 ἀλαλάξαι).

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

- I. 1. ἀντιτιπ | ρ δ ἐπὶ | γὰρ πῆσε | τανταλ | ὦθ | εἰς Λ ||  
 ἀλλὰ γὰρ | ἀ μεγαλ | ὠνυμος | ἤλθε | νικ | α
2. πυρφορος | ος τότε | μαινομεν | ρ ξυν | ὀρμ | ρ Λ ]  
 τὰ πολυ | ἀρματψ | ἀντιχαρ | εἰσα | θῆβ | ρ
- II. 1. βακχευ | ὦν ἐπεπν | εἰ ριπ | αἰς || ἐχθιστ | ὦν ἀνεμ | ὦν Λ ||  
 ἐκ μεν | δὴ πολεμ | ὦν των | νιν :: θεσθαι | λησμοσυν | αν
2. εἶχε δ | ἀλλ | ρ τα | μεν Λ ]  
 θεων δε | να | οὐς χορ | οἰς
- III. ἀλλὰ δεπ | ἀλλ | οἰς ἐπε | νωμ || α στυφελ | ἰξ | ὦν μεγας | ἀρης || δεξιο | σειφος:]  
 παννιχι | οἰς | παντας ἐπ. ἐλθ :: ὦμεν ο | θῆβ | ας δ ἐλελ | ἰχθων || βακχιος | ἀρχοι
- I.  $\begin{matrix} \cdot \\ 6 \\ \cdot \end{matrix} \left. \vphantom{\begin{matrix} \cdot \\ 6 \\ \cdot \end{matrix}} \right) \begin{matrix} \cdot \\ 6 \\ \cdot \end{matrix}$
- II.  $\begin{matrix} \cdot \\ 4 \\ 3 \\ 4 \end{matrix} \left. \vphantom{\begin{matrix} \cdot \\ 4 \\ 3 \\ 4 \end{matrix}} \right)$
- III.  $\begin{matrix} \cdot \\ 4 \\ 4 \\ \cdot \\ 2 \end{matrix} \left. \vphantom{\begin{matrix} \cdot \\ 4 \\ 4 \\ \cdot \\ 2 \end{matrix}} \right) 2 = \epsilon\pi.$

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

## II. First Stasimon, vv. 332—375.

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



- I. 1.  $\sim \cup - \cup - \cup \quad \cup - > \quad \sim \cup - \cup -$   
 πολλά τα | δεινα | κουνεν | ανθρ || ωπου | δεινότερ | ον πελ | ει Λ ||  
 κουφονο | ων τε | φυλον | ορν || ιθων | αμφιβαλ | ων αγ | ει
2.  $- > \quad \sim \cup - \cup \quad \cup - > \quad \sim \cup - \cup -$   
 τουτο | και πολι | ου περ | αν || ποντου | χειμερι | ψ νοτ | ψ Λ ]  
 και θηρ | ων αγρι | ων εθν | η || ποντου τ | ειναλι | αν φισ | ιν Λ
- II. 1.  $> - \cup \quad \sim \cup \quad \cup -$   
 χωρ : ει περ | ιβρυχι | οισ : ιν Λ ||  
 σπειρ : αισι | δικτυο | κλωστ | οισ
2.  $\cup - \cup \quad - \cup -$   
 περ : ων υπ | οιδμασ | ιν Λ ||  
 περ : ι φραδ | ης αν | ηρ
3.  $\cup - \cup \quad - \cup - \cup \quad - \cup - \cup$   
 θε : ων τε | ταν υπ | ερτατ | αν γαν ]  
 κρατ : ει δε | μηχαν | αισ αγρ | αιλου
- III. 1.  $- \omega - \omega - \omega \quad - \omega$   
 αφθιτον | ακαματ | αν απο | τρυεται ::  
 θηρος ορ | εσσιβατ | α λασι | αυχενα θ
2.  $- \omega - \omega - \omega \quad - \omega$   
 ελλομεν | ων αροτρ | ων ετος | εις ετος ::  
 ιπκον οχμ | αζεται | αμφι λοφ | ον ζυγων
3.  $\cup \cup - \cup \quad - \cup \quad \cup -$   
 ιππ | ει | ψ γεν | ει πολ | ευ | ων Λ ]  
 οινρ | ει | ον τ α | κμητα | ταιρ | ον
- I.  $\left( \begin{array}{c} 4 \\ 4 \\ 4 \\ 4 \end{array} \right)$       II.  $\left( \begin{array}{c} 4 \\ 4 \\ 3 \\ 4 \end{array} \right)$       III.  $\left( \begin{array}{c} 4 \\ 4 \\ 4 \\ 6 \end{array} \right)$  = επωδός

## SECOND STROPHE.—Choreic.

- I. 1.  $\sim \quad - \omega - \omega -$   
 και : φθεγμα και | ανεμο | εν Λ ||  
 σοφ : ον τι το | μηχανο | εν
2.  $\cup - \omega - \omega \quad - \omega \quad - \omega - \cup \quad \cup -$   
 φρον : ημα και | αστυνομ | ους οργ | ας εδι || δαξατο | και δυσ | αυλ | ων Λ ]  
 τεχν : ας υπερ | ελπιδ εκ | ων τοτε | μεν κακον | αλλοτ επ | εσθλον | επ | ει

- I. 1.  $\begin{array}{ccccccc} \cup & - & \cup & \cup & - & \cup & \cup & - & \cup & - \\ \text{παγ} & : & \omega\text{ν} & \epsilon\text{ν} & | & \alpha\iota\theta\rho & | & \epsilon\iota\alpha & | & \kappa\alpha\iota & \delta\upsilon\sigma\parallel & \omicron\mu\beta\rho\alpha & | & \phi\epsilon\upsilon\gamma & | & \epsilon\upsilon\text{ν} & \beta\epsilon\lambda & | & \eta & \Lambda & \parallel \\ \nu\omicron\mu & : & \omicron\upsilon\varsigma & \gamma\epsilon\rho & | & \alpha\iota\rho & | & \omega\text{ν} & \chi\theta\omicron\omega & | & \omicron\varsigma & \theta\epsilon & \parallel & \omega\text{ν} & \tau & \epsilon\text{ν} & | & \omicron\rho\kappa & | & \omicron\omega & \delta\iota\kappa & | & \alpha\omega \end{array}$
2.  $\begin{array}{ccccccc} - & \cup & \cup & \cup & \cup & \cup & - & \cup & - & \cup & - \\ \text{παντο} & | & \pi\omicron\rho\omicron\varsigma & \alpha & | & \pi\omicron\rho\omicron\varsigma & \epsilon\pi & | & \omicron\upsilon\delta\epsilon\text{ν} & | & \epsilon\rho\chi\epsilon\tau & | & \alpha\iota & \Lambda & \parallel \\ \nu\psi\iota & | & \pi\omicron\lambda\iota\varsigma & \alpha & | & \pi\omicron\lambda\iota\varsigma & \omicron & | & \tau\psi & \tau\omicron & | & \mu\eta & \kappa\alpha\lambda & | & \omicron\omega \end{array}$
3.  $\begin{array}{ccccccc} \cup & - & \cup & \cup & - & \cup & \cup & - & \cup & > & \cup & - & \cup & - \\ \text{το} & : & \mu\epsilon\lambda\lambda\omicron\text{ν} & | & \alpha\iota\delta & | & \alpha & \mu\omicron\text{ν} & | & \omicron\text{ν} & \parallel & \phi\epsilon\upsilon\zeta\iota\text{ν} & | & \omicron\upsilon\kappa & \epsilon\pi & | & \alpha\zeta\epsilon\tau & | & \alpha\iota & \Lambda & \parallel \\ \xi\upsilon\text{ν} & : & \epsilon\sigma\tau\iota & | & \tau\omicron\lambda\mu & | & \alpha\varsigma & \chi\alpha\rho & | & \iota\upsilon & \parallel & \mu\eta\tau & \epsilon\mu & | & \omicron\iota & \pi\alpha\rho & | & \epsilon\sigma\tau\iota & | & \omicron\varsigma \end{array}$
4.  $\begin{array}{ccccccc} \cup & - & \cup & - & \cup & - & \cup & \cup & - & \cup & - & \cup & - & \cup \\ \text{νοσ} & : & \omega\text{ν} & \delta & \alpha & | & \mu\eta\chi\alpha\text{ν} & | & \omega\text{ν} & \phi\upsilon\gamma & | & \alpha\varsigma & | & \xi\upsilon\mu\pi\epsilon & | & \phi\rho\alpha\sigma\tau\alpha\iota & \parallel \\ \gamma\epsilon\text{ν} & : & \omicron\iota\omicron & | & \mu\eta\tau & \iota\sigma & | & \omicron\text{ν} & \phi\rho\omicron\text{ν} & | & \omega\text{ν} & | & \omicron\varsigma & \tau\alpha\delta & | & \epsilon\rho\delta\epsilon\iota \end{array}$

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

I.  $\begin{array}{c} \cdot \\ 3 = \text{προφδός.} \\ 4 \\ 4 \end{array}$

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

### III. Second Stasimon, vv. 582—625.

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

- I. 1.  $\begin{array}{ccccccc} > & \sim & \cup & \sim & \cup & - > & - & \cup & \cup & - \\ \text{ευ} & : & \delta\alpha\iota\mu\omicron\text{ν}\omicron\epsilon\varsigma & | & \omicron\iota\varsigma\iota & \kappa\alpha\kappa & | & \omega\text{ν} & \alpha & | & \gamma\epsilon\upsilon\sigma\tau\omicron\varsigma & | & \alpha\iota & | & \omega\text{ν} & \Lambda & \parallel \\ \alpha\rho\chi & : & \alpha\iota\alpha & \tau\alpha & | & \lambda\alpha\beta\delta\alpha\kappa\iota\delta & | & \alpha\text{ν} & \omicron\iota\kappa & | & \omega\text{ν} & \omicron\rho & | & \omega\mu & | & \alpha\iota \end{array}$
2.  $\begin{array}{ccccccc} - & \cup & - & > & \sim & \cup & \sim & \cup & \cup & - \\ \omicron\iota\varsigma & \gamma\alpha\rho & | & \alpha\text{ν} & \sigma\epsilon\iota\omega & | & \theta\eta & \theta\epsilon\omicron & | & \theta\epsilon\text{ν} & \delta\omicron\mu\omicron\varsigma & | & \alpha\tau & | & \alpha\varsigma & \Lambda & \parallel \\ \pi\eta\mu\alpha\tau & | & \alpha & \phi\theta\iota\tau & | & \omega\text{ν} & \epsilon\pi\iota & | & \pi\eta\mu\alpha\sigma\iota & | & \pi\iota\pi\tau & | & \omicron\upsilon\tau \end{array}$
- J. S. III.<sup>a</sup>

f

- II. 1. οὐδεν | ἐλλειπ | εἰ γενε | ας ἐπι | πληθος | ἐρπον ||  
 οὐδ απ | αλλασσ | εἰ γενε | αν γενοσ | αλλ ἐρ | εἰπει
2. ομ : οἶον | ὥστε | ποντι | αἰς || οἶδμα | δυσπνο | οἰς οτ | αν Λ ||  
 θε : ὦν τις | οὐδ ἐχ | εἰ λυσ | ιν || νυν γαρ | ἐσχατ | ας υπ | ἐρ
3. θρησσο : αἰσιν | ἐρεβος | υφαλον | ἐπιδραμ | ἡ πνο | αἰς Λ ]  
 ριζ : ας ο | τετατο | φαος εν | οιδιπ | ου δομ | οἰς
- III. 1. κυλ : ινδ | εἰ | βυσσο | θεν κελ || αιν | αν | θινα | και Λ ||  
 κατ : αυ | νιν | φοινη | α θε || ὦν | των | νερτερ | ὦν
2. δυσ : ανεμ | οἰ στον | ψ βρεμ | ουσιν || αντι | πληγες | ακτ | αι Λ ]  
 αμ : φ κοπ | ις λογ | ου τ α | νοια : και φρεν | ὦν ἐρ | ιν | υς
- I.  $\begin{pmatrix} \dot{6} \\ \dot{6} \end{pmatrix}$       II.  $\begin{pmatrix} \dot{6} \\ 4 \\ 4 \\ 4 \\ \dot{6} \end{pmatrix}$       III.  $\begin{pmatrix} \dot{4} \\ 4 \\ 4 \\ 4 \\ \dot{4} \end{pmatrix}$

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

- I. 1. τε : αν | ζευ δυνασ | ιν τις | ανδρ || ὦν υπ | ἐρβασι | α κατ | ασχοι ||  
 α : γαρ | δη πολυ | πλαγκτος | ελπ : ις πολλ | οἰς μεν ον | ασις | ανδρων
2. ταν : ουθ υπνος | αιρ | εἰ ποθ ο | παντ αγρ | ευ | ὦν Λ ]  
 πολλ : οἰς δ απατ | α : κουφορο | ὦν ἐρ | ωτ | ὦν
- II. 1. ουτε θε | ὦν α | κματ | οἰ || μῆνες α | γηρ | ως δε χρον | ψ Λ ||  
 εἰδοτι δ | οὐδεν | ἐρπ | εἰ || πριν πυρι | θερμ | ψ ποδα | τις
2. δυν : αστ | ας κατεχ | εἰς ολ | υμπου || μαρμαρο | εσσαυ | αιγλ | αν Λ ]  
 προσ : ανσ | η σοφι | φ γαρ | εκ του || κλεινον επ | ος πε | φαν | ται

1.  $\begin{array}{c} \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \\ \text{το τ επ} : \text{ειτα} \mid \text{και το} \mid \text{μελλ} \mid \text{ον} \wedge \parallel \\ \text{το κακ} : \text{ον δοκ} \mid \text{ειν ποτ} \mid \text{εσθλ} \mid \text{ον} \end{array}$   
 2.  $\begin{array}{c} \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \\ \text{και} : \text{το πριν επ} \mid \text{αρκεσ} \mid \text{ει} \wedge \parallel \\ \text{τψδ} : \text{εμμεν} \text{ ο} \mid \text{τψ φρεν} \mid \text{ας} \end{array}$   
 3.  $\begin{array}{c} \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \\ \text{νομος οδ} \mid \text{ουδεν} \mid \text{ερπ} \mid \text{ει} \wedge \parallel \\ \text{θεος αγ} \mid \text{ει προς} \mid \text{ατ} \mid \text{αν} \end{array}$   
 4.  $\begin{array}{c} \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \\ \text{θνατ} : \text{ων βιοτ} \mid \text{ψ} \mid \text{παμπολυ γ} \mid \text{εκτος} \mid \text{ατ} \mid \text{ας} \wedge \parallel \\ \text{πρασσ} : \text{ει δ ολιγ} \mid \text{ιστ} \mid \text{ον χρονον} \mid \text{εκτος} \mid \text{ατας} \end{array}$

I.  $\begin{array}{c} \cdot \\ 4 \\ 4 \\ 6 = \text{ἐπψδός.} \\ \cdot \end{array}$

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

III.  $\begin{array}{c} \cdot \\ 4 \\ 3 \\ 4 \\ 6 = \text{ἐπ.} \\ \cdot \end{array}$

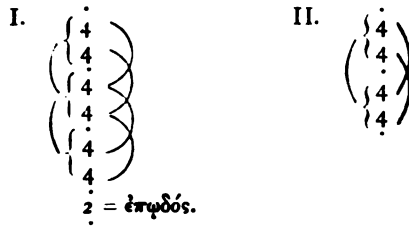
## IV. Third Stasimon, vv. 781—800.

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

- I. 1.  $\begin{array}{c} \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \\ \text{ερ} : \text{ως α} \mid \text{νικ} \mid \text{ατε μαχ} \mid \text{αν ερ} \parallel \text{ως ος} \mid \text{εν} \mid \text{κτημασι} \mid \text{πιπτεεις} \parallel \\ \text{συ} : \text{και δικ} \mid \text{αι} \mid \text{ων αδικ} \mid \text{ους φρεν} \parallel \text{ας παρ} \mid \text{α} \mid \text{σπας επι} \mid \text{λωβα} \end{array}$   
 2.  $\begin{array}{c} \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \\ \text{ος} : \text{εν μαλακ} \mid \text{αεις παρ} \mid \text{ει} \mid \text{αεις νε} \parallel \text{ανιδος} \mid \text{εννυχ} \mid \text{εν} \mid \text{εις} \wedge \parallel \\ \text{συ} : \text{και τοδε} \mid \text{νεικος} \mid \text{ανδρ} \mid \text{ων ξυν} \parallel \text{αιμον εχ} \mid \text{εις ταρ} \mid \text{αξ} \mid \text{ας} \end{array}$   
 I. 1.  $\begin{array}{c} \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \\ \text{φοιτ} : \text{ας δ υπ} \mid \text{ερ} \mid \text{ποντιος} \mid \text{εν τ} \parallel \text{αγρονομ} \mid \text{οις} \mid \text{αυλ} \mid \text{αεις} \wedge \parallel \\ \text{νικ} : \text{α δ εν} \mid \text{αργ} : \text{ης βλεφαρ} \mid \text{ων} \parallel \text{ιμερος} \mid \text{ευ} \mid \text{λεκτρον} \end{array}$   
 2.  $\begin{array}{c} \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \\ \text{και σ ουτ} \mid \text{αθανατ} \mid \text{ων} \parallel \text{φυξιμος} \mid \text{ουδ} \mid \text{εις} \wedge \parallel \\ \text{νυμφας} \mid \text{των μεγαλ} \mid \text{ων} \parallel \text{παρεδρος εν} \mid \text{αρχ} \mid \text{αεις} \end{array}$   
 3.  $\begin{array}{c} \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \quad \text{—} \\ \text{ουθ} : \text{αμερι} \mid \text{ων σε γ} \mid \text{ανθρ} \mid \text{ωπ} \parallel \text{ων ο δ εχ} \mid \text{ων με} \mid \text{μην} \mid \text{εν} \wedge \parallel \\ \text{θεσμ} : \text{ων αμαχ} \mid \text{ος γαρ} \mid \text{εμ} \mid \text{παιζ} \parallel \text{ει θεος} \mid \text{α φροδ} \mid \text{ιτ} \mid \text{α} \end{array}$



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



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

- I. 1.  $\begin{array}{cccccccccccc} > & - & \cup & \text{L} & \sim & \cup & - & \cup & - & \cup & - & \cup \\ \text{οιμ} & : & \text{οι γελ} & | & \omega\mu & | & \text{αι τι με} & | & \text{προς θε} & | & \text{ων πατρ} & | & \text{φων} \parallel \\ \epsilon & : & \text{ψαισας} & | & \alpha\lambda\gamma & | & \epsilon\omega\sigma\alpha\tau & | & \alpha\varsigma & \epsilon\mu & | & \alpha\iota \text{ μερ} & | & \iota\mu\alpha\varsigma \end{array}$
2.  $\begin{array}{cccccccccccc} > & \sim & \cup & - & \cup & - > & \sim & \cup & \text{L} & - \\ \text{ουκ} & : & \text{οιχομεν} & | & \alpha\nu \upsilon\beta\rho & | & \iota\zeta\epsilon\iota\varsigma & | & \alpha\lambda\lambda \epsilon\pi\iota & | & \text{φαντ} & | & \text{ον} \wedge \parallel \\ \text{πατρ} & : & \text{ος τριπολ} & | & \iota\sigma\tau\omicron\nu & | & \omicron\iota\kappa\tau\omicron\nu & | & \text{του τε προ} & | & \text{παντ} & | & \text{ος} \end{array}$
3.  $\begin{array}{cccccccccccc} \sim & \cup & - & \cup & - & \sim & \text{L} & \sim & \cup & - & \cup \\ \omega & \text{πολις} & | & \omega & \text{πολ} & | & \epsilon\omega\varsigma & \text{πολ} & | & \upsilon & | & \text{κτημονες} & | & \alpha\nu\delta\rho\epsilon\varsigma \text{ ]} \\ \alpha\mu\epsilon\tau\epsilon\rho & | & \text{ου ποτμ} & | & \text{ου κλειν} & | & \omicron\iota\varsigma & | & \lambda\alpha\beta\delta\alpha\kappa\iota\delta & | & \alpha\iota\sigma\omega\upsilon \end{array}$
- I. 1.  $\begin{array}{ccccccc} > & - > & - > & \text{L} & - \\ \iota & : & \omega \delta\iota\rho\kappa & | & \alpha\iota\alpha\iota & | & \kappa\rho\eta\nu & | & \alpha\iota \wedge \parallel \\ \iota & : & \omega \mu\alpha\tau\rho & | & \varphi\alpha\iota & | & \lambda\epsilon\kappa\tau\rho & | & \omega\upsilon \end{array}$
2.  $\begin{array}{cccccccccccccccc} > & - > & \sim & \cup & - & \cup & \text{L} & - > & \sim & \cup & - & \cup & \text{L} \\ \theta\eta\beta & : & \alpha\varsigma \tau \epsilon\upsilon & | & \alpha\rho\mu\alpha\tau\omicron\upsilon & | & \alpha\lambda\sigma\omicron\varsigma & | & \epsilon\mu \parallel & \text{πας} \xi\upsilon\mu & | & \mu\alpha\rho\tau\upsilon\rho\alpha\varsigma & | & \upsilon\mu\mu \epsilon\pi & | & \iota | \\ \alpha\tau & : & \alpha\iota \kappa\omicron\iota\mu & | & \eta\mu\alpha\tau\alpha \tau & | & \alpha\iota\tau\omicron & | & \gamma\epsilon\nu\nu \parallel & \eta\tau & \epsilon\mu & | & \omega \text{ πατρ} & | & \delta\upsilon\sigma\mu\omicron\rho & | & \text{ου} | \\ & & & & & & & & & & & & \text{L} & - \\ & & & & & & & & & & & & \kappa\tau\omega\mu & | & \alpha\iota \wedge \text{ ]} \\ & & & & & & & & & & & & \mu\alpha\tau\rho & | & \omicron\varsigma \end{array}$
- II. 1.  $\begin{array}{cccccccc} > & - & \cup & - & \cup & \text{L} & - & \cup & - \\ \omicron\iota & : & \alpha \phi\iota\lambda & | & \omega\nu \alpha & | & \kappa\lambda\alpha\upsilon\tau\omicron\varsigma & | & \omicron\iota & | & \omicron\iota\varsigma \nu\omicron\mu & | & \omicron\iota\varsigma \wedge \parallel \\ \omicron\iota & : & \omega\nu \epsilon\gamma & | & \omega \text{ ποθ} & | & \alpha \tau\alpha\lambda & | & \alpha\iota & | & \phi\rho\omega\nu \epsilon & | & \phi\upsilon\nu \end{array}$

2.  $\overset{\cup}{\pi\rho\omicron\varsigma} : \overset{\cup}{\epsilon\rho\gamma\mu\alpha} | \overset{\cup}{\tau\upsilon\mu\beta\omicron} | \overset{\cup}{\chi\omega\sigma\tau\omicron\nu} | \overset{\cup}{\epsilon\rho\chi\omicron\mu} || \overset{\cup}{\alpha\iota} \overset{\cup}{\tau\alpha\phi} | \overset{\cup}{\omicron\nu} \overset{\cup}{\pi\omicron\tau} | \overset{\cup}{\alpha\iota\nu\iota} | \overset{\cup}{\omicron\nu} \overset{\cup}{\Lambda} :$   
 $\pi\rho\omicron\varsigma : \omicron\nu\varsigma \alpha\rho | \alpha\iota\omicron\varsigma | \alpha\gamma\alpha\mu\omicron\varsigma | \alpha\delta \epsilon\gamma || \omega \mu\epsilon\tau | \omicron\iota\kappa\omicron\varsigma | \epsilon\rho\chi\omicron\mu | \alpha\iota$

3.  $\overset{\cup}{\iota} : \overset{\cup}{\omega} | \overset{\cup}{\delta\upsilon\sigma\tau\alpha\nu} | \overset{\cup}{\omicron\varsigma} \overset{\cup}{\beta\rho\omicron\tau} | \overset{\cup}{\omicron\iota\varsigma} || \overset{\cup}{\omicron\nu\tau\epsilon} \overset{\cup}{\nu\epsilon\kappa\rho} | \overset{\cup}{\omicron\iota\varsigma} \overset{\cup}{\kappa\upsilon\rho} | \overset{\cup}{\omicron\nu\sigma} | \overset{\cup}{\alpha} \overset{\cup}{\Lambda} :$   
 $\iota : \omega | \delta\upsilon\sigma\tau\omicron\tau\mu | \omega\nu \kappa\alpha\sigma | \iota : \gamma\eta\eta\tau\epsilon \gamma\alpha\mu | \omega\nu \kappa\upsilon\rho | \eta\sigma\alpha\varsigma$

4.  $\overset{\cup}{\mu\epsilon\tau} : \overset{\cup}{\omicron\iota\kappa\omicron\varsigma} | \overset{\cup}{\omicron\nu} | \overset{\cup}{\zeta\omega\sigma\iota\nu} | \overset{\cup}{\omicron\nu} \overset{\cup}{\theta\alpha\nu} | \overset{\cup}{\omicron\nu\sigma} | \overset{\cup}{\iota\nu} \overset{\cup}{\Lambda} ]$   
 $\theta\alpha\nu : \omega\nu \epsilon\tau | \omicron\iota\varsigma | \alpha\nu \kappa\alpha\tau | \eta\nu\alpha\rho | \epsilon\varsigma | \mu\epsilon$

I.  $\begin{array}{c} \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \\ 6 \end{array} \right)$

II.  $\begin{array}{c} \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 6 = \epsilon\pi. \\ \cdot \end{array} \right)$

III.  $\begin{array}{c} \cdot \\ 6 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 4 \\ \cdot \\ 6 \end{array} \right)$

THIRD STROPHE.—A single period. Choric.

I.  $\overset{\cup}{\pi\rho\omicron} : \overset{\cup}{\beta\alpha\sigma} \overset{\cup}{\epsilon\pi} | \overset{\cup}{\epsilon\sigma\chi\alpha\tau} | \overset{\cup}{\omicron\nu} \overset{\cup}{\theta\rho\alpha\sigma} | \overset{\cup}{\omicron\nu\varsigma} \overset{\cup}{\Lambda} ||$   
 $\sigma\epsilon\beta : \epsilon\iota\nu \mu\epsilon\nu | \epsilon\upsilon\sigma\epsilon\beta | \epsilon\iota\alpha | \tau\iota\varsigma$

2.  $\overset{\cup}{\upsilon\psi} : \overset{\cup}{\eta\lambda\omicron\nu} | \overset{\cup}{\epsilon\varsigma} \overset{\cup}{\delta\iota\kappa} | \overset{\cup}{\alpha\varsigma} \overset{\cup}{\beta\alpha\theta\rho} | \overset{\cup}{\omicron\nu} \overset{\cup}{\Lambda} :$   
 $\kappa\rho\alpha\tau : \omicron\varsigma \delta \omicron | \tau\psi \kappa\rho\alpha\tau | \omicron\varsigma \mu\epsilon\lambda | \epsilon\iota$

3.  $\overset{\cup}{\pi\rho\omicron\sigma} : \overset{\cup}{\epsilon\pi\epsilon\sigma\epsilon\varsigma} | \overset{\cup}{\omega} \overset{\cup}{\tau\epsilon\kappa\iota\nu} | \overset{\cup}{\omicron\nu} \overset{\cup}{\pi\omicron\lambda} | \overset{\cup}{\upsilon} \overset{\cup}{\Lambda} ||$   
 $\pi\alpha\rho : \alpha\beta\alpha\tau\omicron\nu | \omicron\upsilon\delta\alpha\mu | \alpha \pi\epsilon\lambda | \epsilon\iota$

4.  $\overset{\cup}{\pi\alpha\tau\rho} : \overset{\cup}{\psi} | \overset{\cup}{\omicron\nu} \overset{\cup}{\delta} | \overset{\cup}{\epsilon\kappa\tau\iota\nu} | \overset{\cup}{\epsilon\iota\varsigma} \overset{\cup}{\tau\iota\nu} | \overset{\cup}{\alpha\theta\lambda} | \overset{\cup}{\omicron\nu} \overset{\cup}{\Lambda} ]$   
 $\sigma\epsilon \delta : \alpha\nu\tau | \omicron | \gamma\eta\omega\tau\omicron\varsigma | \omega\lambda\epsilon\sigma | \omicron\rho\gamma | \alpha$

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

ΕΡΟΔΕ (vv. 876—882).—Choreic. The choreic dactyls (—υ) serve to vary and enliven the movement.

I. 1. α : κλαυτος | αφιλος | ανυμεν | αι || ος ταλ | αι | φρων αγομ | αι Λ | :

2. τανδ ετ | οιμ | αν οδ | ον Λ ]

I. 1. ουκετι | μοι τοδε | λαμπαδος | ιρον ||

2. ομμα | θεμις ορ | αν ταλ | αινα ||

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

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

I.  $\begin{array}{c} \cdot \\ 4 \\ 4 \\ \cdot \end{array} m. [m. = mesode.]$

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

## VI. Fourth Stasimon, vv. 944—987.

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

I. 1. ετλα | και δανα | ας || ουρανι | ον | φως Λ |  
ζειχθη δ | οξιχολ | ος | παις ο δρυ | αρτ | ος

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

II. 1. κρυπτομεν | α δ εν | τυμβηρ | ει θαλαμ | ψ κατ | εξευχθ | η Λ ||  
εκ διο | νυσθου | πετρωδ | ει κατα | φαρκτος | εν δεσμ | ψ Λ ||



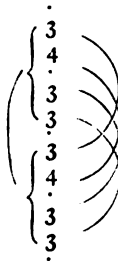
2.  $\begin{array}{ccccccc} - & > & \sim & \cup & \text{L} & \sim & \cup & - & > & - \\ \text{καιτοι} & | & \text{και} & \text{γενε} & | & \alpha & || & \text{τιμος} & | & \omega & \text{παι} & | & \text{παι} & \wedge & || \\ \text{ουτω} & | & \text{τας} & \text{μανι} & | & \alpha\varsigma & || & \text{δεινον} & \alpha\pi & | & \omicron & \text{σταζ} & | & \epsilon\iota & \end{array}$
3.  $\begin{array}{ccccccc} - & > & \sim & \cup & \text{L} & \sim & \cup & \text{L} & \sim & \cup & - \\ \text{και} & \zeta\eta\eta & | & \omicron\varsigma & \text{ταμι} & | & \epsilon\upsilon & || & \epsilon\sigma\kappa\epsilon & \gamma\omicron\nu & | & \alpha\varsigma & | & \chi\rho\upsilon\sigma\omicron\rho\upsilon\tau & | & \omicron\upsilon\varsigma & \wedge & || \\ \text{ανθηρ} & | & \omicron\nu & \text{τε} & \text{μεν} & | & \omicron\varsigma & || & \kappa\epsilon\omega\omicron\varsigma & \epsilon\pi & | & \epsilon\gamma\nu & | & \omega & \text{μανι} & | & \alpha\iota\varsigma & \end{array}$
4.  $\begin{array}{ccccccc} - & > & \sim & \cup & \text{L} & \sim & \cup & - & > & - \\ \text{αλλ} & \alpha & | & \mu\omicron\iota\rho\iota\delta\iota & | & \alpha & || & \tau\iota\varsigma & \delta\upsilon\nu\alpha\sigma & | & \iota\varsigma & \delta\epsilon\iota\nu & | & \alpha & \wedge & || \\ \psi\alpha\upsilon\omega\nu & | & \tau\omicron\nu & \theta\epsilon\omicron\nu & | & \epsilon\nu & || & \kappa\epsilon\rho\tau\omicron\mu\iota & | & \omicron\iota\varsigma & \gamma\lambda\omega\sigma\sigma & | & \alpha\iota\varsigma & \end{array}$

- III. 1.  $\begin{array}{cccccccccccccccc} > & - & \cup & - & \cup & - & \cup & - & \cup & - & \cup & - & \cup & - & \cup & - \\ \text{ουτ} & : & \alpha\nu & \nu\iota\nu & | & \omicron\lambda\beta\omicron\varsigma & | & \text{ουτ} & \alpha\rho & | & \eta\varsigma & \omicron\upsilon & || & \pi\upsilon\rho\gamma\omicron\varsigma & | & \omicron\upsilon\chi & \alpha\lambda & | & \iota\kappa\tau\upsilon\pi & | & \omicron\iota & \wedge & || \\ \text{παυ} & : & \epsilon\sigma\kappa\epsilon & | & \mu\epsilon\nu & \gamma\alpha\rho & | & \epsilon\nu\theta\epsilon & | & \omicron\iota\varsigma & \gamma\iota\nu & || & \alpha\iota\kappa\alpha\varsigma & | & \epsilon\upsilon\iota & \iota & | & \omicron\nu & \text{τε} & | & \pi\upsilon\rho & \end{array}$
2.  $\begin{array}{ccccccc} \cup & \text{L} & \text{L} & \sim & \cup & \text{L} & - \\ \text{κελ} & : & \alpha\iota\nu & | & \alpha\iota & | & \nu\alpha\epsilon\varsigma & | & \epsilon\kappa\phi\upsilon\gamma & | & \omicron\iota & | & \epsilon\nu & \wedge & || \\ \phi\iota\lambda & : & \alpha\upsilon\lambda & | & \omicron\iota\varsigma & \tau & | & \eta\rho\epsilon\theta & | & \iota\zeta\epsilon & | & \mu\omicron\upsilon & | & \sigma\alpha\varsigma & \end{array}$

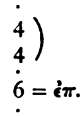
I.



II.



III.



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

- I. 1.  $\begin{array}{ccccccc} \cup & \cup & \cup & \sim & \cup & \sim & \cup & - & \cup & - \\ \text{παρα} & \delta\epsilon & | & \kappa\upsilon\nu\alpha\nu\epsilon & | & \alpha\nu & \pi\epsilon\lambda\alpha\gamma & | & \epsilon\iota & \delta\iota\delta\upsilon\mu & | & \alpha\varsigma & \alpha\lambda & | & \omicron\varsigma & \wedge & || \\ \text{κατα} & \delta\epsilon & | & \tau\alpha\kappa\omicron\mu\epsilon\nu & | & \omicron\iota & \mu\epsilon\lambda\epsilon & | & \omicron\iota & \mu\epsilon\lambda\epsilon & | & \alpha\nu & \pi\alpha\theta & | & \alpha\nu & \end{array}$
2.  $\begin{array}{ccccccc} - & > & \sim & \cup & \sim & \cup & - & > & - & \cup & - \\ \text{ακται} & | & \beta\omicron\sigma\pi\omicron\rho\iota & | & \alpha\iota & \iota\delta & \omicron & | & \theta\rho\eta\kappa\omega\nu & | & \alpha\zeta\epsilon\nu & | & \omicron\varsigma & \wedge & || \\ \kappa\lambda\alpha\iota\omicron\nu & | & \mu\alpha\tau\rho\varsigma & \epsilon\chi & | & \omicron\nu\tau\epsilon\varsigma & \alpha & | & \nu\upsilon\mu\phi\epsilon\upsilon\tau & | & \omicron\nu & \gamma\omicron\nu & | & \alpha\nu & \end{array}$

- II. 1.  $\overline{\phantom{x}} \quad \cup \quad \overline{\phantom{x}} \quad \cup \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \cup \quad \cup \quad \overline{\phantom{x}}$   
 σαλμυδ | ησσος εν | αγχ || ιπολις αρ | ης Λ ||  
 α δε | σπερμα μεν | αρχ || αισγον | ων
2.  $\overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}}$   
 δισσο : οισι | φινειδ | αις Λ ||  
 αντ : ασ ερ | εχθει δ | αν
3.  $\overline{\phantom{x}} \quad \cup \quad \overline{\phantom{x}} \quad \cup \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}}$   
 ειδεν αρ | ατον | ελκ | ος Λ ||  
 τηλεπορ | οισ δ εν | αντρ | οισ
- II. 1.  $\cup \quad \overline{\phantom{x}} \quad \cup \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \cup \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}}$   
 τυφλ : ωθεν | εξ | αγρι | ασ δαμ | αρτ | ος Λ ||  
 τραφ : η θυ | ελλ | αισιν | εν πατρ | ψ | αις
2.  $\cup \quad \cup \quad \cup \quad \overline{\phantom{x}} \quad \cup \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \cup \quad \overline{\phantom{x}} \quad \cup \quad \overline{\phantom{x}} \quad \overline{\phantom{x}}$   
 α : λαον α | λαστορ | οισιν | ομματ | ων κυκλ | οισ Λ ||  
 βορ : εας αμ | ιππος | ορθο | ποδος νπ | ερ παγ | ου
3.  $\cup \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}}$   
 αρ : αχθ | εν | των υφ | αιματ | ηρ | αις Λ ||  
 θε : ων | παις | αλλα | καπ εκ | εις | α
4.  $\overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}}$   
 χειρ : εσσι | και | κερκιδ | ων ακμ | αις | εν Λ ||  
 μοιρ : αι μακρ | αι | ωνες | εσχον | ω | παι
- I.  $\begin{array}{c} \cdot \\ 6 \\ \cdot \end{array} \left. \vphantom{\begin{array}{c} \cdot \\ 6 \\ \cdot \end{array}} \right\}$
- II.  $\begin{array}{c} \cdot \\ 3 \\ 2 \\ \cdot \\ 3 \\ \cdot \\ 4 \end{array} \left. \vphantom{\begin{array}{c} \cdot \\ 3 \\ 2 \\ \cdot \\ 3 \\ \cdot \\ 4 \end{array}} \right\} \begin{array}{l} m. \\ m. \\ m. \end{array} [m. = mesode.]$
- III.  $\begin{array}{c} \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \end{array} \left. \vphantom{\begin{array}{c} \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \\ 6 \\ \cdot \end{array}} \right\}$

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

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

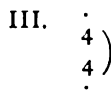
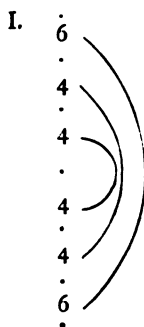
- I. 1.  $\cup \quad \overline{\phantom{x}} \quad \cup \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}} \quad \overline{\phantom{x}}$   
 πολυ : ονυμει | καδμει | ασ νυμφ | ασ αγ | αλμ | α Λ ||  
 σε δ υπ : ερ διλοφ | ου πετρ | ασ στερ | οψ οπ | ωπ | ε

2.  $\bar{\text{κα}}\iota \delta\epsilon \mid \text{ος} \beta\alpha\rho \mid \text{υβρεμετ} \mid \alpha \wedge \mid$   
 λιγνις | ενθα | κωρικι | αι
3.  $\bar{\text{γεν}} \mid \text{ος} \kappa\lambda\upsilon\tau \mid \text{αν} \text{ος} \mid \alpha\mu\phi\epsilon\pi \mid \text{εις} \wedge \parallel$   
 στειχ | οισι | νιμφαι | βακχιδ | ες
4.  $\bar{\text{ιτα}}\lambda\iota \mid \text{αν} \mu\epsilon\delta \mid \text{εις} \mid \delta\epsilon \wedge \parallel$   
 κασταλι | ας τε | ραμ | α
5.  $\bar{\text{παγκοιν}} \mid \text{οις} \epsilon\lambda \mid \text{ευσινι} \mid \alpha\varsigma^* \wedge \parallel$   
 και σε | νισαι | ων ορε | ων
6.  $\bar{\delta\eta} \mid \text{ους} \mid \epsilon\nu \mid \kappa\omicron\lambda\pi\omicron\iota\varsigma \mid \beta\alpha\kappa\chi\epsilon\nu \mid \beta\alpha\kappa\chi \mid \text{αν} \wedge \mid$   
 κισσ | ηρ | εις | οχθαι | χλωρα τ | ακτ | α

II. 1.  $\bar{\text{ο}} \mid \mu\alpha\tau\rho\omicron\pi\omicron\lambda \mid \iota\nu \theta\eta\beta \mid \text{αν} \wedge \parallel$   
 πολ | ισταφυλ | ος πεμπ | ει

2.  $\bar{\text{ναιετ}} \mid \omega\nu \pi\alpha\rho \upsilon\gamma\rho \mid \text{ον} \wedge \mid$   
 αβροτ | ων επε | ων

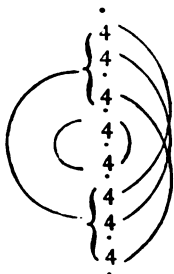
III.  $\bar{\iota\sigma\mu\eta\nu} \mid \text{ου} \rho\epsilon\iota\theta\rho \mid \text{ον} \tau \alpha\gamma\rho\iota \mid \text{ου} \tau \epsilon\pi \mid \iota \sigma\pi\omicron\rho \mid \alpha \delta\rho\alpha\kappa \mid \text{οντ} \mid \text{ος} \wedge \mid$   
 εις | οντων | θηβαι | ας επ | ισκοπ | οντ αγ | ι | ας



\* The first  $\iota$  of  $\text{Ἐλευσινίας}$  is here shortened, as in *Hom. hymn. Cer. 105*  $\text{Ἐλευσινίδαο θυγάτρης}$ , *ib. 266*  $\text{παῖδες Ἐλευσινίων}$ . The metre forbids us to suppose that the  $\iota$  is long, and that  $\text{ιας}$  form one syll. by synizesis. Vergil avoids the  $\text{I}$  by using the form *Eleusinus* (*G. 1. 163*).

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

1. ταν : εκ | πασ | αι : τιμ || ας υπ | ερτατ | αν πολε | ων Λ ||  
 ι : ω | πυρ | πνει | οντ : ων χορ | αγ αστρ | ων νυχι | ων
2. ματρι | συν κερ | αυνι | α Λ ||  
 φθεγματ | ων επ | ισκοπ | ε
3. και νυν | ως βiai | ας εχετ | αι Λ ||  
 παι δι | ος γεγεθλ | ον προφαν | ηθ
4. πανδαμ | ος πολις | επι νοσ | ου Λ ||  
 ωναξ | σαις αμα | περιπολ | οισ
5. μολ : ειν καθ | ιρσι | ψ ποδι | παρν || ασι | αν υπ | ερ κλιτ | υν Λ ||  
 θυι : αισιν | αι σε | μαινομεν | αι : παννιχ | οι χορ | ευουσ | ι
6. η στονο | εντα | πορθμ | ον Λ ||  
 τον ταμ | αν ι | ακχ | ον



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

## VIII. Kommos, vv. 1261—1347.

## FIRST STROPHE.—Dochmiac.

I. 1. ωω  
 ωω

2. φρεν : ων δυσφρον | ων αμ || αρτηματ | α Λ ||  
 ι : ω δυσκαθ | αρτος || αιδου λιμ | ην

3. στερ : εα θανατο | εντ Λ ||  
 τι μ : αρα τι μ ολεκ | εις

4. ω κταγοντ | ας τε και ||  
 ω κακαγγ | ελτα μοι

5. θαν : οντας βλεπ | οντες || εμφυλι | ους Λ ||  
 προ : πεμψας αχ | η τιν || α θροεις λογ | ον

II. 1. ω : μοι εμων αν | ολβα || βουλευματ | ων Λ ||  
 αι : αι ολωλοτ | ανδρ επ || εξειργασ | ω

2. ι : ω παι νε | ος νε || ψ ξυν μορ | ψ Λ ||  
 τι : φης ω παι\* | τινα λεγ || εις μοι νε | ον

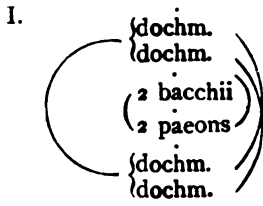
3. αιαι αιαι  
 αιαι αιαι

III. 1. ε : θανες απελυθ | ης Λ ||  
 σφαγ : ιον επ ολεθρ | ψ

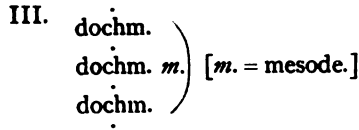
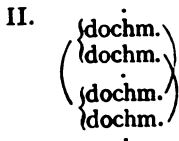
2. εμ : αις ουδε | σαισι || δυσβουλι | αις Λ ||  
 γυν : ακειον | αμφι || κεισθαι μορ | ον

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

*Eum.* 266 φῆρ : αἰμᾶν βοσκ | ᾶν, and see Schmidt's *Rhythmic and Metric*, p. 77. Here, some read conjecturally, τί φῆς, ᾧ τίν' αὖ λέγεις μοι νέον. See cr. n. on 1289.



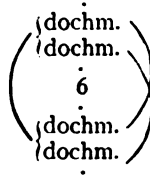
The exclamation *ala!*, at the beginning, is marked (for clearness sake) as verse 1, but is outside of the rhythmical structure, as *οἶμοι* in the Second Strophe, and *ala! ala!* in the Third. Verse 2, a dochmiac dimeter, answers to verse 5. Verse 3 answers to v. 4. Hence, as Schmidt points out (*Rhyth.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



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

1. οἶμοι  
οἶμοι
2. εχ : ω μαθων δειλ | αιος εν δ εμ | ψ καρφ Λ ||  
κακ : ον τοδ αλλο | δευτερον βλεπ | ω ταλας
3. θε : ος τοτ αρα | τοτε μεγ || α βαρος μ εχ | ων Λ ||  
τις : αρα τις με | ποτμος || ετι περιμεν | ει
4. ε : παισεν εν δ ε | σεισεν αγρι | αις οδοις Λ ||  
εχ : ω μεν εν χειρ | εσιν αρτι | ως τεκνον
5. οἶμ : οι | λακπατ | ητον | αντρεπ | ων χαρ | αν Λ ||  
ταλ : ας | τον δ εν | αντα | προσβλεπ | ω νεκρ | ον
6. φευ : φευ ω πον | οι βροτ || ων δυσπον | οι Λ ]  
φευ : φευ ματερ | αθλι || α φευ τεκν | ον

Schmidt observes that verse 5 cannot be regarded as a dochmius followed by a choreic tripod, *i.e.*, > : --- ~ | ~ ~ || ~ ~ | ~ ~ | - Λ ||. Such a verse would be wholly unrhymical. Nor, again, can it be a dochmiac dimeter, since the second dochmius (*ἀντρέπων χαράν*) would be of an unexampled form, ~ ~ ~ | - Λ ||. He considers it, then, to be simply an iambic trimeter, with one lyric feature introduced, *viz.*, the pause (equiv. to ~ ~) on the second syllable of *οἶμοι*. This 'melic iambic trimeter' forms a mesode, while the dochmiac dimeters (vv. 3 and 6) correspond. The two regular iambic trimeters (vv. 2 and 4) do not belong to the lyric structure.



## THIRD STROPHE.—Dochmiac.

## I. 1. αἰαι αἰαι

ιτω ιτω

2. αν : επταν φοβ | ψ τι μ || ουκ ανται | αν Λ ||  
 φαν : ητω μορ | ων ο || καλλιστ εχ | ων

3. ε : παισεν τις | αμφι || θηκτω ξιφ | ει Λ ]  
 εμ : οι τερμι | αν αγ || ων αμερ | αν

## II. 1. δειλ : αιως εγω αι | αι Λ ||

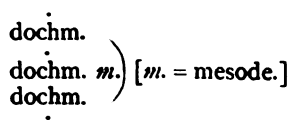
ιπ : ατος ιτω ιτ | ω

2. δειλ : αια δε | συγκε || κραμαι δυ | α Λ ]  
 οπ : ως μηκετ | αμαρ || αλλ εισιδ | ω

I.



II.



## FOURTH STROPHE.—A single period. Dochmiac.

1.  $\omega$  :  $\mu\text{ο}\iota$   $\mu\text{ο}\iota$   $\tau\alpha\delta$  |  $\text{ο}\text{υ}\kappa$   $\epsilon\pi$  ||  $\alpha\lambda\lambda\text{ο}\nu$   $\beta\rho\sigma\tau$  |  $\omega\text{ν}$   $\Lambda$  ||  
 $\alpha\gamma$  :  $\text{ο}\iota\tau$   $\alpha\text{ν}$   $\mu\alpha\tau$  |  $\alpha\iota\text{ο}\nu$  ||  $\alpha\text{ν}\delta\rho$   $\epsilon\kappa\text{πο}\delta$  |  $\omega\text{ν}$
2.  $\epsilon$  :  $\mu\alpha\varsigma$   $\alpha\rho\mu\text{ο}\sigma$  |  $\epsilon\iota$   $\text{πο}\tau$  ||  $\epsilon\acute{\xi}$   $\alpha\iota\tau\iota$  |  $\alpha\varsigma$   $\Lambda$  ||  
 $\text{ο}\varsigma$  :  $\omega$   $\text{π}\alpha\iota$   $\sigma\epsilon$   $\tau$  |  $\text{ο}\text{υ}\chi$   $\epsilon\kappa$  |  $\omega\text{ν}$   $\kappa\alpha\tau\epsilon\kappa\alpha\text{ν}$  |  $\text{ο}\nu$
3.  $\epsilon\gamma$  :  $\omega$   $\gamma\alpha\rho$   $\sigma$   $\epsilon\gamma$  |  $\omega$   $\epsilon$  |  $\kappa\alpha\text{ν}\text{ο}\nu$   $\omega$   $\mu\epsilon\lambda$  |  $\epsilon\text{ο}\varsigma$   $\Lambda$  ||  
 $\sigma\epsilon$   $\tau$  :  $\alpha\text{ν}$   $\tau\alpha\text{ν}\delta$   $\omega^*$  |  $\mu\text{ο}\iota$   $\mu\epsilon\lambda$  |  $\epsilon\text{ο}\varsigma$   $\text{ο}\text{υ}\delta$   $\epsilon\chi$  |  $\omega$
4.  $\epsilon\gamma$  :  $\omega$   $\phi\alpha\mu$   $\epsilon\tau$  |  $\nu\mu\text{ο}\nu$   $\epsilon$  ||  $\omega$   $\text{προ}\sigma\text{πο}\lambda$  |  $\text{ο}\iota$   $\Lambda$  ||  
 $\text{π}\rho\text{ο}\varsigma$  :  $\text{πο}\tau\epsilon\rho\text{ο}\nu$   $\iota\delta\omega^*$  |  $\text{π}\alpha$   $\kappa\lambda\iota\theta$  ||  $\omega$   $\text{π}\alpha\text{ν}\tau\alpha$  |  $\gamma\alpha\rho$
5.  $\alpha\gamma$  :  $\epsilon\tau\epsilon$   $\mu$   $\text{ο}\tau\iota$   $\tau\alpha\chi$  |  $\iota\sigma\tau$   $\alpha\gamma$  ||  $\epsilon\tau\epsilon$   $\mu$   $\epsilon\kappa\text{πο}\delta$  |  $\omega\text{ν}$   $\Lambda$  ||  
 $\lambda\epsilon\chi\rho$  :  $\iota\alpha$   $\tau\alpha\text{ν}$   $\chi\epsilon\rho$  |  $\text{ο}\iota\text{ν}$   $\tau\alpha$   $\delta$  ||  $\epsilon\pi\iota$   $\kappa\rho\alpha\tau\iota$  |  $\mu\text{ο}\iota$
6.  $\text{το}\nu$  :  $\text{ο}\text{υ}\kappa$   $\text{ο}\text{ν}\tau\alpha$  |  $\mu\alpha\lambda\lambda\text{ο}\nu$  ||  $\eta$   $\mu\eta\delta\epsilon\text{ν}$  |  $\alpha$   $\Lambda$  ]  
 $\text{πο}\tau\mu$  :  $\text{ο}\varsigma$   $\delta\text{υσ}\kappa\text{ο}\mu$  |  $\iota\sigma\tau\text{ο}\varsigma$  ||  $\epsilon\iota\sigma\eta\lambda\alpha\tau$  |  $\text{ο}$

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

\* Cp. n. on  $\pi\alpha\tau$  in First Strophe, Per. II., v. 2.





ΣΟΦΟΚΛΕΟΥΣ  
ΑΝΤΙΓΟΝΗ

J. S. III.<sup>2</sup>

I



# ΣΟΦΟΚΛΕΟΥΣ

## ΑΝΤΙΓΟΝΗ

### I.

#### ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ ΥΠΟΘΕΣΙΣ.

Ἀντιγόνη παρὰ τὴν πρόσταξιν τῆς πόλεως θάψασα τὸν Πολυνείκην ἐφωράθη, καὶ εἰς μνημεῖον κατάγειον ἐντεθεῖσα παρὰ τοῦ Κρέοντος ἀνήρηται· ἐφ' ἣ καὶ Αἰμων δυσπαθήσας διὰ τὸν εἰς αὐτὴν ἔρωτα ξίφει ἑαυτὸν διεχειρίσατο. ἐπὶ δὲ τῷ τούτου θανάτῳ καὶ ἡ μήτηρ Εὐρυδίκη ἑαυτὴν ἀνείλε.

5

κείται ἡ μυθοποιῶσα καὶ παρὰ Εὐριπίδῃ ἐν Ἀντιγόῃ· πλὴν ἐκεῖ φεραθεῖσα μετὰ τοῦ Αἰμονος δίδοται πρὸς γάμου κοινωνίαν καὶ τέκνον τίτκει τὸν Μαίονα.

ἡ μὲν σκηνὴ τοῦ δράματος ὑπόκειται ἐν Θήβαις ταῖς Βοιωτικαῖς. ὁ δὲ χορὸς συνέστηκεν ἐξ ἐπιχωρίων γερόντων. προλογίζει ἡ Ἀντιγόνη· ὑπὸ 10 κεῖται δὲ τὰ πράγματα ἐπὶ τῶν Κρέοντος βασιλείων. τὸ δὲ κεφάλαιόν ἐστι τάφος Πολυνείκου, Ἀντιγόνης ἀναίρεσις, θάνατος Αἰμονος καὶ μόρος Εὐρυδίκης τῆς Αἰμονος μητρός. φασὶ δὲ τὸν Σοφοκλέα ἠξιώσθαι τῆς ἐν Σάμῳ στρατηγίας εὐδοκμήσαντα ἐν τῇ διδασκαλίᾳ τῆς Ἀντιγόνης. λέλεκται δὲ τὸ δράμα τοῦτο τριακοστὸν δεύτερον.

15

2 ἀνήρηται] An aorist, not a perfect, is required: ἐφωράθη precedes, διεχειρίσατο follows. Nauck conjectures ἀνῆρέθη, Wecklein ἀνήρησεν ἑαυτήν, which Bellermann approves. But ἀνήρηται, though a solecism, may nevertheless be genuine, if the ascription of this Argument to Aristophanes is erroneous, as is now generally held to be the case with regard to some other ὑποθέσεις which bear his name. The use of the perfect in place of the aorist is not rare in scholia of the later age. Thus on Thuc. 3. 68, τὴν δὲ γῆν δημοσιώσαντες ἀπεμίσθωσαν, the schol. has ἐπὶ μισθῷ δεδώκασιν. As here we have ἐφωράθη—ἀνήρηται—διεχειρίσατο, so on Thuc. 1. 20 the schol. gives ἐλλίμωξέ ποτε ἡ Ἀττική, καὶ λύσις ἦν τῶν δεινῶν, παίδων σφαγή. Δεὼς οὖν τις τὰς ἑαυτοῦ κόρας ἐπιδέδωκε καὶ ἀπῆλλαξε τοῦ λιμοῦ τὴν πόλιν. So, too, on Thuc. 2. 95 the schol. has ὡς δὲ οὐδὲν ἀποδέδωκε πρὸς αὐτὸν ὁ Περδίκκας ἀπερ' ὑπέσχετο, ἐστράτευσε κατ' αὐτοῦ. More on this subject may be seen in my

Appendix to Vincent and Dickson's *Handbook of Modern Greek*, 2nd ed., p. 328 (Macmillan, 1881).

4 *διεχειρίσατο* L, and so most recent edd.: *διαχειρίζεσθαι* is thus used by Polybius, Plutarch, and others. The commoner reading here was *διεχρήσατο*, as in the Argument to the *Ajax* *διαχρήσασθαι* (where now *διαχειρίζεσθαι* is usually read); and in the same Argument *ἐαυτὸν διαχρήσται* (*v.l.* *διαχειρίζεται*) is still generally retained.

7 *μετὰ τοῦ Αἰμονος* L: *τῷ Αἰμονι* cod. Dresd. D. 183, which may be a corruption of *μετὰ τοῦτο Αἰμονι*, as Bellermann thinks.

8 *Μαίονα* Nauck, comparing *Il.* 4. 394 *Μαίων Αἰμονίδης*.—*αἰμόνα* L, and so Dindorf, who says that L has *μαῖδον*<sup>a</sup> in the margin; but it seems rather to be *μαίμον*<sup>a</sup>.

ΑΡΙΣΤΟΦΑΝΟΥΣ ΓΡΑΜΜΑΤΙΚΟΥ] Aristophanes of Byzantium, librarian at Alexandria (flor. 200 B.C.), to whom the metrical argument for the *Oedipus Tyrannus* is also ascribed in the MSS., but incorrectly: see *Oed. Tyr.* p. 4. Though the genuineness of this prose *ὑποθέσις* has not such a *prima facie* case against it as exists against that of all the metrical arguments ascribed to Aristophanes, it must at least be regarded as very doubtful. If the perfect *ἀνήρηται* in line 2 is sound, it is an indication of much later age, as has been shown in the critical note above. Another such indication, I think, is the phrase *εἰς μνημεῖον κατάγειον ἐντεθεῖσα παρὰ* (instead of *ὑπὸ*) *τοῦ Κρέοντος* (l. 2),—a later (and modern) use of the prep. which does not surprise us in Salustius (*Arg.* 11. l. 11 *παρὰ τοῦ Κρέοντος κωλύεται*), but which would be strange in the Alexandrian scholar of *circ.* 200 B.C. In the Laurentian ms. this Argument precedes, while the other two follow, the play.

6 *ἐν Ἀντιγόῃ*] Only some 21 small fragments remain (about 40 verses in all), and these throw no light on the details of the plot.

8 *τὸν Μαίονα*. This reading is made almost certain by the mention of 'Maion, son of Haemon' in *Il.* 4. 394, coupled with the fact that L has *Μαίμονα* in the margin (see *cr. n.*). But the reading *μετὰ τοῦ Αἰμονος* just before is doubtful. If it is sound, then we must understand: 'having been discovered in company with Haemon, she was given in marriage (to him).' But I am strongly inclined to think that the conjecture *μετὰ τοῦτο τῷ Αἰμονι* (which would explain the *v.l.* *τῷ Αἰμονι*) is right. Dindorf differs from other interpreters in supposing that it was not Haemon, but someone else—perhaps a nameless *αὐτοῦργός*, as in the case of the Euripidean Electra—to whom Euripides married Antigone: and he reads *τίκτει τὸν Αἰμόνα*. We have then to suppose that Antigone marked her affection for her lost lover by giving his name to her son by the *αὐτοῦργός*. At the end of the scholia in L we find these words:—'Ὅτι διαφέρει τῆς Εὐριπίδου Ἀντιγόνης αὐτῇ, ὅτι φωραθείσα ἐκείνη διὰ τὸν Αἰμόνον ἐρωτα ἐξεδόθη πρὸς γάμον· ἐνταῦθα δὲ τοῖναρτίον. The contrast meant is between her marriage in Euripides and her death in Sophocles: but the words obviously leave it doubtful whether the person to whom Euripides married her was Haemon or not.

13 *τῆς ἐν Σάμῳ στρατηγίας*] The traditional *στρατηγία* of Sophocles, and its relation to the production of the *Antigone*, are discussed in the Introduction.

15 *τριακοστὸν δεύτερον*] Written  $\overline{\lambda\beta}$  in L. The statement seems to have been taken from Alexandrian *διδασκαλῆαι* which gave the plays in chronological order. Sophocles is said to have exhibited for the first time in 468 B.C., *aet.* 28. See *Intro.*

II.

ΣΑΛΟΥΣΤΙΟΥ ΥΠΟΘΕΣΙΣ.

Τὸ μὲν δράμα τῶν καλλίστων Σοφοκλέους. στασιάζεται δὲ τὰ περὶ τὴν ἡρώϊδα ἱστορούμενα καὶ τὴν ἀδελφὴν αὐτῆς Ἰσμήνην· ὁ μὲν γὰρ Ἴων ἐν τοῖς διθυράμβοις καταπρησθῆναί φησιν ἀμφοτέρως ἐν τῷ ἱερῷ τῆς Ἥρας ὑπὸ Λαοδάμαντος τοῦ Ἑτεοκλέους· Μίμνερος δὲ φησι τὴν μὲν Ἰσμήνην προσομιλοῦσαν Θεοκλυμένῳ ὑπὸ Τυδείως κατὰ Ἀθηνᾶς ἐγκέλευσιν τελευτῆσαι. 5 ταῦτα μὲν οἷν ἐστὶ τὰ ξένως περὶ τῶν ἡρώϊδων ἱστορούμενα. ἡ μέντοι κοινὴ δόξα σπουδαίας αὐτὰς ὑπέληφεν καὶ φιλαδέλφους δαιμονίως, ἣ καὶ οἱ τῆς τραγωδίας ποιηταὶ ἐπόμενοι τὰ περὶ αὐτὰς διατίθενται. τὸ δὲ δράμα τὴν ὀνομασίαν ἔσχεν ἀπὸ τῆς παρεχούσης τὴν ὑπόθεσιν Ἀντιγόνης. ὑπόκειται δὲ ἀταφον τὸ σῶμα Πολυνείκους, καὶ Ἀντιγόνη θάπτει αὐτὸ περὶ 10 μένη παρὰ τοῦ Κρέοντος κωλύεται. φωραθεῖσα δὲ αὐτὴ θάπτουσα ἀπόλλυται. Αἴμων τε ὁ Κρέοντος ἐρῶν αὐτῆς καὶ ἀφορήτως ἔχων ἐπὶ τῇ τοιαύτῃ συμφορᾷ αὐτὸν διαχειρίζεται· ἐφ' ᾧ καὶ ἡ μήτηρ Εὐρυδίκη τελευτᾷ τὸν βίον ἀγχόνῃ.

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

9 τὴν ὀνομασίαν L: τὴν ἐπιγραφὴν cod. Paris. ἥχούσης L (i.e. περιεχούσης): παρεχούσης Par.

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

1 στασιάζεται, pass., 'are made subjects of dispute,' i.e. are told in conflicting ways, are 'discrepant': a late use of the word, which cannot be deduced from the older, though rare, active use of στασιάζω (τὴν πόλιν, etc.) as 'to involve in party strife.'

2 Ἴων] Of Chios, the poet and prose-writer, flor. circ. 450 B.C. His dithyrambs are occasionally mentioned (schol. on Ar. *Pax* 835 and on Apollon. Rhod. 1. 1165): it is probably from them that Athenaeus quotes (35 E): but only a few words remain.

4 Μίμνερος] Of Smyrna, the elegiac poet, flor. circ. 620 B.C.

5 Θεοκλυμένῳ] The only persons of this name in Greek mythology seem to be the soothsayer in the *Odyssey* (*Od.* 15. 256 etc.), and a son of Proteus (*Eur. Helen.* 9): Wecklein suggests Ἑτεόκλῳ, an Argive who was one of the seven leaders against Thebes (*O. C.* 1316 n.).

6 ξένως] i.e. in a way foreign to the version followed by Sophocles.

14 ἀγχόνῃ] Eurydice kills herself with a sword (1301). Possibly ἀγχόνη should follow ἀπόλλυται in l. 11 (cp. Arg. III. l. 10 ἀπολομένη ἀγχόνῃ): but more probably it is due to a slip of memory, or to a confusion with the case of Iocasta in the *Oed. Tyr.*

## III.

Ἀποθανόντα Πολυνείκη ἐν τῷ πρὸς τὸν ἀδελφὸν μονομαχίῳ Κρέων  
 ἄταφον ἐκβαλὼν κηρύττει μηδένα αὐτὸν θάπτειν, θάνατον τὴν ζημίαν ἀπει-  
 λήσας. τοῦτον Ἀντιγόνη ἢ ἀδελφὴν θάπτειν πειράται. καὶ δὴ λαθοῦσα  
 τοὺς φύλακας ἐπιβάλλει χῶμα· οἷς ἐπαπειλεῖ θάνατον ὁ Κρέων, εἰ μὴ τὸν  
 5 τοῦτο δράσαντα ἐξεύροιεν. οὗτοι τὴν κόνιν τὴν ἐπιβεβλημένην καθάραντες  
 οὐδὲν ἤττον ἐφρούρουν. ἐπελθοῦσα δὲ ἡ Ἀντιγόνη καὶ γυμνὸν εὐροῦσα  
 τὸν νεκρὸν ἀνοιμῶξασα ἑαυτὴν εἰσαγγέλλει. ταύτην ὑπὸ τῶν φυλάκων παρα-  
 δεδομένην Κρέων καταδικάζει καὶ ζῶσαν εἰς τύμβον καθείρξεν. ἐπὶ τούτοις  
 Αἴμων, ὁ Κρέοντος υἱός, ὃς ἐμνάτο αὐτὴν, ἀγανακτήσας ἑαυτὸν προσεπισφάζει  
 10 τῇ κόρῃ ἀπολομένη ἀγχόνῃ, Τειρεσίῳ ταῦτα προθεσπίσαντος· ἐφ' ᾧ λυπη-  
 θεῖσα Εὐρυδίκη, ἡ τοῦ Κρέοντος γαμετή, ἑαυτὴν ἀποσφάζει. καὶ τέλος θρηνεῖ  
 Κρέων τὸν τοῦ παιδὸς καὶ τῆς γαμετῆς θάνατον.

1 τῷ...μονομαχίῳ L: τῇ...μονομαχίᾳ vulg.

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

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

## ΤΑ ΤΟΥ ΔΡΑΜΑΤΟΣ ΠΡΟΣΩΠΑ.

ΑΝΤΙΓΟΝΗ.

ΙΣΜΗΝΗ.

ΧΟΡΟΣ ΘΗΒΑΙΩΝ ΓΕΡΟΝΤΩΝ.

ΚΡΕΩΝ.

ΦΥΛΑΞ.

ΑΙΜΩΝ.

ΤΕΙΡΕΣΙΑΣ.

ΑΓΓΕΛΟΣ.

ΕΥΡΥΔΙΚΗ.

ΕΞΑΓΓΕΛΟΣ.

The parts may have been cast as follows :

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

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

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

#### STRUCTURE OF THE PLAY.

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

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

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

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

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

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

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



## ΑΝΤΙΓΟΝΗ.

᾽Ω ΚΟΙΝΟΝ αὐτάδελφον Ἰσμήνης κάρα,  
 ἄρ' οἶσθ' ὃ τι Ζεὺς τῶν ἀπ' Οἰδίου κακῶν  
 ὅποιον οὐχὶ νῶν ἔτι ζῶσιν τελεῖ;  
 οὐδὲν γὰρ οὐτ' ἀλγεινὸν οὐτ' ἄτης ἄτερ  
 οὐτ' αἰσχρὸν οὐτ' ἄτιμόν ἐσθ', ὅποιον οὐ  
 τῶν σῶν τε καμῶν οὐκ ὅπωπ' ἐγὼ κακῶν.

5

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

1 κοινὸν] κλεινὸν Wecklein *Arts Soph. em.* 52: μούνον M. Schmidt.

2 ἄρ' οἶσθ' ὃ, τι L. For the emendations proposed here and in v. 3, see Appendix.

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

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

1 The words κοινὸν (kindred) αὐτάδελφον (very sister) form a single emphatic expression ('my sister, mine own sister'), not a climax ('kinswoman, and sister')—κοινὸν strengthening αὐτάδελφον much as in *O. C.* 535 κοινὰ γὰρ πατρὸς ἀδελφεαί ('yea, very sisters of their sire'). κοινὸν refers simply to birth from the same parents (cp. 202): it will not bear the added moral sense, 'having common interests and feelings': that is only implied, in so far as it may be a result of kinship. αὐτάδελφος (subst. below, 503, 696) is merely a poetical strengthening of ἀδελφός, and does not necessarily imply (as it might here) what prose expresses by ἀδελφός ὁμοπάτριος καὶ ὁμομήτριος (*Lys. or.* 42 § 4): thus Apollo, son of Zeus and Leto, can address Hermes, son of Zeus and Maia, as αὐτάδελφον αἷμα καὶ κοινού πατρός

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

2 2. ἄρ' οἶσθ'...τελεῖ; For the various interpretations and emendations, see Appendix. The soundness of the text is doubtful, but no proposed correction is probable. I read ὃ τι, pron., not ὃτι, conjunction, and supply ἐστὶ. In the direct question, τί ὅποιον οὐ τελεῖ; we understand ἐστὶ with τί. In the indirect form, it is simplest to say οὐκ οἶδ' ὃ τι οὐ τελεῖ; and we certainly could not say, οὐκ οἶδ' ὃ τι [ἐστὶν] ὅποιον οὐ τελεῖ, if ὃ τι came immediately before ὅποιον. Here, however, the separation of ὃ τι from ὅποιον by Ζεὺς τῶν ἀπ' Οἰδίου κακῶν makes a vital difference. The sentence begins as if it were to be, ἄρ' οἶσθ' ὃ τι Ζεὺς οὐ τελεῖ; But when, after an interval, ὅποιον comes in, the Greek hearer would think of the direct form, τί ὅποιον οὐ τελεῖ; and so his ear would not be offended. This, too, suggests the answer to the objection that Ζεὺς ought to follow ὅποιον. Certainly Eur. *I. A.* 525, οὐκ ἐστ' Ὀδυσσεὺς ὃ τι σὲ κάμει πημανεῖ, would be parallel only if here we had ἄρ' οἶσθα, Ζεὺς (without ὃ τι). Nor could we have (e.g.) ἄρ' οἶσθ' ἦ τις Ζεὺς τῶν νόσων ὅποιον οὐ τελεῖ; But since ὃ τι might be acc., Ζεὺς seems to follow it naturally; and when, afterwards, the sentence takes a shape which makes ὃ τι nom., the ear does not return on Ζεὺς as on a misplaced

ANTIGONE.

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

4 ε. οὐτ' ἀτης ἀτερ MSS. For the proposed emendations, see Appendix.—Paley regards vv. 4—6 as interpolated: v. 6 is suspected by Nauck.—οὐκ ὅπωπ' εἰσόπωπ' B. Todt. The 1st hand in L wrote οὐχί (thinking of v. 3), but the letters

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

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

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

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

ἀτης ἀτερ is not, in itself, at all suspicious: cp. *Tr.* 48 *πημονῆς ἀτερ*: Aesch. *Suppl.* 377 *βλάβης ἀτερ*, 703 *ἀτερ πημάτων*: *Ag.* 1148 *κλαυμάτων ἀτερ*: *Th.* 683 *αἰσχρῆς ἀτερ*: *Ch.* 338 *τί δ' ἀτερ κακῶν*; *Eur. Her.* 841 *οὐκ ἀτερ πόνων*. (4) The gentlest remedy would be οὐδ' for the second οὐτ': 'nothing painful and not-free from calamity' (= nothing painful and calamitous). The mental pain was accompanied by ruin to their fortunes. I think this possible, but not quite satisfactory. (5) One word, instead of ἀτης ἀτερ, might seem desirable: I had thought of ἀτηφόρον (cp. *δικηφόρος*). (6) Donaldson's ἀτην ἄγον can be supported by fr. 325 *ὅτω δ' ὀλεσθον δευὸν ἀλγέει ἀγει*, and fr. 856. *ἐν κελνῇ τὸ πᾶν, | σπουδαῖον, ἡσυχάειν, ἐς βίαν ἄγον*. (7) But no emendation has yet been made which, while giving a fit sense, also accounts palaeographically for ἀτης ἀτερ being so old. We cannot assume marginal glosses (as ἀτηρ) in MSS. of 30 B.C.

5 ε. αἰσχρόν, shocking the moral sense: ἀτιμον, attended by outward marks of dishonour,—as Oedipus imagines his daughters exposed to slights at the public festivals (*O. T.* 1489 ff.). Thus αἰσχρόν in a manner balances the subjective ἀλγεῖνόν, as the external ἀτιμία corresponds with the ἀτη. Cp. *O. T.* 1283 ff.—ὁποῖον οὐ... οὐκ ὅπωπα. The repetition of the negative is warranted by the emphasis: cp. *Ph.* 416 οὐχ ὁ Τυδεὺς γόνος, | οὐδ' οὐμπολήτος Σισύφου Λαερτιάδῃ, | οὐ μὴ θάνωσι: *Tr.* 1014 οὐ πῦρ, οὐκ ἔγχοις τις ὀνήσιμον οὐκ ἐπιτρέψει; Aesch. *Ag.* 1634 *ὅτι οὐκ, ἐπειδὴ τῷδ' ἐβούλευσας μῦρον, | δρᾶσαι τὸδ' ἔργον οὐκ ἔτλης αὐτοκτόνωι*: and so oft. after οὐ μὰ, as *El.* 626. We need not, then, change οὐ (in v. 3) to οὐν, with Blaydes, nor οὐκ ὅπωπ' to εἰσόπωπ' with B. Todt.—τῶν... κακῶν, sc. ὧν, possessive (or 'partitive') gen. with

καὶ νῦν τί τοῦτ' αὖ φασὶ πανδήμῳ πόλει  
κῆρυγμα θείναι τὸν στρατηγὸν ἀρτίως;  
ἔχεις τι κείσῃκουσας; ἢ σε λανθάνει  
πρὸς τοὺς φίλους στείχοντα τῶν ἐχθρῶν κακά; 10

## ΙΣΜΗΝΗ.

ἔμοι μὲν οὐδεὶς μῦθος, Ἀντιγόνη, φίλων  
οὐθ' ἡδὺς οὐτ' ἀλγεινὸς ἰκετ', ἐξ ὅτου  
δνοῖν ἀδελφοῖν ἔστερήθημεν δύο.  
μῖᾷ θανόντων ἡμέρᾳ διπλῇ χερὶ  
ἐπεὶ δὲ φροῦδός ἐστιν Ἀργείων στρατὸς 15  
ἐν νυκτὶ τῇ νῦν, οὐδὲν οἶδ' ὑπέρτερον,  
οὐτ' εὐτυχοῦσα μᾶλλον οὐτ' ἀτωμένη.

χὶ were afterwards era-ed.—For οἱ, Blaydes conject. *ὄν*.

10 τῶν] τὰξ Blaydes.

ὄπωπα,—‘which I have not seen as belonging to, being in the number of,’ our woes. For the omission of *ὄν* cp. *O. C.* 694 *ἔστιν δ' οἷόν ἐγὼ γὰρ Ἀσίας οὐκ ἔπακούω*.

7 αὖ is oft. thus joined with the interrogative τίς (‘what *πῶς* thing?’): cp. 1172, 1281: *O. C.* 357 *νῦν δ' αὖ τίς ἡκεῖς μῦθον...* | *φέρουσα...*; *ib.* 1507 *τί δ' ἐστίν...* *νέορτον αὖ*;—*πανδήμῳ πόλει*, the whole body of the citizens: so 1141, *El.* 982: *πανδήμου στρατοῦ* *Al.* 844. For the adj. compounded with a noun cognate in sense to the subst., cp. *βίος μακραίων* (*O. T.* 518), *εὐήρετος πλάτα* (*O. C.* 716 n.).

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

9 ἔχεις. *constitutum habes*: *Tr.* 318 οὐδ' ὄνομα πρὸς τοὺς τῶν *ξυνεμπόρων* ἔχεις;—*κεισθήκουσας*, simply ‘heard’ (not, ‘given heed to’), as *O. C.* 1645, *Al.* 318, *Tr.* 351, 424.

10 τῶν ἐχθρῶν κακά, ‘that evils belonging to (proper for) our enemies are coming upon our friends’; i.e. that our brother Polyneices is to share the doom of the Argive dead, by being left unburied. As appears from vv. 1081 ff., Soph. supposes that burial was denied to the slain foemen generally, and not to Polyneices alone. No legend was more familiar at Athens than that of Theseus recovering the Argive corpses from Creon (*Eur. Suppl.*). Cp. 1162, where, as here, ἐχθρῶν are the Argives,—the *πολέμιοι* in their relation to individuals. Ismene, too, seems to understand the Argives; in her reply verses 11—14 refer to φίλους, and vv. 15—17 to ἐχθρῶν. It is rare that ἐχθρῶν should have the art., while κακά has none; but cp. 365: *O. T.* 1530 *τέρμα τοῦ βίου*.—We might take τῶν ἐχθρῶν κακά as ‘evils planned by our foes’ (i.e. by Creon): cp. *Ph.* 422 *τὰ γε | κείνων κακ' ἐξηρκε*: *ib.* 512 *τὸ κείνων κακόν*. So schol., *τὰ τῶν ἐχθρῶν μηχανήματα ἐπὶ τοῖς φίλοις ἰόντα*. But (a) the authorship of the decree having been already named, we now expect a hint of its purport: and (b) ἐχθροὶ being the natural persons to hurt φίλοι, the antithesis loses point. Some join *στείχοντα τῶν ἐχθρῶν*, ‘coming from foes’; which is open to the objec-

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

ISMENE.

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

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

14 θανόντων

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

11 ε. μέν does not answer to the δέ in 15, but merely gives a slight emphasis to ἐμοί; cp. Xen. *Cyr.* 1. 4. 12 ἐγὼ μὲν οὐκ οἶδα (though others may know).—*Ἀντιγόνη*, placed as in *O. C.* 1 n., 1415; while once (*O. C.* 507) the anapaest is in the 4th place.—*φίλων*, objective gen. with μέσος, tidings about them: cp. *Αἰ.* 221 ἀνδρὸς αἰθονος ἀγγελίαν: *ib.* 998 ἀξεία γὰρ σου βάξις. In *O. C.* 1161 f. σοῦ...μῦθον (where the gen. is objective) = 'speech with thee.—ἐξ ὅτου, referring to a definite time, as 1092, *O. C.* 345, *Tr.* 326, *Ph.* 493, like ἐξ οὗ (*O. T.* 1201, *Tr.* 38, *Αἰ.* 661, 1337). It refers to an indefinite time below, 457. The brothers had fallen on the preceding day.

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

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

*Il.* 16. 428 we have αἰγυπιοὶ γαμφύονυχε ...κλάζοντε. But I have been able to find only one proper parallel for such a combination as δυοῖν ἀδελφῶν θανόντων, viz., a verse of an unknown poet, fr. adesp. 153 in Nauck *Trag. Frag.* p. 679 Ἀλάντε δ' ὀρμήσαντες ἐκ συνωρίδος: and this has survived because Herodian cited it as a solecism (*Anecd. Boiss.* 3. 244): ἔδει γὰρ ἐπενεχθῆναι δυνάμει δυνάμει. In that verse, too, the license had an obvious metrical motive, which did not exist here. Cp. 55 f. ἀδελφῶ δύο...αὐτοκτανούντε; 58 λελειμμένα; 62 μαχουμένα.—διπλῇ χειρὶ, i.e. each by the other's right hand (as in *O. C.* 1425 θάνατον ἐξ ἀμφῶν = ἐξ ἀλλήλων): so 170 διπλῆς μοίρας, a doom given by each to the other. Cp. *El.* 206 θανάτους...διδύμην χειρῶν, a murder done by two right hands (that of Clytaemnestra and that of Aegisthus). Distinguish the use of the plur. διπλοῖ for δύο, as 51, 1233.

15 ε. ἐπεὶ, temporal, 'since' (like ἐξ οὗ), as oft. in Her. and the poets. So also ὅτε (*Thuc.* 1. 13 ἐτη δ' ἐστὶ...τριακόσια...ὅτε...ἤλθε).—ἐν νυκτὶ τῇ νῦν, last night: so νυκτὸς τῆςδε *Αἰ.* 21 (cp. *ib.* 209): νυκτὶ τῇδε *El.* 644: while 'to-night' is τῆς ἐπιούσης νυκτός (*Plat. Crito.* 46 A). The Argives, having on the preceding day lost all their leaders except Adrastus, fled shortly before dawn (cp. 100).—ὑπέρτερον here simply = πλεον (*cp. nihil supra*).—As οἷδ' εὐνυχοῦσα = οἷδ' ὅτι εὐνυχῶ, so the participles εὐνυχοῦσα and ἀτωμένη are expegetic of οὐδὲν ὑπέρτερον, = οἷδ' ὅτι εὐνυχῶ οἷδ' ὅτι ἀτῶμαι. Of ἀτᾶσθαι we find only this pres. part. (below, 314, *Αἰ.* 384, Eur. *Suppl.* 182) and ἀτῶμεθα *Αἰ.* 269.

- AN. ἦδη καλῶς, καὶ σ' ἐκτὸς αὐλείων πυλῶν  
τοῦδ' οὐνεκ' ἐξέπεμπον, ὥς μὴ κλύοις.  
 IS. τί δ' ἔστι; δηλοῖς γάρ τι καλχαίνουσ' ἔπος. 20  
 AN. οὐ γὰρ τάφου νῶν τῷ κασιγνήτῳ Κρέων  
τὸν μὲν προτίσας τὸν δ' ἀτιμάσας ἔχει;  
'Ετεοκλέα μὲν, ὥς λέγουσι, σὺν δίκῃς  
\*χρήσει δικαίᾳ καὶ νόμου, κατὰ χθονὸς  
ἐκρυψε, τοῖς ἔνερθεν ἔντιμον νεκροῖς. 25

Blaydes: θαπόντων MSS.

18 ἦδιν L: ἦδη Pierson. Schol., ἀντὶ τοῦ ἦδεα: he therefore read ἦδη in the text, though in his own note he writes, καὶ ἦδιν σε

18 ff. ἦδη: see on *O. T.* 1525. *καλῶς* has a slightly ironical tone (*O. T.* 1008), glancing at Ismene's apathy. —αὐλείων πυλῶν, the outer door (or gate) of the court-yard, the αὐλαιοι (or αὐλῆς) θύραι of the Homeric house (*Od.* 18. 239), in distinction from the θύραι μεγάρου, or inner door from the court into the men's hall. This was the αὐλεις θύρα, or front door, of the later Greek house, in distinction from the μεταυλὸς θύρα leading from the court to the inner part. The tragedians commonly use the more stately word πύλαι, rather than θύραι, for these outer doors of the palace: cp. Eur. *Helen.* 431 πύλας τε σεμνὰς ἀνδρὸς ὀλβίου τινὸς προσήλθον: *ib.* 438 πρὸς αὐλείου ἐστηκὺς πύλαις. ἐξέπεμπον, 'sought to bring thee forth': the act., since she had herself fetched or called Ismene; the midd. meaning to summon by a messenger, *O. T.* 951 τί μ' ἐξεπέμψω δεῖρο τῶνδε δωμαίων; cp. on 161, 165. The imperf., because she speaks of the motive present to her mind while the act was being done: cp. *O. C.* 770 τότ' ἐξεώθει κάξέβαλλες, n.

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

ισηγορίη): Plat. *Gorg.* 483 D (ἡ φύσις). In Her. 9. 68 δηλοῖ τέ μοι ὅτι πάντα... ἤρητο... εἰ καὶ τότε...ἐφηνγον, the real subject is the clause with εἰ (the fact of their flight shows me).

καλχαίνουσ' ἔπος τι (for the enclitic *τις* placed before its noun, see on *O. C.* 280 f.), 'that thou art troubled by some tidings.' The verb is intrans., ἔπος being the 'internal,' or cognate, accus. (*Ph.* 1326 νοσεῖς τόδ' ἄλγος): for its sense cp. *O. C.* 302 τίς δ' ἔσθ' ὁ κείνῳ τούτο τοῦτος ἀγγέλων; From κάλχη, the purple limpet (perh. connected with κόχλος, κόχχη), comes καλχαίνω, to make, or to be, purple: then fig., to be darkly troubled in mind: Eur. *Her.* 40 ἀμφὶ τοῖσδε καλχαίνων τέκνοις. Hence perh. Κάλχας, the seer who darkly broods on the future. The descent of this metaphor is curious. *φυρ*, the root of *πορ-φύρ-ω*, signified 'to be agitated,'—like heaving water, for instance (Skt. *bhur*, Lat. *feru-ere*, Curt. § 415). In *Il.* 14. 16 ff. a man's troubled hesitation is likened to the trouble of the sea just before a storm, while as yet the waves are not driven either way: *ὥς δ' ὅτε πορφύρῳ πέλαγος μέγα κύματι κωφῷ* (not yet breaking in foam)...*ὥς ὁ γέρον ὤρμαινε δαΐζόμενος κατὰ θυμόν*. The Homeric image is thus subtler than that of a storm in the soul (*Volvere curatum tristis in pectore fluctus*, Lucr. 6. 34). (2) Then *πορφύρῳ* is said of the mind itself: *Il.* 21. 551 ἔσση, πολλὰ δὲ οἱ κραδίη πόρφυρε μένοντι, 'was troubled.' (3) From *πορ-φύρ-ω*, as = 'to be turbid,' came *πορφύρα* as = simply 'the dark' (purple-fish and dye): and then in later Greek the verb took on the specific sense, 'to be purple.' (4) *κάλχη* = *πορφύρα*: and hence *καλχαίνω*

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

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

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

καλῶς κ.τ.λ. 23 ε. σὺν δίκῃ | χρησθεὶς δικαίᾳ καὶ νόμῳ MSS. (δικαία for δικαίᾳ R). In the margin of L the first corrector has written *δικαία* (*sic*) *ἐπείσει χρησάμενος*.

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

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

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

expansion of v. 23. For it is evidently essential to the contrast with vv. 26—30 that the honours paid to Eteocles should be described with emphasis. Were v. 23 immediately followed by v. 25, the effect would be too bald and curt. I conjecture σὺν δίκῃς | χρήσει δικαίᾳ καὶ νόμῳ, 'with righteous observance of justice and usage' [*νόμῳ* could be retained, but would be harsh; and the corruption of *δίκῃς* would have caused that of *νόμῳ*]. *δίκῃς*, following σὺν, was changed to *δίκῃ*, and then *χρήσει* became *χρησθεὶς*, in an attempt to mend the sense. σὺν χρήσει δικαίᾳ δίκῃ καὶ νόμῳ=*δίκῃ καὶ νόμῳ δικαίως χρώμενος*. For the latter, cp. *Antiphon* or. 5 § 87 χρήσθαι τῇ δίκῃ καὶ τῷ νόμῳ. *Eur. I. A.* 316 οὐδὲν τῇ δίκῃ χρῆσθαι θέλει. The substantival periphrasis (σὺν χρήσει τινός for *χρώμενός τινι*) is of a common kind; e.g. *Thuc.* 2. 39 διὰ...τὴν ἐν τῇ γῇ ἐπὶ πολλὰ ἡμῶν αὐτῶν ἐπέπεψιν: 5. 8 ἀνευ προφύεως...αὐτῶν (=εἰ μὴ προῖδον αὐτούς).—*Schütz* (1876, *Jahr. f. kl. Phil.* p. 176) proposed *χρησθαι δικαίων*, 'deeming it right to treat (him) in accordance with justice,' etc.: where, however, to supply αὐτῷ is most awkward: I should prefer τῷ (instead of καὶ) νόμῳ. *O. T.* 1526 is an instance in which *καὶ* seems to have supplanted an article (ταῖς) after the sense had become obscured. But *χρησθαι δικαίων τῷ νόμῳ* appears somewhat too prosaic and cold, and, in so lucid a phrase, would *δικαίων* have been likely to become *δικαίᾳ*?—νόμῳ, of funeral rites, cp. 519: so νόμῳ (*Thuc.* 3. 58), τὰ νομιζόμενα ποιεῖν (*iusta facere*): *Plut. Sull.* 38 κηδείας τῆς νενομισμένης, the usual obsequies.

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

τὸν δ' ἀθλίως θανόντα Πολυνείκους νέκυν  
 ἀστοῖσιν φασιν ἐκκεκηρῦχθαι τὸ μὴ  
 τάφῳ καλύψαι μηδὲ κωκῦσαί τινα,  
 εἴαν δ' ἄκλαυτον, ἄταφον, οἰωνοῖς γλυκύν  
 θησαυρὸν εἰσορώσι πρὸς χάριν βορᾶς.  
 τοιαῦτά φασι τὸν ἀγαθὸν Κρέοντα σοὶ  
 κάμοι, λέγω γὰρ κάμέ, κηρύξαντ' ἔχειν,  
 καὶ δεῦρε νεῖσθαι ταῦτα τοῖσι μὴ εἰδόσιν  
 σαφῇ προκηρύζοντα, καὶ τὸ πρᾶγμ' ἄγειν

30

For conjectures see comment. and Appendix.

**27** φασιν made from φησιν L. **29** ἀταφον ἀκλαυτον (which a late hand sought to change into ἀκλαυτον) L: ἀκλαυστον ἀταφον γ. **30** θησαυρὸν] ἔρμαιον Heimreich, from schol. (*Beitr.* p. 9).—εἰσορώσι] εἰσορμῶσι is an anonymous conject. mentioned by Burton. ὡς φέρωσι Semiteles. Nauck would omit the verse. **33** τοῖς

Patroclus to Achilles) θάπτε με ὅτι τάχιστα, πύλας Ἀἰδαο περήσω. | τῇλέ με εἰργουσι ψυχαί, εἰδωλα καμόντων, | οὐδέ με πω μίσγεσθαι ὑπὲρ ποταμοῖο εἴωσι.

**26** θανόντα ... Πολυνείκους νέκυν, by enallage for θανόντος, but also with a reminiscence of the Homeric νεκῶν κατατεθνήτων: cp. 515 ὁ καθανῶν νέκυν.

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

**29** εἴαν δ'. Since τινά can mean πάντα τινά, it is not necessary to supply πάντας as subject for εἴαν, though in O. T. 238 ff. we have μήτ' ἐσδέχσθαι μήτε προσφωνεῖν τινα...ὥθειν δ' ἀπ' οἴκων πάντας.—L has ἀταφον ἀκλαυτον. For this order it may be said, that a tribrach contained in one word forms the second foot in *Ph.* 1235 πότερα, *ib.* 1314 πατέρα, Aesch. *Ch.* 1 χθόνιε. Also, ἀταφον thus gains a certain abrupt force, and the order corresponds with καλύψαι...κωκῦσαι. But against it we may urge:—(1) The other order was the usual one: *Il.* 22. 386 κείτα παρ' ἡέσσι νέκυν ἀκλαυτος ἀταφτος: Eur. *Hec.* 30 | ἀκλαυτος, ἀταφος. (2) On

such a question of order no great weight belongs to L, in which wrong transpositions of words certainly occur; e.g. *Ph.* 156, 1332: O. C. 1088. Here some mss. give ἀκλαυστον ἀταφον. There is no ground for distinguishing ἀκλαυστος, as 'not to be wept,' from ἀκλαυτος, 'not wept' (see O. T. 361 note in Appendix on γνωτός and γνωστός). L gives the form without sigma here, as below, 847, 876, and in O. C. 1708; but the sigmatic form in *El.* 912.

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

Take πρὸς χάριν βορᾶς with γλυκύν θησαυρὸν, not with εἰσορῶσι: lit., a welcome store to the birds, when they look upon it, with a view to pleasure in feeding. For the sensual use of χάρις cp. Plat. *Phaedr.* 254 A τῆς τῶν ἀφροδισίων χάριτος. πρὸς χάριν is used either adverbially or with a genitive. (1) As

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

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

MSS.: τοῖσι Heath.

34 προκηρύξαντα L, made from προκηρύσσοντα: the first of the two σσ almost erased. προκηρύξοντα γ.—ἀγειν] ἔχειν γ, probably a mere oversight.

an adverb, it means literally, 'with a view to gratification': hence (a) when the χάρις is one's own, 'at pleasure,' as Philoctetes calls the birds (*Ph.* 1156) κορέσσαι στόμα πρὸς χάριν, to glut their beaks on him 'as they will': (b) when the χάρις is another's, 'so as to give pleasure,' 'graciously,' as *O. T.* 1152 σὺ πρὸς χάριν μὲν οὐκ ἐρεῖς. (2) A genitive after πρὸς χάριν can denote (a) that in which the χάρις consists, as βορᾶς here: or (b) the person or thing whose the χάρις is, as below, 908, τίνος νομον... πρὸς χάριν; 'in deference to what law?' Eur. *Med.* 538 νόμοις τε χρῆσθαι μὴ πρὸς ἰσχύος χάριν, 'not at the pleasure of force,'—i.e. not so that force can do what it pleases. Here, πρὸς χάριν βορᾶς differs from a simple χάριν βορᾶς by implying the same notion as the adverbial πρὸς χάριν in *Ph.* 1156 quoted above: 'to feast on at their pleasure.'—Eustathius on *Il.* 8. 379 (p. 719. 9) defines carrion-birds as τοῖσι πρὸς χάριν ὁρῶσι βορᾶς τῆς ἀπὸ τῶν σαρκῶν. It cannot be doubted that he was thinking of our passage, and that his text, like ours, had εἰσορῶσι: but, using the simple ὁρῶσι, he has made a new phrase, 'looking' to pleasure in food,' and his words afford no argument for joining πρὸς χάριν with εἰσορῶσι here.

31 ε. σοί, like κάμω, depends on κηρύξαντ' ἔχειν (for which see 22). Creon's edict, addressed to all Thebans, touches the sisters first, since, as the nearest relatives of the dead, they were most concerned to see that he received burial. Antigone speaks with burning indignation. She says, in effect:—'Thus hath Creon forbidden thee and me to render the last offices to our brother.'  
 ὅτι: parenthesis λέγω γὰρ κάμω is prompted by his intense consciousness of a resolve.

To her, who knows her own heart, it seems wonderful that Creon should even have imagined her capable of obeying such an edict. It is a fine psychological touch, and one of the most pathetic in the play.—τὸν ἀγαθόν, ironical, as *O. T.* 385 Κρέων ὁ πιστός, *Ph.* 873 ἀγαθὸν στρατηλάται.—λέγω γὰρ κάμω (instead of κάμωι), a constr. most freq. when the acc. is a proper name, as Dem. or. 24 § 6 προσέκρου' ἀνθρώπῳ πονηρῷ... Ἀνδρότιμα λέγω. So *Tr.* 9, *Ph.* 1261, Aesch. *Th.* 609, Eur. *Her.* 642. On the other hand cp. Dem. or. 8 § 24 παρ' ὧν ἂν ἕκαστοι δύνωνται, τοῦτων τῶν τῇ Ἀσίαν ἐνοικοῦντων λέγω, χρήματα λαμβάνουσιν: Aesch. fr. 169 ἀλλ' Ἀντικλείας ἄσπον ἦλθε Σίσυφος, | τῆς σῆς λέγω τοι μητρός. In *Ai.* 509 where L has Ἐριβόλα (*sic*) λέγω, most edd. now give the dat.

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

33 νείσθαι pres. (*Od.* 15. 88): Eur. has νείσθε (*Alc.* 737) and νέμεος (in *Iyr.* *El.* 723): otherwise the word is not tragic.—τοῖσι μὴ εἰδόσιν, synizesis, as 263, 535, *O. C.* 1155 ὡς μὴ εἰδὼτ' αὐτόν, *Tr.* 321 καὶ ξυμπορὰ τοι μὴ εἰδέαι.





light, but, whoso disobeys in aught, his doom is death by<sup>30</sup> stoning before all the folk. Thou knowest it now; and thou wilt soon show whether thou art nobly bred, or the base daughter of a noble line.

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

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

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

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

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

ἄπτουσα Porson.

42 ποί L: ποῦ r.

43 χερσὶ δῶρει or δρα Meineke.

44 ἢ εἰ L, which an early hand sought to change into ἦ: ἦ is also written above.

the poet has refined a colloquialism by modifying ἄπτουσα into ἐφάπτουσα, just as τί δρῶν ἢ τί λέγων (cp. Aesch. *P. V.* 660) appears in *O. T.* 71 as δ τι | δρῶν ἢ τί φωνῶν. Some find a reference to weaving;—'by loosening the web, or fastening a new thread'; but, though the phrase may have been first suggested by the loom, it was probably used without any such conscious allusion. Quite different from our passage is *At.* 1317 εἰ μὴ ξινάψων ἀλλὰ συλλύσων πάρε, 'not to embroil the feud, but to help in solving it': cp. Eur. *Hipp.* 670 τίνας νῦν τέχνας ἔχομεν ἢ λόγους | σφαλεῖσαι κάθαρμα λύειν λόγους; 'to loose the knot of controversy.'—Another view makes the phrase refer to Creon's edict: 'seeking to undo it, or to tighten it,'—i.e. to break it, or to make it more stringent than it already is (schol. *λύουσα τὸν νόμον, ἢ βεβαιοῦσα αὐτόν*). But, though Antigone has not yet revealed her purpose, too great callousness is ascribed to Ismene if she is supposed to doubt whether her sympathy is invited against or for such an edict.—The *act. ἐφάπτειν* is rare: *Tr.* 933 τοῦργον ὡς ἐφάπτειν, that he had imposed the deed on her (by his fierce reproaches): Pind. *O. g.* 60 μὴ καθέλοι νιν αἰὼν πότμον ἐφάψαι | ὀφραὶν γενεάς. Was Porson right in conjecturing εἴθ' ἄπτουσα? For it, we may observe:—(1) An opposition of the simple λύειν and ἀπτειν suits a proverbial phrase: (2) ἦ and εἰ are elsewhere confused, as *O. C.* 80 (n.): (3) the single εἴτε is found in *O. T.* 517 λόγοισιν εἴτ' ἐργοῖσιν, *Tr.* 236 πατρώας εἴτε βαρβάρους; Against the conjecture is the fact that εἴθ' ἄπτουσα would have been much less likely to generate the ἢ θάπτουσα

of our MSS., since the intermediate εἰ θάπτουσα, being obviously unmeaning, would have been likely to cure itself.—προσθέμην: cp. *O. C.* 767 προσθέσθαι χάριν, n.—πλέον, 'for thine advantage': *O. T.* 37 οὐδὲν ἐξείδως πλέον, n.

41 ε. συμπονήσεις is the more general word,—'co-operate'; *ἐννεργῶσα*, the more explicit,—'help to accomplish the deed.'—ποῖον τι κ., cognate acc. to the verbs in 41: cp. *O. C.* 344 κακὰ | ὑπερπονείτων, n.—Read ποῦ γνώμης.. εἰ (from εἶναι): cp. *El.* 390 ποῦ ποτ' εἰ φρενῶν. The question between ποῦ and ποῖ here is one of sense, not of idiom. ποῖ γνώμης...εἰ (from εἶναι) would mean, 'to what thought will you have recourse?' Cp. *O. C.* 170 ποῖ τις φροντίδος ἐλθῃ; (n.), *Tr.* 705 οὐκ ἔχω...ποῖ γνώμης πέσω. But the meaning here is: 'what can you be thinking of?'

43 ε. εἰ sc. σκόπει.—Join ξὺν τῇδε χερσὶ: she lifts her hand.—κουφίεις, take up for burial: cp. *At.* 1410 πλευράς σὺν ἐμοὶ | τάσδ' ἐπικούφει' (the dead Ajax): and the common phrase ἀναρεῖσθαι νεκρούς.—ἦ γὰρ marks surprise (*O. C.* 64). The absence of caesura in the first three feet allows each of the two important words (νοεῖς θάπτειν) to fall slowly from the astonished speaker's lips.—ἀπόρητον, acc. neut. in appos. with θάπτειν σφε: Plat. *Gorg.* 507 Ε ἐπιθυμίας...πληροῦν, ἀνήνυτον κακόν.—πόλει, 'to' or 'for' (dat. of interest), not 'by' (dat. of agent), though the latter might be supported by Eur. *Phoen.* 1657 ἐγὼ σφε θάψω, κὰν ἀπενέπη πόλιν.—σφε=αὐτόν, as 516, 1226. σφε can be s. or pl., m. or f.: νῦν, s. or pl., m., f. or n.

- AN. τὸν γοῦν ἐμόν, καὶ τὸν σόν, ἣν σὺ μὴ θέλῃς, 45  
ἀδελφόν· οὐ γὰρ δὴ προδοῦς' ἀλώσομαι.  
IS. ὦ σχετλία, Κρέοντος ἀντειρηκότος;  
AN. ἀλλ' οὐδὲν αὐτῷ τῶν ἐμῶν μ' εἶργειν μέτα.  
IS. οἶμοι· φρόνησον, ὦ κασιγνήτη, πατὴρ  
ὡς νῦν ἀπεχθὴς δυσκλεῆς τ' ἀπώλετο, 50  
πρὸς αὐτοφώρων ἀμπλακημάτων διπλᾶς  
ὄψεις ἀράξας αὐτὸς αὐτουργῷ χερί·  
ἔπειτα μήτηρ καὶ γυνή, διπλοῦν ἔπος,  
πλεκταῖσιν ἀρτάναισι λωβᾶται βίον·  
τρίτον δ' ἀδελφῷ δύο μίαν καθ' ἡμέραν 55

45 f. L points thus: τὸν γοῦν ἐμόν καὶ τὸν σόν· ἣν σὺ μὴ θέλῃς ἀδελφόν, etc.—Benedict (*Obsev. in Soph.*, Leipzig, 1820, p. 104) is followed by several edd. in rejecting v. 46, which was already suspected in antiquity: see comment. In v. 45

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

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

47 ὦ σχετλία, 'over-bold.' The word primarily means 'enduring' (√σχε, σχεθεῖν). Hence: (1) Of *persons*, (a) 'unflinching,' in audacity or cruelty,—the usu. Homeric sense, as *Od.* 9. 494 σχέτλιε, τίπτ' ἐθέλεις ἐρεθίζεμεν ἀγρίων ἀνδρά; *So Ph.* 369, 930 ὦ σχέτλιε, *Eur. Alc.* 741

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

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

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

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

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

*σχετλία τὸλμης*. (δ) 'Suffering,' = *τλήμων*, as Aesch. *P. V.* 644 (of Io), Eur. *Hec.* 783. Neither Homer nor Soph. has this use. (1) Of things, 'cruel,' 'wretched,'—a use common to all the poets: so *Ai.* 887 *σχέτλια γάρ* ('tis cruel'), *Tr.* 879.

48 οὐδέν, adv.: *μέτα* = *μέτεστι*: τῶν ἐμῶν (masc.) with *ἐργεῖν* only: cp. *El.* 536 *ἀλλ' οὐ μετὴν αὐτοῖσι τήν γ' ἐμὴν κτανεῖν*. *Plat. Apol.* 19 C *ἐμοὶ τούτων... οὐδέν μετέστι*. For the plur. cp. *O. T.* 1448 *ὀρθῶς τῶν γε σῶν τελεῖς ὕπερ* ('thou wilt meetly render the last rites to thine own,'—Iocasta).

50 νῶν ethic dat. with *ἀπώλετο* (cp. *O. C.* 81 *βέβηκεν ἡμῖν*). *ἀπεχθής*, hateful to mankind for his involuntary crimes. *ἀπώλετο*, 'died,' not merely 'was disgraced' (cp. 59 *δλούμεθ'*): she is speaking of the deaths which had left them alone. But *ἔπειτα* in 53 is merely 'then,' 'in the next place,' and need not mean that Oedipus died before Iocasta. Here Soph. follows the outline of the epic version, acc. to which Oed. died at Thebes: see *Intro.* to *Oed. Tyr.* pp. xvi ff. The poet of the *Odyssey* (11. 275) makes him survive his consort's suicide, and no version appears to have assumed the contrary. The *Antigonæ* knows nothing of his exile from Thebes, or of the sacred honour which surrounded the close of his life, as the story is told in the later *Oedipus at Colonus*.

51 π. πρὸς... ἀμπλακημάτων... ἀράξας, 'impelled by them to strike his eyes': cp. *O. T.* 1236 (*τέθηκε*) *πρὸς τίνος ποτ' αἰτίας*;—*αὐτοφῶρον* = *αὐτὸς ἐφώρασεν* (cp. fr. 768 *τὰ πλείστα φωρῶν ἀσχαρὰ*

*φωράσεις βροτῶν*), detected by himself, when he insisted on investigating the murder of Laius (cp. *O. T.* 1065). Elsewhere *αὐτοφῶρος* = *φωραθεὶς ἐπ' αὐτῷ τῷ ἔργῳ*, 'taken in the act': *Thuc.* 6. 38 *κολάζων, μὴ μόνον αὐτοφῶρους (χαλεπὸν γὰρ ἐπιτυγχάνειν), ἀλλὰ καὶ ἐν βούλοισι μὲν, δύνανται δ' οὐ*: and so in the adv. *ἐπ' αὐτοφῶρῳ λαμβάνειν* etc.—*ἀράξας*, with the golden brooches (*περόλαι*): *O. T.* 1276 *ἥρασσ' ἐπαίρων βλέφαρα*.—*αὐτὸς αὐτοφῶρῳ χερὶ*, emphatic, like *αὐτὸς πρὸς αὐτοῦ* (1177), but not strictly pleonastic, since *αὐτὸς* = 'by his own act,' i.e. 'of his free will,' while *αὐτ. χερὶ* refers to the instrument, 'with hand turned against himself,' Cp. on 56.

55 2. *διπλοῦν ἔπος*, a two-fold name (for the same person): as conversely Aesch. *P. V.* 209 *ἐμοὶ δὲ μήτηρ... ἑμέμυ| καὶ Γαῖα, πολλῶν ὀνομάτων μορφή μία*. Valckenar on Eur. *Phoen.* p. 153 cites Heraclitus *Alleg. Hom.* 21 (of Hera) *διπλοῦν ὄνομα φύσεως καὶ συμβιώσεως*, 'a name signifying at once birth and marriage' (since she was *coniunx Iovis et soror*). Seneca *Oed. Tyr.* 389 *mixtumque nomen coniugis, natī, patris*. (The feeble v. l. *πάθος* for *ἔπος* meant, 'a double calamity,' since both mother and wife perished.)—*ἀρτάναισι*: cp. *O. T.* 1264 *πλεκταῖσιν αἰώραισιν ἐμπειλεγμένην*.

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

αὐτοκτονοῦντε τῷ τάλαιπῶρῳ μόρον  
 κοινὸν κατειργάσαντ' ἐπαλλήλοιν χεροῖν.  
 νῦν δ' αὖ μόνῃ δὴ νῶ λειψιμμένα σκόπει  
 ὅσῳ κάκιστ' ὀλούμεθ', εἰ νόμου βία  
 ψῆφον τυράννων ἢ κράτη παρέξιμεν. 60  
 ἀλλ' ἐννοεῖν χρή τοῦτο μὲν γυναιχ' ὅτι  
 ἔφυμεν, ὡς πρὸς ἄνδρας οὐ μαχουμένα·  
 ἔπειτα δ' οὐνεκ' ἀρχόμεσθ' ἐκ κρείσσόνων,  
 καὶ ταῦτ' ἀκούειν κατὶ τῶνδ' ἀλγίονα.  
 ἐγὼ μὲν οὖν αἰτοῦσα τοὺς ὑπὸ χθονὸς 65  
 ζῆγγνοιαν ἴσχειν, ὡς βιάζομαι τάδε,

56 αὐτοκτονοῦντε I., αὐτοκτενοῦντες I: αὐτοκτονοῦντε (sic) Coraes ad Heliod. vol. 2, p. 7. 57 ἐπ' ἀλλήλοιν MSS.: ἐπαλλήλοιν Hermann. In I the ' after ἐπ' and the breathing on ἀ are either from the first hand or from S.—Nauck conject. *δαῖον*:

*τοσφαγῆς, αὐτοφόνος*, etc. The compound merely expresses that the deed is done with one's own hand, implying that such a use of one's own hand is unnatural. The object of the deed may be one's own life, or another's. This ambiguity of the compound is illustrated by 1175 f. *αὐτόχειρ δ' αἰμάσσεται*.—XO. *πότερα πατρῴας ἢ πρὸς οἰκείας χερός*; 'by his father's hand, or by his own?'

57 *κατειργάσαντ'*, plur. verb with dual subject, as oft., even when another verb with the same subject is dual, as Xen. *Cyr.* 6. 1. 47 *ὡς εἶδέντην.. ἡσπάσαντο*: Plat. *Euthyd.* 294 E *ὅτε παῖδια ἦσθην... ἡπίστασθε*: see O. C. 343 n.—*ἐπαλλήλοιν χεροῖν*, 'with mutual hands,'—each brother lifting his hands against the other. It is hard to believe that Soph. would here have written *ἐπ' ἀλλήλοιν*, 'against each other,' when *χεροῖν* would seem a weak addition, and the double *οῖν* would be brought into harsh relief by the independence of the two words. The verse is in every way better if we can read *ἐπαλλήλοιν* as an epithet of *χεροῖν*. Now we know that the word *ἐπάλληλος* was in common use at least as early as the 2nd century B.C. In the extant literature it seems always to correspond with *ἐπ' ἀλλήλους* as = 'one on top of another' (*Od.* 23. 47 *κέλατ' ἐπ' ἀλλήλοισι*), being used to mean, 'in close order' or 'in rapid sequence' (as Polyb. 11. 11 *ἐν ἐπαλλήλοις τάξεσι*, in close ranks: Alciphro *Err.* 3. 6 *τὰς ἐπαλλήλους πληγὰς*, the showers

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

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

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

Semitelos. *πολεμίων*. 66 In L the first hand wrote *νῦν* αὖ: a later inserted δ': *νῦν δ' αἰ' τ.* 60 ἡ κράτη] καὶ κράτη Axt. 68 ἔπειτα δ' οὐνεκ'] ἔπειθ' ὁδοῦνεκ' Wecklein.—*κρείττονων* L, with *σσ* written above by an early hand. 68 f. In

turn') cp. 7.—*μόνα δὴ*, 'all alone': Tr. 1063 *μόνη με δὴ καθεῖλε*: *Al.* 992 *ἀπάντων δὴ*: so esp. with superlatives, *ib.* 858 *πανύστατον δὴ*: Thuc. 1. 50 *μεγίστη δὴ*.

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

61 f. *τοῦτο μὲν* is not governed by *ἀννοεῖν*, but is adv., 'on the one hand,' answered by *ἔπειτα δ'* (63) instead of *τοῦτο δέ*, as elsewhere by *τοῦτ' αὖθις* (167), *τοῦτ' ἄλλο* (*O. T.* 605), *εἴτα* (*Ph.* 1346), or *δέ* (*O. C.* 441).—*ὥς*, with *οὐ μαχομένα*, marks the intention of nature as expressed in sex,—showing that we were not meant to strive with men.' This might be illustrated by Arist.'s phrase, *βούλεται ἡ φύσις ποιεῖν τι*, in regard to nature's intention or tendency (*De Anim. Gen.* 4. 10, etc.).

68 f. *οὐνεκ'*, 'that' (as *O. T.* 708, *O. C.* 1395, and oft.): *not*, 'because,' as some take it, supplying *χρῆ* with *ἀκούειν*.—*ἐκ*, as from the head and fount of authority; so *El.* 264 *κακ τῶνδ' ἀρχομαι*: cp. *O. C.* 67 n.—*ἀκούειν*, infin. expressing consequence ('so that we should hearken'), without *ὥστε*, as 1076

*ληφθῆναι*. We find *ἀκούω τινός*, 'to obey a person,' but not *ἀκούω τι*, as 'to hear (and obey) a command.' Here *ταῦτα* and *ἀλγίστα* are accusatives of respect, 'in regard to these things,' as *πάντα* in *El.* 340, *τῶν κρατούντων ἐστὶ πάντ' ἀκουστέα*, 'I must obey the rulers in all things.' If the accusatives were objective, the sense would be, 'to hear these taunts' (or, 'to be called these names'): cp. *Ph.* 607, *Al.* 1235.

68 f. *ἐγὼ μὲν οὖν*. *μὲν* (with no answering *δέ*) emphasises *ἐγὼ* (see on 11), while *οὖν* has its separate force, 'therefore,' as in *O. T.* 483, *O. C.* 664. The composite *μὲν οὖν* ('nay rather') would be unfitting here.—*τοὺς ὑπὸ χθονός*, the gods below (451), and also the departed spirit of Polyneices,—which, like the spirit of the unburied *Patroclus* (*Il.* 23. 65), can have no rest till sepulture has been given to the corpse. Cp. *O. C.* 1775 *τῷ κατὰ γῆς* (*Oedipus*): for the allusive plur., *El.* 1419 *ῥῶσω οἱ γὰς ὑπὸ κελμενοὶ* (*Agamemnon*). In ref. to the nether world, Attic writers regularly join *ὑπὸ* with *γεν.*, not *dat.*: *El.* 841 *ὑπὸ γαίης... ἀνάσσει*: Tr. 1097 *τῶν θ' ὑπὸ χθονός*, 'Αἰδου... σκύλακα': Plat. *Phaedr.* 249 A *τὰ ὑπὸ γῆς δικαστήρια*. Indeed *ὑπὸ* with *dat.* is altogether rare in Attic prose, except as meaning (a) under an authority, as *ὑπὸ νόμοις*, or (b) under a class, as Plat. *Symp.* 205 B *αἱ ὑπὸ πάσαις ταῖς τέχναις ἐργασίαι*. In poetry, Attic and other, it is freq. also in the local sense: cp. 337 *ὑπ' οὐρασαν*.—*βιάζομαι τάδε*, pass. with cogn. acc., as 1073 *βιάζονται τάδε*. Cp. *Ph.* 1366 *κάμ' ἀναγκάζεις τάδε*; and below, 219.

τοῖς ἐν τέλει βεβῶσι πείσομαι· τὸ γὰρ  
 περισσὰ πράσσειν οὐκ ἔχει νοῦν οὐδένα.  
 AN. οὐτ' ἂν κελεύσαιμ', οὐτ' ἂν, εἰ θέλοις ἐτι  
 πράσσειν, ἐμοῦ γ' ἂν ἡδέως δρώης μέτα. 70  
 ἀλλ' ἴσθ' ὅποια σοι δοκεῖ· κείνον δ' ἐγὼ  
 θάψω· καλὸν μοι τοῦτο ποιούσῃ θανεῖν.  
 φίλῃ μετ' αὐτοῦ κείσομαι, φίλου μέτα,  
 ὅσια πανουργήσασ· ἐπεὶ πλείων χρόνος  
 ὃν δεῖ μ' ἀρέσκειν τοῖς κάτω τῶν ἐνθάδε. 75  
 ἐκεῖ γὰρ αἰεὶ κείσομαι· σοὶ δ' εἰ δοκεῖ,

L. the first hand wrote τὸ γὰρ | περισσὰ πράσσειν ἐμοῦ γ' ἂν ἡδέως δρώης μέτα. He then effaced *περισσὰ*, and added one of the omitted verses (68) in the margin, and the other (69) in the text, between 67 and 70. 70 ἐμοῦ γ' | ἐμοὶ γ' Meineke.—*ἡδέως* | *ἀσμένως* Lehrs.—*δρώης* Mekler, understanding *πράσσειν*. 71 ὅποια σοι δοκεῖ L: ὅποια τ. The Schol. knew both readings: γίγνωσκε ὅποια σὺ θέλεις, τὸ

67 ε. τοῖς ἐν τέλει βεβῶσι = τυράννων in 60, i.e. Creon. βεβῶσι, as *El.* 1094 μοῖρα μὲν οὐκ ἐν ἐσθλῇ | βεβῶσαν: *O. C.* 1358 ἐν πόνῳ | ταύτῳ βεβηκώς. Elsewhere Soph. has the simple phrase: *Al.* 1352 κλίειν...τῶν ἐν τέλει, and so *Ph.* 385, 925. οἱ ἐν τέλει are 'those in authority,'—τέλος meaning 'final or decisive power,' as *Thuc.* 4. 118 τέλος ἔχοντες ἰόντων, 'let the envoys go as plenipotentiaries.' Pindar's τέλος δωδεκάμηνον ('an office held for a year'), *V.* 11. 10, is perh. poetical. As synonyms for οἱ ἐν τέλει we find (1) οἱ τὰ τέλη ἔχοντες, *Thuc.* 5. 47, and (2) τὰ τέλη simply, 'the authorities,' sometimes with masc. part., as *Thuc.* 4. 15 ἔδοξεν αὐτοῖς...τὰ τέλη καταβάντας βουλεύειν. Xen. *Hellen.* 6. 5 has τὰ μέγιστα τέλη, 'the highest magistrates' (like *Thuc.* 1. 10 ἔξω τῶν βασιλέων καὶ τῶν μάχιστα ἐν τέλει: cp. 2. 10).—τὸ γὰρ | ...πράσσειν: for the art. in the 6th place, with its noun in the next v., cp. 78: *O. T.* 231: *O. C.* 265, 351: *Ph.* 674.—περισσὰ πρ.: cp. 780: so *Tr.* 617 περισσὰ δρᾶν,=πολλὰ πράττειν, πολυπραγμονεῖν.—οὐκ ἔχει νοῦν οὐδ.=ἀνόητῶν ἐστὶ: prop. of persons, as *Tr.* 553 γυναῖκα νοῦν ἔχουσαν.

68 ε. ἐτι, 'yet,'—at some future time: so *El.* 66 (κᾶμ' ἐπανῶ) ἄστρον ὡς λάμψεν ἐτι: *Tr.* 257 δουλῶσεν ἐτι (he vowed that he would yet enslave him).—πράσσειν...δρώης (instead of πράσσειν): for such substitution of a synonym cp. *O. T.* 54 ἀρξέεις...κρατέεις (n.): *O. C.* 1501 σαφής

...ἐμφανής. With δρώης we have a double ἄν, the first after the negative, the second after the emphatic ἐμοῦ γ': cp. *O. T.* 339 n.—Objection has been made to *ἡδέως* on the ground that it ought to mean, 'with pleasure to yourself.' Wecklein, indeed, takes that to be the sense, supposing γε to be misplaced; i.e. the proper order would have been, ἡδέως γε ἂν ἐμοῦ κ.τ.λ.: but the position of ἐμοῦ in the verse sufficiently shows that γε must go with it. ἐμοὶ γ' (Meineke) would leave μέτα awkward: and ἀσμένως (Lehrs) would not have been displaced by ἡδέως, which the old scholia confirm. All the difficulty has arisen from failing to distinguish between (1) οὐκ ἂν ἡδέως δρώης, and (2) οὐκ ἂν μετὰ ἐμοῦ ἡδέως δρώης. In (1) ἡδέως could mean only, 'agreeably to yourself.' But in (2) it is ambiguous; for the statement is equivalent to saying, 'your co-operation with me would not be agreeable'; i.e. to you, or to me, or to either of us,—as the context may imply. Here, as the emphatic ἐμοῦ γε indicates, she means ἡδέως ἐμοὶ. Cp. *Plat. Rep.* 426 c δς...ἂν σπᾶς...ἡδίστα θεραπεύῃ, i.e. 'whoever serves them most acceptably' (not, 'most gladly'). Ar. *Nub.* 79 πῶς δῆρ' ἂν ἡδίστ' αὐτὸν ἐπεγέλαίμην; (i.e. most pleasantly for him).

71 ἴσθ' from εἰμί: 'be such as thou wilt,'—show what character thou wilt. Cp. *Ph.* 1049 οὐ γὰρ τοιούτων δεῖ, τοιούτος εἰμ' ἐγώ: *ib.* 1271 τοιούτος ἦσθα τοῖς λόγοις: *El.* 1024 ἀσκεῖ τοιαύτη νοῦν δι' αἰῶνος μέ-

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

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

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

*νυν*: O. T. 435 *ἡμεῖς τοιοῦδ' ἔφμεν*.—ὅποια σοι δοκεῖ = (τοιαύτη) ὅποια (or ὅποια) εἶναι δοκεῖ σοι, the relative being attracted into the case of the suppressed antecedent. This was the more natural since ὅποια σοι δοκεῖ, 'of any kind you please,' was felt as almost one word, ὅποιαδῆποτε; just so *ὅς βούλει* (*quivis*), instead of οὗτος *ὃν βούλει*, Plat. Gorg. 517 A μήποτε τις τῶν νῦν ἔργα τοιαῦτα ἐργάσεται οἷα τούτων *ὃς βούλει* ἐργάσεται: Crat. 432 A ὥσπερ αὐτὰ τὰ δέκα ἢ ὅστις βούλει ἄλλος ἀριθμός.—Those who read *ισθ'* (from *οἶδα*) ὅποιά σοι δοκεῖ compare El. 1055 ἄλλ' εἰ σεαυτῇ τυγχάνεις δοκοῦσά τι | φρονεῖν, φρόνει τοιαῦτα. But *εἰδέναι* is not φρονεῖν. In Attic, *ισθ'* ὅποιά σοι δοκεῖ could mean nothing but 'know such things as seem good to thee.' It could not mean (a) 'Have such sentiments as seem good to thee': nor (b) 'Be wise in thine own wisdom.' The Homeric phrases, πεπνυμένα εἰδώς ('wise of heart'), ἀθεμίστια εἰδώς, ἥπια οἶδε ('he has kindly feelings,' Od. 13, 405), etc., have no counterpart in the Attic usage of *εἰδέναι*. In 301 δυσσέβειαν εἰδέναι, and in Ph. 960 δοκοῦντος οὐδὲν εἰδέναι κακόν, the verb means simply 'to know.'

72 *ε*. θάψω, emphatic by place and pause: see on 46 ἀδελφών.—φίλῃ...φίλου, loved by him, as he is loved by me: Ai. 267 κοινὸς ἐν κοινούσι: ib. 620 ἀφιλα παρ' ἀφίλοις.—μετ' αὐτοῦ κείσσομαι, i.e. in the same world of the dead (76). The repetition of μετὰ serves to bring out the reciprocity of love more strongly: φίλῃ μετ' αὐτοῦ κείσσομαι, μετὰ φίλου (κειμένη),—instead of the simpler φίλῃ μετὰ φίλου κείσσομαι.

74 *ε*. δῖα πανουργήσας: having

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

76 *ε*. κείσσομαι, though we have had the word in 73. For other examples of such repetition, see n. on O. C. 554, and cp. below 163 ὠρθώσαν, 167 ὠρθον: 207 ἐκ γ' ἐμοῦ, 210 ἐξ ἐμοῦ: 613, 618 (ἐρπαι): 614, 625 (ἐκτὸς ἀπας).—σοι δ' is better than Elmsley's σὺ δ', since the primary contrast is between their points of view: 'if it seems right to thee, dishonour the dead,' rather than, 'do thou, if it seems right, dishonour the dead.' Remark, too, that the simple εἰ δοκεῖ (without dat. of pron.) is usually a polite formula, 'if it is pleasing to you (as well as to me)': Ph. 526 ἄλλ' εἰ δοκεῖ, πλέωμεν: ib. 645 ἄλλ' εἰ δοκεῖ, χωρῶμεν: ib. 1402 εἰ δοκεῖ, στείχωμεν.—τὰ τῶν θῶν ἐντήμια, the honoured



- τὰ τῶν θεῶν ἔντιμ' ἀτιμάσας' ἔχε.  
 ΙΣ. ἐγὼ μὲν οὐκ ἄτιμα ποιῶμαι, τὸ δὲ  
 βία πολιτῶν δρᾶν ἔφυν ἀμήχανος.  
 ΑΝ. σὺ μὲν τὰδ' ἂν προὔχοι· ἐγὼ δὲ δὴ τάφον 80  
 χῶσουσ' ἀδελφῷ φιλάτῳ πορεύσομαι.  
 ΙΣ. οἶμοι ταλαίνης, ὡς ὑπερδέδοικά σου.  
 ΑΝ. μὴ 'μοῦ προτάρβει τὸν σὸν ἐξόρθου πότμον.  
 ΙΣ. ἀλλ' οὖν προμηνύσης γε τοῦτο μηδενὶ  
 τοῦργον, κρυφῇ δὲ κεῦθε, σὺν δ' αὐτῶς ἐγώ. 85  
 ΑΝ. οἶμοι, καταῦδα· πολλὸν ἐχθίων ἔσει  
 σιγῶσ', ἐὰν μὴ πᾶσι κηρύξης τάδε.  
 ΙΣ. θερμὴν ἐπὶ ψυχροῖσι καρδίαν ἔχεις.  
 ΑΝ. ἀλλ' οἶδ' ἀρέσκουσ' οἷς μάλισθ' ἀδεῖν με χρή.

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

things of the gods; the laws which are *theirs* (454 θεῶν νόμιμα), held in honour (by them and by men). τὰ τοῖς θεοῖς ἔντιμα (25, *El.* 239 ἔντιμοι τούτοις) would have presented the gods only as *observers*, not also as *authors*, of the laws.—ἀτιμάσας' ἔχε (cp. 22), 'be guilty of dishonouring': cp. *Al.* 588 μὴ προβοὶς ἡμᾶς γένῃ, and n. on *O. T.* 957.

**78 f.** ἐγὼ is slightly emphasised by μὲν (see on 11), which goes closely with it, and does not here answer to the following δέ.—ἀτιμα ποιῶμαι=ἀτιμάζω: cp. *O. C.* 584 δι' οὐδενὸς ποιεῖ.—τὸ δὲ | ...δρᾶν: see on 67 τὸ γὰρ | ...πράσσειν. The inf. with art. is strictly an acc. of respect ('as for the acting...', 'I am incapable of it'), but is practically equiv. to the simple inf., ἀμήχανος δρᾶν: see n. on *O. C.* 47 οὐδ' ἐμοῖ...τοῦξανιστάναι... | ...ἔστι θάρσος.

**80 f.** τὰδ' ἂν προὔχοι, 'thou canst make these excuses' (sc. εἰ βούλοιο): Aesch. *Ag.* 1394 χαίροιτ' ἂν, εἰ χαίροιτ'· ἐγὼ δ' ἐπέυχομαι. For προέχεσθαι as=προφασίζεσθαι cp. Thuc. I. 140 ὁπὲρ μάλιστα προδύχονται. So πρόσχημα=πρόφασις (*El.* 525).—δη, 'now,' as the next thing to be done: cp. 173.—τάφον χῶσουσ', prop. to raise a mound on the spot where the remains of the dead had been burned: *Il.* 7. 336 τύμβον δ' ἀμφὶ πυρὴν ἔνα χεῖομεν. So *Il.* 24. 799 σὴμ' ἔχεαν,—after placing the

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

**82 f.** Join οἶμοι ταλαίνης, 'alas for thee, unhappy one': *O. C.* 1399 οἶμοι κελεύθου τῆς τ' ἐμῆς δισπραξίας, | οἶμοι δ' ἐταίρων: but the *nom.* when the ref. is to the speaker, as *El.* 1143 οἶμοι τάλαινα τῆς ἐμῆς πάλαι τροφῆς.—μὴ 'μοῦ προτάρβει (or, as some write it, μὴ ἐμοῦ) is clearly right. If we read μὴ μου προτάρβει, then the emphasis is solely on the verbal notion. 'I fear for thee.'—'Fear not so: make thine own fate prosperous.' But the stress on τὸν σὸν renders it certain that the poet intended a corresponding stress on the preceding pronoun: 'Fear not for me—make *thine* *son's* fate prosperous.' And μὴ 'μοῦ is no more objectionable than μὴ γὰρ in *El.* 472. προτάρβει, as *Tr.* 89 (with gen. πατρός). Distinguish προδείσας, 'afraid beforehand,' *O. T.* 90 (n.).—ἐξόρθου here = 'straighten out,' i.e. guide in a straight or prosperous course: cp. 167 ὠρθον πόλιν, 675 ὀρθομένων. Elsewhere ἐξορθῶν is usu. 'to correct, amend' (*Plat. Zην.* 90 D); more rarely, like ἀνορθῶν (*O. T.* 51), 'to set upright' (τὸ πᾶσαν,

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

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

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

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

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

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

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

IS. Thou hast a hot heart for chilling deeds.

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

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

86 πολλόν] μάλλον Porson, and

Plat. *Legg.* 862 c). In the figurative uses of ὀρθός and its derivatives the context must always guide our choice between the notion of 'upright' and that of 'straight.'

84 ε. ἀλλ' οὖν...γε. In this combination ἀλλά is like our 'well'; οὖν = 'at any rate' (i.e. if you *must* do it); and γε emphasises the word which it follows. Cp. *El.* 233 ἀλλ' οὖν εὐνοία γ' αὐδῶ, 'well, at any rate (i.e. though you will not listen to me) it is with *good-will* that I speak.' *Ph.* 1305.—κρυφή δέ: here δέ = ἀλλά: *Thuc.* 4. 86 οὐκ ἐπὶ κακῷ, ἐπ' εὐθερώσει δέ.—σὺν δ', adv., sc. κενῶ: cp. *Al.* 1288 δδ' ἦν ὁ πρῶσσαν ταῦτα, σὺν δ' ἐγὼ παρών.—αὐτῶς (adv. of αὐτός, see on *O. T.* 931), in just that way—'like-wise': *Tr.* 1040 ὡδ' αὐτῶς ὡς μ' ὤλεσε.

86 ε. καταύδα, sc. τὸ ἔργον, 'denouncing it.' The word occurs only here, the pres. used in this sense being καταγορεύω (*Thuc.* 4. 68 καταγορεύει τις ξυνειδῶς τοῖς ἑτέροις τὸ ἐπιβούλευμα): aor. κατέειπον.—πολλόν: this Ionic form occurs also *Tr.* 1196 πολλόν δ' ἄρσεν' ἐκτεμόνθ' ὁμοῦ | ἄγριον ἔλαιον, though in no other places of tragedy. And *Soph.* also used the epic form πολυῶπους in a trimeter, fr. 286 νόει πρὸς ἀνδρὶ, σώμα πολυῶπους ὅπως | πέτρα, κ.τ.λ. Porson on *Eur. Hec.* 618 wished to read in our verse either πλείων (which is inadmissible, as Nauck observes, *Eur. Stud.* 2. 27), or μάλλον, which some edd. receive. But πολλόν is manifestly better than μάλλον.—σίνγασ' is explained by ἔαν...τάδε, while the thought is strengthened by πᾶσι: she is to tell the

news to all.

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

89 ε. ἀδεῖν, an aor. inf. used in *Il.* 3. 173, as also by Solon (fr. 7 *ἐργμασιν ἐν μεγάλοις πᾶσιν ἀδεῖν χαλεπὸν*), Her., and Pind. This is the only place in classical Attic where any part of the aor. ἔαδον occurs.

- ΙΣ. εἰ καὶ δυνήσῃ γ'. ἀλλ' ἀμνηχάνων ἐρᾷς. 90  
 ΑΝ. οὐκοῦν, ὅταν δὴ μὴ σθένω, πεπαύσομαι.  
 ΙΣ. ἀρχὴν δὲ θηρᾶν οὐ πρόπει τὰ μήχανα.  
 ΑΝ. εἰ ταῦτα λέξεις, ἐχθαρεῖ μὲν ἐξ ἐμοῦ,  
 ἐχθρὰ δὲ τῷ θανόντι προσκείσει δίκη. 95  
 ἀλλ' ἔα με καὶ τὴν ἐξ ἐμοῦ δυσβουλίαν  
 παθεῖν τὸ δεινὸν τοῦτο· πείσομαι γὰρ οὐ  
 τοσοῦτον οὐδὲν ὥστε μὴ οὐ καλῶς θανεῖν.  
 ΙΣ. ἀλλ' εἰ δοκεῖ σοι, στείχε· τοῦτο δ' ἴσθ', ὅτι  
 ἄνους μὲν ἔρχει, τοῖς φίλοις δ' ὀρθῶς φίλη.

so Nauck, Wecklein: see comment.

it. 91 In L. the first h. omitted μῆ: S added

98 ἐχθαρεῖ] ἐχθρανῆ L., with γρ. ἐχθαρῆ from a later hand in marg.

90 εἰ καὶ δυνήσῃ γ', yes, if (besides having the wish to please them) you shall also have the power. καὶ goes closely with δυνήσῃ: cp. *O. T.* 283 εἰ καὶ τριτ' ἐστὶ. Such cases must be carefully distinguished from those in which εἰ καὶ form a single expression; see *O. T.* p. 266.

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

92 ἀρχὴν, adv., 'to begin with,' 'at all,'—in negative sentences; often placed, as here, before the negative word; *El.* 439 ἀρχὴν δ' ἄν...οὐκ ἄν...ἐπέστεφε: *Ph.* 1239 ἀρχὴν κλέειν ἄν οὐδ' ἅπασι βουλόμην: *Her.* 3. 39 ἔφη χαρεῖσθαι μᾶλλον ἀποδιδούς τὰ ἑλαβε ἢ ἀρχὴν μηδὲ λαβών. In affirmative sentences the art. is usu. added: *Andoc.* or. 3. § 20 ἐξὴν γὰρ αὐτοῖς καὶ τὴν ἀρχὴν ἔωσαν Ὀρχομενίους αὐτανόμους εἰρήνην ἀγεῖν: so *Isocr.* or. 15 § 272.

98 ἐχθαρεῖ, pass.: so, from liquid stems, 230 ἀλγινεῖ: *O. T.* 272 φθηρεῖσθαι: *Hi.* 1155 πημανούμενος. The 'midd.' fut. in σ affords numerous examples, as below, 210, 637, 726: see n. on *O. T.* 672 and *O. C.* 1185.—ἐξ ἐμοῦ, 'on my part' (cp. 95), rather than simply 'by me' (cp. 63).

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

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

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

95 π. ἔα, one syll. by synizesis, as *O. T.* 1451 (n.).—τὴν ἐξ ἐμοῦ δυσβ., the folly proceeding from me, the folly on my part, for which I bear the sole blame: *El.* 619 ἀλλ' ἢ γὰρ ἐκ σοῦ δυσμένεια καὶ τὰ σὰ | ἐργ' ἐξανασκάσει με, 'it is the enmity on thy part,' etc. *Tr.* 631 μῆ

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

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

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

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

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

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

94 ἐχθρὰ] ἐχθρᾶ Emper, Donaldson. ἐχθρᾶ Κνίχαλα.—δικη] Δίκη Lehrs: κάσει Dindorf: κάτω L. Dindorf. πρὸς δίκης ἐσσι Herwerden (Stud. crit. p. 9). 96 οὐ] οὐν Elms. on Eur. Med. 804, M. Seyffert, Dindorf.

πρὸ λέγειν ἂν τὸν πόθον τὸν ἐξ ἐμοῦ, | πρὶν εἶδέναι τὰ κεῖθεν εἰ ποθοῦμεθα. Cp. O. C. 453 n.—τὸ δεινὸν τοῦτο, ironical: cp. El. 376 (Electra in answer to her sister's warnings) φέρ' εἰπέ δὴ τὸ δεινόν.—πέλομαι γὰρ οὐ: for the position of the negative (which belongs to the verb, not to τοσοῦτον), cp. 223, O. C. 125 προσέβα γὰρ οὐκ ἂν. We still write οὐ here, not ὅ, because the sentence runs on without pause: but 255 τυμβήρης μὲν ὅ, Ai. 545 παρῆρται γὰρ οὐ, since in each case a comma can follow the negative.—μή οὐ, not μή, because the principal verb πέλομαι is negative: O. T. 283 n. She means, 'even if I have to die, at least I shall not suffer the worst of evils: which is not death, but an ignoble death.' Cp. frag. adesp. 61 οὐ κατθανεῖν γὰρ δεινόν, ἀλλ' αἰσχροῦς θανεῖν.

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

100—161 Parodos. For the metres

see Metrical Analysis. The framework is as follows. (1) 1st strophe, 100 ἀκτίς to 109 χαλυνῶ=1st antistrophe, 117 σῶσις to 133 ἀλαλδέξαι. (2) 2nd strophe, 134 ὠπτιτύπα to 140 δεξιόσειρος=2nd antistrophe, 148 ἀλλά γὰρ to 154 ἄρχοι. Each strophe and each antistrophe is followed by an anapaestic system (σύστημα) of seven verses, recited by the Coryphaeus alone, in the pauses of the choral dance. The fourth and last of these systems, following the second antistrophe, announces the approach of Creon.

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

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

The ode vividly portrays the enormous sin of Polyneices against his country, and the appalling nature of the peril which Thebes has just escaped. We already

## ΧΟΡΟΣ.

στρ. α'. ἀκτὶς ἀελίου, τὸ κάλλιστον ἑπταπύλῳ φανέν 100  
 2 Θήβα τῶν προτέρων φάος,  
 3 ἐφάνθης ποτ', ὦ χρυσέας  
 4 ἀμέρας βλέφαρον, Διρκαίων ὑπὲρ ρέεθρων μολοῦσα.  
 5 τὸν λεύκασπιν Ἀργόθεν \*ἐκβάντα φῶτα πανσαγία 106  
 6 φυγάδα πρόδρομον ὀξυτέρῳ κινήσασα χαλινῷ

100 ἀελίοιο L. The first hand wrote ἀελίου, which is also in the lemma of the scholium. An early hand then changed υ into ιο. Hence Bothe, ἀελίοιο κάλλιστον (omitting τὸ). 102 τῶν προτέρων L.: τῶν πρότερον A, Brunck, Blaydes. 104 βλέφαρις Nauck. 106 ἀργόθεν | φῶτα βάντα MSS. A syllable is wanting (cp. 123). For Ἀργόθεν, Erfurdt

know Antigone's motive. This is a dramatic prelude to the announcement of Creon's.

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

108 ε. ἐφάνθης with an echo of φανέν (παράχρησις): cp. O. C. 794 στόμα | ...στόμωσιν.—χρυσέας, with ε as O. T. 157, 188. So Pind. Pyth. 4. 4 ἐνθα ποτὲ χρυσεῶν Διὸς αἰγῶν πάρεδρος. The ε was admitted by the lyricists, and from them borrowed by the dramatists, though only in lyrics.

and even there only occasionally. Homer never shortens the υ: for, as χρυσέω ἀνὰ σκήπτρῳ (Il. 1. 15) shows, the Homeric χρυσέης (etc.) must be treated as disyll. by synizesis.—βλέφαρον=δύμνα: Eur. Ph. 543 νυκτός τ' ἀφ' ἡγέτης βλέφαρον (the moon). Cp. Job iii. 9 (Revised Version), 'neither let it behold the eyelids of the morning.'—Διρκαίων. The Dirce was on the w. of Thebes, the Ismenus on the e.: between them flowed the less famous Strophia: Callim. Hymn Del. 76 Διρκε τε Στροφίη τε μελαμψήριδος ἐχούσαι | Ἰσμηνοῦ χέρα πατρός (alluding to their common source s. of the town). Though the Ismenus, as the eastern stream, would have been more appropriately named here, the Dirce is preferred, as the representative river of Thebes: so Pindar, 'the Dircaean swan,' expresses 'at Thebes and at Sparta' by ρέεθροισι τε Δίρκας... καὶ παρ' Εὐρώτῃ (Isthm. i. 29). Cp. 844.

106 τὸν λεύκασπιν...φῶτα, in a collective sense: so ὁ Πέρσης, the Persian army, Her. 8. 108, etc. Cp. Aesch. Theb. 90 ὁ λεύκασπις λεῶς (Dind. λευκοπρεπής): Eur. Phoen. 1099 λεύκασπιν εἰσορώμεν Ἀργείων στρατῶν. The round shield, painted white, which the Argive soldier carried on his left arm, is the λευκῆς χιῶνος πτέρυξ of 114. The choice of white as the Argive colour may have been prompted by a popular association of Ἀργός with ἄργος.

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

CHORUS.

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

conject. ἀπ' Ἀργόθεν: Ahrens, Ἀπιόθεν: Boeckh, Ἀργείον: Wolff, Ἀργογενή:  
Blaydes, Ἀργολίδος or Ἀργολικόν: Wecklein, γὰς Πέλοπος: Mekler, Ἰναχόθεν:  
Hermann, Ἀργόθεν ἐκ φῶτα βάντα: Feussner and Schütz, Ἀργόθεν ἐκβάντα φῶτα.  
108 δέυτῳ L. (with δέξει written above): δέυτέρῳ r, and Schol. Blaydes conject.

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

107 H. πανσυγῇ (only here) = παν-

οπλίᾳ, modal dat. σάγη (for accent, cp. Chandler § 72) = 'what one carries,' and so, generally, 'equipment' (Aesch Cho. 560 ξένῳ γὰρ εἰκώς, παντελὴ σάγην ἔχων), or, specially, *body-armour*: Aesch. Pers. 240 ἔγχε σταδαῖα καὶ φεράσπιδες σάγαι (opp. to the *light* equipment of the τοξότης). — φυγάδα πρ., proleptic, with κινήσασα, 'having stirred to flight,' etc. cp. O. C. 1292 ἐξελθῆναι φυγάς. πρόδρομον, 'running forward,' i.e. 'in headlong haste': Aesch. Th. 211 ἐπὶ δαίμονων πρόδρομος ἦλθον ἀρχαία βρέτη. In prose, always of *precursors* (as heralds, or an advanced guard). — δέυτέρῳ... χαλινῷ, 'in swifter career,' dat. of manner with φυγάδα πρόδρομον. Cp. O. C. 1067 (where the Attic horsemen are described rushing in pursuit of the Thebans), πᾶς γὰρ ἀστράπτει χαλινός, 'the steel of every bridle flashes,'—as they gallop on with slack reins. So here, the χαλινός, which glitters as the horse rushes along, is poetically identified with the career itself, and thus is fitly joined with δέυτερος. The phrase seems happy in this context. The Argives began their retreat in the darkness (16): when the sun rises, the flashing steel of their bridles shows them in headlong flight.—δέυτέρῳ does not mean (1) 'in flight swifter than their former approach'; nor (2) that the reins are shaken ever faster on the horses' necks. δέυτέρῳ (L) was a mere blunder: it could only mean 'piercing' (the horse's mouth), not, 'giving a sharp sound,' when the reins are shaken.—Cp. Aesch. Th. 122 (describing the Argive besiegers) δίδεται δέ τοι γένυν ἱππῶν | κινύρονται (μινύρονται L. Dind.) φόνον χαλινῶ. Ib. 152 ὄτοβον ἀρμάτων ἀμφὶ πόδων κλύω. Our passage suggests horsemen rather than drivers of war-chariots: perh. the poet imagined both, as in O. C. 1062 πῶλαισιν ἢ βιμφοαρμάτοις | φεύγοντες ἀμύλλαι.

σύστ. α'. \*ὅς ἐφ' ἡμετέρα γὰ \*Πολυνείκους 110  
 ἄρθεις νεικέων ἐξ ἀμφιλόγων  
 ὀξέα κλάζων  
 αἰετὸς εἰς γὰν ὥς ὑπερέπτα,  
 λευκῆς χιόνης πτέρυγι στεγανός,  
 πολλῶν μεθ' ὀπλῶν 115  
 ξύν θ' ἵπποκόμοις κορύθεοσι.

ἀντ. α'. σταὶ δ' ὑπὲρ μελάβρων, \*φονώσαισιν ἀμφιχανῶν κύκλω  
 2 λόγχαῖς ἐπτάπυλον στόμα,

δεξιτόνῃ or δεξιτόμῃ: Nauck, δευκρότῃ. 110 π. I. has δν ἐφ' ἡμετέρα (the first hand wrote ἡμερά, but added τέ above) γὰ πολυνείκῃς | ἄρθεις νεικέων ἐξ ἀμφιλόγων | ὀξέα κλάζων αἰετὸς εἰς γὰν | ὥς (sic) ὑπερέπτα. All mss. have accus. δν and nom. Πολυνείκης. Scaliger conject. ὅς...Πολυνείκους.—Dindorf gives γῆ, γῆν, ὑπερέπτη instead of the Doric forms. 112 Before ὀξέα κλάζων, Erfurdt conjecturally supplies ἐπόρευσε· θοῶς δ': J. F. Martin, ὥρσεν· κείνος δ': Pallis, ἤλασ' ὁ δ': Nauck, ἤγαγεν· ἐχθρὸς δ',

110 ε. The mss. have δν...Πολυνεί-  
 κης. If this were sound, it would be  
 necessary to suppose that after ἀμφιλόγων  
 a dipodia has been lost, such as Nauck  
 supplies by <ἤγαγεν· ἐχθρὸς δ'> ὀξέα  
 κλάζων. For (1) a verb is wanted to  
 govern δν, and (2) the description of the  
 eagle, beginning with ὀξέα κλάζων, clearly  
 refers to the Argive host, not to Polyneices  
 only. But if, with Scaliger, we read ὅς...  
 Πολυνείκους, no such loss need be as-  
 sumed. The correspondence between  
 anapaestic systems is not always strict,  
 and the monometer ὀξέα κλάζων could  
 stand here, though the anti-system has a  
 dimeter in the same place (129). The  
 ms. reading δν...Πολυνείκης probably  
 arose from a misunderstanding of the  
 scholium:—ὄντινα στρατὸν Ἀργείων, ἐξ  
 ἀμφιλόγων νεικέων ἄρθεις, ἤγαγεν ὁ  
 Πολυνείκης, οἷον ἀμφιλογία χρησάμενος  
 πρὸς τὸν ἀδελφόν· διὰ βραχέων δὲ  
 εἶπεν αὐτό, ὡς γνωρίμου οὐσης τῆς ὑπο-  
 θέσεως. The Schol. wrote ἄρθεις, to  
 agree with Πολυνείκης, and not ἄρθεντα,  
 to agree with στρατὸν, because it suited  
 the form of his paraphrase, οἷον ἀμφιλογία  
 χρησάμενος πρὸς τὸν ἀδελφόν. By διὰ  
 βραχέων δὲ εἶπεν αὐτό, the Schol. meant  
 not merely the indefiniteness of νεικέων ἐξ  
 ἀμφιλόγων, but also the compactness of  
 Πολυνείκους | ἄρθεις ἐκ νεικέων for ὄντινα  
 στρατὸν ἤγαγεν ὁ Πολυνείκης. But a  
 transcriber, noticing that the Schol. joined  
 ἄρθεις with Πολυνείκης, might easily infer  
 that δν...Πολυνείκης ought to stand in the  
 text, and might take διὰ βραχέων as

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

Πολυνείκους...νεικέων, playing on the  
 name, like Aesch. (*Th.* 577, 628, 829):  
 as elsewhere on that of Ajax (*Ai.* 432  
 αἰάζειν), and of Odysseus (fr. 877, πολλοὶ  
 γὰρ ὠδύσαντο δυσμενεῖς ἐμοί, have been  
 bitter).—ἄρθεις, 'having set forth': so  
 Her. 1. 165 ἀρθέντες ἐκ τῶν Οἰνουσίων  
 ἐπλεον· 9. 52 (of a land-force) ἀρθέντες  
 ...ἀπαλλάσσοντο. Attic prose similarly  
 uses the act. ἄρας, either absolutely, or  
 with dat. (ταῖς ναυσί, τῷ στρατῷ), or,  
 more rarely, with acc. (τὰς ναῖς Thuc.  
 1. 52). Here the choice of the word  
 suits the image of an eagle soaring.—  
 νεικ. ἐξ ἀμφιλόγων, lit. in consequence  
 of contentious quarrels, i.e. his claims to  
 the Theban throne, against his brother  
 Eteocles. Eur. *Med.* 636 ἀμφιλόγους  
 ὀργὰς (contentious moods) ἀκόριστά τε  
 νεική: *Ph.* 500 ἀμφίλεκτος...ἔρις. The  
 prep. as *O. C.* 620 ἐκ συμκροῦ λόγου.

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

who set forth against our land by reason of the vexed claims of Polyneices; and, like shrill-screaming eagle, he flew over into our land, in snow-white pinion sheathed, with an armed throng, and with plumage of helms.

He paused above our dwellings; he ravened around our sevenfold portals with spears athirst for blood;

or ἤγαγε· κείνος δ'.

118 εἰς γὰρ ὧς] ὧς is omitted by Hermann: εἰς by Blaydes, who places ὧς before γὰρ.

117 στάς] πτάς K. L. Struve, Nauck (referring to Lobeck *Phryg.* p. 255).—φονίαισιν MSS.: Schol. ταῖς τῶν φόνων ἐρώσαις λόγχοις, whence Bothe and Boeckh restored φονύσαισιν. In such a MS. as L, where φονίαισιν is thus divided between two verses, the corruption would have been easy. 119 λόγχοις] χηλαῖς Blaydes.—ἐπτάπυλον] ἐπταπύλω Semitelos.—στόμα] πόλισμ' Nauck.

of these descriptive verses should not be broken by a paroemiac before v. 116. No argument either way can be founded on v. 130 (where see n.), since, even if it were a paroemiac, that would not require a paroemiac here.—ὑπερέτα. The act, strong aor. ἐπτην (as if from ἐπτημ) occurs simple only in the *Batrachomyomachia* (210, if sound) and the Anthol.: compounded, only in the tragic lyrics and in late prose. Cp. 1307.

114 α. λευκῆς χιώνος πτ., 'a wing white as snow' (the white shield, see on 106); genitive of quality (or material), equiv. to an epithet: cp. *O. T.* 533 τόλμης πρόσωπον (a bold front): *El.* 19 ἄστρων εὐφρόνῃ (starry night): *Eur. Ph.* 1491 πολλὴ δα...τροφᾶς (a luxurious robe): *ib.* 1526 γάλακτος...μαστοῖς (milky breasts).—στεγανός, pass. here, 'covered'; but act. in *Aesch. Ag.* 358 στεγανὸν δίκτυον: cp. *Xen. Cyr.* 7. 1. 33 αἱ ἀσπίδες...στεγάζουσι τὰ σώματα.—ἐπλὼν...κορύθεσσι. The image of the eagle with white wings, which suited the Argive descent on Thebes, here passes into direct description of an invader who comes with many ὅπλα and κόρυθες,—the shield, spear, and helmet of heavy-armed troops. For the dat. in -σσι cp. 976 χεῖρεσσι. ἵπποκόμοις, 'with horse-hair crest' (*Il.* 13. 131 ἱ. κόρυθες). For ξὺν denoting what one wears or carries, cp. *O. T.* 207, *O. C.* 1258, *Ai.* 30 πηδῶντα πῆδια ξὺν νεορράντων ξίφει. There is no real difference here between μετὰ and ξὺν: Donaldson refines too much in suggesting that μετὰ means merely 'by their sides,' while ξὺν 'denotes a closer union' (i.e. 'on their heads').

117 α. In στάς δ' ὑπὲρ μελίσθρων there is a momentary return to the image of the flying eagle,—'having stayed his

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

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



- 3 ἔβα, πρὶν ποθ' ἀμετέρων 120  
 4 αἱμάτων γένυσιν πλησθῆναι τε καὶ στεφάνωμα πύργων  
 5 πευκάενθ' Ἡφαιστον ἐλείν. τοῖος ἀμφὶ νῶτ' ἐτάθη  
 6 πάταγος Ἄρεος, ἀντιπάλῳ δυσχείρωμα δράκοντος. 126

οὗστ. β. Ζεὺς γὰρ μεγάλης γλώσσης κόμπους  
 ὑπερεχθαίρει, καὶ σφας ἐσιδὼν  
 πολλῶ ρεύματι προσνισσομένους,  
 χρυσοῦ καναχῆς \*ὑπεροπλίας,

130

**122** πλησθῆναι καὶ MSS. A short syllable is wanting before καὶ, since the corresponding strophic words are Διρκαίων ὑπὲρ (v. 105). For καὶ, Triclinius gives τε καὶ: Blaydes νῦν ἢ (suggesting also σφε καὶ, γε or τι καὶ, and τό τε). Supposing the syllable to be common, Wolff writes καὶ πρὶν: while, keeping the simple καὶ, Boeckh changes πλησθῆναι to ἐμπλησθῆναι, and Semitelos to πληρωθῆναι. Naber's γένυν (for γένυσιν) ἐμπλησθῆναι καὶ still leaves a syllable wanting. **125** ε. ἀντιπάλῳ—δράκοντι L, with ου written above ω, and οσ above ι, by an early hand. I read ἀντιπάλῳ—δράκοντος. One of the later MSS. (V, 13th or 14th cent.) has ἀντιπάλῳ—δράκοντος, but prob. by accident: the rest agree with L, some (as A) having the correction, ου—οσ, written above.—δυσχεί-

**120** ε. ἔβα, emphatic by place: cp. 46.—πρὶν ποθ', 'or ever,' as Tr. 17.—αἱμάτων, streams of blood, as Aesch. Ag. 1293 αἱμάτων εὐθυσσίων | ἀπορρύντων (with ref. to one person). Soph. has the plur. only here: Aesch. and Eur. use it several times each, either in this sense, or as '=deeds of bloodshed' (once as '=slain persons,' αἵματα σύγγονα, Eur. Ph. 1503).—γένυσιν might be locative dat., 'in'; but seems rather instrumental, 'with.' After πλησθῆναι the missing short syllable is best supplied by τε (Triclinius). The constr. is, πρὶν (αὐτός) τε πλησθῆναι, καὶ Ἡφαιστον στεφάνωμα πύργων ἐλείν. For τε irregularly placed, cp. O. T. 258 n.—στεφάνωμα: Eur. Hec. 910 (of Troy) ἀπὸ δὲ στεφάναν κέκαρσαι | πύργων: cp. n. on O. C. 15.—πευκάενθ' Ἡφαιστον, the flame of pine-wood torches (Verg. Aen. 11. 786 *pineus arbor*). Cp. 1007, II. 2. 426 σπλάγχνα δ' ἄρ' ἀμπεύραντες ὑπείρεχον Ἡφαιστοιο.

**124** ε. τοῖος, introducing the reason; O. C. 947 n.—ἐτάθη, lit. 'was made intense,' here suggesting both loud sound and keen strife. Cp. II. 12. 436 ἐπὶ Ἰσα μάχῃ τέτατο πτόλεμός τε: 23. 375 ἱπποῖσι τάθη δρόμος: Aesch. Pers. 574 τείνε δὲ δυσβαῖκτον | βοᾶτω τάλαιναν αὐδάν.—πάταγος, 'clatter of arms (a word expressive of the sound), as distinguished from βοή, a human cry; cp. Her. 7. 211 οἱ δὲ βάρβαροι ὁρέοντες φεύγοντας βοῇ τε καὶ πατάγῳ ἐπήσαν. The Argives began to

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

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

The interpretation of the passage turns primarily on two points.

(1) The δράκων certainly means the Thebans,—the σπαρτοὶ (O. C. 1534) sprung from the dragon's teeth sown by Cadmus, and thence called δρακοντογενεῖς (schol.), Ovid's *anguigenae* (Met. 3. 531): cp. 1125 ἐπὶ σπορᾷ δράκοντος. Poetry often represented a struggle between an eagle and a dragon or 'snake' (δράκων could mean either, the 'dragon' being conceived as a sort of huge python); as II. 12. 201, Hor. Od. 4. 4. 11.

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

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

For Zeus utterly abhors the boasts of a proud tongue; and when he beheld ~~them~~ coming on in a great stream, in the haughty pride of clanging gold,

2nd ana-  
paestic  
system.

ρωμα] Keeping ἀντιπάλω—δράκοντι, Blaydes conject. δυσχείρωτα: M. Schmidt, δοῦν χεῖρωμα. Reading ἀντιπάλου... δράκοντος, Herwerden conject. σινσπεῖρωμα, Gleditsch τε σπεῖρωμα. 128 εἰσὶδὼν L, εἰσὶδὼν τ: ἐπιδὼν conject. Nauck. 129 πολλῶν βέματι] βέματι πολλῶ Blaydes.—προσσυνομένους L (the fut. part., cp. Eusth. 1288. 56): προσσυνομένους τ. 130 χρυσοῦ καναχῆς ὑπεροπτίας L (with ὑπερόπτας written above by an early hand): ὑπεροπτίας and ὑπερόπτα τ. Dorville conject. ὑπεροπτίας: Vauvilliers, ὑπεροπτίας, which is now received by several edd.—Other conjectures are: Emper, καναχῇ θ' ὑπερόπτας (others, καναχῆς with ὑπερόπτας or -ης, or ὑπερόπτα as adv.): Donaldson, καναχῇ θ' ὑπερόπλους: Boeckh, καναχῆς ὑπεροπτίας:

culty.' So δυσχείρωτος is 'hard to subdue' (Her. 7. 9), as ἀχείρωτος is 'unsubdued' (Thuc. 6. 10), and εὐχείρωτος 'easy to subdue' (Xen. Hellen. 5. 3. 4). Cp. δυσπάλαιστος, δυσπλάμοις, δύσμαχος, etc., used with poetical irony to express the irresistible. In O. T. 560 θανάσιμον χεῖρωμα is a deed of deadly violence: in Aesch. 7h. 1022 τυμβοχόρα χεῖρωματα are works of the hand in mound-making. In itself, δυσχείρωμα might mean 'a thing achieved with difficulty'; but here the irony is clearly pointed against the routed Argives: the poet does not mean that the Thebans won with difficulty. Thus δυσχείρωμα is here the opposite of what Aesch. calls εὐμαρὲς χεῖρωμα, a thing easily subdued: Ag. 1326 δούλης θανούσης, εὐμαροῦς χεῖρωματος. The Theban πάταγος Ἄρεος was a thing which the Argives could not overcome.

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

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

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

127 π. μεγάλῃς: 1350 μεγάλοι... λόγοι: Plato Phaed. 95 B μὴ μέγα λέγε: Verg. Aen. 10. 547 Dixerat ille aliquid magnū. —βέματι: Aesch. Pers. 88 μεγάλῳ βέματι φωτῶν (so id. 412 βέμα Περσικοῦ στρατοῦ). Eur. I. T. 1437 παθεῖν δῶκων βέμα τ' ἐξορμῶν στρατοῦ. The transposition βέματι πολλῶν is unnecessary. In the same dipodia an anapaest must not precede a dactyl, nor a dactyl an anapaest; but a spondee can be followed by a dactyl, as O. C. 146 θηλὸν δ'. οὐ γὰρ ἂν ὦδ' ἄλλοτρίους.

130 χρυσοῦ καναχῆς ὑπεροπτίας, 'in the haughty pride of clanging gold,' ὑπεροπτίας seems a certain correction of ὑπεροπτίας (see cr. n.), and has justly won its way with recent edd. The word is fitting, since ὑπεροπτία is prop. 'overweening confidence in arms'; and Soph. has used the epic plur. with the epic ἴ, Il. 1. 205 ἣς ὑπεροπλήσσι: so too Theocr. ἴ, 25. 138 σθένει ᾧ | ἡδ' ὑπεροπλή φάθων

παλτῷ ῥιπτεῖ πυρὶ βαλβίδων  
ἐπ' ἄκρων ἤδη  
νίκην ὀρμῶντ' ἀλαλάσαι.

στρ. β. ἀντιτύπα δ' ἐπὶ γὰρ πέσε τανταλῳθεῖς  
2 πυρφόρος, ὃς τότε μαινομένα ξὺν ὀρμᾷ  
3 βακχεύων ἐπέπνει  
4 ῥιπαῖς ἐχθίστων ἀνέμων.  
5 εἶχε δ' ἄλλα τὰ μέν.  
6 ἄλλα δ' ἐπ' ἄλλοις ἐπενώμα στυφελίζων μέγας Ἴαρος

135

Hartung, *καναχῆς ὑπερφαίαις*.

134 ἀντίτυπα L., which a later hand wished to make into ἀντίτυπος (not ἀντίτυπος, as the accent shows). The later MSS. read with L., except those which have the conject. of Triclinius, ἀντίτυπος. Porson restored ἀντίτυπα. Bergk and Wieseler conject. ἀντίτυπας (cp. ἐντυπας). 135 εἶχε δ' ἄλλαι τὰ μὲν ἄλλαι τὰ δ' ἐπ' ἄλλοις | L. The first hand wrote ἄλλα—ἄλλα: the first corrector added ι to each. The word μέν is represented by μ in an erasure, with <above it.

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

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

βαλβίδων. In Eur. Ph. 1180 Capaneus is struck by Zeus at the moment that he is surmounting the γείσα τειχέων, the coping of the walls. The βαλβίδες were the posts, to which a rope was attached, marking the point from which runners in the double foot-race (διαυλος) set out, and to which they returned: hence both starting-point and goal.—ὀρμῶντα: for the partic. as subst., without either art. or τις, cp. El. 697 δύναται ἂν οὐδ' ἂν ἰσχύων φύγειν: Plat. Gorg. 498 A ΚΑΛ. εἶδον. ΣΩ. τί δέ; νοῦν ἔχοντα λυπούμενον καὶ χαίροντα; The name of Capaneus could be left unmentioned, since the story was so famous. No leader of the Argive host, except Polyneices, is named in this play. The attack of Capaneus was said to have been made at the Ἥλεκτραι πύλαι on the s. side of Thebes (Aesch. Th. 423, Paus. 9. 9. 8). His fall from the scaling-ladder, as the lightning struck him, was often represented in art.—νίκην, cogn. acc. with ἀλαλάσαι, to raise the cry ἀλαλαί for victory: Ar. Av. 1763 ἀλαλαί, ἡ παιτήων, | τήνελλα καλλίνικος.

134 ἀντιτύπα, restored by Porson (Adv. p. 169) for ἀντίτυπα, is certainly right. Adjectives in *ος*, compounded with a prep., are oft. of three terminations in epic poetry, as ἀμφιέλισση, ἀμφιρύτη, ἀντιθέη (Od. 13. 378), ἀμφιβρότη (Il. 2. 389), ὑποδείλη (Il. 9. 73), etc. The dramatists could admit some such forms, esp. in lyrics; thus they have ἡ ἐνάδια as well as ἡ ἐνάδιος, ἡ ἐννυχία as well as ἡ ἐννύχιος.

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

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

The scribe had written τὰ δ' ἄλλα (his eye running on to τὰ δ' ἄλλοις): then, on perceiving the error, he deleted δ', but, in the narrow space between τὰ and ἄλλα, could not write μέν at full length. With regard to the last word of the v., Campbell thinks that the first hand wrote ἄλλου, and that the corrector made this into ἄλλου: but I doubt whether the ι was ever υ.—The only noteworthy variation in the later MSS. is that, instead of L's second ἄλλαι, V has δευῶ, prob. a grammarian's conjecture.—For

As regards the sense, ἀντίτιπος was regularly used of hard surfaces, which, as it were, *repel* that which strikes them (for the accent ἀντίτιπος, not ἀντιτίπος, though the sense is act., see on O. T. 460). Arist. *Probl.* 3. 40 α... ἐν ἀντιτίποις περίπατοι. Lucian *Amor.* 13 τὴν ἀντίτιπον οὕτω καὶ καρτερῶν τοῦ λίθου φύσιν. So, fig., Plat. *Crat.* 420 D τὸ... ἀναγκαίων καὶ ἀντίτιπον, what is necessary, and what *resists* us.—*πανταλοθεΐς*, 'swung,' that is, sent flying through the air from the edge of the wall on which he was just setting foot. The word expresses the force with which the thunderbolt struck him, just as ἀντίτιπος expresses the crash when he struck earth. This form of the verb occurs only here. Arist. uses both *ταλαντεύομαι* (pass.) and *ταλαντεύω* (act. intr.) as 'to sway to and fro.' The Schol., explaining by *διασεισθεῖς* (i.e. 'with a rude shock,' which is substantially right) quotes Anacreon 78 [ἐν] μελαμφύλλῳ δάφνι χλωρῷ τ' ἐλαίᾳ *πανταλίζει* (where the subject was perh. a god, or the wind).

185 π. πυρφόρος, 'torch in hand': so of Prometheus (O. C. 55, where see n.) and Artemis (O. T. 207). Aesch. *Th.* 433 φλέγει δὲ λαμπὰς διὰ χειρῶν ὠπλισμένην | χρυσοῖς δὲ φωνεῖ γράμμασιν, πρήσω πῶλιν.—*βακχύνει*: so oft. Eur. as *H. F.* 898 Λύσσα βακχύνει: but this is the only place where Soph. connects *civil* frenzy with the name of a god whom this same Ode invokes. (154).—*ῥιπαῖς... ἀνέμων*. Capaneus, breathing fury and slaughter, is likened to a deadly tempest. For *ῥιπαί*, 'blasts,' cp. 929 and O. C. 1248 n. So Aesch. *Th.* 63 πρὶν καταγίγαι πρῶας | Ἄρει.

186 π. εἶχε δ' ἄλλα τὰ μὲν, 'but

those things indeed' (the threats of Capaneus) 'went otherwise' (than he had expected): ἄλλα δ' ἐπ' ἄλλου μέγας Ἄρης ἐπενώμα, 'while to others great Ares assigned various dooms,' etc. The poet has described how Zeus smote the most formidable foe. As to the other Argive chiefs, he briefly adds that Ares struck them down by various deaths: i.e. they perished, not by a stroke from heaven, but in the course of battle. In L's reading, εἶχε δ' ἄλλαι τὰ μὲν ἄλλαι τὰ δ' ἐπ' ἄλλου, one cause of corruption has evidently been a confusion between alternative modes of expressing 'some' and 'other,' viz. (1) by doubled ἄλλος, (2) by τὰ μὲν, τὰ δέ. It is in favour of our reading (Erfurdt's) that it helps to account for this, since it supposes that τὰ μὲν was answered by ἄλλα δέ. Cp. O. C. 1671 οὐ τὸ μὲν, ἄλλο δὲ μή: *Il.* 6. 147 τὰ μὲν τ' ἀνεμος χαμάδις χέει, ἄλλα δέ θ' ὅλη | τηλεθώσα φύει. It is immaterial that, here, τὰ μὲν means, not, 'some things,' but, 'those things'; since the latter is its first sense also where we render it by 'some.' Further, with regard to ἄλλα, remark that this form of adverb is used elsewhere also in ref. to the course ordained by gods or fate: O. C. 1413 ταῦτα δ' ἐν τῷ δαίμονι, | καὶ τῇδε φῦναι χιτέρῃ: Aesch. *P. V.* 511 οὐ ταῦτα ταύτῃ μοῖρᾳ πῶ τελεσφόρος | κρῆναι πέπρωται. For other proposed readings, see Appendix.—*ἐπενώμα*: Aesch. *Eum.* 310 λάχῃ τὰ κατ' ἀνθρώπους | ὡς ἐπενώμᾳ στάσις ἀμὰ, apportions.—*στυφελῶν* (στυφελός, 'firm,' στύφω, to compress), 'striking heavily': *Il.* 1. 581 ἐξ ἐδέων στυφελῆται.

7 δεξιόσειρος.

140

συστ. γ'. ἐπτά λοχαγοὶ γὰρ ἐφ' ἐπτά πύλαις  
ταχθέντες ἴσοι πρὸς ἴσους ἔλιπον  
Ζηνὶ τροπαίῳ πάγχαλκα τέλη,  
πλήν τοῖν στυγεροῖν, ὦ πατρὸς ἐνὸς  
μητρός τε μιᾶς φύντε καθ' αὐτοῖν  
δικρατεῖς λόγχας στήσαντ' ἔχου  
κοινοῦ θανάτου μέρος ἄμφω.

145

ἀντ. β'. ἀλλὰ γὰρ ἃ μεγαλῶννυμος ἦλθε Νίκα

emendations, see Appendix.

140 In L the first σ of δεξιόσειρος has been altered from χ either by the first hand itself or by the first corrector. The latter has written in the right-hand margin, ὁ γενναῖος οἱ γὰρ ἰσχυροὶ ἴπποι εἰς τὴν δεξιὰν σειρὰν ζεύγνυνται

**δεξιόσειρος**, 'right-hand trace-horse,' here means a vigorous ally, who does more than his own share of the work. Ares has brought the Theban chariot victoriously through the crisis of the race against its Argive rival. In the four-horse chariot-race the four horses were harnessed abreast: the two in the middle were under the yoke (δύγιοι), being called ὁ μέσος δεξιὸς and ὁ μέσος ἀριστερός (schol. Ar. *Nub.* 122): the two outside horses drew in traces (σειραῖοι). The chariot went down the right-hand side of the course, turned sharply from right to left at the distance-post (καμπτήρ, νύσσα), and came back down the left side. Hence, at the turning-point, the right-hand trace-horse had most work to do; and the best horse was put in that place. Cp. *El.* 721 (at the turning-post) δεξιὸν τ' ἀνελί | σειραῖον ἴππον εἶργε τὸν προσκείμενον. Xen. *Sympr.* 4. 6 ἀρματτηλατοῦντα δεῖ ἐγγὺς μὲν τῆς στήλης κάμψαι, quoting from *Il.* 23. 336 the precept τὸν δεξιὸν ἴππον | κένσαι ὁμοκλήσαντ', εἰζαὶ τὲ οἱ ἥλια χερσίν. Cp. Aesch. *Ag.* 842 ζευχθεὶς ἔτομος ἦν ἐμοὶ σειραφόρος (said by Agam. of Odysseus): and cp. *ib.* 1640.—The old *v. l.* **δεξιόχειρος**, explained by the schol. γενναῖος καὶ παραδέξιος, is read by Musgrave, Hartung, and A. Pallis. Hartung renders it 'der Starke,'—understanding it as 'the strong and deft striker.' Neither δεξιόχειρος nor δεξιόχειρ seems to occur, though ἀριστερόχειρ (left-handed) is found in late Greek.

141 *El.* ἐπτά λοχαγοί. In O. C. 1313 ff. the list agrees with that of Aesch.,—

Amphiaras, Tydeus, Eteocles, Hippomedon, Capaneus, Parthenopaeus, Polyneices. (Adrastus, who escaped, is not counted as one of the seven.) Capaneus, though not slain by human hand, is included, since he was vanquished. Amphiaras, according to the legend which Soph. recognises in *El.* 837, was swallowed up by the earth, but seems here to be reckoned among those who fell in fight (cp. n. on O. C. 1313).—ἴσοι πρὸς ἴσους, instead of saying simply πρὸς ἐπτά,—a common idiom: Eur. *Ph.* 750 ἴσους ἴσοισι πολεμοῖσιν ἀντιθεῖς: Her. 1. 2 ἴσα πρὸς ἴσα: 9. 48 ἴσοι πρὸς ἴσους: Plat. *Legg.* 774 c ἴσα ἀντὶ ἴσων.

Ζηνὶ τροπαίῳ, to Zeus who makes a τροπή, or rout, of enemies. Eur. *El.* 671 ὦ Ζεῦ πατρὶε καὶ τροπαί' ἐχθρῶν ἐμῶν. So he is invoked after a victory, Her. 867. (In *Tr.* 303 ὦ Ζεῦ τροπαίε is usu. taken as ἀποτρόπαιε, 'averting.') In his relation to war, Zeus was worshipped also as Ἀγήτωρ (esp. at Sparta), Ἄρειος (at Olympia, etc.), Στράτιος, Χρυσάωρ (in Caria), Στήσιος or Ἐπιστάσιος (the Roman *stator*, stay of flight).—πάγχαλκα τέλη, 'tributes of panoplies,' as *Tr.* 238 Heracles dedicates βωμοῦς τέλη τ' ἔγκαρπα Κηναῖω Διὶ, i. e. 'dues of fruits,'—alluding to the τέμενος of which the produce was given to the god (*ib.* 754). Not, (1) 'complete suits of armour': nor (2) ὁπλιτικὰ τάγματα, 'troops of warriors,' as Eustath. took it (p. 686. 16), led perh. by Aesch. *Pers.* 47 ὀρρυμὰ τε καὶ τρήρρυμα τέλη.—It was the ordinary practice to set up a τρῶ-

a mighty helper at our need.

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

But since Victory of glorious name hath come to us, <sup>and</sup>  
<sup>anti-</sup>

<sup>-strophe.</sup>  
τοῦ ἄρματος. Another schol., in the left-hand marg., has δεξιόχειρος in its lemma, and  
explains both readings. The later mss. have δεξιόσειρος. Blaydes conject. δεξιόγυιος.

παῖον (old Att. τροπαῖον) after a victory, on the spot where it had been won, or, in the case of a sea-fight, on the nearest land (Thuc. 2. 92). Such a trophy ordinarily consisted of shields, helmets, and weapons, conspicuously displayed on wooden supports, and dedicated, with an inscription, to a deity. Cp. Eur. *Ph.* 1473 (of the Thebans after the victory) οἱ μὲν Διοὶ τροπαῖον ἵστασαν βρέτας (i.e. a wooden image of Zeus Τροπαῖος), | οἱ δ' ἀσπίδας συλῶντες Ἀργείων νεκρῶν | σκυλεύματ' εἰσὼ τειχέων ἐπέμπομεν. Part of the armour would be affixed to the walls of Theban temples (cp. Aesch. *Ag.* 577, *Th.* 276).

144 ε. πλὴν τ. στυγεροῖν, 'wretched' (as *Ph.* 166): not, 'hateful,' nor, 'filled with hate.' Of the seven Argive leaders, Polyneices was the only one who could not properly be said to have been vanquished, since he was not more vanquished than victorious. But, in excepting him, the poet associates him with the brother who was his victim as well as his conqueror. Thus ἐπτά...εἰπων..., πλὴν τοῦ στυγεροῦ, is a lax way of saying, 'defeat befell each of the seven Argive leaders, except in the case of the two brothers,'—in which an Argive leader and a Theban leader slew *each other*.—πατρός, etc., gen. of origin (38).—καθ' αὐτοῖν=κατ' ἀλλήλους. Cp. Dem. or. 40 § 29 ὡς ἂν ἐν αὐτοῖς διανεχθῶσι γυνή καὶ ἄνθρωπος. Plat. *Pro.* 347 D λέγοντάς τε καὶ ἀκούοντας ἐν μέρει ἑαυτῶν.—δικρατεῖς λόγχαι, two spears, each of which was victorious over the wielder of the other. So *Ai.* 251 δικρατεῖς Ἀτρεΐδαι, two Atreidae, each of whom is a king. That is, δικρατεῖς is equiv. to two distinct epithets (δύο καὶ κρατούσαι): cp. *O.C.* 1055 δι-

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

148 ε. ἀλλὰ γὰρ, like ἀλλ' οὐ γὰρ (*O.C.* 988 n.), can be used with or without an ellipse. Here there is no ellipse, since ἐπέθωμεν follows (153), and γὰρ, introducing the reason given by ἦλθε, = 'since.' Below, 155, there is an ellipse, —'But (let us cease), for Creon comes'; where γὰρ might be rendered 'indeed.'—μεγαλύνυμος: schol. ἡ μεγάλην περιποιούσα δόξαν: the personified Nikè is 'of great name,' because victory is glorious.—πολυαρμάτω implies warlike renown, as well as wealth and splendour (cp. 845). Already in *Il.* 4. 391 the Cadmeans are 'urgers of horses' (κέντρος ἵππων): so *Scut.* *Herc.* 24 Βουρτοὶ πλῆξιπποι: Pindar *Ol.* 6. 85 has πλάξιππον...Θήβαν, *Isthm.* 7. 20 φιλαρμάτου πόλιος (as elsewhere χρυσάρματος, εὐάρματος). Critias, speaking of the inventions for which various cities were famous, says (fr. 1. 10) Θήβη δ' ἄρματόεσσα διόφρον συνεπέχετο πρώτη.—ἀντιχαρείσα, with gladness responsive to that of Thebè. The goddess Nikè has come to meet the victors, and their joy is reflected in her radiant smile. (We can imagine her descending towards them from the sky, like the winged Nikè of Paeonius found at Olympia.) The doubts which have been felt as to ἀντιχαρείσα disappear if it is observed that χαρείσα here refers to the outward manifestation of joy, not merely to the feeling in the mind. Thus ἀντί expresses the answer of smile to

- 2 τᾷ πολυαρμάτῳ ἀντιχαρεῖσα Θήβας,  
 3 ἐκ μὲν δὴ πολέμων 150  
 4 τῶν νῦν θέσθαι λησμοσύναν,  
 5 θεῶν δὲ ναοὺς χοροῖς  
 6 παννυχίοις πάντας ἐπέλθωμεν, ὁ Θήβας δ' ἐλελίχθων  
 7 Βάκχιος ἄρχοι.

ἀλλ' ὁδε γὰρ δὴ βασιλεὺς χώρας, 155  
 Κρέων ὁ Μενουκίως, σ - νεοχμὸς  
 νεαραῖσι θεῶν ἐπὶ συντυχίαις  
 χωρεῖ, τίνα δὴ μῆτιν ἐρέσσω,  
 ὅτι σύγκλητον τήνδε γερόντων 160  
 προὔθετο λέσχην,

149 ἀντιχαρεῖσα] M. Schmidt conject. ἀρτι φανεῖσα, which Nauck adopts. Blaydes, ἀρτι χαρεῖσα. 151 θέσθε L. The second ε has been made either from ω (as Dübner thinks), or from αι (as Campbell). Almost all the later mss. (including A) have θέσθε: but one (V) has θέσθαι, with ε written above. Hense conject. πᾶς νῦν θέσθαι: Nauck, κρή νῦν θέσθαι.—λησμοσύνην L, -αν Brunck. 158 παννύχιοις L: παννυχίοις r.—

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

150 π. ἐκ...πολέμων τῶν νῦν, 'after the recent wars.' For ἐκ, cp. *Ph.* 271 ἐκ πολλοῦ σάλου | εἵδοντ', sleeping, after long tossing on the sea. For νῦν referring to the recent past (= 'just now'), cp. Dem. or. 18 § 13 ἡλίκαι νῦν ἐτραγῶδει καὶ διεξήκει: Xen. *An.* 7. 1. 26 ἀναμνησθέντας τὰ νῦν ἥδη γεγεννημένα (i.e. the events of the Peloponnesian war, which had ended four years before).—θέσθαι (L), as infin. for imperative (*O. C.* 481 n.), has a certain solemnity which seems to make it better here than θέσθαι, though the latter is not excluded by ἐπέλθωμεν. The last syll. of θέσθαι answers to the second of ἐχθιστων in 137; each is an 'irrational' syllable (—for—): see *Metr. Anal.*—θεῶν, monosyll. by synizesis (*O. C.* 964 n.).—παννυχίοις, since a παννυχίς was esp. grateful to the city's tutelary god Dionysus (1147), whose rites are νύκτωρ τὰ πολλὰ

(Eur. *Bacch.* 486).—ὁ Θήβας (gen. sing.) ἐλελίχθων, = ὁ τὴν Θήβης χθόνα ἐλελίσων, shaking the ground of Thebes (with his dances): for the objective gen., cp. *O. C.* 333 λόγων αὐτάγγελος.—Βάκχιος = Βάκχος, as Eur. *Bacch.* 225 τὴν δ' Ἀφροδίτην πρόσθ' ἄγειν τοῦ Βακχίου, and oft.—ἀρχοί sc. τῆς χορείας (schol.). Cp. 1146.

155 π. ἀλλὰ...γὰρ: see on 148.—Κρέων, monosyll. by synizesis, as πλέων *Od.* 1. 183; in Aesch. *Ag.* 1493 ἐκπνέων is a spondee. Cp. *O. C.* 1073 Πέας, a monosyll.—Μενουκίως, = ---, as *O. C.* 1003 Θησέως (---), and so oft.—νεοχμὸς νεαραῖσι. Neither adj. is suspicious; νεω events have made a νεω ruler; and the doubled adj. is quite in the poet's manner. Cp. 1266 νέος νέφ ξυν μόρω: *Ai.* 735 νέας | βουλὰς νέοισιν ἐγκαταεὺξας τρόποις: *O. C.* 475 οἷός...νεαράς νεοπόκω μαλλῶ: *ib.* 1259 γέρον γέροντι συγκατῶ κηκεν πῖνος: *Tr.* 613 καινῷ καινὸν ἐν πεπλώματι, etc. Though νεαρός usu. = 'young,' it occurs also in the sense of 'novel,' as in Pindar's νεαρά ἐξευρεῖν (*N.* 8. 20). Three views of the metre have been taken. (1) That v. 156 should be enlarged to a dimeter by supplying one anapaest or its equivalent. (2) That v. 156 should be reduced to a monometer by omitting νεοχμὸς or Μενουκίως. (3) That both v. 156 and v. 160 should be made dimeters by supplying three anapaests or

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

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

ἐλελίσων L, with γρ. ἐλελίσθων written above by S: ἐλελίσθων r. The Aldine has ἐλελίσων, which Heath, Vauvilliers, and Brunck preferred: but nearly all later edd. read ἐλελίσθων. Musgrave conject. ἐλελίσθεις (as = 'invoked with cries').

154 βακχείος MSS.: Βάκχιος Bothe.

155 κρέων ὁ μενοικέως νεοχμὸς | νεα-  
ραῖσι θεῶν ἐπὶ συντυχίαις | MSS.

156 ἐρέσσω] ἐλίσσω Johnson.

their equivalents. See Appendix. I prefer the first of these views. An anapaest or spondee, meaning 'ruler,' has probably dropped out before νεοχμὸς. Seyffert's κρείων is at first sight attractive, as accounting for its own disappearance; but, since it is the same word as Κρέων—which had an epic form Κρείων, as conversely Pind. and Aesch. use Κρέων—this would be rather a feeble pun than a strong παρήχρησις. Either ἀρχων or ταγός is possible.—θεῶν...συντυχίαις, fortunes sent by the gods,—the possessive gen. denoting the authors, just as it can denote the parents: cp. Ph. 1116 πότμος...δαιμόνων: Eur. Acol. fr. 37 τὰς δὲ δαιμόνων τύχας | ὅστις φέρει κάλλιστ', ἀνὴρ οὗτος σοφός. (In O. T. 34 δαιμόνων συναλλαγὰς is different.) ἐπὶ συντυχίαις means that the fortunes are the conditions which have made Creon king: this ἐπὶ with dat. of attendant circumstance sometimes = our 'in,' as O. C. 1268 ἐπ' ἔργοις πᾶσι (n.), sometimes 'for,' as Ar. Eq. 406 πῶν ἐπὶ συμφοραῖς (i.e. to celebrate them), cp. El. 1230: here we could say, 'under the new dispensations of the gods.' (Distinguish 88 ἐπὶ ψυχραῖσι as = 'for,' in the sense 'with a view to'.)

158 ἢ μῆτιν ἐρέσσω, consilium animo volutans, 'turning it over' busily in the mind. ἐρέσσω, to ply the oar, is fig. said of putting a thing in lively motion, as Eur. I. A. 139 ἐρέσσω σὸν πῆδον. Then also of activity in speech, as Ai. 251 ἐρέσσουσιν ἀπειλὰς, 'they ply threats' (utter them repeatedly and loudly): or, as here, in thought. Cp. 231.—(Not, 'speeding his counsel hitherward,' i. e. coming to disclose it: 'advolvens, i. e.

patefacturus,' Ellendt.)—σύγκλητον, specially convoked;—implying that there were other and regularly appointed seasons at which the king met the γέροντες in council. At Athens four meetings of the ἐκκλησία were regularly held in each πρυτανεία (a period of 35 or 36 days): these were κυρία (though the term may once have been restricted to the first of them), or νόμμοι. An extraordinary meeting was σύγκλητος or κατάκλητος. Pollux 8. 116 σύγκλητος ἐκκλησία ἢ ἐξαίφνης ἱστοῖον μείζονος χρείας ἐπιλαβοῦσιν· ἐκαλείτο δὲ καὶ κατακλησία, ὅτι καὶ τοὺς ἐκ τῶν ἀγρῶν κατεκάλουν (doston to the doston). Arist. Pol. 3. 1. 10 ἐνταῦθα γὰρ οὐκ ἐστὶ δῆμος, οὐδ' ἐκκλησίαν νομίζουσιν ἀλλὰ συγκλήτους: 'in some States there is no popular body, and they have no regular assembly, but only meetings on special occasions.' σύγκλητος is one of those words which, though a technical term at Athens, could still be used by Attic poets without any prosaic local allusion being felt,—just as they used πρότασις, ἐπιστάτης, ἀρχων, νῆφισμα, etc.—προβέβητο is another example. The presidents of the ecclesia were said γνώμας προθεῖναι when they invited a discussion. Thuc. 6. 14 ὡς πρότασις... γνώμας προτίθει αὐθις Ἀθηναῖοι, 'lay the question again before the assembly.' Id. 3. 42 τοὺς προθέντας τὴν διαγνώμην. Cp. Xen. Mem. 4. 2. 3 τῇ πόλει λόγον περὶ τῆς προτιθέσης. Lucian Menipp. 19 has προθέσαν οἱ πρυτάνεις ἐκκλησίαν, 'gave notice of': but for this the usual phrase was that of Aeschin. or. 2 § 60 προγράψαι τοὺς πρυτάνεις ἐκκλησίας δύο. Here, λόγῳ is



κοινῷ κηρύγματι πέμψας ;

### ΚΡΕΩΝ.

ἄνδρες, τὰ μὲν δὴ πόλεος ἀσφαλῶς θεοὶ  
πολλῷ σάλῳ σείσαντες ὥρθωσαν πάλιν·  
ὕμᾱς δ' ἐγὼ πομποῖσιν ἐκ πάντων δίχα  
ἔστειλ' ἰκέσθαι, τοῦτο μὲν τὰ Λαίῳ  
σέβοντας εἰδὼς εὖ θρόνων ἀεὶ κράτη,  
τοῦτ' αὖθις, ἡνίκ' Οἰδίπους ὥρθον πόλιν,  
κάπῃ διώλετ', ἀμφὶ τοὺς κείνων ἔτι  
παῖδας μένοντας ἐμπέδοις φρονήμασιν.

165

162 πόλεωσ L (it was never πόλεος): πόλεος r.

167 τοῦτ'] εἰτ' Reisig. Wecklein suspects the loss of a verse after 167, such as τοῦτ' βεβαίους ὄντας

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

162—210 First *ἐπεισόδιον*. Creon, the new king, enters from the central door of the palace. Recognising the loyalty which the Elders had shown to his predecessors, he expresses his own conception of the duty which a king owes to the State. He then announces the edict which, in accordance with that conception, he has published concerning the two brothers. The Chorus submissively acknowledge his right to do so, but express no approval. A guard now arrives (123), and announces that the king's edict has already been violated by an unknown hand, which has strewn dust upon the corpse of Polyneices. Creon dis-

misses him with threats of a dreadful death for him and for his fellows, if they fail to discover and produce the offender.

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

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

summoned by his general mandate?

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

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

αὐ παραστάτας (*Arts Soph. em.* 40).

169 ἐμπέδους] ἐμπέδους Reiske.

The image of the State as a ship dates in Greek literature from Alcaeus (whom Horace copied, *Carm.* 1. 14), fr. 18. The ship of Alcaeus is labouring in the trough of a wild sea,—water is coming in,—the sail is torn,—the anchor will not hold: νῆϊ φορήμεθα σὺν μελαίνῃ | χεῖμωνι μοχθεύντες μεγάλῳ μάλα, κ.τ.λ. It is only through Heracleides *Alleg. Homer.* 5 that we know the meaning of Alcaeus to have been figurative and political. Aesch. often uses the image (*Th.* 2, 62, 208 etc.). Creon returns to it at 189. It is peculiarly well suited to his point,—the unity of the public interest.—ἄρθουσαν, made upright, 'righted': but below 167, ὠρθον=was keeping straight: cp. on 83.

164 ε. ἐκ πάντων, (chosen) out of all, δίχα αὐτῶν. (with ἰκέσθαι) apart from them: cp. 656 πόλεως.. ἐκ πάσης μῶνῃ, 1137 τὰν ἐκ πασῶν τιμῶν: *El.* 1351 οὐ ποτ' ἐκ πολλῶν ἐγὼ | μόνον προσήυρον πιστῶν. In other places, where δίχα is prep. with gen., we find it similarly connected with another expression of like purport, as *Al.* 749 ἐκ.. κύκλου | .. μεταστάς οἷος Ἀτρεΐδων δίχα.—ἔστειλ' ἰκέσθαι: lit., by means of messengers I caused you to set forth, so that you should come (epexeg. inf.): *Ph.* 60 ὁ δ' ἐν λυταῖς στείλαντες ἐξ οἴκων μολεῖν. But στέλλεσθαι (midd.) 'to summon to oneself' (*O. T.* 434): cp. n. *O. T.* 860.—τοῦτο μὲν, answered by τοῦτ' αὖθις: see 61 n.—σέβοντας, like μένοντας (169), part. of the imperf., = ὅτι ἰσέβετε: so 1192: *O. T.* 835 τοῦ παρόντος (n.): and cp. on *O. C.* 1565 f.—θρόνων.. κράτη, powers belonging to the throne: cp. 60, 173.

167 ε. ἦνικ' Οἰδῖπους κ.τ.λ. The only obscurity arises from the use of the plur. κείνων in 168. κείνων παῖδας ought to mean, 'the descendants of Laius and Oedipus,' viz. Eteocles and Polyneices. But, as the sentence stands, it must mean, 'the offspring of Laius and of Oedipus respectively': viz. Oedipus, the son of Laius; Eteocles and Polyneices, the sons of Oedipus. The relative clause, ἦνικ'.. ὠρθον πόλιν, induced the poet to add immediately the other relative clause to which the same person is subject, viz. ἐπεὶ διώλετο, instead of inserting, after ὠρθον πόλιν, words expressing their loyalty to Oedipus. We might, indeed, suppose that, after ὠρθον πόλιν, we were intended to supply mentally, καὶ τὰ ἐκείνων θρόνων κράτη σέβοντας. But against this is the fact that, after τοῦτο μὲν.. τοῦτ' αὖθις,—'in the first place... 'in the second place,—καὶ (in κατέλ) would scarcely have been thus used to introduce a distinct third clause. Evidently καὶ links ἦνικα ὠρθον to ἐπεὶ διώλετο.—ἐμπέδους φρονήμασιν, with steadfast sentiments (of loyalty), modal dat., as oft. προθυμίᾳ, εὐνοίᾳ, φρονήματι (*Thuc.* 2. 62), etc. Hartung, whom some recent editors follow, adopts ἐμπέδους on the strange ground that Soph. must otherwise have written ἐμμένοντας. But μένοντας ἀμφὶ τοῖς κείνων παῖδας='remaining around them,' and the modal dat. is added no less legitimately than the causal dat. in *Eur. Alc.* 701 δεῖλῃ μένειν, 'to remain through cowardice.' Soph. could have said ἐμπέδους φρονήμασιν, as he has said συντρόφοις ὄργαις ἐμπέδοις (*Al.* 639): but ἐμπέδους is better here, both (a) be-

ὅτ' οὖν ἐκείνοι πρὸς διπλῆς μοίρας μίαν 170  
 καθ' ἡμέραν ὦλοντο παίσαντές τε καὶ  
 πληγέντες αὐτόχειρι σὺν μάσματι,  
 ἐγὼ κράτη δὴ πάντα καὶ θρόνους ἔχω  
 γένους κατ' ἀγχιστεία τῶν ὀλωλότων.  
 ἀμήχανον δὲ παντὸς ἀνδρὸς ἐκμαθεῖν 175  
 ψυχὴν τε καὶ φρόνημα καὶ γνώμην, πρὶν ἂν  
 ἀρχαῖς τε καὶ νόμοισιν ἐντριβῆς φανῇ.  
 ἐμοὶ γὰρ ὅστις πᾶσαν εὐθύνων πόλιν  
 μὴ τῶν ἀρίστων ἄπτεται βουλευμάτων,

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

cause a series of accusatives has preceded, and (b) because, as μένοντας has already marked their constancy, we now want an epithet for their φροήματα.

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

173 **Σ.** *ἐγὼ* . . *δῆ*, *I* *πιστ.*: where *δῆ* nearly = *ἦδη*, *O. T.* 968 n. Aesch. *Eum.* 3 (after Gaia came Themis) *ἦ δὴ τὸ μη-πρὸς δευτέρα τὸδ' ἔξετο | μαντείῳ*.—*κράτη*: cp. 166.—*γένους κατ' ἀγχιστεία τῶν ὀλ.*, by nearness of kinship to the dead, *γένους ἀγχιστεία* forming one notion, on which the genit. *τῶν ὀλ.* depends, as on words meaning 'near'. The neut. plur. *ἀγχιστεία* (only here) would most properly mean 'rights' or 'privileges' of such nearness (cp. *ἀριστεία*, *πρωτεία*, etc.), but seems here to be merely a poetical equiv. for the abstract *ἀγχιστεία*. In Attic law *ἀγχιστεία* was any degree of

relationship on which a claim to an inheritance could be founded in the absence of a will otherwise disposing of it. To claim an inheritance under a will was *ἀμφισβητεῖν κατὰ διαθήκην*: to claim on the ground of relationship, *ἀμφισβητεῖν κατ' ἀγχιστείαν*. *συγγένεια*, consanguinity, might, or might not, constitute *ἀγχιστεία*: e.g. Isaeus says of the relationship of mother to son that it is *συγγενέστατον μὲν τῇ φύσει πάντων*, *ἐν δὲ ταῖς ἀγχιστεῖαις ὀμολογουμένως οὐκ ἔστω* (or. 11 § 17), since a mother could not inherit from her son. (See *Selections from the Attic Orators*, pp. 331, 344.) Creon succeeds as the nearest male relative. Aesch., Soph., and Eur. ignore the Boeotian legend which gave a son, Laodamas, to Eteocles (Her. 5. 61), and a son, Thersander, to Polyneices (id. 4. 147, etc.). The sisters represent the *ἐσχάτη μέγα* (599).

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

Demosthenes, in his speech on the Embassy (343 B.C.), quotes this passage (vv. 175—190) as illustrating maxims

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

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

had by a mere oversight written *πρῶντες* (*πείσαντες*). The erasure of the original *σ* was necessary in order to make room for *αι*. 176 *τῶν*] Nauck con-

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

176 *ψυχῇ*, 'soul,' the man's moral nature generally: *φρόνημα*, the 'spirit' of his dealing in public affairs, according as his aims are lofty or mean, his policy bold or timid (cp. 207 *ταῦνδ' ἐμὸν φρόνημα*): *γνώμην*, the intellectual aspect of the man, his ability and judgment. In Her. 5. 124 *ψυχῇ οὐκ ἄντρος*, 3. 14 *διεπειράτο αὐτοῦ τῆς ψυχῆς*, the word = 'fortitude.' But the usage of Soph. favours the more general sense here: cp. 227, 929, *Ai.* 1361 *σκληρὰν... ψυχῇ*, *El.* 219 *σὲ δυσθύμῳ τίκτουσ' αἰεὶ | ψυχῇ πολέμοις*. Plato has the phrase *τῆς ψυχῆς τὴν γνῶμην* for 'the intellect' (*Legg.* 672 B).

177 *ἀρχαῖς*, duties of administration. It might be explained as a generic plur. of *ἀρχή*, in the sense of 'sovereignities,' as Isocr. or. 3 § 15 *αι μοναρχίαι*, § 16 *τὰς τυραννίδας*, etc.: but it seems truer to say that the Athenian poet was thinking of public offices or magistracies. *νόμοισιν* has a general sense: the king is concerned with *νόμοι* both as *νομοφύλαξ* and as *νομοθέτης*: but, as the context suggests, it is of law-giving that Creon is more particularly thinking. Tournier has suggested *ἀρχῇ τε καὶ θρόνῳ*, but we must recollect how largely the language of Attic tragedy is tinged with democratic associations.—*ἐντρίβης*, *exercitatus*: Plat. *Legg.* 769 B *ἐντρίβης γε οὐδαμῶς γέγονα τῇ τοιαύτῃ τέχνῃ*. *φανῇ* 'be found,' without *ὦν*, as Pind. *P.* 5. 107 *πέφανται θ' ἄρματιλάτας σοφός*: Thuc. 1. 8 *Κῆρες ἐφάνθησαν* (were found to be). Not: 'be revealed, by being conversant.' Cp. Arist. *Eth. N.* 5. 3 *πολλοὶ γὰρ ἐν μὲν τοῖς οἰκείοις τῇ ἀρετῇ δύνανται χρῆσθαι, ἐν δὲ τοῖς πρὸς ἕτερον ἀδυνατοῦ-*

*σιν. καὶ διὰ τοῦτο εὐδοκεῖ ἔχειν τὸ τοῦ βίαντος, ὅτι ἀρχὴ ἀνδρα δείξει: πρὸς ἕτερον γὰρ καὶ ἐν κοινωνίᾳ ἦδη ὁ ἀρχων.* Besides Bias of Priene, others of the *ἐπτὰ σοφισταί*,—as Chilon, Pittacus, Solon,—had this saying ascribed to them. Plut. *Sull.* 30 (*Sulla*) *εἰκότως προσετρίψατο ταῖς μεγάλαις ἐξουσίαις διαβολῇ ὡς τὰ ἡθῆ μῆνιν οὐκ ἐώσας ἐπὶ τῶν ἐξ ἀρχῆς τρόπων* (as not allowing characters to be constant under the influence of habits formed in office), *ἀλλ' ἐμπληκτα καὶ χαῖνα καὶ ἀπάνθρωπα ποιοῦσας*. Shakspeare. *Jul. Caes.* ii. 1. 12 *He would be crown'd:—How that might change his nature, there's the question... The abuse of greatness is, when it disjoins | Remorse from power.*

178 *ἔ. ἔμολ γὰρ*. A ground for the preceding statement is introduced by *γὰρ*, though the compression of the thought slightly obscures the connection. 'A man cannot be known until he has been tested in power. For (γὰρ) a man in power may easily be deterred, by fear of unpopularity, from pursuing the counsels best for the State: and if he is so deterred, I think him worthless.' *πᾶσαν... πόλιν*, the whole city, as 656 *πόλεως... ἐκ πάσης*, 776 *πᾶσα... πόλις*, *Ai.* 851 *ἐν πάσῃ πόλει* (in the hearing of all the city). In prose the art. would have been added (cp. Thuc. 7. 29 *τῇ πόλει πάσῃ*, 4. 87 *ἐν πάσῃ τῇ πόλει*, 2. 65 *ἡ ξυμπᾶσα πόλις*); but its omission in poetry being so common, it is strange that *πᾶσαν* should have been suspected here.—*μὴ... ἄπτεται*, not *οὐ*, since the relative clause is general ('such an one as does not...') Lat. *qui* with subjunct.): cp. *O. C.* 1175 *ἂ μὴ | χρῆσεις*. Instead of *δοτις μὴ ἄπτεται* we should more often find *δοτις ἂν μὴ ἄπτηται*: yet the instances of the indic. after *δοτις* in general statement are not rare even in prose; cp. Thuc. 2. 64 *οἵτινες... ἤκιστα λυποῦνται*,

ἀλλ' ἐκ φόβου του γλῶσσαν ἐγκλήσας ἔχει, 180  
 κάκιστος εἶναι νῦν τε καὶ πάλαι δοκεῖ·  
 καὶ μείζον' ὅστις ἀντὶ τῆς αὐτοῦ πάτρας  
 φίλον νομίζει, τοῦτον οὐδαμοῦ λέγω.  
 ἐγὼ γάρ, ἴστω Ζεὺς ὁ πάνθ' ὀρώων ἀεὶ,  
 οὐτ' ἂν σιωπήσαιμι τὴν ἄτην ὀρώων 185  
 στείχουσιν ἀστοῖς ἀντὶ τῆς σωτηρίας,  
 οὐτ' ἂν φίλον ποτ' ἄνδρα δυσμενῆ χθονὸς  
 θείμην ἐμαυτῷ, τοῦτο γιγνώσκων ὅτι  
 ἦδ' ἐστὶν ἡ σφίζουσα, καὶ ταύτης ἐπι  
 πλέοντες ὀρθῆς τοὺς φίλους ποιούμεθα. 190

ject. ταγὸς: Blaydes, πρίμω . . πόλεως.

Cp. on O. T. 1388.

182 μείζον'] In L. the first hand wrote μείζον: another hand added ' after ν, indicating μείζον', but left the circumflex unchanged. μείζον, which Wakefield conjectured, is read by Nauck and others.—αὐτοῦ] αὐτοῦ L. 184 ἴστω] Nauck conject. ἴστωρ. 186 ἀστοῖς] ἀσσαν is conjectured by Dobree (*Adel.* i. 436)

ἐργῷ δὲ μάλιστα ἀντέχουσιν: *ih.* ὅστις λαμβάνει.—ἐκ φ. του: cp. 111 νεικέων ἐξ ἀμφιλόγων.—ἐγκλήσας ἔχει (cp. 12), = a perf., in the sense 'has shut once for all,' 'keeps shut.' Distinguish the prose idiom, Dem. or. 9 § 12 Φεράς... ἔχει καταλαβών, *has seized, and keeps.*—νῦν τε καὶ πάλαι, an emphatic formula ('seems, and has always seemed'), *El.* 67b, *Ph.* 96b: cp. *El.* 1049 πάλαι δέδοκται ταῦτα κοῦ νεωστὶ μοι: *Il.* 9. 105 ὅαν ἐγὼ νοέω, ἡμὲν πάλαι ἦδ' ἔτι καὶ νῦν.

182 ε. μείζον': whoever recognises a friend *more important* than his country, —i.e. with stronger claims upon him: ἀντὶ τῆς...πάτρας instead of the simple gen., or ἡ with accus., as *Tr.* 576 ὥστε μήτην εἰσιδὼν | στέρξει γυναῖκα κείνος ἀντὶ σοῦ πλέον. Cp. 638 (γάμος) μείζων φέρεσθαι, *more important to win:* O. T. 772 τῷ γὰρ ἂν καὶ μείζωνι | λέξαιμι' ἂν ἡ σοί..., 'to whom more important,' i.e. with a better claim on my confidence,—nearer and dearer. μείζων (which was written by the first hand in L) is specious, —'a more important thing,' a greater good: cp. Eur. Or. 784 μέγα γὰρ νῦν γέρεά σου, *Andr.* 209 ἡ Λάκαινα μὲν πόλις | μέγ' ἐστὶ. But Demosthenes, at least, seems to have read μείζον': for, in applying the verses to Aeschines, he paraphrases thus (or. 19 § 248): τούτων οὐδὲν Δισχύρης εἶπε πρὸς αὐτὸν ἐν τῇ πρεσβείᾳ, ἀλλ' ἀντὶ μὲν τῆς πόλεως τῇ φιλιπποῦ ξενίᾳ καὶ φιλίᾳ πολλῶ

μείζονα ἡγήσατο αὐτῷ καὶ λυσίτε-  
λεστέραν, ἐρρώσθαι πολλὰ φράσας τῷ σοφῷ Σοφοκλεῖ.—οὐδαμοῦ λέγω: Aesch. *Pers.* 497 θεοὺς δέ τις | τὸ πρὶν νομίζων οὐδαμοῦ, τότ' ἤχετο. Eur. *Andr.* 210 Σκύρον οὐδαμοῦ τίθησι (*nulla in numero habes*). Xen. *Mem.* i. 2. 52 ὥστε μηδαμοῦ παρ' αὐτοῖς τοὺς ἄλλους εἶναι πρὸς αὐτῶν, 'so that the rest were nowhere with them in comparison to him.' So οὐδενὸς λόγου (or ἐν οὐδενὶ λόγῳ) ποιέσθαι, ἐν οὐδεμᾷ μόρᾳ ἀγεῖν, etc.

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

188 οὐτ' ἂν σιωπήσαιμι. Applied to the actual case, the words mean, 'I should never be deterred by fear of popular murmurs (conjectured) from publishing such an exhortation against burying Polyneices, which I clearly saw

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

and Shilleto (Dem. *De Falsa Legat.* p. 146): but see comment. **157** χθονός] L has πόλεως written above by S (not by the first hand). It was prob. a mere conjecture suggested by the schol., οὐκ ἂν κτησαίμην φίλον τῆς ἐμῆς πόλεως δυσμενῆ; Nauck, however, places πόλεως in the text.—Lugebil conject. οὐτ' ἂν ποτ' ἄνδρα δυσμενῆ πόλει φίλον. **158** τοὺς φίλους] Gomperz suspects these words: Mekler conject. πλοῦς

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

**156** στείχουσιν ἀσπίδας. Demosthenes paraphrases this by στείχουσιν ὁμοῦ (or. 19 § 248); whence Dobree and Shilleto surmised that he read ἄσπον (cp. O. C. 312 στείχουσιν ἡμῶν ἄσπον). Now I think that I can explain why Demosthenes so paraphrased. He is applying the verses to Aeschines (see above, n. on 182): τὴν δὲ ἀπὸ ὁρῶν στείχουσιν ὁμοῦ, τὴν ἐπὶ Φωκίας στρατείας, οὐ προείπεν οὐδὲ προσήγγειλεν. The ἀπὸ which Aeschines saw approaching was the interference of Philip in the Sacred War,—his action against the Phocians. If Demosthenes had said στείχουσιν ἀσπίδας, this must have seemed to refer to the fellow-citizens of Aeschines,—the Athenians. The orator therefore modified the poet's phrase by substituting ὁμοῦ,—a word vague enough to suggest the concern of other Greek states besides Phocis in the peril.—ἀπὸ τῆς σωτηρίας, added for emphasis; 'ruin, and not welfare, which a king is bound to promote.' (The art. τῆς is merely generic, as in τὴν ἀπὸ τῆς.) So Tr. 267 φανείδ' ἐδ' οὐλοῖτο ἀνδρὸς ἀντ' ἐλευθέρου, a slave, and not a free man (as he ought to be): O. T. 1490 κεκλαυμένη | πρὸς οἶκον ἵξεσθ' ἀπὸ τῆς θεωρίας.

**157** εἰ ἄνδρα δυσμενῆ χθονός; cp. Plat. *Lysis* 213 B τὸ φίλον ἂν εἴη φίλον τοῦ φιλουμένου: ...τὸ μισοῦν ἄρα πάλιν ἐχθρόν

τοῦ μισουμένου. Andoc. or. 1 § 96 (in a νόμος) πολέμος ἐστὶν Ἀθηναίων.—ἐμάντω with φίλον. Some MSS. of Dem. (or. 19 § 247) give ἐμάντω in the quotation, but here the dat. is clearly better. θαίμην 'hold' (rather than 'make'): cp. Tyr. 12. 1 οὐτ' ἂν μνησαίμην οὐτ' ἐν λόγῳ ἄνδρα τιθείμην.

**158** εἰ ἡ σφίχουσα, 'who bears us safe.' σφίξεν was esp. said of a ship or its captain: cp. Plat. *Gorg.* 511 D ἐν . . ἐξ Αἰγίνης δεῦρο σώσῃ, if she (ἡ κυβερνητική) has carried us safely from Aegina to Athens.—ταύτης, κ.τ.λ. It is only while she remains upright, as we sail on board of her, that we can make real friends. ὁρθῆς (like ὠρθωσαν in 163) refers to the ship maintaining a safe stability, as opposed to capsizing: the contrast is given by ὑπέρβου . . σέλημασιν . . ναυτίλλεται in 716 (where see n.). So Cic. *Ep. ad Fam.* 12. 25. 5 ut rectam teneamus (navem).—τοὺς φίλους ποιοῦμεθα, we make the friends (whom we really make): since friends made at the cost of endangering or wrecking the ship of the State cannot properly be considered friends at all: they are φίλοι ἀφίλοι. For the use of the art., cp. Thuc. 2. 40 οὐ . . πάσχωτες εὐδὲ ἀλλὰ δρῶντες κτώμεθα τοὺς φίλους. The thought is like that ascribed to Pericles by Thuc. 2. 60, ἐγὼ γὰρ ἡγοῦμαι πόλιν πλεῖον ξύμπασαν ὀρθομένην ὠφελεῖν τοὺς ἰδιώτας ἢ καθ' ἕκαστον τῶν πολιτῶν εὐπραγοῦσαν ἀθρόαν δὲ σφαλλομένην. καλῶς μὲν γὰρ φερόμενος ἀνὴρ τὸ καθ' ἑαυτὸν διαφθειρομένην τῇ πατρίδι οὐδὲν ἥσσον ξυναπόλλυται, κακοτυχῶν δὲ ἐν

τοιοῖσδ' ἐγὼ νόμοισι τήνδ' αὔξω πόλιν·  
 καὶ νῦν ἀδελφὰ τῶνδε κηρύξας ἔχω  
 ἀστοῖσι παίδων τῶν ἀπ' Οἰδίου περί·  
 Ἐτεοκλέα μὲν, ὃς πόλεως ὑπερμαχῶν  
 ὄλωλε τῆσδε, πάντ' ἀριστεύσας δορί, 195  
 τάφῳ τε κρῦψαι καὶ τὰ πάντ' ἐφαγνίσαι  
 ἅ τοῖς ἀρίστοις ἔρχεται κάτω νεκροῖς·  
 τὸν δ' αὖ ξύναιμον τοῦδε, Πολυνείκην λέγω,  
 ὃς γῆν πατρώαν καὶ θεοὺς τοὺς ἐγγενεῖς  
 φυγὰς κατελθὼν ἠθέλησε μὲν πυρὶ 200  
 πρῆσαι κατ' ἄκρας, ἠθέλησε δ' αἵματος  
 κοινοῦ πάσασθαι, τοὺς δὲ δουλώσας ἄγειν,

καλοῦς. 191 αὔξω] Schneidewin conj. αὔξω, or τῆσδ' ἀρῶ πόλεως. 198 τῶν 1,  
 τῶνδ' L. 195 δορί L, with χε (i.e. χερὶ) written above by S. 196 ἐφαγνίσαι

εὐτυχόσῃ πολλῶ μᾶλλον διασφίζεται.  
 'Pericles Thucydides II. 60 Sophoclem  
 videtur respexisse, vel eum Sophocles,' is  
 Dobree's remark (*Adt.* 2. 37); but there  
 is no adequate ground for such a view.  
 The verbal coincidence of ὁρθῆς with ὁρ-  
 θουμένην may well have been accidental.  
 What is really common to poet and histo-  
 rian is the general sentiment of Peric-  
 lean Athens. For another example of  
 this, cp. *O. C.* 116 n.

191 νόμοισι, here, rules of conduct,  
 principles, as *El.* 1043; cp. *O. C.* 907.—  
 αὔξω, pres. (used also in Attic prose):  
 the Attic fut. was αὔξῃσω. The pres.  
 here expresses purpose ('I intend to  
 make Thebes prosperous'). Cp. Plat.  
*Legg.* 731 A φιλονεικεῖται δὲ ἡμῖν πᾶς  
 πρὸς ἀρετὴν· ὁ γὰρ τοιοῦτος αὔξει τὰς  
 πόλεις.

192 ε. ἀδελφὰ τῶνδε, the more usu.  
 constr.: but *O. C.* 1262 ἀδελφὰ τοῖσι τοῖσιν  
 (n.). This use of the word is freq. in  
 Attic prose, as Plat. *Phaedr.* 276 D ὅσα  
 τοῖσι τῶν ἀδελφά.—τῶν ἀπ' Οἰδίου. In  
 regard to origin, ἐκ is properly said of  
 parents, ἀπὸ of ancestors: Isocr. or. 12  
 § 81 τοὺς μὲν ἀπὸ θεῶν τοὺς δ' ἐκ αὐτῶν  
 τῶν θεῶν γεγενῆσθαι. Cp. 466, 471, 1066;  
*Ph.* 160 καὶ πατὴρ ἐξ Ἀχιλλεύου. *Al.*  
 102 χθονίων ἀπ' Ἐρεχθεϊδᾶν. But poetry  
 oft. has ἀπὸ of the parent, as *O. C.* 571  
 κἀφ' ὅτου πατὴρ γεγώς: while, again, ἐκ  
 oft. denotes merely the stock (including  
 progenitors above the parent): cp. 1056:

so ἀγαθοὶ καὶ ἐκ ἀγαθῶν (Plat. *Phaedr.*  
 246 A), etc. The poetical indifference on  
 this point is well seen in fr. 104, where  
 τοὺς μὲν δυσσεβεῖς κακῶν τ' ἀπο | βλα-  
 στῶντας is opposed to τοὺς δ' ὄντας ἐσ-  
 θλοὺς ἐκ τε γενναίων ἁμα | γεγώτας.

195 ε. δορί was the ordinary Attic  
 form, occurring in prose (as Thuc. I. 128,  
 4. 98), and was prob. used by Soph. as  
 well as δορεῖ, which metre requires in *O.*  
*C.* 620 (n.), 1314, 1386; cp. n. on *O. C.*  
 1304.—τὰ πάντ' ἐφαγνίσαι, to perform  
 all due rites over the grave; i.e. to make  
 the proper offerings to the dead (ἐναγί-  
 σματα, *O. C.* 402 n.), esp. libations, χααί.  
 For ἐπὶ in the compound cp. *El.* 440  
 χαῶς | οὐκ ἂν ποθ', ὃν γ' ἔκτεψε, τῷδ' ἐπέ-  
 στεφε: *O. C.* 484 τῷδ' ἐπέυχεσθαι λι-  
 τὰς, i.e. 'over' the rite. ἐφαγνίσαι is  
 the reading of L; the force of the  
 prep. is rightly given in the glosses, ἐπὶ  
 τῷ τάφῳ ἀγνίσαι τὰ πάντα, and ἐπὶ τῷ  
 τάφῳ ὅσιως ποιῆσαι. Though ἐφαγνίζεν  
 is not elsewhere extant, there seems no  
 reason to question it. ἀφαγνίσαι has  
 been preferred by some, merely because  
 that compound is recognised by the old  
 grammarians (Suid., Hesych., Phryn-  
 chus in Bekk. *Anecd.* 26). But ἀφαγνί-  
 ζεν meant esp. to purify from guilt (*expi-  
 are*): Paus. 2. 31. 8 (of Orestes at Troe-  
 zen) ἐκάθαιρον καὶ ἐστῖον, ἐς δ' ἀφῆγγι-  
 σαν, 'until they had purged him.' Simi-  
 larly in midd., Eur. *Alc.* 1145 πρὶν ἂν  
 θεοῖσι τοῖσι νεκτέροις | ἀφαγνίσῃται, until

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

L, ἀφαγρίσαι γ. 197 ἔρχεται] Ludw. Dindorf conject. ἔρδεται. 201 πρήσαι]

she has made expiatory offerings to them. So ἀφαγνέω in Plut. *Mor.* 9.43 C (the souls of the good are to suffer only so long) ὅσον ἀφαγνέουσαι καὶ ἀποπνέουσαι τοὺς ἀπὸ τοῦ σώματος... μασμούς ('to purge away': perh. we should read ἀφαγρίσαι). The force of ἀπὸ is thus the same as in ἀφοσιούσθαι, and in ἀφιερώνεσθαι as used by Aesch. *Eum.* 451 ('I have been hallowed', i.e. purified). The case of κάφαγιστεύσας below (247) is different from that of ἐφαγρίσαι here: it is, I think, for καὶ ἀφαγιστεύσας.

197 τοῖς ἀρίστοις, implying that, in his case, the αὐτόχειρ μίσμα (172) is to make no difference. Cp. *Ai.* 1379, where Odysseus offers to join in funeral honours to Ajax (notwithstanding his offence), μηδὲν ἐλλείπειν, ὅσον | χρὴ τοῖς ἀρίστοις ἀνδράσιν ποιεῖν βροτούς.—ἔρχεται κάτω: the χοαί were supposed to pass through the earth, and to be drunk by the spirits of the dead: Aesch. *Ch.* 164 ἔχει μὲν ἡδὴ γαπτότους χοὰς πατήρ: cp. *Od.* 10. 94, Eur. *Hec.* 535 ff. The dat., as *O. T.* 711 χρησμός... ἦλθε Λαῶν.

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

199 Ζ. γῆν πατρώαν... καὶ θεοὺς... πρήσαι: cp. Aesch. *Th.* 582 (of Polynei-

ces) πόλιν πατρώαν καὶ θεοὺς τοὺς ἐγγενεῖς | πορθεῖν, στρατεύμ' ἐπακτὸν ἐμβεβληκότα. But πέρσαι, for πρήσαι, would be a needless change here. 'To burn his country' means 'to burn his native city': so *O. C.* 1421 πάτραν κατασκάψαντι, when thou hast laid thy native city in ruins. θεοὺς πρήσαι is to burn the gods' temples and the ancient wooden images (βρέτη) therein: cp. Her. 8. 109 ἐμπιμπράς τε καὶ καταβάλλων τῶν θεῶν τὰ ἀγάλματα. Aesch. *Pers.* 809 οὐ θεῶν βρέτη | ἡδούντο σὺλῶν οὐδὲ πιμπράναι νέως.—θ. τοὺς ἐγγενεῖς, of the race, here in a large sense, of the Cadmean stock: while θεοὶ πατρώοι are usu. rather the gods of one's own family (*O. C.* 756 n.). Cp. *El.* 428 πρὸς νῦν θεῶν σε λίσσομαι τῶν ἐγγενῶν.—κατελθόν, not καταχθεῖς ὑπὸ τῇ πόλει: on the shield of Polyneices, Dikē was portrayed saying, κατὰξω δ' ἀνδρα τόνδε (Aesch. *Th.* 647).—ἡθελήσει μὲν... ἡθελ. δέ, rhetor. epaphora (*O. C.* 610 φθίνει μὲν... φθίνει δέ). Since πάσασθαι cannot govern γῆν... καὶ θεοὺς, ἡθελήσει μὲν should in strictness have preceded γῆν.—πρήσαι. Prose would have used ἐμπρήσαι, though Thuc. has the pres. part. of the simple form (6. 94 πιμπράντες).—κατ' ἄκρας, here in its proper sense, of a town being sacked 'from top to bottom' (*Il.* 13. 772): cp. *O. C.* 1241 n.—αἵματος κ. πᾶσασθαι (πατέομαι), denoting the extreme of savage hatred; *Il.* 4. 35 ὦ μὲν βεβρώθους Πρίαμον: 24. 212 τοῦ ἐγὼ μέσον ἦπαρ ἔχοιμι | ἐσθέμεναι: Theogn. 349 τῶν εἰη μέλαν αἶμα πιεῖν.—τοὺς δέ... ἄγων, as if τῶν μὲν had preceded αἵματος. *O. T.* 1228 ὅσα | κεῖθει, τὰ δ' αὐτίκ' εἰς τὸ φῶς φανεί. *Lg.* 117 στρέφει, τὸ δ' αἰεῖ. *Il.* 22. 157 παραδραμέτην, φεύγων, ὃ δ' ἐπισθε δῶκων.



τούτον πόλει τῇδ' \*ἐκκεκήρυκται τάφῳ  
 μήτε κτερίζειν μήτε κωκῦσαί τινα,  
 εἶαν δ' ἄθαρπτον, καὶ πρὸς οἰωνῶν δέμας 205  
 καὶ πρὸς κυνῶν ἐδεστὸν αἰκισθέντ' ἰδεῖν.  
 τοῖονδ' ἐμὸν φρόνημα, κοῦποτ' ἐκ γ' ἐμοῦ  
 \*τιμῇ προέξουσ' οἱ κακοὶ τῶν ἐνδίκων  
 ἀλλ' ὅστις εὖνους τῇδε τῇ πόλει, θανῶν  
 καὶ ζῶν ὁμοίως ἐξ ἐμοῦ τιμῆσεται. 210

XO. σοὶ ταῦτ' ἀρέσκει, παῖ Μενοικέως Κρέον,

Musgrave conject. *πέρσαι*. 208 ἐκκεκηρύχθαι (*sic*) τάφῳ MSS., and so Wolff, understanding λέγω. Musgrave's ἐκκεκήρυκται τάφῳ has been received by most later edd. But Nauck gives ἐκκεκηρύχθαι λέγω from the parody by Carneades in Diog. L. 4. 64, τούτων σχολῆς τῆσδ' ἐκκεκηρύχθαι λέγω, and so Wecklein. 206 αἰ κὶ σθέν τ' L., where the final α has been added by S, lest αἰκισθέν τ' should be read. The spaces left by the scribe (as often) between other letters in the word show that the space

203 ε. The traditional ἐκκεκηρύχθαι τάφῳ can be explained only by supplying λέγω or the like. But in 196 κρύψαι and ἐφαγγίσαι depended on κηρύξας ἔχω in 192 (I have proclaimed to the people). It would be intolerably awkward to communicate the second part of the proclamation in an oblique form with the principal verb unexpressed: —('I tell you that) it has been proclaimed.' The choice lies between (1) Musgrave's ἐκκεκήρυκται τάφῳ, and (2) Nauck's ἐκκεκηρύχθαι λέγω. In favour of (1) remark:—(a) τάφῳ is not, indeed, necessary with κτερίζειν, which can be used absolutely; as *Il.* 11. 455 αὐτὰρ ἐπεὶ κε θάνω, κτεριοῦσά με δίοι Ἀχαιοί, 'will give me funeral honours': but, as the main point is that a τάφος is given to one brother and refused to the other, the addition of τάφῳ to the more general term κτερίζειν is plainly desirable here. (b) The misplacement of μήτε is due to the thought of κωκῦσαι having come only after τάφῳ had been uttered (μήτε κτερίζειν μήτε having been preferred to μὴ κτερίζειν μηδέ), and is not bolder than (*c.g.*) the misplacement of τε in *Ph.* 1411 f. αὐτὴν τὴν Ἑρακλέους | ἀκοῇ τε κλύειν λεύσσειν τ' ὄψιν. (c) The MS. error may have arisen from a reminiscence of ἐκκεκηρύχθαι in 27. The line of Carneades (Diog. L. 4. 64), τούτων σχολῆς τῆσδ' ἐκκεκηρύχθαι λέγω, is no argument for λέγω in the text of Sophocles. What

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

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

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

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

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

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

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

between ν and τ is consistent with his having meant *αἰκισθέντ'.*—*αἰκισθέντ'.* 207 *ἐκ γ' ἐμοῦ* L, with *γρ. ἐξ ἐμοῦ* written in the marg. by S. 208 *τιμῇ* MSS.: *τιμῇ* Pallis. 211 *Κρέων* L has *κρέων*, but the *o* has been made from *ω* by erasure. Cp. on O. T. 637. For *Κρέων*, Seyffert conject. *κυρεῖν*: Martin, *ποιεῖν*: Bellermann, *τὸ δρᾶν*. Keeping *Κρέων*, Nauck would alter *σοὶ ταῦτ' ἀρέσκει* to *σὺ ταῦτα δρᾶσαι*: Hartung would write *σοὶ ταῦτ' ἀρέσκει δρᾶν, Μενουκίως παῖ Κρέων* (and so Blaydes, with *ταῦτ'* for

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

211 f. I print Dindorf's *καὶ* for *καλ* in v. 212, not as thinking it certain, but because, with the least change, it gives a satisfactory construction. Soph. has this crisis in fr. 428 *φίλων τε μέμψιν κείς θεοῖς ἀμαρτάνειν*. Cp. Plat. *Rcp.* 538 B *παράνομον τι δρᾶσαι ἢ εἰπεῖν εἰς αὐτοῦς* ('with regard to them'). For the place of the prep., cp. 367, O. T. 734 *Δελφῶν κατὸ Δαυλίας*. With the MS. reading, the accusatives in v. 212 must be governed by *σοὶ ταῦτ' ἀρέσκει* as = *σὺ ταῦτα δρᾶσαι διανοεῖ*. Greek was bold in constructions *κατὰ σύνεσιν*, and might possibly have tolerated this: but it seems improbable. In the apparently similar instances the periphrasis for the transitive verb always contains a noun di-

rectly suggestive of that verb: as Eur. *Ion* 572 *τοῦτο καὶ ἔχει πρόθεος=τοῦτο καγὼ ποθῶ*: Aesch. *Ag.* 814 *φθοράς... ψήφους ἐθεντο*: *Supp.* 533 *γένος... νέωσον αἰνός*: *Theb.* 289 *ζωπυροῦσι τάρβος... λεών*: Dem. or. 19 § 81 *τεθνᾶναι τῷ φόβῳ... ξένους*. Nor can the accusatives in v. 212 be explained as mere accus. 'of respect'; nor as if, by a euphemism, *παθεῖν* were understood.—There is much in favour of the view that *Κρέων* in v. 211 has displaced an infin., such as *παθεῖν, λαβεῖν, λαχεῖν, ποιεῖν, or τὸ δρᾶν*. In v. 1098 L has *εὐβουλίας δεῖ, παῖ Μενουκίως, λαβεῖν*, where later MSS. have *Κρέων* in place of *λαβεῖν*: see n. there. If *Κρέων* is not genuine in v. 211, then it is much more likely to have been a mere gloss on *παῖ Μενουκίως* than a corruption of a similar word. The conjecture *κυρεῖν*, then, merits no preference; though the acc. *ταῦτα* could stand with it (Aesch. *Ch.* 714 *κυροῦντων... τὰ πρόσφορα*, Eur. *Hec.* 699 *ἐπ' ἀκραῖς νυκυρώ*).—Brunck wrote *ταῦτ'*, understanding *ἀρέσκει (με) ταῦτά σοι*, 'my view is the same as yours.' But *ταῦτ'* is right. The Chorus say—'Such is my lord's pleasure. And, of course, he can do as seems him good.' Their tone is sufficiently interpreted by vv. 216, 220, 278. Cp. Her. i. 119 (Harpagus to Astyages) *ἐφη... ἀρεστὸν εἶναι πᾶν τὸ ἄν βασιλεὺς ἐρῇ*. The Chorus do not oppose Creon; but they feel a secret misgiving; they wish at least to remain passive.

τὸν τῇδε δύσνουν \*κὰς τὸν εὐμενῇ πόλει·  
νόμῳ δὲ χρῆσθαι παντί που γ' ἐνεστί σοι  
καὶ τῶν θανόντων χῥιόσοι ζῶμεν πέρι.

ΚΡ. ὡς ἂν σκοποὶ νυν ἦτε τῶν εἰρημένων.

215

ΧΟ. νεωτέρῳ τῷ τοῦτο βαστάζειν πρόθεσ.

ΚΡ. ἀλλ' εἰς' ἔτοιμοι τοῦ νεκροῦ γ' ἐπίσκοποι.

ΧΟ. τί δῆτ' ἂν ἄλλο τοῦτ' ἐπεντέλλοις ἔτι;

ΚΡ. τὸ μὴ 'πιχωρεῖν τοῖς ἀπιστοῦσιν τάδε.

ΧΟ. οὐκ ἔστιν οὕτω μῶρος ὃς θανεῖν ἐρᾷ.

220

ΚΡ. καὶ μὴν ὁ μισθός γ' οὗτος· ἀλλ' ὑπ' ἐλπίδων  
ἄνδρας τὸ κέρδος πολλάκις διώλεσεν.

### ΦΤΛΑΞ.

ἄναξ, ἐρῶ μὲν οὐχ ὅπως τάχους ὑπο

ταῦτ'). 212 Leaving v. 211 unchanged, M. Schmidt and Todt conject. δρᾶν τόν τε δύσνουν: Wecklein, ἐς τὸν τε δύσνουν. Dindorf would merely change καὶ το κάς. 213 παντί πουτ (sic) ἐνεστί σοι L. The later MSS. have ποῦ τ' or ποτ' ἐνεστί σοι. Erfurdt conject. ποῦ γ': C. Winckelmann, σοὶ γ' ἐνεστί που: Dindorf, formerly ποι μέτεστί σοι, then που παρέστί σοι. 215 ὡς ἂν σκοποὶ νυν ἦτε MSS. Schneidewin conject. ὡς οὖν . . ἦτε: Dindorf, πῶς ἂν . . εἶτε: Todt, ὅπως σκοποὶ δ' ἔσσεσθε: Nauck, καλῶς σκοποὶ νυν ἔστε: Semitelos, ὡς οὖν σκοποὶ μενεῖτε. 217 νεκροῦτ' L: the τ' is somewhat like r, but the first hand certainly did not mean γ', as may be seen by comparing 207 (ἐκ γ'). and 221 (μισθός γ'). The error is like πουτ' in 213.—νεκροῦ γ'

213 f. In παντί που γ' the enclitic που closely adheres to παντί, and γε emphasises the whole expression; as in *El.* 1506, ὅστις πέρα πράσσει γε τῶν νόμων θέλει, the γε emphasises the whole phrase πέρα πράσσει. The transposition σοὶ γ'...που is open to the objection that παντί, not σοὶ, claims the chief emphasis. παντί που παρέστί has also been proposed. But ἐνεστί is slightly more suitable to this context, because more suggestive of *tacit disapproval*. 'It is possible for you' ('but we doubt whether it is expedient'). παρέστί σοι is generally said rather when the speaker means, 'it is easy for you,' or 'it is open to you,'—in seconding a wish of the other person, or in making an offer to him. *Rh.* 364 τᾶλλα μὲν παρέστί σοι | πατρώ' ἐλέσθαι. Cp. *O. T.* 766.—παντί που μέτεστί σοι, which some prefer, is still less suitable here. It would imply a right shared by the King with some other man or men (cp. on 48).—Though the antecedent (ἡμῶν) to χῥιόσοι ζῶμεν is understood, πέρι can stand at the end of the verse, since such a relative clause was felt al-

most as a noun-case: see on 35. Cp. Eur. *Ion* 260 ἢ θίγω δῆθ' οἱ μ' ἔφυσαν; (= τῶν φυσάντων).

215 ὡς ἂν...ἦτε can be explained only by an ellipse of ἐπιμελίσθε or the like. After verbs of 'taking care,' the usu. constr. is subj. with fut. indic.; but ὡς ἂν with subj. is sometimes found, as Xen. *Hierarch.* 9. 2 ἐπιμελίσθαι ὡς ἂν πραχθῇ...ἣν μὴ τις ἐπιμελήται ὡς ἂν ταῦτα περαινῇται. In elliptical phrases, where a precept or charge is given (δρα, etc., being understood), the regular constr. is ὅπως with fut. ind., as Lys. or. 1. 21 ὅπως τοῖσιν ταῦτα μηδεὶς ἀνθρώπων πεύσεται. The elliptical ὅπως μὴ with subjunct. is different,—'take care lest,'—a deferential way of hinting an objection (Plat. *Crat.* 430 D), like the simple elliptical μὴ with subjunct. *O. C.* 1180. Since, however, ἐπιμελίσθαι could be followed by ὡς ἂν with subjunct., it is conceivable that Soph. should write ὡς ἂν σκοποὶ ἦτε instead of the usual ὅπως σκοποὶ ἔσσεσθε. I cannot think, with Wecklein, that the sentence is broken off, as though Creon said,—'In order that ye

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

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

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

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

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

CR. That ye side not with the breakers of these commands.

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

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

*Enter GUARD.*

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

Brünn. 218 ἄλλω L, with *o* written over *ω* by the first hand. ἄλλω and ἄλλο r. Brünn conject. ἄλλο τοῦδ': Pallis, ἄλλ' ἐκ τοῦδ' (or ἐκ τῶνδ'). 219 'πιχωρεῖν L first hand, but an early hand has changed *ω* to *ει*. Schol., μὴ ἐπιτρέπῃς μὴδὲ συγχωρεῖν τοῖς ἀπειθοῦσιν,—showing that he, too, read 'πιχωρεῖν, which almost all the later MSS. have. L<sup>2</sup> has ἐπιχειρεῖν, but with the gloss ἐπιτρέπῃς (see Campbell). 228 ΦΤΛΑΞ] In L the designation of the speaker is ἀγγ, with *ε* written above (ἀγγελος); below, at v. 384, it is αγγ, but with φύλαξ in the margin. In L's list of the *Dramatis Personae* (prefixed to the play) it is φύλαξ ἀγγελος. τάχους MSS.: σπουδῆς Arist. *Rhet.* 3. 14.

may be watchers of my mandate,—being about to add, μὴ ἐπιχωρεῖτε.—Dindorf's πῶς ἂν...εἴτε is supported by usage, as *O. T.* 765 πῶς ἂν μὲλοι δῆθ' ἡμῖν ἐν τάχει πάλιν; Nauck (*Chr. Eur.* II. 79) refuses εἶμεν and εἴτε to tragedy, but is not convincing. In *O. T.* 1046 εἰδεῖν' (for εἰδελήτε) is certain: and εἴτε for εἴητε is strictly parallel. εἴτε occurs in *Od.* 21. 195 ποῖός κ' εἴη' Ὀδυσῆϊ ἀμυνόμεν, εἰ ποθεν ἔλθοι; In *Eur. Alc.* 921 ἡμεν might replace εἶμεν: though in *Hipp.* 349, at least, the opt. εἶμεν seems required. But πῶς ἂν εἴτε is here less fitting than ὥς ἂν ἦτε, because a request is less suitable than an injunction.—σκοποῖ, φύλακες, who watch to see that no one breaks the edict.—*νυν* is better than *νῦν*.—τῶν εἰρ., the commands: cp. Aesch. *Ag.* 1620 σωφρονεῖν εἰρημένον, *Her.* 7. 26 εἰρητο συλλέγεσθαι...στρατῶν.

218 ε. πρόδες τοῦτο, set him this as a task (cp. 1249), βαστάζαν, for him to take in hand (*suscipiendum*); the act. inf. as *O. C.* 231 πῶρον...ἀντιδῶσω ἔχειν. For the lit. sense of the verb cp. *Al.* 827 ὥς με βαστάσῃ | πεπτῶτα (raise me).—τοῦ νεκροῦ γ': but ἐπίσκοποι τῶν ἀσπῶν are still needed.

218 ε. τί δῆτ' ἂν...ἐπεντέλλοις=τί δῆτ' ἂν εἴη...δ ἐπεντέλλεις; cp. *O. C.* 647 μέγ' ἂν λέγοις δῶρημα: *Ph.* 26.—The reading ἄλλω is a bad one, for the contrast is between commands, not persons; and an awkward ambiguity would arise, since τοῦτο might then seem to mean the watching of the corpse.—ἐπιχωρεῖν, *accede*, to join their side: *Thuc.* 4. 107 δεξιόμενος τοὺς ἐθελήσαντας ἐπιχωρήσας...κατὰ τὰς σπονδάς. Arist. *Mirab.* 133 τοῦτω τῷ ἐπιγράμματι ἐπεχώρησε καὶ ὁ τόπος ἐκείνος (corroborated it).—ἀπειθοῦσιν=ἀπειθοῦσαι: 381, 656.—τάδε, cogn. acc.: cp. 66.

220 ε. δε (instead of ὥστε) ἔφρ, a constr. most freq. in negative sentences, usu. with ὅστις (*Dem.* or. 1 § 15 τίς οὕτως εὐθὺς ἐστίν...ὅστις ἀγνοεῖ), or δε ἂν and opt. (*Plat. Rep.* 360 B οὐδεὶς ἂν γένοιτο οὕτως ἀδαμάντινος, δε ἂν μείνειεν). But it occurs also in affirmative sentences, as *Eur. Andr.* 170 ἐς τοῦτο δ' ἦκει ἀμαθίας...ἦ...τολμᾷς. Cp. *Her.* 4. 52.—καὶ μὴν (lit., 'and verily') here confirms the last speaker's remark by adding an assurance that disobedience does indeed mean death; while γε after μισθός emphasises that word. 'And I can tell you that the

δύσπνους ικάνω, κούφον ἐξάρας πόδα·  
 πολλὰς γὰρ ἔσχον φροντίδων ἐπιστάσεις, 225  
 ὁδοῖς κυκλῶν ἑμαυτὸν εἰς ἀναστροφὴν  
 ψυχὴ γὰρ ἡὔδα πολλά μοι μυθουμένη·  
 τάλας, τί χωρεῖς οἱ μολὼν δώσεις δίκην;  
 τλήμων, μένεις αὖ; κεῖ τὰδ' εἴσεται Κρέων  
 ἄλλου παρ' ἀνδρός, πῶς σὺ δῆτ' οὐκ ἀλγυνεῖ; 230  
 τοιαῦθ' ἐλίσσων ἦνυτον σχολῇ βραδύς,  
 χούτως ὁδὸς βραχεῖα γίγνεται μακρά.  
 τέλος γε μέντοι δεῦρ' ἐνίκησεν μολεῖν

§ 11, and so Dindorf, Hartung, Nauck, Wecklein. 225 ἔσχον L: εὔρον r.—φρον-  
 τίδων] Nauck conj. δεῦρ' ἰών. 229 μένεις αὖ:] In L the first hand seems to have  
 written μὲν εἰς αὖ: a corrector has wished to make this into μενεῖς αὖ, the  
 reading of most of the later MSS. (including A), but has left the accent on μὲν (cp. n.

requital of disobedience is that.' For  
 καὶ μὴν so used, cp. O. T. 836, 1004 f.,  
 El. 556.—τὸ κέρδος, 'gain,' i.e., as ἐπι-  
 δων shows, the prospect of gain, with the  
 generic art. (cp. 1242): so fr. 749 τὸ  
 κέρδος ἡδύ, κὰν ἀπὸ ψευδῶν ἴη.—διώλεσεν,  
 gnomic aor.

228 ἐρῶ μὲν οὐχ: cp. on 96.—ὅπως  
 = ὅτι, as O. T. 548: cp. El. 963 μηκέτ'  
 ἐλπίσιν ὅπως | τεύξει. This use is rare in  
 Attic prose (for after θαυμάζω, etc., ὅπως  
 = 'how'), though freq. in Her., as 2. 49  
 οὐδὲ φήσω ὅπως...ἐλαβον. Yet cp. Plat.  
 Euthyd. 296 E οὐκ ἔχω ὑμῖν πῶς ἀμφισβη-  
 τοῖην...ὅπως οὐ πάντα ἐγὼ ἐπίσταμαι.—  
 τάχους ὑπο is the reading of the MSS.  
 Aristotle quotes this verse as an example  
 of a προοίμιον used by the speaker to  
 avert a danger from himself, and gives it  
 thus:—ἀναξ, ἐρῶ μὲν οὐχ ὅπως σπουδῆς  
 ὑπο (Rhet. 3. 14 § 10). Hence some edd.  
 adopt σπουδῆς, as coming from a source  
 older than our MSS. But, since τάχους  
 is free from objection, such a change  
 is unwarrantable. Aristotle's quotations  
 seem to have been usually made from  
 memory, and his memory was not in-  
 fallible. To take only three examples  
 cited by Bellermann, we find: (1) El.  
 256 ἀλλ' ἡ βία γὰρ ταῦτ' ἀναγκάζει με  
 δρᾶν, quoted Metaphys. 4. 5 ἀλλ' ἡ βία με  
 ταῦτ' ἀναγκάζει ποιεῖν: (2) O. T. 774  
 ἐμοὶ πατήρ μὲν Πόλυβος ἦν, quoted Rhet.  
 3. 14 § 6 ἐμοὶ πατήρ ἦν Πόλυβος: (3) Ant.  
 911 μητρός δ' ἐν' Αἰδου καὶ πατρός κεκυθό-  
 των, quoted Rhet. 3. 16 § 9 with βεβηκό-  
 των as last word. So Il. 9. 592 κῆδε'  
 ὅσ' ἀνθρώποισι πέλει τῶν ἀστυ ἀλψή |

ἀνδρας μὲν κτείνουσι, is quoted Rhet. 1. 7  
 § 31 with ὅσσα κάκ' substituted for the  
 first two words, and λαοὶ μὲν φθινύθουσι  
 for the last three.

224 π. ἐξάρας (α), aor. part., not pres.,  
 because, as ἐξ- shows, the notion is,  
 'having set in nimble movement' (at  
 starting). Cp. Eur. Tro. 342 μὴ κούφον  
 αἶρη βῆμ' ἐς Ἀργείων στρατὸν.—φροντί-  
 δων, possessive gen. with ἐπιστάσεις,  
 halts belonging to thoughts, i.e. caused  
 by them. Others understand, 'halts for  
 thought' (made in order to reflect),—  
 which is less simple. Cp. Arist. De  
 Anim. 1. 3 (p. 407<sup>a</sup> 32) ἡ νόησις τοῖς  
 ἡρεμήσει τινὶ καὶ ἐπιστάσει (halt) μάλλον  
 ἢ κινήσει.—ὁδοῖς, locative dat.; cp.  
 O. C. 553 ὁδοῖς | ἐν ταῖσδ', 'in this my  
 coming.'—κυκλῶν = περιστρέφων.

227 ψυχὴ γὰρ ἡὔδα κ.τ.λ. The  
 naïveté consists in the direct quotation  
 of what his ψυχὴ said, rather than in the  
 statement that it spoke; thus Hor. Sat. 1.  
 2. 68 (quoted by Schneid.) is really simi-  
 lar,—Huic si...Diceret haec animus. Take  
 πολλὰ with μυθουμένη only. I do not  
 think that ἡὔδα...μυθουμένη was meant  
 to mark garrulity; the language is not  
 homely enough: rather it is simply,—  
 'found a voice, speaking many things.'  
 ἔφη λέγων is not similar (Ai. 757).—Cp.  
 Launcelot Gobbo in Shaks. Merch. 2. 2:  
 Certainly my conscience will serve me to  
 run from this faw my master. The fiend  
 is at mine elbow and tempts me...My  
 conscience says, 'Launcelot, budge not.'  
 'Budge,' says the fiend. 'Budge not,'  
 says my conscience.

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

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

228 π. τάλας...τλήμων, nom., not voc., because each is rather a comment ('hapless that thou art!') than properly an address: so O. C. 185 ὦ τλάμων, *ib.* 753 ὦ τάλας ἐγώ, Eur. *Med.* 61 ὦ μῦρος. —μένεις is better than μανείς, since, 'are you tarrying again?' (his halts having been frequent, 225) is more graphic than, 'will you tarry again?'—αὐδ cannot mean here, 'on the contrary' (i.e. instead of going on).—πῶς...οὐκ, as O. T. 937, etc.—ἀλγυνεῖ, pass.: cp. on 93 ἐχθαρεῖ.

281 ἐλίσσων, turning over and over in the mind: cp. on 158 ἐρέσσω.—ἤνυστον (sc. τῇ ὁδῷ), gradually made my way (impf.); whereas ἤνυσσα would have suited a quick journey. Cp. this impf. in Plat. *Symp.* 127 c οὐδαμῇ ταύτη ἤνυστον, 'they could make no progress by that means.' Soph. has this tense also in *Tr.* 319 (ἔργον ἤνυστον): cp. below, 805. In Dem. or. 21 § 104 our MSS. give οὐδὲν ἤνε. For the use of the verb in ref. to journeys, cp. Thuc. 2. 97 (ὁδοί) ἡμερῶν ἀνδρὶ εὐζώνῳ τριῶν καὶ δέκα ἀνύσαι. The Attic *pres.* seems to have been ἀνύτω as='to accomplish,' or 'to make way,' but ἀνύειν as='to hasten.' Ar. *Plut.* 413 μὴ νῦν διάτριβ' ἀλλ' ἀνύει; *Ran.* 606 ἀνύετον: though in *Plut.* 606 οὐ μέλλειν | χρὴ σ', ἀλλ' ἀνύειν, some MSS. have ἀνύειν (see Pors. on *Phoen.* 463). This is the distinction meant by the grammarian in Bekk. *Anecd.* 411. 28 ἀνύττειν (sic) οἱ Ἀττικοὶ ὅπερ ἡμεῖς. ἀνύειν δὲ τὸ σπεύδειν. (The aspirated forms lack good evidence.) Cp. ἀρύω, Attic ἀρότω.

σχολῇ βραδύς, reluctantly and slowly; the opposite of σύν σπουδῇ ταχύς (*Ph.* 1223), with eagerness and speed. σχολῇ oft.= 'at a slow pace' (πορεύεσθαι, Xen. *An.* 4. 1. 16; ὑποχωρεῖν, Thuc. 3. 78).

As βραδύς could mean 'sluggish' (O. C. 306), we might here refer σχολῇ to pace, and βραδύς to reluctance; but, though the common use of σχολῇ in regard to pace helps to make it suitable here, it is better, in this context, to give σχολῇ the moral and βραδύς the physical sense. For σχολῇ combined with another word in such an expression, cp. Polyb. 8. 30 σχολῇ καὶ βάδην παύσθαι τὴν πορείαν. There is no lack of point. Such a messenger ought to have come σπουδῇ ταχύς.—The conjecture σπουδῇ βραδύς is (I think) not only wrong but bad. It would mean, 'slow in my haste'; eager to arrive, yet moving slowly. σπεῖδε βραδέως, to which it is supposed to allude, meant, 'never remit your efforts, but advance circumspectly towards your aim': *fistina lente* (on which see Erasmus in the *Adagia*); *Eile mit Weile*; Goethe's *Ohne Hast, ohne Rast*. (σπεῖδε βραδέως was a favourite maxim of Augustus, Suet. *Aug.* 25; Gellius 10. 11 § 5, on whom, as often, Macrobius has drawn, *Sat.* 6. 8. 9.) The frightened and irresolute φύλαξ, —sent, sorely against his will, on a hateful errand,—had no more σπουδῇ than Mr Facing-both-ways. Wecklein, keeping σχολῇ, supposes the Guard to mean, 'this was a case of σχολῇ βραδύς, not σπουδῇ βραδύς,'—an improbably obscure and feeble jest at such a critical moment. The variant given by the schol., σχολῇ ταχύς, would be an oxymoron, designedly comic; 'I took my time about hurrying,' 'twas but a laggard haste that I made.' A cheerful epigram of this sort would better suit a mind more at ease.

288 τέλος γὰρ μέντοι, at last, however; γὰρ emphasizing the word before it: O. T. 442 n.—ἐνίκησεν, impers., as Thuc. 2. 54 ἐνίκησε δὲ...λοιμὸν εἰρῆσθαι (the opinion prevailed that...): Her. 6. 101 ἐνίκη μὴ

σοί· κεί τὸ μηδὲν ἐξερῶ, φράσω δ' ὅμως.  
τῆς ἐλπίδος γὰρ ἔρχομαι δεδραγμένος, 235  
τὸ μὴ παθεῖν ἂν ἄλλο πλὴν τὸ μόρσιμον.

ΚΡ. τί δ' ἐστὶν ἂνθ' οὐ τήνδ' ἔχεις ἀθυμίαν;  
ΦΤ. φράσαι θέλω σοι πρῶτα τὰμαντοῦ· τὸ γὰρ  
πρᾶγμ' οὐτ' ἔδρασ' οὐτ' εἶδον ὅστις ἦν ὁ δρῶν,  
οὐδ' ἂν δικαίως ἐς κακὸν πέσοιμί τι. 240

ΚΡ. εὖ γε στοχαῖζει κάποφράγνυσαι κύκλω  
τὸ πρᾶγμα· δηλοῖς δ' ὥς τι σημανῶν νέον.

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

ἐκλειπὺν τὴν πόλιν. That μολεῖν should not be regarded as the subject to ἐνίκησε, is shown by such an example as Her. 8. 9. ἐνίκα τὴν ἡμέρην ἐκείνην αὐτοῦ μείναντας τε καὶ ἀλλισθέντας μετέπειτα νύκτα μέσσην παρέντας πορεύεσθαι, where the length of the interval excludes such a view. The personal constr. occurs below, 274; cp. Thuc. 2. 12 ἦν...Περικλέους γνώμη...νεκρικῆς.

234 σοί with μολεῖν. In Attic prose a dat. of the person after ἔρχομαι is freq., and oft. can be rendered (as here) only by 'to,' though it is properly rather a dat. of interest. Thus Thuc. 1. 13 Ἀμεινοκλῆς Σαμίους ἦλθε= 'A. came to the Samians,' though the primary notion is, 'the Samians enjoyed the advantage of A.'s coming' (to build triremes for them). So id. 1. 27 ὡς αὐτοῖς...ἦλθον ἀγγελιοί: Plat. Prot. 321 C ἀποροῦντι δὲ αὐτῷ ἔρχεται Προμηθεύς. In poetry this dat. is freely used after verbs of motion, but the idea of interest is always traceable; cp. 186 n. Aesch. P. V. 358 ἄλλ' ἦλθεν αὐτῷ Ζηρὸς ἀγρυπνῶν βέλος. So here, μολεῖν σοί is not strictly a mere equiv. for μολεῖν πρὸς σέ, but implies Creon's interest in the news. The notion is, 'to come and place myself at your disposal.' For the emphatic place of σοί, cp. 273 (and 46 n.): for the pause after the first syllable of the verse, 250, 464.—κεῖ, 'and if': not, 'even if.' If καί were taken

as = 'even,' there would be a very harsh asyndeton, whether the stop were at σοί, or (as Nauck places it) after μολεῖν. It is true that καί could mean 'even,' without causing an asyndeton, if we adopted Wecklein's tempting φράσω for φράσω δ': but the latter is confirmed by O. T. 302 εἰ καὶ μὴ βλέπει, φρονεῖ δ' ὅμως (where see n.),—δὲ introducing the apodosis after a concessive protasis. For καί as = 'and if,' cp. Ai. 447, 1057. The transposition κεῖ σοι is improbable, as destroying the significant emphasis and pause on σοί.—τὸ μηδέν, what is as nought,—a tale of simple discomfiture: since he can only report the deed, without giving any clue to the doer. Cp. Tr. 1107 κἂν τὸ μηδὲν ὦ: Ai. 1275 ἦδη τὸ μηδὲν ὄντας ἐν τροπῇ δορός.

235 εἰ ἐλπίδος, not 'hope,' but 'the hope'—defined in next v.—δεδραγμένος is certain. Il. 13. 393 κόνιος δεδραγμένος (and 16. 486). Diod. 12. 67 δρᾶσθαι καιροῦ. (Cp. Shaks. Per. 1. 1. 49 Gripe not at earthly joys.) Here the phrase is meant to be homely. The v. l. πεφραγμένος was simply an attempt to mend L's πεπραγμένος. We should require the dat. with it. The gen. cannot be justified by instances in which poetry uses a gen. of the agent without ὑπό, after pass. part., as Ai. 807 φωτὸς ἥπατῃμένη, Eur. Or. 497 πληγῇ θυγατρὸς, etc.—τὸ μὴ παθεῖν ἂν= ὅτι οὐ

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

CR. And what is it that disquiets thee thus?

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

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

δεδραμένοις ('on account of my deeds'). 233 πρώτα L: πάντα γ. 241 στοχάζει MSS.: Hartung conject. στιχάζει (others, στιχίζει): Emper, σκεπάσει: F. Jacobs, στεγάζει.—From Arist. *Rhet.* 3. 14. 11 Bergk and others adopt τι φροιάζει; Wecklein suggests εὐ φροιάζει.—κάποφράγνυσαι MSS.: κάποφάργνυσαι Dindorf. 242 σῆμαινον L: σημαίων γ. Didymus (*circ.* 30 B.C.) read the latter, as appears from the schol. on *Al.* 1225 Διδυμός· καὶ ὁλόος ἐστὶν ὡς τι σημαίων νέον, a verse composed by a slip of memory, as Dindorf saw, from this verse and *Al.* 326 καὶ ὁλόος ἐστὶν ὡς τι δρα-

πάθοιμι ἂν, depending on ἐλπίδος...δεδρ. as=ἐλπίζων: for the art. with infin., cp. 78 n.—τὸ μόρσιμον: i.e. if you do kill me, then it was my destiny to be killed.

237 ε. ἀνθ' οὗ, on account of which: *O. T.* 264 ἀνθ' ὧν: *El.* 585 ἀνθ' ὅτου.—τὸ γὰρ | πρᾶγμ': cp. on 67. γὰρ prefaces the statement: *O. T.* 277 n.: cp. below, 478, 999.

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

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



ΦΤ. τὰ δεινὰ γάρ τοι προστίθῃσ' ὄκνον πολύν.

ΚΡ. οὐκ οὐν ἐρεῖς ποτ', εἴτ' ἀπαλλαχθεὶς ἄπει;

ΦΤ. καὶ δὴ λέγω σοι. τὸν νεκρὸν τις ἀρτίως 245

θάψας βέβηκε κατὰ χρωτὶ διψίαν

κόνιν παλύνας κάφαγιστεύσας ἃ χρή.

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

ΦΤ. οὐκ οἶδ'. ἐκεῖ γὰρ οὔτε του γενῆδος ἦν 250

πλῆγμ', οὐ δικέλλης ἐκβολή· στύφλος δὲ γῆ

καὶ χέρσος, ἀρρώξ οὐδ' ἐπημαξευμένη

τροχοῖσιν, ἀλλ' ἄσημος οὐργάτης τις ἦν.

ὅπως δ' ὁ πρῶτος ἡμῖν ἡμεροσκοπὸς

δείκνυσσι, πᾶσι θαῦμα δυσχερὲς παρῆν.

ὁ μὲν γὰρ ἠφάνιστο, τυμβήρης μὲν οὐ, 255

λεπτή δ' ἄγος φεύγοντος ὥς ἐπὶ κόνις.

σεῖων κακόν. 249 In L του has been made from που by an early hand (perh.

243 ε. τὰ δεινὰ, dangers,—i.e. the κακὰ ἐπη (277) which he brings: γάρ (yes, I am cautious) for, etc.—ποτ', *tandem aliquando*, O. T. 335 n.—ἀπαλλαχθεὶς, 'having been removed,' i.e. 'having taken yourself off'; cp. Ar. *Vesp.* 484 ἀρ' ἂν, ὦ πρὸς τῶν θεῶν, ὑμεῖς ἀπαλλαχθεῖτέ μου;

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

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

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

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

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

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

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

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

by S). 251 ἀρώξ L: ἀρώξ r. 254 θαῦμα] Nauck conject. φάσμα.

why no foot-prints were traceable.—ἐπη-  
μαστυμένη, lit. 'traversed (i.e. furrowed)  
by a carriage' with its (four) wheels,  
= τροχοῖς ἀμάξης κεκαραγμένη: ἐπ., not  
ἐφ., since as Eusth. says (on *Il.* 18. 485)  
τὸ...ἀμαξα οἱ μὲν παλαιοὶ φιλοῦσι, οἱ μὲντοι  
νέωτεροι Ἀττικοὶ ἐδόσαντο. (Cp. n. on  
ἀπῆνη, *O. T.* 753.)—ἀλλ' ὁ ἐργάτης  
δοσμός τις ἦν: for τις added to the  
predicate, where the subject has the art.,  
cp. *O. T.* 618, Aesch. *Thet.* 491 ὁ σημα-  
τοῦργος δ' οὐ τις εὐτέλης ἀρ' ἦν: Ar. *Pl.*  
726 ὡς φιλόπολις τις ἐσθ' ὁ δαίμων καὶ  
σοφός. Not: ὁ ἐργάτης τις (the doer,  
whoever he is) δοσμός ἦν, like ὁ κύριος τις  
(*O. C.* 288 n.).

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

not merely 'perplexing,' but 'distressing'  
(*Al.* 1395), since they foreboded punish-  
ment. So δυσχέρεια, molestia (*Ph.* 473).

256 ε. ὁ μὲν answered by σημεῖα δ'  
(257).—τυμβήρης μὲν οὐ (cp. on 96), not  
entombed: i.e. there was no τύμβος,  
indicating that the ashes had been buried  
beneath it (1203): the body itself lay  
there, though covered over with dust.  
τυμβ., prop., 'provided with a mound,'  
but below, 946, merely='tomb-like';  
and so in Ar. *Th.* 889 Euripides says  
τυμβήρεις ἔδρας, 'seat on a tomb.'—λεπτή  
δ'...ἐπῆν, instead of λεπτή δέ κόνει κε-  
καλυμμένος (as in *Ph.* 545 δοξάζων μὲν  
οὐ, | πύχην δέ...ἔρμυσθεις): for this intro-  
duction of a new finite verb, where  
a participial clause was expected, cp.  
813 ff.—ἄγος φεύγοντος ὡς sc. τυγος  
(*O. T.* 629 οὗτοι κακῶς γ' ἀροῦντος, n.):  
the gen. is not absol., but possessive,  
denoting the author: 'as of (i.e. from)  
one avoiding.' ἄγος, the guilt incurred  
by one who passed by an unburied corpse  
without throwing earth on it: οἱ γὰρ  
νεκρὸν ὀρώντες ἀταφον, καὶ μὴ ἐπαμνησ-  
μένοι κόνει, ἐναγεῖς εἶναι ἐδόκουν. Aelian  
*Var. Hist.* 5. 14 νόμος καὶ οὗτος Ἀττικὸς,  
ὅς ἂν ἀτάφω περιτύχῃ σώματι ἀνθρώπου  
πάντως ἐπιβάλλειν αὐτῷ γῆν· θάπ-  
τεω δέ πρὸς δυσμὰς βλέποντας. So, too,  
Aelian says of the hawk, *Hist. Anim.*  
2. 49, νεκρὸν δέ ἀνθρωπινον ἰδὼν ἱέραξ, ὡς  
λόγος, πάντως ἐπιβάλλει γῆν τῷ ἀτάφῳ·  
καὶ τοῦτο μὲν αὐτῷ οὐ κελεύει Σόλων, ὡς  
Ἀθηναίους ἐπαίδευσε δρᾶν (though our  
schol. ascribes the precept to a prehistoric

σημεῖα δ' οὔτε θηρὸς οὔτε του κυνῶν  
 ἐλθόντος, οὐ σπάσαντος ἐξεφαίνετο.  
 λόγοι δ' ἐν ἀλλήλοισιν ἐρρόθουν κακοί,  
 φύλαξ ἐλέγχων φύλακα· κἂν ἐγίνετο 260  
 πληγὴ τελευτῶσ', οὐδ' ὁ κωλύσων παρῆν.  
 εἷς γάρ τις ἦν ἕκαστος οὐξεργασμένος,  
 κούδεις ἐναργής, ἀλλ' ἔφευγε μὴ εἰδέναι.  
 — ἦμεν δ' ἔτοιμοι καὶ μύδρους αἶρειν χερσίν,

258 ἐλθόντος] Naber conject. ἔλκοντος.

263 ἔφευγε τὸ μὴ εἰδέναι MSS.: Erfurdt deleted τό. Blaydes reads πᾶς δ' ἔφευγε μὴ εἰδέναι: Dindorf, ἀλλ' ἔφευγε πᾶς τὸ μὴ:

Βουζύγης): and of the elephant, *H. A.* 5. 49 τὸν ἐλέφαντα θεασάμενος ἐλέφας νεκρὸν οὐκ ἂν παρέλθοι, μὴ τῇ προβοσκίδι γῆν ἀρυσάμενος καὶ ἐπιβαλὼν, ὅσῃαν τινὰ ἀπόρρητον ὑπὲρ τῆς κοινῆς φύσεως τελῶν ('fulfilling some mysterious law of piety imposed by Nature'), καὶ φεύγων ἄγος· εἶναι γὰρ τὸ μὴ δρᾶσαι τοῦτο ἐναγές. It was remembered as a disgrace to Lysander that, having put to death some prisoners of war, οὐδὲ ἀποθανοῦσιν ἐπήνεγκε γῆν (Paus. 9. 32. 6). Cp. id. 1. 32. 5 πάντας ὅσιν ἀνθρώπου νεκρὸν γῇ κρύψαι. *Hor. Carm.* 1. 28. 33 *precibus non linguae inultis, Teque riuicula nulla resolvent...licebit Iniecto ter putare curras.*

257 ζ. θηρὸς, here a wild beast, as dist. from domesticated animals (cp. 1081): more often the term excludes only birds and fishes.—του with θηρὸς also: *Eur. Hec.* 370 οὐτ' ἐλπίδος γὰρ οὔτε του δόξης ὁρῶ | θάρσος παρ' ἡμῖν.—οὐ σπάσαντος. The negatives in 257 affect ἐλθόντος: and οὐ stands with σπάσαντος as if we had simply οὐκ ἐλθόντος, οὐ σπάσαντος, σημεῖα ἦν. οὐ is not here an irregular substitute for οὔτε, as in 250: this would be so only if we had οὐτ' ἐλθόντος. Either οὐδέ σπ. or οὔτε σπ. would be correct, but the latter would suppose an οὔτε understood before ἐλθόντος. For σπάσαντος of rending, cp. 1003. It could not mean, 'having cast up earth' over the body (as Triclinius took it). The point is that the body must have been covered before the beasts had had time to come. The poet has preferred this order to σπάσαντος οὐδ' ἐλθόντος (i.e. 'or even having come'), because, εἰ ἤλθον, καὶ ἔσπασαν ἂν.

259 ζ. λόγοι δ'...φύλακα. The regular form would be, λόγοις κακοῖς ἐρρο-

θοῦμεν ἐν ἀλλήλοις, ἐλέγχοντες φύλαξ φύλακα (or ἄλλος ἄλλον), φύλαξ being the part in apposition with the whole (ἡμεῖς). The irregularity of the form in the text is threefold. (1) For λόγοις κακοῖς ἐρροθοῦμεν we have an equiv. in sense, though not in grammar, λόγοι κακοὶ ἐρρόθουν. (2) In spite of this, ἐν ἀλλήλοισιν is retained, whereas ἐν ἡμῖν is now needed. (3) As a *plur.* part. would have been awkward after λόγοι, we have φύλαξ ἐλέγχων φύλακα, which thus is virtually equiv. to a gen. absol., φύλακος ἐλέγχοντος φύλακα. Remark that, even in regular examples of partitive apposition, a participle, describing what all do, is sometimes thus made singular; *Xen. An.* 7. 3. 47 οἱ ἱππεῖς ὀχῶνται μοι ἄλλος ἄλλη διώκων (instead of διώκοντες). It is only the first of these three points that this passage has in common with others to which it has been compared. 'They disrupted, some saying this, some that,' often appears in Greek as 'there was a dispute,' etc., without causing οἱ μὲν...οἱ δέ to be changed into the gen. absol. *Her.* 8. 74 πολλὰ ἐλέγετο...οἱ μὲν ὡς...χρέον εἴη ἀποπλέειν, Ἀθηναῖοι δέ etc. *Thuc.* 4. 23 ὑπ' ἀμφοτέρων...ἐπολεμεῖτο, Ἀθηναῖοι μὲν περιπλέοντες..., Πελοποννησίοι δέ etc. *Aesch. P. V.* 200 στάσεις τ' ἐν ἀλλήλοισιν ὠροθύνετο, | οἱ μὲν θέλοντες...οἱ δέ etc. (This illustrates the use of ἐν ἀλλήλ. here, but is less bold, since the noun is sing.) *Eur. Ph.* 1462 ἦν δ' ἔρις στρατηλάταις, | οἱ μὲν πατάξαι...οἱ δέ etc. *Bacch.* 1131 ἦν δέ πᾶσ' ὁμοῦ βοῇ, | ὁ μὲν στενάξων...αἱ δέ etc. For ἐρρόθουν, of a confused noise of angry tongues, cp. 290. ῥόθος (onomatop.) is said of a rushing noise of waves, or of oars dashed into them, etc.: then, fig., *Aesch. Pers.* 406 Περσίδος

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

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

Seyffert, ἀλλ' ἔφη τὸ μὴ εἰδέναι.

264 αἶρειν] ἔχειν L, with γρ. αἶρειν written above

γλώσσης ῥόθος, of an unintelligible jargon.—ἀλλήλων, questioning (434, O. T. 333; 783; *El.* 1353), here, in the sense of 'accusing.'—κἂν ἐγένετο: and blows would have come at last,—had not the matter been settled by the proposal mentioned at 268. (Not, 'blows would come,' i.e. were often exchanged, as Nauck takes it.)—τελευτῶσ', 'at last,' the adverbial use, found even with another partic., as Thuc. 6. 53 τυραννίδα χαλεπὴν τελευτῶσαν γενομένην.—ὁ κωλύων: cp. O. T. 207.

262 ε. ἦν...οἰσεύργ, was the doer (in the belief of his comrades).—ἐναργής, manifestus facti: O. T. 535 ληστής τ' ἐναργής.—ἀλλ' (ἐκαστος), evolved from οὔδεις: fr. 327 ἡμοὶ δ' οὔδεις δοκεῖ εἶναι, πένης ὧν, ἀνοσος, ἀλλ' αἰε νοσεῖν. Dem. or. 20 § 74 μηδεὶς φθόνῳ τὸ μέλλον ἀκούσῃ, ἀλλ', ἂν ἀληθὲς ᾖ, σκοπεῖτω.—ἔφυγε μὴ εἰδέναι, 'pleaded in defence that he knew nothing of it.' For this pregnant use of φεύγειν cp. Aesch. *Suppl.* 390, where the Argive king says to the Danaides, whose cousins threaten to seize them under Egyptian law, δεῖται σὲ φεύγειν κατὰ νόμους τοὺς αἰκοθεν | ὥς οὐκ ἔχουσι κύρος οὐδὲν ἀμφὶ σοῦ: you must plead, in accordance with Egyptian law, that they have no right over you. So *defendere*, Cic. *In Pison.* 10. 5 *si triumphum non cupiebas, cuius tandem rei te cupiditate arsisse defendes?* ('will you plead?') Note that this use (like the absol. legal sense, 'to be a defendant,' from which it comes) was necessarily restricted to *pres.* and *impf.* Hence we must not cite, with Donaldson, Dem. or. 27 § 1 οὗτος τοὺς μὲν σαφῶς εἰδὼτας τὰ ἡμέτερα ἔφυγε μηδὲν διαγνώσκειν περὶ αὐτῶν, εἰς δ' ὑμᾶς τοὺς οὐδὲν τῶν ἡμετέρων ἀκριβῶς ἐπισταμένους ἐλήλυθεν (which means: 'he has avoided any decision on the case being given by

those who knew our affairs thoroughly, but has come to you,' etc.): nor, with Paley, Xen. *Hellen.* 1. 3. 19 ὑπαγόμενος θανάτου...ἀπέφυγεν, ὅτι οὐ προδοῖα τὴν πόλιν ἀλλὰ σώσας, i.e. 'being put on trial for his life, he was acquitted, (on the plea) that he had not betrayed the city,' etc.—μὴ (not οὐκ) εἰδέναι, as after verbs of denying, Ar. *Eq.* 572 ἡρώουτο μὴ πεπτωκέναι.—Only one other version is tenable, viz., 'shrunk from knowing it'; but this could hardly be said in the sense, 'shrunk from confessing that he knew it.'—Others understand τοὺς ἄλλους as subject to εἰδέναι, 'shrunk from (the others) knowing it' ('entzog sich dem Wissen der anderen'), which is impossible. So also is Campb.'s version, 'always escaped, so that we could not know him,' which would, in the first place, require ἔφυγε.

264 μύδρος, lumps of red-hot iron. μύδρος = a molten mass, from *μυδ*, whence μύδος, 'moisture,' μυδάω, etc. Cyril *Adv. Julian.* 359 quotes this verse, after referring to a Chaldean custom of making an oath more solemn by causing those who took it to pass between the severed portions of a victim (διὰ μέσων... διχοτομημάτων). It is probably the oldest trace in Greek of ordeals analogous to the medieval 'judgments of God.' The word μύδρος occurs elsewhere in connection with a solemn sanction for an oath. In Her. 1. 165 the Phocaeans μύδρον σιδήρεον κατεπόντωσαν, swearing not to return till it should float. Plut. *Aristid.* 25 ὁ δ' Ἀριστείδης ὥρκισε μὲν τοὺς Ἕλληνας καὶ ὤμοσεν ὑπὲρ τῶν Ἀθηναίων (to observe the defensive league against Persia, 479 B.C., Grote 5. 257), μύδρους ἐμβαλὼν ἐπὶ ταῖς ἀραις (in sanction of the curses on traitors) εἰς τὴν θάλατταν. I conceive that in these passages, as elsewhere, μύδρος has its proper sense,

καὶ πῦρ διέρπειν, καὶ θεοὺς ὀρκωμοτεῖν 265  
 τὸ μήτε δρᾶσαι μήτε τῷ ξινειδέναι  
 τὸ πρᾶγμα βουλευσάντι μήτ' εἰργασμένῳ.  
 τέλος δ', ὅτ' οὐδὲν ἦν ἐρευνῶσι πλεόν,  
 λέγει τις εἰς, ὃς πάντας ἐς πέδον κάρα 270  
 νεῦσαι φόβῳ προὔτρεψεν· οὐ γὰρ εἶχομεν  
 οὔτ' ἀντιφωνεῖν οὔθ' ὅπως δρῶντες καλῶς  
 πράξαίμεν. ἦν δ' ὁ μῦθος ὡς ἀνοιστέον  
 σοὶ τοῦργον εἶη τοῦτο κοῦχί κρυπτέον.  
 καὶ ταῦτ' ἐνίκα, κάμ' ἐτὸν δυσδαίμονα  
 πάλος καθαιρεῖ τοῦτο τὰγαθὸν λαβεῖν. 275  
 πάρειμι δ' ἄκων οὐχ' ἐκούσιν, οἷδ' ὅτι  
 στέργει γὰρ οὐδεὶς ἄγγελον κακῶν ἐπῶν.  
 XO. ἀναξ, ἐμοί τοι, μή τι καὶ θεήλατον

by S: αἰρεῖν γ.

267 μῆτ'] μῆδ' Blaydes.

269 εἰς, ὃς] εἰς ὁ Nauck. Blaydes

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

265 ε. πῦρ διέρπειν must here refer to a definite ordeal, by walking through a fire. The idea, at least, of such an ordeal appears in the familiar Attic phrase διὰ πυρός ἵεναι ('to go through fire and water'); Xen. *Symp.* 4. 16 ἐγὼ γ' οὖν μετὰ Κλεινίου κἂν διὰ πυρός ἰοίην, *At. Lys.* 133 διὰ τοῦ πυρός | ἐθέλω βαδίζειν. But it is doubtful whether the actual use of any such ordeal in the historical age can be inferred from Dem. or. 54 § 40 ἀξιοπιστότερος τοῦ κατὰ τῶν παίδων (by the lives of one's children, cp. or. 29 § 26) ὁμνύοντος καὶ διὰ τοῦ πυρός, i.e. swearing that one is ready to undergo the test by fire. It has been suggested that ἰδνός has fallen out after πυρός, which seems improbable. But the phrase may be rhetorical. Cp. Verg. *Aen.* 11. 787 (the Hippi): *medium freti pietate per ignem Cultores multa premimus vestigia prima*.—Becker *Char.* 183 notices some other ordeals. There was a temple in Achaia, the priestess of which, before election, was proved by drinking bull's

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

268 ε. πλέον: cp. 40.—λέγει, between two past tenses: cp. 254.—τις εἰς. It is at first sight tempting to write τις, εἰς ὃς πάντας. But such emphasis on the idea of 'one against all' seems hardly appropriate here. And τις εἰς sometimes = εἰς τις: Thuc. 6. 61 καὶ τινα μίαν νύκτα καὶ κατέδαρθον: Plat. *Soph.* 235 B (οὐκ ἐρ' ἐκφύζεται) τὸ μὴ οὐ τοῦ γένους εἶναι τοῦ τῶν θανματοποιῶν τις εἰς: *Parm.* 145 D ἐν τινι γὰρ ἐνὶ μὴ ὃν οὐκ ἂν ἐτι ποὺ δύναιτο ἐν γε ἅπασιν εἶναι.

270 ε. προὔτρεψεν, impelled, here = ἠνάγκασε: cp. O. T. 358 n.—οὐ γὰρ εἶχομεν κ.τ.λ.: 'for we did not know how to gainsay him, nor how, if we did the thing (advised by him), we could prosper.'

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

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

CH. O King, my thoughts have long been whispering, can

conject. *ἔπος δ.*

278 XO.] L omits this indication, which Triclinius added.

As ἀντιφωνεῖν means *opposing* his suggestion, so δρώντες means acting on it. Others join *ὅπως δρώντες*, 'by what course of action.' Since, however, a definite proposal was before them—viz., reference to Creon—we must then understand, 'by what *other* course' (than the proposed one). But the sense is, 'We could not refute him, and, on the other hand, we dreaded your anger if we followed his advice.' εἰχομεν has the same sense in both clauses. *ἔχω*, as = 'to know how,' takes (1) an infin., or (2) a relat. clause with subjunct., as 1342, *Tr.* 705 οὐκ ἔχω... ποῖ γνώμης πέσω. This is merely an indirect form of the deliberative subjunct., ποῖ γνώμης πέσω; So here, πράξαιμεν would be πράξωμεν if the principal verb were in a primary tense. The direct question would be, πῶς καλῶς πράξωμεν; Carefully distinguish *ὅπως* (or πῶς) *ἄν* with optat. after this οὐκ ἔχω, as *Tr.* 991 οὐ γὰρ ἔχω πῶς *ἄν* | στέργαιμ, I know not how I *could*. The two constructions are combined again in *Al.* 428 οἱτοι σ' ἀπείργειν οὐδ' ὅπως εἰώ λέγειν | ἔχω.

278 *π.* σοί (cp. 234), rare for *εἰς σέ*. After ἀναφέρω τι the pers. is usu. expressed by *εἰς τινα* (less oft. by *ἐπὶ* or *παρά τινα*). But Lysias has the dat. in or. 12. 84 οἷς τὰς ἀπολογίας ἀνολοεῖ, 'to whom he will carry back his defensive pleas' (i.e. 'on whom he will lay the blame,' and so, again, in or. 7 § 17): yet *ib.* § 64 τὰς... ἀπολογίας εἰς ἐκείνον ἀναφερομένας. In Mod. Greek ἀναφορά is used of an official 'report.'—*παῦν' ἐνίκαι*: see on 233; the impf. differs from the aor. only as ἐδόκει

('seemed good') from ἔδοξε ('was resolved').—*πάλος*, perh. taken by shaking lots in a helmet (cp. 396, *Al.* 1285): *καθαίρει*, reduces, i.e. 'condemns': Lys. or. 13 § 37 τῇ... ψήφον... τῇ... καθαίρουσαν, the vote of condemnation.—*τί γὰρ ὅν*, iron., whereas his second errand is a true *ἔρμαιον* (397).—*ἄκων οὐχ ἑκούσιν*: cp. *Tr.* 198 (the herald detained against his will by a throng of questioners) οὐχ ἑκὼν ἑκούσι δὲ | ξύνεστιν.—*οἷδ' ὅτι*, adverbial ('doubtless'), like *δῆλον ὅτι*, cp. 758: so used even in the middle of a clause, as Dem. or. 9 § 1 πάντων, οἷδ' ὅτι, *φη-σάντων γ' ἄν* ('when all, I know, would certainly admit,' etc.).

278 *ε.* ἐμοί, ethic dat., 'for me,' rather than dat. with *βουλεύει* as 'advises'; the latter dat. is rare (Aesch. *Eum.* 697 ἀποτοῖς... βουλευέω σέβειν); in *Tr.* 807, *Al.* 1055 the dat. with *βουλεύω* is a dat. of interest (to plot against one). In poetry the act. can mean, not only 'to form a plan' (*O. T.* 619), or to give counsel (*ib.* 1417), but also, like the midd., to deliberate.—With *μή* supply *ἐστί*: cp. 1253; Plat. *Theat.* 145 C *ὅρα μή παίζω* ἔλεγεν, look whether he did not speak (i.e. I suspect that he spoke) in jest. To supply *ῆ* is also possible (cp. *O. C.* 1180), but less fitting here.—*τι*, adv., 'perchance': *O. T.* 966.—*θεῖλατον*, sent by gods (*O. T.* 992 *θεῖλατον μάντευμα*), i.e. *thought* by them (cp. 285), since there was no trace of human agency (249): not, imposed upon a human agent by a divine commission (as *O. T.* 255 *πράγμα θεῖλατον*). So in *Il.* 16. 667 Zeus provides supernaturally for the

- τοῦργον τόδ', ἡ ξύννοια βουλευεῖ πάλοι.  
 KR. παῦσαι, πρὶν ὀργῆς καὶ με μεστῶσαι λέγων, 280  
 μὴ 'φευρεθῆς ἄνους τε καὶ γέρων ἅμα.  
 λέγεις γὰρ οὐκ ἀνεκτά, δαίμονας λέγων  
 πρόνοϊαν ἴσχειν τοῦδε τοῦ νεκροῦ πέρι.  
 πότερον ὑπερτιμῶντες ὡς εὐεργέτην  
 ἐκρυπτον αὐτόν, ὅστις ἀμφικίονας 285  
 ναοὺς πυρώσων ἤλθε κἀναθήματα  
 καὶ γῆν ἐκείνων, καὶ νόμους διασκεδῶν;  
 ἡ τοὺς κακοὺς τιμῶντας εἰσορᾶς θεοὺς;  
 οὐκ ἔστιν. ἀλλὰ ταῦτα καὶ πάλοι πόλεως  
 ἄνδρες μόλις φέροντες ἐρρόθουν ἐμοί, 290  
 κρυφῇ κἀρα σείοντες, οὐδ' ὑπὸ ζυγῷ  
 λόφον δικαίως εἶχον, ὡς στέργειν ἐμέ.

279 τόδ', ἡ ξύννοια] Nauck has now withdrawn his former conjecture, τόδ' ἡ, ξύννοια.  
 280 καὶ με] καμέ (sic) L. 284 ὑπερτιμῶντας L, ὑπερτιμῶντες r. Nauck would delete vv. 287 f., and re-write thus:—πότερον ὑπερτιμῶντας ὡς εὐεργέτην, | ναοὺς ἐκείνων ὅστις ἀμφικίονας | καὶ γῆν πυρώσων ἤλθε κἀναθήματα; | οὐκ ἔστιν κ.τ.λ.  
 287 καὶ γῆν] Schneidewin conject. δίκην: Pallis, τιμὰς.—ἐκείνων L: ἐκείνην r.

burial of Sarpedon. Cp. O. C. p. xxxv. —ἡ ξύννοια, the art. being equiv. to a possessive pron., as 1089 f. τὴν γλῶσσαν, τὸν νοῦν. Cp. Plat. *Kep.* 571 E εἰς σύννοιαν αὐτὸς αὐτῷ ἀφικόμενος.—πάλοι, i.e. ever since the φύλαξ spoke (249). Cp. 289.

280 πρὶν ὀργῆς καὶ με μεστῶσαι, 'before thou hast actually filled me with anger': καὶ has nothing to do with πρὶν, but belongs solely to μεστῶσαι, a strong word, the stress on which makes it easier for the force of καὶ to pass over the enclitic με. Cp. O. T. 772 τῷ γὰρ ἂν καὶ μείζονι | λέξαιμ' ἂν: *ib.* 989 ποίας δὲ καὶ γυναικὸς ἐκφοβεῖσθ' ὕπερ; where in each case καὶ goes with the verb. We must distinguish the ordinary combination πρὶν καὶ, 'before even,' which would be in place here only if Creon meant, 'Cease, before you have so much as angered me': cp. *Tr.* 396 ὅσους, πρὶν ἡμᾶς κἀννέωσασθαι λόγους (before we have even renewed our talk): *Ar. Av.* 1033 πέμπουσιν ἤδη 'πισκόποις | ἐς τὴν πόλιν, πρὶν καὶ τεθῆσθαι τοῖς θεοῖς: Plat. *Gorg.* 458 B πάλοι..., πρὶν καὶ ὑμᾶς ἐλθεῖν,... ἐπεδεξάμην.—καμέ would be unmeaning: no one else is angry.—μεστῶσαι: Plat. *Kep.* 330 E ὑποψίας...καὶ δέματος μεστός,

and so often.

284 π. πότερον κ.τ.λ. Did they think him *good*? Or, thinking him *bad*, did they yet honour him?—ἐκρυπτον (*sc.* γῆ) = ἐθαπτον: the word is specially suitable here to the covering with dust (256). Cp. O. C. 621 κεκρυμμένος νέκυσ: *El.* 838 κρυφθέντα (of Amphiaras swallowed up by the earth). Bellermand cites an inscr. from Smyrna (*Rhein. Mus.* 1872, 27 p. 462) παῖδων σε φίλαι χεῖρες, ὡς θέμις ἐστί, | κρύψαν. The impf. ('were for burying') refers to the motive present to the agent's mind when the act was undertaken: cp. 19 ἐξέπεμπον n.—ἀμφικίονας ναοὺς, temples surrounded by columns, an epith. marking their stateliness and splendour, as Eur. *Andr.* 1099 ἐν περιστύλοις δόμοις (of a temple), *I. T.* 406 περκίονας ναοὺς. The ναὸς περιστύλος or περίπτερος (so called because the ceiling of the colonnade projected like a wing, from the cella) had a colonnade on each of its four sides: the ναὸς ἀμφιπρόστυλος, only on two (front and back); but, though the latter would satisfy the word ἀμφικίονας, the poet doubtless meant the former.—κἀναθήματα, votive offerings, such as gold and silver vessels of all kinds; statues; bronze tripods, etc. (Cp.

this deed, perchance, be e'en the work of gods?

CR. Cease, ere thy words fill me utterly with wrath, lest thou be found at once an old man and foolish. For thou sayest what is not to be borne, in saying that the gods have care for this corpse. Was it for high reward of trusty service that they sought to hide his nakedness, who came to burn their pillared shrines and sacred treasures, to burn their land, and scatter its laws to the winds? Or dost thou behold the gods honouring the wicked? It cannot be. No! From the first there were certain in the town that muttered against me, chafing at this edict, wagging their heads in secret; and kept not their necks duly under the yoke, like men contented with my sway.

M. Schmidt conj. κερώνων.—νόμους] Herwerden conj. δόμους. 291 κρυφῇ] σιγῇ Meineke, from Plut. *Mor.* 170 E: see comment. 292 For λόφον δικαίως εἶχον, Hartung writes ῥῶτ' εὐλόφως ἔχοντες: for ὡς στέργειν ἐμέ, Nauck, εὐλόφως φέρειν: see comment.—ὥς] In L the σ has been added by S: but the scribe's oversight obviously arose through the next word beginning with σ, and in no way warrants

Her. 1. 50; Thuc. 6. 46; Isae. or. 7 § 41.) The wealth of Delphi in ἀναθήματα is already proverbial in *Il.* 9. 404: at Thebes the ἱσμήνιον (*O. T.* 21) also seems to have been rich in them. After ἀνάθημα the gen. denotes either ὁ ἀναθελὶς (as more oft.), or, as here, the divine owner.—γῆν ἐκείνων (depending on πρῶτον), i. e. the territory of Thebes (cp. on 199), since the land belongs to the θεοὶ ἐγχώριοι and πολιοῦχοι: not merely the τέμενα attached to their shrines.—νόμους διασκεδῶν, to scatter the laws abroad, i. e. to shatter the fabric of civil order: cp. Tennyson, *Red ruin, and the breaking up of laius*. Cic. *Agr.* 2. 37 *disturbare... legem*. So διασκεδ. of breaking up a treaty (*O. C.* 620), or a king's power (*ib.* 1341).—διασκεδῶν would suit ἀναθήματα, but could not possibly be joined with γῆν (as if the latter meant 'State'): hence it must be taken with νόμους only.

288 τοὺς κακοὺς τιμῶντας...θεοὺς; owing to the natural emphasis on τοὺς κακοὺς, the ambiguity is only grammatical. Cp. Her. 7. 150 ἐπεὶ δὲ σφεας παραλαμβάνειν τοὺς Ἕλληνας, oblique for ἐπεὶ δὲ σφεας παραλάμβανον οἱ Ἕλληνες.

289 ε. ταῦτα, the edict, depending on μόλις φέροντες (*acgre ferentes*): καὶ πάλαι, even from the moment when it was proclaimed; cp. 279, where πάλαι only refers back to 249.—πόλιες ἄνδρες, like γῆς τῆςδε τίς (*O. T.* 236 n.).—ἑρόθουν, muttered: 259 n.—ἔμολ, against me, dat. of object, as after χαλεπαίνω, μέμ-

φομαι, etc.—κάρτα σείοντες, 'tossing the head,' in defiant menace (so *caput giasans*, Verg. *Aen.* 12. 894), instead of going quietly under the yoke. Plut. *Mor.* 170 E τοὺς τυράννους ἀσπάζονται...ἀλλὰ μισοῦσι σιγῇ κάρτα σείοντες (alluding to this v.). So, acc. to Suidas, s. v., Soph. used ἀναχαίτιζειν (prop. said of a horse *throwing the mane back*, rearing) as ἀπειθεῖν καὶ ἀντιτείνειν, 'to be restive.'—ὑπὸ [γυφ. Cp. Aesch. *Ag.* 1639 ζεύξω βαρελαίς (ζεύγλαις).—λόφον, the back of the neck, a word used of draught-animals (of the *human* nape, perh. only once, *Il.* 10. 573): hence, fig., Eur. fr. 175 *δοῦναι δὲ πρὸς τὸ πίπτον εὐλόφως φέρει | τὸν δαίμον', οὗτος ἦσόν ἐστ' ἀνόβιος*. id. *Tr.* 302 *κάρτα τοι τοῦλευθερον | ἐν τοῖς τοιοῦτοις δυσλόφως φέρει κακά*, 'impatiently.' (Shaksp. *Henry VI.* Pt. III. 3. 1. 16 *yield not thy neck To fortune's yoke*).—Nauck writes the verse thus, ῥῶτον δικαίως εἶχον εὐλόφως φέρειν, because Eustathius, in alluding to it, once represents it by ῥῶτον εὐλόφως εἶχον (on *Od.* 5. 285), and twice by ῥῶτον εὐλόφως φέρειν (on *Il.* 10. 573, *Od.* 10. 169). But Eustath. was quoting, or rather paraphrasing, from memory, and confused our verse with Eur. fr. 175 (quoted above); also, perhaps, with Lycophron 776 εὐλόφω ῥῶτῳ φέρειν. His references to Sophocles are often loose and inexact. See Appendix.—δικαίως, loyally. Donaldson had a too ingenious view that the word here meant, 'with



ἐκ τῶνδε τούτους ἐξεπίσταμαι καλῶς  
 παρηγμένους μισθοῖσιν εἰργάσθαι τάδε.  
 οὐδὲν γὰρ ἀνθρώποισιν οἶον ἄργυρος 295  
 κακὸν νόμισμ' ἔβλαστε. τοῦτο καὶ πόλεις  
 πορθεῖ, τόδ' ἀνδρας ἐξανίστησιν δόμων·  
 τόδ' ἐκδιδάσκει καὶ παραλλάσσει φρένας  
 χρηστὰς πρὸς αἰσχροὶ πράγμαθ' ἵστασθαι βροτῶν·  
 πανουργίας δ' ἔδειξεν ἀνθρώποις ἔχειν 300  
 καὶ παντὸς ἔργου δυσσέβειαν εἰδέναι.  
 ὅσοι δὲ μισθαρνοῦντες ἤνυσαν τάδε,  
 χρόνῳ ποτ' ἐξέπραξαν ὡς δοῦναι δίκην.  
 ἀλλ' εἴπερ ἴσχει Ζεὺς ἔτ' ἐξ ἐμοῦ σέβας,  
 εὖ τοῦτ' ἐπίστασ', ὅρκιος δέ σοι λέγω, 305  
 εἰ μὴ τὸν αὐτόχειρα τοῦδε τοῦ τάφου

Mekler's theory that L's archetype had εἶχον...ωσφάειν, and that the letters εὐλοφ had become illegible. 296 κακὸν νόμισμ'] Nauck conject. κακῶν ἔναυσμ' ('incitement'):

equal poise' (*Nic. Crat.* 371).—**ὥς** = ὥστε (*O. T.* 84): **στέργειν**, *tolerare*: *Tr.* 486 (Lichas advising Deianeira with regard to Iolē) *στέργε τὴν γυναῖκα, be patient of her.*

**298 ε.** τῶνδε, masc., the malcontents (for **ἐκ**, cp. 63).—**τούτους**, the watchers of the corpse: the pronouns joined as in 39 (n.).—**εἰργάσθαι** is best taken with **ἐξεπίσταμαι**: cp. 1092 *ἐπιστάμεσθα...αὐτὸν...λακύν.* The inf., instead of the partic., with **ἐπίσταμαι**, seems unknown in Attic prose, except, of course, where the sense is 'to know how.' Cp. 472. The inf. might, indeed, depend on **παρηγμένους**, as **ἐπάγω** (to induce) oft. takes an inf.: but (a) as a matter of fact, an infn. seems not to occur after **παράγω** in this sense: and (b) it may be noticed that Attic idiom often prefers the form, 'induced by them, he did it,' to, 'he was induced by them to do it': e.g. *Xen. Mem.* 4. 8. 5 πολλοὺς...λόγῳ παραχθέντες ἀπέκτειναν: *Dem. or.* 5 § 10 οἱς ἐπαχθέντες ὑμεῖς...προεῖθε Φωκίας. For this participial expression of the leading idea, see n. on *O. C.* 1038.

**296 ε.** νόμισμ', *institutum*. This primary and general sense of the word was almost confined to poetry (Aesch. *Th.* 269 'Ἑλληνικὸν νόμισμα θυσιασθὸς βοῆς'), the special sense, 'current coin,' being the ordinary one. For the other sense, the usual word was νόμιμον (or νόμος). Hence in *Ar. Nucl.* 247, when So-

crates says, θεοὶ | ἡμῖν νόμισμ' οὐκ ἔστι, Strepsiades rejoins, τῷ γὰρ ὀμνυτ'; ἢ | σιδαρῶισιν, ὥσπερ ἐν Βυζαντίῳ (i.e. if gods are not current with you, do you swear by iron coin?): where the schol. remarks that νόμισμα meant ποτέ μὲν τὸ νόμιμον ἔθος, ποτέ δὲ τὸ κόμμα τοῦ τετυπωμένου χαλκοῦ.—**ἔβλαστε**: cp. *O. C.* 611 βλαστάνει δ' ἀπιστία.—**πορθεῖ**, 'sacks' (not merely, in a general sense, 'ruins'): money invites attack, and often purchases betrayal: cp. *Hor. Carm.* 3. 16. 13 *diffidit urbium Portas vir Macedo et subruit aemulos Reges numeribus*.—**τόδ'** (after τοῦτο: cp. 39) ἀνδρας, individual citizens, as distinguished from πόλεις. **ἐξανίστ.** δόμων, drives them from their cities by corrupt intrigue,—for which the στάσεις of democrat and oligarch in Greek cities gave many openings. The phrase is strikingly illustrated by the verses in which Timocreon of Rhodes, when an exile, assailed Themistocles (*Plut. Them.* 21), as τοὺς μὲν κατὰ γυν αἰδίκως, τοὺς δ' ἐκδιώκων, τοὺς δὲ καίνων, | ἀργυρίων ὑπόπλεως.

**298 ε.** τόδ' ἐκδ. καὶ παραλλάσσει, this trains and perverts good minds of men, ἵστασθαι πρὸς αἰσχροὶ πράγμ., to address themselves to base deeds. παραλλάσσει = 'alters sideways'; i.e. causes to turn out of a straight course into an oblique course; hence, like παράγει, παραστρέφει, perverts. Cp. *Arist. Pol.* 8.

'Tis by them, well I know, that these have been beguiled and bribed to do this deed. Nothing so evil as money ever grew to be current among men. This lays cities low, this drives men from their homes, this trains and warps honest souls till they set themselves to works of shame; this still teaches folk to practise villainies, and to know every godless deed.

But all the men who wrought this thing for hire have made it sure that, soon or late, they shall pay the price. Now, as Zeus still hath my reverence, know this—I tell it thee on my oath:—If ye find not the very author of this burial,

Pallis, κακὸν νόσημ'.

299 βροτοῦ L (accentless) with ων written above.

300 ἔχειω] Wecklein conj. ἀγειω: Pallis, τέχνην (or -as).

7 § 7 αἱ ψυχὰι παρεστραμμέναι τῆς κατὰ φύσιν ἕξεως (their minds being warped from their natural condition). Since παραλλάσσει implies a bad training, it can be followed, like ἐθίζει and like words, by an infin.: it is unnecessary, then, to make ἵστασθαι, in its relation to παραλλάσσει, merely epexegetic ('so that they set themselves'); though it might, of course, be so. Wecklein takes καὶ παραλλάσσει as parenthetical = παραλλάσσουσα: but this, too, is needless, nor is it supported by 537 (where see n.).—ἵστασθαι πρὸς τι means here, 'to set oneself facing it,' so 'to turn to it, address oneself to it,' just like τρέπεσθαι πρὸς τι: cp. Plat. Rep. 452 E πρὸς ἄλλον τινὰ σκοπὸν στησάμενος ἢ τὸν τοῦ ἀγαθοῦ, 'having set himself to some other aim,' etc. Distinguish some other phrases with ἵστασθαι and πρὸς which are not really similar: Thuc. 3. 11 πρὸς δ τι χρή στήναι (a power to which they could rally): 4. 56 πρὸς τὴν ἐκείνων γνώμην δὲ ἵστασαν (they had always sided with the Athenian policy): 6. 34 πρὸς τὰ λεγόμενα καὶ αἱ γνώμαι ἵστανται (men's minds adapt their attitudes to what is said).

300 ε πανουργίας...ἔχαν: showed men how to practise villainies. For ἔχειω of the moral habit, cp. Od. 1. 368 μη-στήρης ὑπέρβιον ὄβριον ἔχωστος: Il. 9. 305 λύσσαν ἔχων ὁλοή. The inf. might be epexegetic, but really depends on ἐδείξεν as implying 'taught': cp. Eur. Med. 195 οὐδεὶς λύπας | ἠῆρετο... | ψδαῖς παθεῖν (has found out how to...). δελκυμ of invention, as Ai. 1195 δε συγερῶν ἐδείξεν δ' ἄλλω | Ἑλλάσι κοινὸν Ἄρη: fr. 396. 6 στρατὸν φρυκτωρίαν | ἐδείξε, κἀνέφηεν οὐ δεδειγμένα (Palamedes).—εἰδέναι, 'to know,' i.e. to be conversant with (cp.

on 71) παντὸς ἔργου δυσσεβ., impiety of (shown in) any deed, = πᾶν δυσσεβὲς ἔργον (cp. 603 λόγου ῥ' ἀνοία): for πᾶς, cp. O. C. 761 n. Note παντὸς ἔργ. after πανουργίας: the familiar use of πανουργία extenuates the force to which etymology entitles it, while in πᾶν ἔργον that whole force is felt: so πᾶν ποιεῖν is stronger than πανουργεῖν, and πᾶν λέγειν than παρηγοιδεσθαι (Plat. Apol. 39 A ἐάν τις τολμᾷ πᾶν ποιεῖν καὶ λέγειν). Cp. Ph. 407 παντὸς ἂν λόγου κακοῦ | γλώσση θιγόντα καὶ πανουργίας, where πάσης must be supplied, showing how πανουργία could be used without direct reference to its derivation.

302 ε ἤνυσαν: cp. 231.—χρόνῳ ποτέ, at some time or other: i.e. they will be caught sooner or later. With δοῦναι δίκην: Ph. 1041 τίσασθε, τίσασθ' ἀλλὰ τῷ χρόνῳ ποτέ.—ἐξέπραξαν ὡς (= ὥστε, 292), as Aesch. Pers. 723 καὶ τόδ' ἐξέπραξεν, ὥστε Βόσπορον κλῆσαι μέγαν; The verb is here ironical; cp. Plat. Gorg. 479 A τὸ αὐτὸ διαπεπραγμένοι εἰσὶν ὥστερ ἂν εἰ τις τοῖς μεγίστοις νοσήμασι συσπᾶμενος διαπράξαιτο μὴ δίδουσι δίκην... τοῖς λατοῖς, μηδὲ λατρεύεσθαι.

304 ε Ζεῦς, in his quality of Βασιλεῦς (Xen. An. 3. 1. 12), is fitly invoked by a king who vows that he will uphold the royal authority. Cp. 487.—δρικός, adverbial: O. C. 1637 κατῆγενεν τὰδ' ὄρκιος (n.). Cp. 823 (λυγροτάτων).—τὸν αὐτόχρεια, the very man (248) whose hand strewed the dust, said with an emphasis corresponding to that with which the Guard had insisted on the absence of any clue (249). For αὐτό-, cp. 56, 172. τάφου=ταφῆς, as 490, 534, O. T. 1447: in a symbolical sense like that of θάψας (246).

εὐρόντες ἐκφανεῖτ' ἐς ὀφθαλμοὺς ἐμούς,  
 οὐχ ὑμῖν Ἄιδης μῶνος ἀρκέσει, πρὶν ἂν  
 ζῶντες κρεμαστοὶ τήνδε δηλώσῃθ' ὕβριν,  
 ἢ εἰδότες τὸ κέρδος ἐνθεν οἰστέον 310  
 τὸ λοιπὸν ἀρπάξῃτε, καὶ μάθῃθ' ὅτι  
 οὐκ ἐξ ἅπαντος δεῖ τὸ κερδαίνειν φιλεῖν.  
 ἐκ τῶν γὰρ αἰσχροῶν λημμάτων τοὺς πλείονας  
 αἰωμένους ἴδοις ἂν ἢ σεσωσμένους.

ΦΤ. εἰπεῖν τι δώσεις, ἢ στραφεῖς οὕτως ἴω; 315  
 ΚΡ. οὐκ οἶσθα καὶ νῦν ὡς ἀνιαρῶς λέγεις;  
 ΦΤ. ἐν τοῖσιν ὥσιν ἢ πὶ τῇ ψυχῇ δάκνει;  
 ΚΡ. τί δὲ ῥυθμίζεις τὴν ἐμὴν λύπην ὅπου;  
 ΦΤ. ὁ δρῶν σ' ἀνιᾶ τὰς φρένας, τὰ δ' ὦτ' ἐγώ.  
 ΚΡ. οἴμ' ὡς λάλημα δῆλον ἐκπεφυκὸς εἶ. 320

**311** L has ἀρπάξῃτε, not (as has been stated) ἀρπάγητε. The mistake was easy, because the ζ begins low down, being a continuation of the down stroke of the α. But the difference between αζ and αξ, as the scribe of L writes them, can be seen by comparing this word with ἐξέπραξαν in 303, or (c.g.) ἄξω in O. C. 819 with θαύμαζε ib. 1119. **313** L ἐκ τῶν . . σεσωσμένων. Bergk rejects these two verses; M. Schmidt would spare them, but place them after v. 326.—Wecklein writes σεσωμένους (*Curae epigraph.* p. 60). **315** τι δώσεις|δεδώσεισ L (no accent on δε): δε δώσεις r. Over δε an early hand in L (the first, as Dübner thinks) has written .τι• **317** ἐν τοῖ σιν ὥσιν

**308** 2. μῶνος: cp. O. T. 304 n.—‘Death alone shall not suffice for you,’ already implies a threat of torture. To make this threat explicit, πρὶν ἂν . . δηλώσῃτε is added, as if merely οὐ θανεῖσθε had preceded. ‘(You shall not die,) until you have first been hung up alive, and have revealed (the authorship of) this outrage.’ They are to be suspended by the hands or arms, and flogged. Cp. *Al.* 106 θανεῖν γὰρ αὐτὸν οὐ τί πω θέλω . . πρὶν ἂν δεθείς πρὸς κλῶν ἐρκέου στέγης . . μάστιγι πρῶτον νῶτα φοινιχθεὶς θάψῃ. Ter. *Phorm.* 1. 4. 43 *ego plectar pendens*. In Plat. *Legg.* 872 B a slave who has slain a free man is to be flogged, and then (if he does not die under the lash, ἐάνπερ βιώ παιόμενος) put to death by other means. Other views of κρεμαστοὶ refer it to (1) mere suspension, as a torture, like that of Melanthius in *Od.* 22. 175: (2) stretching on a cross-like frame; cp. Alexis *ap.* Athen. 134 A ἡδιστ’ ἀναπήξαιμ’ αὐτὸν ἐπὶ ξύλων λαβῶν. Impalement (ἀνασταυρῶ, ἀνασκοποῖζω) is certainly not meant.—ζῶντες κρεμαστοί, ‘suspended alive,’ as

ζῶν is oft. joined with another partic.: Xen. *An.* 2. 6. 29 οὐχ ὥσπερ οἱ ἄλλοι . . ἀποτμηθέντες τὰς κεφαλὰς, ὅσπερ τάχιστος θάνατος δοκεῖ εἶναι, ἀλλὰ ζῶν αἰκισθεῖς ἐνιαυτὸν.—δηλώσῃθ’: as to the belief that torture was sure to wring the truth from slaves, cp. Isae. or. 8. 12 οὐδὲν δοῦλοι καὶ ἐλεύθεροι παραγένοινται, . . οὐ χρῆσθε ταῖς τῶν ἐλευθέρων μαρτυρίαις, ἀλλὰ τοὺς δούλους βασανίζοντες οὕτω ζητεῖτε εὐρεῖν τὴν ἀλήθειαν τῶν γενομένων. (Cp. *Selections from the Attic Orators*, p. 358 n.)—ὕβριν, in concrete sense (O. C. 1029).

**310** 2. ἢ . . ἀρπάξῃτε, with grim irony, since they are to die before they can apply the lesson. So O. C. 1377 (Oed. calls down destruction upon his sons) ἢ ἀξιώσιν τοὺς φυτεύσαντας σέβειν, where see n. Cp. below, 716.—τὸ κέρδος, accus. (cp. 1242): ἐνθεν οἰστέον (ἐστί).—μάθῃθ’, aor., learn *once for all*: but ἀρπάξῃτε, pres., go on stealing.—ἐξ ἅπαντος, from every source, with τὸ κερδαίνειν: Xen. *Mem.* 2. 9. 4 οὐ γὰρ ἦν οἶος ἀπὸ παντὸς κερδαίνειν: Ar. *Th.* 735 ὃ ποτίσται | καὶ παντὸς ὑμεῖς μηχανώμενα

and produce him before mine eyes, death alone shall not be enough for you, till first, hung up alive, ye have revealed this outrage,—that henceforth ye may thief with better knowledge whence lucre should be won, and learn that it is not well to love gain from every source. For thou wilt find that ill-gotten pelf brings more men to ruin than to weal.

GU. May I speak? Or shall I just turn and go?

CR. Knowest thou not that even now thy voice offends?

GU. Is thy smart in the ears, or in the soul?

CR. And why wouldst thou define the seat of my pain?

GU. The doer vexes thy mind, but I, thine ears.

CR. Ah, thou art a born babbler, 'tis well seen.

L, with an erasure of three or four letters after τοῖς, in which ι has been made from υ: i.e. the scribe had first written ἐν τούτοις. 318 δαί L, δέ τ. 320 οἱμ' ὡς λάλημα δῆλον] L has λάλημα, with an α erased before it: either, then, the scribe wrote ἀλλάλημα, or he had begun to write ἀλημα, but perceived the error before he had written η. The later MSS. have λάλημα. The schol. has λάλημα in the lemma, but interprets ἀλημα,—τὸ περίτρυμμα τῆς ἀγορᾶς, ὡς πανούργος.—M. Schmidt writes οἱμοί, λάλημ' ὡς: Gleditsch, ἰσθ' ὡς λάλημα: for δῆλον, Burges δεινόν.

πειν. In O. C. 807 ἐξ ἀπαντος εὖ λέγει = speaks well on any theme (starting from anything).

316 ε. τι suits a timid appeal: cp. O. C. 1414 ἱκετεύω σε πεισθῆναι τί μοι. δέ (Boeckh), though favoured by L, could not be justified as an expository 'now.' δώσας: O. C. 1287 διδούς μοι | λέξει.—οὕτως, 'without more ado,' ὥσπερ ἔχω: Ph. 1066 οὐδὲ σοῦ φωνῆς ἔτι | γενήσομαι προσφθεγκτός, ἀλλ' οὕτως ἀπει; Plat. Phaedr. 237 C νῦν μὲν οὕτως οὐκ ἔχω εἰπεῖν ('off-hand').—ἰω, delib. subjunct., somewhat rare in pres. (O. T. 651).—καὶ νῦν ὡς = ὡς καὶ νῦν: for the hyperbaton of ὡς, cp. Ai. 590, El. 949, 1243, etc.—ἀνταρῶς, with ι: but Eur., like Ar., has ἀνταρῶς (Or. 230 etc.): Aesch. does not use the adj., though he has ἀντίος. ἀντία (ῖ) is used by Soph., but not by Aesch. or Eur.

317 ἐν with ὥσιν, through association with such phrases as Aesch. Pers. 605 βοᾷ δ' ἐν ὥσιν κέλαδος.—ἐπὶ with τῇ ψυχῇ denotes the seat, and, equally with ἐν, here = our 'in': cp. Il. 1. 55 τῷ γάρ ἐπὶ φρεσὶ θῆκε θεά.

318 τί δαί is right, not τί δαί (L): see Appendix.—ῥυθμίζει, bring under ῥυθμός, i.e. reduce to a clear form, define, ὅπου (ἐστὶ), with respect to its seat, (i.e. whether it is in the ears or in the mind.) Cp. Arist. Metaphys. 11. 10 ἐὰν μὴ ῥυθμίσῃ

τις, unless one reduce (the opinions) to a clear form, or method. So he oft. associates ῥυθμός with σχῆμα, as Phys. Ausc. 8. 3 τὸ σχηματίζόμενον καὶ ῥυθμιζόμενον, what is being reduced to form and system. For the exegetic ὅπου cp. Ai. 103 ἡ τοῦ πύριπτον κινάδος ἐξήρου μ' ὅπου; id. 890 ἀνδρα μὴ λεύσσειν ὅπου.—Cp. Shakspeare. Troil. 4. 5. 244 That I may give the local wound a name, And make distinct the very breach whereout Hector's great spirit flew.

319 ε. τὰς φρένας ... τὰ δ' ὦτ', acc. defining σε: Ph. 1301 μέθες με χεῖρα: cp. on O. C. 113.—οἱμ' ὡς, impatient, as Ar. Ach. 590 οἱμ' ὡς τεθνήξεις: elsewhere in Soph. it expresses pity or grief (1270, Ai. 354, 587).—λάλημα suits Creon's contemptuous impatience. The schol. (see crit. n.) prob. read ἀλημα ('a knave,' lit., 'fine meal,' from ἀλέω): cp. Ar. Av. 430 παιδάλημ' ὄλον. But if Creon used that word, he would seem to give the man credit for real subtlety: he would be taking him too seriously. Thus ἀλημα is the word applied by Ajax to his mortal foe, Odysseus (Ai. 381, 389), who is similarly called πάνσοφος κρότλημα in fr. 827: cp. Ph. 927 πανουργίας | δεινῆς τέχνης ἐχθιστον (Neoptolemus). Cp. 756 δούλευμα: O. T. 85 κήδευμα (n.).—δῆλον, like ἐναργές cp. on 263).

ΦΤ. οὐκουν τό γ' ἔργον τοῦτο ποιήσας ποτέ.

ΚΡ. καὶ ταῦτ' ἐπ' ἀργύρῳ γε τὴν ψυχὴν προδούς.

ΦΤ. φεῦ.

ἢ δεινόν, ᾧ δοκεῖ γε, καὶ ψευδῇ δοκεῖν.

ΚΡ. κόμψενε νυν τὴν δόξαν· εἰ δὲ ταῦτα μὴ  
φανείτε μοι τοὺς δρώντας, ἐξερεῖθ' ὅτι 325  
τὰ δειλὰ κέρδη πημονὰς ἐργάζεται.

ΦΤ. ἀλλ' εὐρεθείη μὲν μάλιστ'· εἰ δέ τοι  
ληφθῇ τε καὶ μή, τοῦτο γὰρ τύχη κρινεῖ,  
οὐκ ἔσθ' ὅπως ὀψει σὺ δεῦρ' ἐλθόντα με·  
καὶ νῦν γὰρ ἐκτὸς ἐλπίδος γνώμης τ' ἐμῆς 330  
σωθεῖς ὀφείλω τοῖς θεοῖς πολλὴν χάριν.

στρ. α'. ΧΟ. πολλὰ τὰ δεινὰ κούδεν ἀνθρώπου δεινότερον πέλει·

**321** τό γ' Reiske: τόδ' MSS. **323** φεῦ in the verse L.—ἦ L.—ᾧ δοκεῖ L has ἦν and η written above ωι and εἰ, by the first hand. ἦν δοκῇ r (including A).—δοκεῖν] δοκεῖ L.—Vauvilliers conject. ἦν δοκῇ γε καὶ ψευδῇ, δοκεῖν: Kvčala, ἦν δοκῇ γε, καὶ ψευδῇ δοκεῖ: Hartung, ᾧ δόκῃσις ἦ, ψευδῇ δοκεῖν: Anonym. in *Class. Jour.* xvii. 57 ᾧ δοκεῖ γε, τὸ ψευδῇ δοκεῖν: Pallis, ὅς δοκεῖ γε καὶ ψευδῇ δοκεῖν ('that a man of *repute* should have false opinions'). **324** νυν] νῦν L.—For τὴν δόξαν, one late MS. (Aug. b, 14th

**321** 'At any rate (οὐν—babbler or not) I certainly have not done this deed.' εἰμί is supplied with ποιήσας. For οὐκ-οὐν . . γε cp. 993, *Ph.* 907 NE. αἰσχρὸς φανοῦμαι . . ΦΙ. οὐκουν ἐν οἷς γε δρᾷς· ἐν οἷς δ' αὐδᾷς, ὀκνῶ: and so oft., as *O. T.* 565, 1357, *O. C.* 848.

**322** 'Yes, (you have done it,) and that, too, at the cost of betraying,' etc. The particle γε implies the contradiction, ἐποίησας: καὶ ταῦτα goes with the participle (προδούς): cp. *O. T.* 37, *El.* 614 τὴν τεκούσαν ἔβρασαν, | καὶ ταῦτα τηλικούτος. So Lat., *hominem . . studiis optimis deditum, idque a puero* (Cic. *Fam.* 13. 16).

**323** ἡ δεινόν. Creon has pronounced the Guard guilty on mere δόξα, without proof. The Guard says, 'It is grievous that, when a man *does* harbour suspicions (ᾧ δοκεῖ γε), those suspicions should at the same time (καὶ) be false.' γε means that, in such a matter, hasty δόξα should be avoided altogether. It is always bad to assume a man guilty without proof; it is worse when the rash assumption is also erroneous. Cp. δόκησις ἀγνώσις, 'a blind suspicion' (*O. T.* 681), and *ib.* 608 γνώμη δ' ἀδήλω μή με χωρὶς αἰτιῶ. Eur. *Bacch.* 311 μῆδ' ἦν δοκῆς μὲν, (ἡ δὲ δόξα σου νοσεῖ,) | φρονεῖν δόκει τι.—Nauack supposes a play on two senses of δοκεῖν, ᾧ δοκεῖ (or, as he reads,

δοκῇ) having been suggested by *ἔδοξε τῷ δήμῳ*, etc.: 'Tis monstrous that he who *decides* should have false views.' But, even if the absolute ᾧ δοκεῖ could be thus used, the colloquial frequency of δοκεῖ (μοι ποιεῖν τι) in Aristophanes suffices to show that ᾧ δοκεῖ could not, to an Athenian ear, have suggested 'the ruler' or 'the judge': it would have seemed to mean merely one who 'proposes,' not 'disposes.'—Schütz makes δοκεῖν depend on δοκεῖ: 'Tis grievous when a man is *resolved* to believe even what is false' (if only he wishes to believe it). A bold speech for the Guard to Creon; nor does it satisfy either γε or καὶ.

**324** κόμψενε . . τὴν δόξαν, make neat sayings about it,—referring to the rhetorical form of the last verse, with its *παρήχησις*, δοκεῖ...δοκεῖν. Not necessarily, 'quibble upon it,'—as if δοκεῖν had been used in two different senses,—a view of κόμψενε which has been brought to support the interpretations of v. 323 mentioned above. The verb is usually midd., often with acc., as Eur. *I. A.* 333 εὐ κεκόμψενσαι πονηρά ('thou hast given subtle form to wicked pleas'): Plat. *Lach.* 197 D πρέπει...σοφιστῇ τὰ τοιαῦτα μάλλον κομψέσθαι.—τὴν δόξαν, that δόξα of yours: cp. 96: *El.* 1110 οὐκ οἶδα τὴν σὴν

GU. May be, but never the doer of this deed.

CR. Yea, and more,—the seller of thy life for silver.

GU. Alas! 'Tis sad, truly, that he who judges should misjudge.

CR. Let thy fancy play with 'judgment' as it will;—but, if ye show me not the doers of these things, ye shall avow that dastardly gains work sorrows. *[Exit.]*

GU. Well, may he be found! so 'twere best. But, be he caught or be he not—fortune must settle that—truly thou wilt not see me here again. Saved, even now, beyond hope and thought, I owe the gods great thanks. *[Exit.]*

CHORUS.

Wonders are many, and none is more wonderful than man; <sup>1st</sup> strophe.

cent.) has τὸ δόξαν.—Moschopolus περὶ σχεδῶν p. 20 reads κόμψενε τὴν δόκῃσιν: prob., as Dindorf says, by a confusion with the schol. here, σεμολόγει· τὴν δόκῃσιν περιλάλει. 326 δειλά] δεινὰ L, which Seyffert and others prefer: schol. γρ. τὰ δειλά· ἀπὸ τοῦ κακὰ· ἀπὸ τοῦ τοῦ δειλοῦς εἶναι ἀρχέλους. Wecklein conject. τῶν δειλῶν. 327 τοι] σοι L, with τ above from first hand. 328 καὶ] Blaydes conject. κἄν. 332 πολλὰ τὰ] Neue conject. πολλὰ τε.

κληδόν' (the κληδών of which you speak), not merely, 'the word δόξα.' If the *v. l.* τὸ δόξαν (see cr. n.) was intended to mean the latter, it should have been τὸ δόξα.—νῦν ('very well,' like οὖν) is better than νῦν, which would mean 'for the present' (as opposed to the near future).—ταῦτα...τοὺς δρώντας=τοὺς ταῦτα δρώντας: cp. 384: the pron. gains emphasis by its place.

326 δειλά, as involving mean treachery towards king and city. Theognis 835 ἄλλ' ἀνδρῶν τε βίη καὶ κέρδεα δειλά καὶ ὕβρις | πολλῶν ἐξ ἀγαθῶν ἐς κακότητ' ἔβαλεν (sc. ἡμᾶς).—δεινὰ (L) is defended by Seyffert as='flagitious,' by Whitelaw as='clever' (iron.), 'your wondrous winnings.' In some forms of minuscule writing λ and ν could easily be confused: cp. O. T. 1130 ξυναιλάδας, where the first λ has been made from ν: and O. C. 1164, where μόνον has been restored from μολόντ'.

327 εἰ ἄλλ' prefacing the wish (O. C. 421): εὐρεσθε sc. ὁ δρῶν (319): μάλιστα, denoting the best thing that could happen (O. T. 926 n.).—κἄν for καὶ is needless. We find καὶ ἐάν...καὶ ἐάν: ἐάν τε...ἐάν τε: but, as a rule, ἐάν (or ἐάν τε)...καὶ [not καὶ ἐάν] μή: e.g. Eur. Hec. 751 κἄν τύχῃ κἄν μὴ τύχῃ: Plat. Legg. 660 εἰ ἐάν τε μέγας...ἐάν τε μικρός...ἤ, καὶ ('and') ἐάν πλουτῇ καὶ μὴ. For the conjunctive

form in stating alternatives, cp. O. C. 488 n.

330 καὶ with νῦν, not with γάρ.—γνώμης, of reasonable forecast, cp. O. T. 1087.

332—375 First στάσιμον. 1st strophe (332—342)=1st antistrophe (343—353): 2nd strophe (354—364)=2nd antistr. (365—375). For the metres see Metrical Analysis.

The Chorus had not thought it possible that any one should brave death to bury the corpse (220). But the deed has been done, and without leaving a trace (252). And Creon has silenced the suggestion that gods did it (278). The train of thought is continued in this ode. Its theme is man's daring,—his inventiveness, and the result to his happiness.

Man is master of sea and land; he subdues all other creatures; he has equipped his life with all resources, except a remedy against death. His skill brings him to prosperity, when he observes divine and human laws, but to ruin when he breaks them.—At that moment Antigone is led in, and the coryphaeus speaks the closing anapaests (376—383).

332 πολλὰ...καὶ ἐάν. Schol. ἐν σχήματι εἶπεν, ἀπὸ τοῦ, πολλῶν ὄντων τῶν δεινῶν, οὐδέν ἐστιν ἀνθρώπου δευτέρου. The σχῆμα is the rhetorical parataxis,

- 2 τοῦτο καὶ πολλοῦ πέραν πόντου χειμερίῳ νότῳ 335  
 3 χωρεῖ, περιβρυχίοισιν  
 4 περῶν ὑπ' οἰδμασιν  
 5 θεῶν τε τὰν ὑπερτάταν, Γᾶν  
 6 ἄφθιτον, ἀκαμάταν ἀποτρύεται,  
 7 ἰλλομένων ἀρότρων ἔτος εἰς ἔτος, 340  
 8 ἱππείῳ γένει πολεύων.

**335** πόντου made from πόντωι by the first hand in L.

been corrected from θ (or δ) by an early hand in L. After τὰν a point has been erased.

**339** 2. ἀκαμάταν] ἀκαμάτων Semitelos (as Triclinius read), joining it with ἀρότρων, which he substitutes for ἀρότρων.—ἀποτρύει' ἀπλομένων L, the ο after λ made from ω: schol. in marg., γρ. ἀποτρύεται ἰλλομένων. A mis-writing of the latter, with λ for λλ, caused the error, ΑΠΟΤΡΥΕΤΑΙΛΛΟΜΕΝΩΝ (II for II). The

καὶ being equiv. to 'and yet': cp. Tr. 1046 ὦ πολλὰ δὴ καὶ θερμὰ κού λόγῳ κακά | ...μοχθήσας ἐγὼ | κοῦπω τοιούτων οὐτ' ἀκοίτις ἢ Διὸς | προῦθηνεν κ.τ.λ. It is stronger to say, 'they are great; and he is greater': than, 'though they are great, he is greater.'—τὰ δεινὰ, not 'dread,' nor 'able,' but 'wonderful.' There is a certain resemblance to Aesch. Ch. 585 ff. πολλὰ μὲν γὰρ τρέφει | δεινὰ δειμάτων ἀχρ...ἀλλ' ὑπέρτολμον ἀνδρὸς φρόνημα τίς λέγει; but there δεινὰ = 'dread,' and the scope is limited to the violence of human passion.

**334** τοῦτο, sc. τὸ δεινόν, this wonderful power, man. The schol. quotes Theocr. 15. 83 σοφὸν τοι χρεῖν ἀνθρώπου. Not adverbial with χωρεῖ, 'so' (in a way corresponding with his δεινότης), as Bellermand takes it, comparing O. T. 1005 (τοῦτ' ἀνθρώπου), where see n.—πέραν, proper, 'the further side of' (trans). The point here is that man dares to cross the sea. πέρα (ultra), which Blaydes prefers, would imply wanderings (not merely over, but) beyond sea. A European visitor to New York goes πέραν πόντου: to San Francisco, πέρα. Cp. O. C. 885 and p. 279.

**335** χειμερίῳ νότῳ with χωρεῖ, goes (driven) by it: cp. Od. 14. 253 ἐπλέομεν βορρῇ ἀνέμῳ, and id. 299 (of the ship) ἢ δ' ἔθεεν βορρῇ ἀνέμῳ. The dat. might be merely 'with' (dat. of circumstance), but is better taken as instrumental. Cp. 588 πνοαῖς. Some make χειμερίῳ νότῳ a temporal dat., like ὥρα χειμῶνος, which it can hardly be.—Soph. is thinking of the Aegean, where the prevailing winds were from the N. or N.W. in spring and

summer, while stormy south winds were associated with winter: Hesiod warns a man with a voyage before him not to await χειμῶν' ἐπιόντα νότοιό τε δεινὰς αἴτας, | ὅς τ' ὥρνε θάλασσαν ὁμαρτήσας Διὸς ὄμβρῳ | πολλῷ ὁπωρυνῷ, χαλεπὸν δέ τε πόντον ἔθηκεν. The epithet χειμερίῳ aptly distinguishes this wintry νότος from that gentle south breeze (now called the 'embates') which regularly sets in at sunset in the fair season (cp. Curt. Hist. Gr. 1. 14).

**336** 2. περιβρ...ὑπ' οἰδμασιν, passing under swelling waters which open depths around: i.e. he is in the trough of a heavy sea, while on each side the waves rise above his ship, threatening to engulf it. Verg. Aen. 1. 106 his unda dehiscens Terram inter fluctus aperit. βρύχιος, 'of the depths' (βρυχία...ἡχῶ βροντᾶς, Aesch. P. V. 1082), is formed as if from βρύξ, of which Oppian uses acc. βρύχα ('depth of the sea, Hal. 2. 588). ὑποβρύχιος = 'under water,' and so neut. pl. adv. ὑπόβρυχα (Od. 5. 319 etc.). περιβρύχιος occurs only here. For the ι before βρ cp. 348, 1104, 1117. The schol.'s ἡχώδεσι means that περιβρύχιος was taken as 'roaring around' (βρύχασμαι), where the υ would be long, against metre (cp. 347). The Homeric ἀμφὶ δὲ κύμα | βέβρυχεν ῥόθιον (Od. 5. 411) might suggest this view.

**338** ὑπερτάταν, highest, as eldest, παμμήτωρ (Aesch. P. V. 90), and παμβώτης (Ph. 392): Plat. Tim. 40 c γῆν...πρώτην καὶ πρεσβυτάτην θεῶν ὅσοι ἐντὸς οὐρανοῦ γεγῶνασι.

**339** ἀκαμάταν: this form of the fem. occurs only here, unless ἀκαμάτῃσι (and

the power that crosses the white sea, driven by the stormy south-wind, making a path under surges that threaten to engulf him; and Earth, the eldest of the gods, the immortal, the unwearied, doth he wear, turning the soil with the offspring of horses, as the ploughs go to and fro from year to year.

later MSS. have ἀπλωμένων (as V), εἰλωμένων (as Vat.), or παλλομένων (as A).—ἔτος εἰς ἔτος L. Some later MSS. have ἔτους εἰς ἔτος. Musgrave conject. ἔτος ἐξ ἔτους, from the schol., περικυκλοῦντων τῶν ἀρότρων ἔτος ἐξ ἔτους. 341 πολεῖον (corrected from πόλεον) L: πολεῖων Γ.

not ἀκαμάτοις) χέρσσω be right in Hes. *Th.* 747, but is warranted by similar epic forms in tragedy, as ἀθανάτας (gen.) Aesch. *Ch.* 619, Eur. *Ph.* 235: ἀδμήταν Soph. *El.* 1238 (and -ης in dial. O. C. 1321). For the initial α, cp. the epic ἀθανάτος, ἀγοράσθε, etc. (and see *Introd. to Homer*, Appendix, note 5, p. 195): but in *El.* 164 we find ἀκάματα.—ἀποτρύγεται, prop., wears away for his own purposes (midd.),—fatigal, vexes (with constant ploughing). Earth is 'immortal,' and not to be exhausted; but man's patient toil subdues it to his use. Cp. *Tr.* 124 ἀποτρύνει ἐλπίδα, to wear it out.—Not, 'wears himself by tilling' the soil.

340 ὀλλομένων ἀρότρων, as the ploughs go backwards and forwards,—turning at the end of one furrow, and going down the next. Cp. Nicander *Ther.* 478 φεύγει δ' αἰεὶ σκολιήν τε καὶ οὐ μίαν ἀτραπὸν ὀλλων, 'in flying (from the snake), always make your course wind (ὀλλων) from side to side, instead of keeping it straight.' Xen. *Cyn.* 6. 15 κύνες ἐξέλλουσιν τὰ ἔγχη, 'puzzling out the tracks,' i.e. going backwards and forwards till they have found a clue. As to the spelling ὀλλω versus ἐλλω, see Appendix. It is needless to write ἀρότρων, 'ploughing-seasons' (*Tr.* 825), and to take ὀλλομένων as περιτελλομένων. The picture of the ploughs at work is more vivid; and, with ἀρότρων, ἔτος εἰς ἔτος would be feebly redundant.—ἔτος εἰς ἔτος, an adverbial phrase, like 'year in, year out': for the use of the simple acc. in temporal adverbs (like ὥριαν) see O. T. 1138 n.; for εἰς, *Od.* 9. 134 μάλα κεν βαθὺ λήϊον αἰεὶ | εἰς ὥρας ἀμψεν ('as each year comes round'): Theocr. 18. 15 κῆς ἔτος ἐξ ἔτους: so εἰς νέωτα (next year), and the Mod. Gk

χρόνο σὲ (= εἰς) χρόνο, 'year after year.'

341 ἵππειον γένει, 'the offspring of horses,' meaning 'mules'; which are 'far better than oxen to drag the jointed plough through the deep fallow' (*Il.* 10. 352). Arist. *Rhet.* 3. 2 § 14 ὁ Σιμωνίδης, ὅτε μὲν εἰδὼν μισθὸν ὄλγιον αὐτῷ ὁ νικησας τοῖς ὀρεῦσι, οὐκ ἤθελε ποιεῖν ὡς δυσχεραίνων εἰς ἡμιόνους ποιεῖν· ἐπεὶ δ' ἱκανὸν ἔδωκεν, ἐποίησε, χαίρει, δέλλοπόδων θύγατρ' ἵππων. As this story suggests, the very fact that the ordinary Attic word for 'mule' was ἡμίονος (adj. ὀρκός) might lead an Attic poet to prefer such a periphrasis as ἵππειον γένος. The objections to taking ἵππειον γένει as simply = ἵπποις are, that (1) Greek ploughmen used oxen or mules more than horses, and (2) the achievement of taming the horse (350) is thus anticipated. Some understand both horses and mules, giving γένει a double sense—rather awkwardly, I think.—πολεῖον, κατὰ σύνεσιν after τοῦτο. Cp. *Od.* 11. 90 ἦλθε δ' ἐπὶ λείῳ Θηβαῖον Τειρεσίαο, | χροῖσεν σκήπτρον· ἔπειτα 16. 476 μελίσσην | ἱερὴν ἱς Τηλεμάχου, | ἐς πατέρ' ὀφθαλμοῖσιν ἰδών: *Il.* 11. 690 ἐλθὼν γὰρ ἐκάκωσε βίην Ἡρακλεΐη. But as Soph. would write ΠΟΛΕΤΟΝ, it was the easier to read πόλεον.

342—353 Man's conquests over the animal world are here taken in two groups. First, those of which the primary aim is to kill or to capture. Here the means is netting (ἀμφιβαλὼν στείρασι δικτυοκλώστοις), in its threefold sporting use, as applied to fowling (ὀρνίθων), hunting (θηρῶν), and fishing (πύσσου φύσιν). Secondly, those conquests which aim at reducing wild animals to man's service. These are effected by μηχαναί (349),—arts of taming and training. And their result is aptly expressed by the word



- ἀντ. α'. κουφονόων τε φύλον ὀρνίθων ἀμφιβαλὼν ἄγει 343  
 2 καὶ θηρῶν ἀγρίων ἔθνη πόντου τ' εἰναλίαν φύσιν 345  
 3 σπείραισι δικτυοκλώστοις,  
 4 περιφραδῆς ἀνὴρ·  
 5 κρατεῖ δὲ μηχαναῖς ἀγραύλου  
 6 θηρὸς ὄρεσσιβάτα, λασιανύχενά θ' 350  
 7 ἵππον \*ὀχμάζεται \*ἀμφὶ λόφον ζυγῶν;  
 8 οὐρεῖόν τ' ἀκμήτα ταῦρον.  
 στρ. β'. καὶ φθέγμα καὶ ἀνεμόεν 354

342 κουφονέωντε L, the ω from ο. The first hand seems to have written κοῦφον ὄντε. κουφονέων τε or κουφονέων τε γ: κουφονόων τε Brunck. 344 ἀμφιβαλὼν, with ο above ω from the first hand (for the sake of consistency with πολεῖον in 341).—The first hand in L wrote ἔχει ἄγει: another early hand erased the second word, and changed the first into ἄγει. 345 εἰναλλαν] ἐναλλαν L. 350 ὄρεσσιβάτα L: a letter erased

κρατεῖ: here, man is not merely the slayer or captor; he becomes the master of docile toilers. The horse and the bull are types.

Thus, in this ode, the scale of achievement ever ascends: man (1) conquers inanimate nature: (2) makes animals his captives: (3) trains them to be his servants: (4) develops his own social and intellectual life.

343 κουφονόων is merely a general epithet, 'light-hearted,' 'blithe and careless'; Theognis 580 συμκρῆς δρωῖς κοῦφον ἔχουσα νόον: cp. the proverbial phraseology of Athens, ἀνθρώπος δρωῖς, ἀστράθμητος, πετόμενος, | ἀτέκμαρτος, οὐδὲν οὐδέποτε ἐν ταύτῳ μένων (Ag. Av. 169). The epithet is given to ἔρωτες below (617), and to εὐθῆλα in Aesch. P. V. 383.—Not, 'quick-witted' (and therefore harder to catch).—ἀμφιβαλὼν with σπείραισι δ.: it can precede the dat. by so much, because its meaning is already clear, and the dat. is merely a poet. amplification.

345 ε. πόντου...εἰναλίαν φύσιν, a brood living in the waters of the sea, the tautology being only of the same order as in πόντος ἄλός, ἄλός ἐν πελάγεσσιν, πηλαγος θαλάσσης, etc.—σπείραισι δικτυοκλ., instr. dat. with ἀμφιβαλὼν, in the coils of woven nets: for the adj. compounded with a subst. (δικτυον) cognate in sense to σπείρα, see n. on O. C. 716 εὐήρετος πλάτα.—Ag. Av. 528 mentions ἔρκη, νεφέλας, δικτυα, πηκτάς as nets used by the fowler (ὀρνιθευτής). In hunting the lion, bear, boar, deer, hare, etc., various

nets were used; the δικτυον, to enclose large spaces; the ἐνόδιον, to close passages; the ἀρκυς (cassius) or tunnel-net. The chief fishing-nets were the ἀμφιβληστρον (casting-net), and the σαγήνη (drag-net, whence seine, seamen).

348 περιφραδῆς. Eustath. p. 135, 25 φραδῆς...ὅθεν σύνθετον ὁ παρὰ Σοφοκλεῖ ἀριφραδῆς ἀνὴρ. This was evidently a mere slip of memory. Neither Soph. nor Eur. uses any compound with ἀρι or ἐρι, though Aesch. has ἀριδακρυς, ἐρίδματος, ἐρικύμων.

349 ε. μηχαναῖς. μηχαναῖς in Ai. 181 and μηχανά in Aesch. Th. 133 are the only instances in which Tragedy gives a Doric form to words from this stem.—ἀγραύλου, having his αὐλή, or dwelling, in the open country, as opposed to a domesticated animal: Eur. Bacch. 1187 πρέπει γ' ὥστε θῆρ ἀγραυλος φόβῃ. For the combination with ὄρεσσιβάτα cp. Plat. Crat. 394 E τὸ θηριώδες τῆς φύσεως καὶ τὸ ἀγριον αὐτοῦ καὶ τὸ δρεινόν.

350 λασιανύχενά θ'. The elision at the end of the verse (ἐπισυναλοιφή) is comparatively rare in lyrics, as in dialogue (1031); but cp. 595 πίπτουτ', 864 αὐτογέννητ'.

351 ὀχμάζεται, he tames, ἀμφὶ λόφον ζυγῶν, putting the yoke about its neck. ὀχμάζω (prop., 'to get a firm hold upon') was esp. used of breaking horses: Eur. El. 816 (Thessalians honour a man) δοῖς ταῦρον ἀρταμέϊ (cuts to pieces) καλῶς, | ἔπους τ' ὀχμάζει. Schol. on Apollon.

And the light-hearted race of birds, and the tribes of savage beasts, and the sea-brood of the deep, he snares in the meshes of his woven toils, he leads captive, man excellent in wit. And he masters by his arts the beast whose lair is in the wilds, who roams the hills; he tames the horse of shaggy mane, he puts the yoke upon its neck, he tames the tireless mountain bull.

1st anti-strophe.

And speech, and wind-swift

2nd strophe.

after  $\alpha$ , perhaps  $\nu$ . **351** λασιαίχενά θ' ἵππων ἔξεται ἀμφιλοφὸν ζυγὸν L. Schol. in marg. (on 352) ἀπὸ κοινού τὸ ὑπὸ ζυγὸν ἔξεται, with  $\alpha$  written over  $\epsilon$ . The later MSS. have  $\alpha$ ξεται (A),  $\alpha$ ξερ', ἔξεται, ἔξερ'. See comment. and Appendix. **352** ἀμμήτα L, ἀδμήτα r.

Rhod. 1. 743 κυρίως ἐστὶν ὀχμάσαι τὸ ἵππων ὑπὸ χαλινῶν ἀγαγεῖν ἢ ὑπὸ ζυγόν. The midd. voice does not occur elsewhere; but this cannot be regarded as an objection, when we remember how many rare middle forms occur in the dramatists. Thus προσωρομένη in O. C. 244 is a solitary example of that verb in the midd., and if the license could be taken with so common a word, much more might it be allowed with a comparatively rare one. Blaydes writes ὀχμάζει ὅπ' ἀμφιλοφὸν ζυγόν: but the MS. ἔξεται indicates that the verb, whatever it was, was of the midd. form. ὀχμάζεται was published by G. Schöne in 1833, and by Franz in 1846: they appear to have made the conjecture independently. Donaldson (1848) printed ὀχμάζεται ἀμφι λόφον ζυγών, and seems to ascribe ζυγών to Franz and Schöne; though Franz, at least, proposed ἀμφι λόφον ζυγῶ. ζυγών has lately been revived (seemingly without knowledge of a predecessor) by H. Schütz (1886). Sophocles would write ΑΜΦΙΛΟΦΟΝΖΥΓΟΝ, and thus ζυγών changes no letter. Aesch. used the fut. ζυγίσω (fr. 110), and Soph. has the verbal ζυγιστῶν (El. 702). To ἀμφιλόφω ζυγῶ it may be objected that, being clear, it was not likely to become -ον -όν: but, when ἀμφιλοφὸν had once been written, ζυγῶν (or ζυγῶ) would easily become ζυγόν. As to the schol. on ἀμφιλοφόν, —ἀπὸ τοῦ περιβαλὼν αὐτῷ ζυγὸν περὶ τὸν λόφον, ὑπάγει, —it cannot fairly be urged for ζυγών (or for any partic.), since it may be merely a paraphrase of ἀμφιλοφόν.—Schütz's ἐφέξεται is attractive; for the acc. he cp. Aesch. Eum. 409 βρέτας...ἐφημένω, Eur. Helen. 1493 Εὐρώ-

ταν ἐφεζόμενα. Add Aesch. Ag. 664 ναῦν θέλουσ' ἐφέξετο. The sense would be, 'seats himself behind the horse' (in a chariot): cp. Il. 5. 46 ἵππων ἐπιβησόμενον, etc. But, though oxen were used for draught, ἐφέξεται suits ταῦρον less well. The sense, 'tames,' is clearly that which we require. See Appendix.

**354** φθίγμα κ.τ.λ. The phrase, 'man has taught himself speech,' should not be pressed as if the poet was thinking of a theory on the origin of language. It was the Eleatic view that language came θέσει, not φύσει, and Soph. may have known that; but by his ἐδιδάξατο he meant simply, 'developed for his own benefit, by his own effort.' So Isocrates (or. 3 § 6) conceives primitive man as living in a brutal state, and emerging from it by the development of speech and thought, — λόγος being one of the human faculties (τῶν ἐόντων ἐν τῇ τῶν ἀνθρώπων φύσει), and the distinctive one: — ἐγγνωμένου δ' ἡμῶν τοῦ πειθεῖν ἀλλήλους καὶ δηλοῦν πρὸς ἡμᾶς αὐτοὺς περὶ ὧν ἂν βουλευθῶμεν, οὐ μόνον τοῦ θηριωδῶς ζῆν ἀπ᾽ ἀλλήλων, ἀλλὰ καὶ συνελθόντες πόλεις φκίσσαμεν καὶ νόμους ἐθέμεθα καὶ τέχνas εὑρομεν. Cp. Hor. Sat. 1. 3. 103 (men fought,) Donec verba, quibus voces sensusque notarent, Nominaque invenere: dehinc absistere bello, Oppida coeperunt munire et ponere leges. The Aeschylean Prometheus (P. V. 444) claims to have made men ἐννοῦν...καὶ φρονεῖν ἐπηβόλους, but not (like Shelley's Prometheus) to have also given them language. Cp. Peile's chapter 'On the Nature of Language' (Primer of Philology), p. 156: 'In this way then we may conceive of the

- 2 φρόνημα καὶ ἀστυνόμους ὀργὰς ἐδιδάξατο καὶ δυσ-  
αύλων  
3 πάγων ἐναίθρεια καὶ δύσομβρα φεύγειν βέλη,  
4 παντοπόρος· ἄπορος ἐπ' οὐδὲν ἔρχεται 360  
5 τὸ μέλλον· Ἄϊδα μόνον φεύξιν οὐκ ἐπάξεται·

**355** φρόνημα] φώνημα Scaliger (so, too, Valckenaer and Bergk). φρούρημα Semitelos. ἀμερόφρον νόημα Schneidewin.—ὀργὰς] One of the later MSS., V (13th cent.), has ὀρμάς, prob. a late conjecture, if not a mere error. Valckenaer conject. ἀρχάς: Musgrave, ὀρχμας ('bounds,' Hesych., ὀρχμαί· φραγμαί): Mekler and Semitelos, ἀγοράς: Gleditsch, ἀρετάς (and ἀστυνόμον σοφίαν). **356** ἐδιδάξατο L, with ι over the first α from the first hand. **357** αἰθρία MSS. (marg. gloss in L, ψυχρά). ἐναίθρεια Helmke: ὑπαίθρεια Boeckh. Musgrave had already proposed αἰθρεια, which, however, does not satisfy the metre (cp. 368). Blaydes would prefer ὑπαίθρια or δυσαιθρία. **359** παντ' ὄπορος L first hand (παντ' ἄπορος?): a later hand has accented the second ο. L has a point after βέλη, and none after παντοπόρος. **361** αἰδα L, with ι over the second α from the first hand: the

beginnings of speech...Speech is the development, through imitation, of a capacity of man—the capacity of making a noise.' This is quite compatible with ἐδιδάξατο.—ἀνεμόεν φρόνημα: cp. *Il.* 15. 80 ὡς δ' ὅτ' ἂν αἴτῃ νῆος ἀνέρος...| ὡς κραιπνῶς μεμαυία διέπτατο: *Od.* 7. 36 τῶν νέες ὡκεῖα ὡσεὶ πτερὸν ἡὲ νόημα: *O. C.* 1081 ἀελλαία ταχύρρωστος πελεῖας: fr. 621 ἀελλὰδες φωναί. Not 'lofty,' in which sense ἀνεμόεν could be said only of a high place. Cp. Shelley, *Prometheus*: 'He gave man speech, and speech created thought, Which is the measure of the universe.' Soph. does not imply that speech created thought; he is rather thinking of them as developed (in their riper forms) together.

**355** ἀστυνόμους ὀργὰς, 'such dispositions as regulate cities'; i.e. those feelings which lead men to organise social life, and to uphold the social order by their loyalty. For ὀργὰς, cp. *Al.* 639 συντρόφοις | ὀργαῖς, the dispositions that have grown with his growth: Eur. *Trö.* 53 ἐπ' ἡγεῖσ' ὀργὰς ἡπίους. The relation of φθέγμα to ἀστυνόμοι ὀργαί is illustrated by Arist. *Pol.* 1. 2 § 12, where he is showing that man, more than any other ἀγέλαον ζῶον, is πολιτικόν: 'Speech is intended to explain what is expedient and what is hurtful,—and so also what is just and unjust. It is characteristic of man, as compared with other animals, that he alone has a sense of good and evil, just and unjust; and it is the association of beings with this sense that make a Family and a State.'

**356** ἐδιδάξατο here=simply αὐτὸς αὐτὸν ἐδίδαξε. The notion, 'men taught

each other,' 'learned by mutual converse,' cannot be extracted from it. The passive διδάσκομαι as=μανθάνειν is freq., but I can find no parallel for the use of the aor. midd. here. For the ordinary use, cp. Plat. *Allego* p. 93 D τὸν υἱὸν ἰππέα...ἐδιδάξατο (had his son taught to ride): so Plat. *Rep.* 467 E (διδασκαμένους, 'when we have had them taught'); [Plat.] *Theag.* 122 E, *De Virt.* 377 B; Xen. *Cyr.* 1. 6. 2, *Mem.* 4. 4. 5, *Ar. Nub.* 1338. Once or twice ἐδιδάξαμην is merely ἐδίδαξα with the idea of the teacher's interest superadded: Pind. *O.* 8. 59 τὸ διδάσασθαι | εἰδότεν ῥάγερον: so Simonides fr. 145 (of himself) διδάσκαμος χορόν (unless he meant, 'caused to be trained'). In *Ar. Nub.* 783 διδάξαιμ' ἂν (Elmsley) should prob. be read. It is rare for any midd. form, without a reflexive pron., to denote that the subject acts *on* (and not for) himself: thus, 'he kills himself' is not ἀποκτείνεται, but ἀποκτείνει ἑαυτὸν (Plat. *Phaed.* 61 E). The exceptions are chiefly words of the toilet, as λούσθαι. The dative of the reflexive can be more easily understood, as Thuc. 6. 40 πόλις...οὐκ...αὐθαίρετον δουλείαν ἐπιβάλλεται, *sibi imponet*.

**358** πάγων κ.τ.λ. Construe: καὶ (ἐδιδάξατο) φεύγειν ἐναίθρεια βέλη δυσαύλων πάγων, καὶ δύσομβρα βέλη. He learned to build houses, to shelter himself from frost and rain. πάγοι δυσαύλοι=frosts which make it unpleasant to bivouack in the open: cp. Aesch. *Ag.* 555 δυσαύλιας. ἐναίθρεια=under a clear (frosty) sky: cp. fr. 154 ὅταν πάγου φαντέντος αἰθροῦ ('a clear frost') χερσὶν | κρύσταλλον ἀρπάζωσι. Nauck takes δυσαύλων πάγων as 'inhos-

thought, and all the moods that mould a state, hath he taught himself; and how to flee the arrows of the frost, when 'tis hard lodging under the clear sky, and the arrows of the rushing rain; yea, he hath resource for all; without resource he meets nothing that must come: only against Death shall he call for aid in vain;

dots on the first ε have been erased.—μόνωι L, with ου (not ου) over ωι from the first hand.

362 ἐπάξεται] Heindorf conject. ἐπεύξεται. Schneidewin, ἐπείσεται (so Semitelos, placing a stop at ἔρχεται, and reading τὸ μέλλον 'Αἶδαν μόνον | θέλξειν οὐκ ἐπείσεται, 'only he will not find the spell which can charm Hades'). Rauchenstein, οὐκ ἐπαρκέσει. Pallis, ἐπίσταται. M. Schmidt, ἐπραξέ πα. Seyffert, διδάσεται. Wecklein, πεπείσεται.

pitiable hills,' citing Moschion fr. 7. 5 (*Frag. Trag.* p. 633), who describes primitive man as inhabiting ὀρεγενῇ σπηλαία: but the context is against this. As corrections of the ms. αἰθρία, there is little to choose between ἐναίθρεια and ὑπαίθρεια: Aesch. *Ag.* 335 has ὑπαίθρων πάγων: but after πάγων the loss of ἐν would be easier than that of ὑπ. The ε of αἰθρία could be long (as Solon 13. 22): but ι is not elsewhere found in the derivatives; for in Cratinus *Δηλιάδες* fr. 5 we must read 'Περβορείου αἰθρία τιμῶντας στέφη (not, as Blaydes gives it, 'Περβορείου αἰθρία). The spelling ἐναίθρεια is conjectural, but in *O. C.* 1088 L has ἐπικελῶ, as metre requires, for ἐπικιῶ. Below, v. 814, ἐπινύμφειος has been conjectured: see n. there.—βόλη, the 'shafts' of piercing cold, or of lashing rain. Cp. Plat. *Legg.* 873 Ε κεραυνός, ἥ τι παρὰ θεοῦ τοιοῦτον βέλος ἴων (some such swift and sudden visitation): Aesch. *P. V.* 371 βέλεσι πυρπνέου ἱάλης (sent forth from Aetna): *Il.* 1. 53 κῆλα θεοῖο (of the pestilence).

360 παντοπόρος is at once a comment on the achievements already enumerated (cp. περιφραδής in 348), and a general expression absolving the poet from further detail: 'yes, there is nothing that he cannot provide.' Isocr. may have had this passage in mind in or. 3 § 6 (quoted on 354), where an enumeration parallel with that of Soph. is closed by a phrase answering to παντοπόρος,—καὶ σχεδὸν ἅπαντα τὰ δι' ἡμῶν μεμηχανημένα λόγος ἡμῖν ἴστω ὁ συγκατασκεύασας. We must not point thus: βέλη· παντοπόρος, ἀπορος κ.τ.λ., when the sense would be weakened, and the construction perplexed ('all-providing, and in no case without resource, he meets the future').

οὐδέν...τὸ μέλλον=οὐδέν δ μέλλει

(ἔσεσθαι), nothing that is to be (cp. the absolute τὸ μέλλον, τὰ μέλλοντα). So Plat. *Lach.* 197 Α ἐγὼ γε ἀνδρεία καλῶ οὔτε θηρία οὔτε ἄλλο οὐδέν τὸ τὰ δευρὰ ὑπὸ ἀγνοίας μὴ φοβούμενον=οὐδέν δ μὴ φοβείται. This negative form is as correct as (though actually rarer than) the positive πάν τὸ καλῶς ἔχον (Plat. *Rep.* 381 Α), for πάν δ καλῶς ἔχει. Donaldson took τὸ μέλλον adverbially: 'in regard to the future, he comes to nothing without resources.' Cp. 728, μηδέν τὸ μὴ δίκαιον, where μηδέν is subst., not adv.

361 ε. μόνον and μόνου are alike admissible; μόνον means, 'the only thing that he will not achieve is to escape death'; μόνου, 'the only thing that he will not escape is death.' In this general view of human achievement, μόνον seems a little the better. φεύειν—ἐπάξεται, procure means of escape from death. ἐπάγεσθαι, prop. 'to bring into one's own country'; usu. said of calling in allies to help one; or of importing foreign products: Thuc. 4. 64 ξυμμάχους δὲ οὐδέποτε...ἐπαξόμεθα: id. 1. 81 ἐκ θαλάσσης ὡς δέονται ἐπάξονται. Then often fig., of calling in anything to one's aid: Plat. *Legg.* 823 Α τὸ δὲ δὴ παρὸν ἡμῶν τὰ νῦν οἷον μάρτυρα ἐπαγόμεθα· δηλοῖ μὲν ἂν δ βουλόμεθα: 'we call to our help, as a witness, the example which is actually present with us; it will show what we mean.' *Gorg.* 492 Β αὐτοὶ αὐτοῖς δεσπότην ἐπαγάγοιεν τὸν τῶν πολλῶν ἀνθρώπων νόμον τε καὶ λόγον καὶ ψόγον ('call in to rule them'). Menander *Τέρτα* fr. 2 γέροντα δυστυχούντα, τῶν θ' αὐτοῦ κακῶν | ἐπαγόμενον λήθην, ἀμνηστίας πάλιν ('seeking to procure forgetfulness of his troubles'). The word is admirably suitable and vivid here: man looks to every side for succour against the foe that is ever in the land,—Death; but from no

6 νόσων δ' ἀμυγχανῶν φυγὰς συμπέφρασταί.

ντ. β'. σοφόν τι τὸ μηχανόεν 365  
 2 τέχνας ὑπὲρ ἐλπίδ' ἔχων τότε μὲν κακόν, ἄλλοτ'  
 ἐπ' ἐσθλὸν ἔρπει  
 3 νόμους \*γεραίρων χθονὸς θεῶν τ' ἔνορκον δίκαν,  
 4 ὑψίπολις· ἀπολις, ὅτῳ τὸ μὴ καλόν 370  
 5 ζύνεστι τόλμας χάριν. μήτ' ἐμοὶ παρέστιος  
 6 γένοιτο μήτ' ἴσον φρονῶν, ὃς τὰδ' ἔρδει. 375

365 ἀμυγχανῶν L, with ουσ written over ων by a late hand. (Dübner says, 'ων ex ουσ factum a m. rec.'; but ων is from the first hand, and has not been touched.)

366 σοφόν τι Heimsoeth conject. δεινόν τι: Schmidt, τοῖόν τι: Gleditsch, τασύνδε.

366 ὑπὲρ ἐλπίδ' L (not ὑπερελπίδ').—ἔχων] ἔχον 1: cp. 344. 367 τότε L, ποτέ 1.

368 παρείρων MSS. (with glosses πληρῶν, τηρῶν, στέργων).—Reiske conject. γεραίρων. Dindorf, παραιρῶν. Schaefer, γάρ αἰρων. Schneidewin, τ' αἰρων. Pallis, τε τηρῶν.

quarter can he find help. It is surprising that so many recent critics should have confidently condemned ἐπάξεται, and sought to replace it by conjectures (see cr. n.).

365 ἀμυγχανῶν, such as seem to baffle all treatment: *El.* 140 ἀμύχανον | ἄλγος: Simonides *ap.* Plat. *Prot.* 344 c ἀμύχανος συμφορὰ.—φυγὰς, like φεύξιν: *Eur. Helen.* 799 λέκτρων...φυγὰς, means of escape from the union; cp. *Ar. Eq.* 759 κάκ τῶν ἀμυγχανῶν πόρους εὐμυγχανοῦς πορίζων.—*Συμπέφρασταί*, here midd., as *Aesch. Suppl.* 438 καὶ δὴ πέφρασμαί: cp. *O. C.* 1016 n.

365—375 The ode closes with a more direct reference to the incident which suggested its theme. The daring ingenuity shown by the unknown breaker of Creon's edict is an instance of the subtlety which leads to ruin. The implied contrast with Creon—ὑψίπολις by his care for the laws—is effective in view of the destined περικτεία.

365 2. σοφόν τι...ἔχων: lit., possessing, in his resourceful skill, a thing subtle beyond belief: σοφόν τι is predicate, and in apposition with τὸ μηχανόεν τέχνας. Cp. *Thuc.* 2. 89 μέγα τι τῆς διανοίας τὸ βέλαιον ἔχοντες ἀντιτολμῶσιν: 'they are strong in the confidence of their spirit when they confront the foe.' There is no ground for altering σοφόν into δεινόν, τοῖον, or the like.—τὸ μηχανόεν τ., the inventive quality in his skill: for τέχνας, cp. *O. T.* 380 n.; for the absence of τὰς, cp. above, 10 (κακά). Cp. *Thuc.* 1. 90

τὸ...βουλόμενον καὶ ὑποπτον τῆς γνώμης: 2. 61 ἐν τῷ ὑμετέρῳ ἀσθενεῖ τῆς γνώμης.

367 τότε μὲν...ἄλλοτ'. L has τότε here: cp. *El.* 739 τότε' (i.e. τότε) ἄλλος, ἄλλοτ' ἄτερος: *Plat. Phaedr.* 237 E τότε μὲν ἡ ἑτέρα, ἄλλοτε δὲ ἡ ἑτέρα κρατεῖ. Cp. *O. C.* 1745 n. There is no reason, then, for reading ποτέ μὲν here with inferior MSS., though it is equally good (Plato has ποτέ μὲν answered by ποτέ δέ, by ἐνίστοε δέ, or by αὖθις δέ).—ἐπ' with κακόν as well as ἐσθλόν: cp. 212 n. on κάς.

368 γεραίρων, 'honouring,' is in my belief a certain correction of the MS. παρείρων. The latter='weaving in,' as a thread into a texture, or a flower into a wreath: for the genuine fig. use of it, see *Xen. Symp.* 6. 2 μεταξύ τοῦ ὑμᾶς λέγειν οὐδ' ἂν τρίχα, μὴ ὅτι λόγον, ἂν τις παρείρει: 'while you are speaking, one could not put in a hair, much less a speech' (so close and continuous is the texture of your speaking). Here, παρείρων has been explained as, 'weaving the laws (etc.) into the texture of his life'; but, even if we grant that so strange a phrase would be possible with words added to express 'the texture of his life,' it is certainly impossible without them. Dindorf proposed παραιρῶν as='wresting,' 'violating' (a strange sense), and pointed at δίκαν: 'he comes to evil (though at other times to good) when he violates the laws,' etc. ΓΕΡΑΙΡΩΝ could easily generate ΠΑΡΕΙΡΩΝ. γεραίρειν, prop. to distinguish by gifts of honour, is also a general poet. synonym for τιμᾶν: cp. *Her.*

but from baffling maladies he hath devised escapes.

Cunning beyond fancy's dream is the fertile skill which brings him, now to evil, now to good. When he honours the laws of the land, and that justice which he hath sworn by the gods to uphold, proudly stands his city: no city hath he who, for his rashness, dwells with sin. Never may he share my hearth, never think my thoughts, who doth these things!

Semitelos, *παροίκων* ('dwellers' in the land), with *εὐορκῶν* (= 'φυλάττων εὐσεβῶς') for *ἐνορκον*. **370** *ὕψιπολις* | *ῥυσίπολις* Iernstedt. **373** *μή τέ μοι* (not *μήτε μοι*) L: *μήτ' ἐμοί* r. **374** *μήτ' ἴσον* In L more than one letter has been erased after τ' (Dübner suggests *ισ*, Campb. *εγ*). **375** *ἐρδαι* L (not *ἐρδοι*: the *ε* is clear, and has not been touched).

5. 67 *ἐτίμων τὸν Ἀδρηστον καὶ δὴ πρὸς τὰ πάθεα αὐτοῦ τραγικοῖσι χοροῖσι ἐγέραιρον*. Ar. Th. 960 *γένος Ὀλυμπίων θεῶν | μέλπει καὶ γέραιρει φωνῇ*.

**369** *θεῶν τ' ἐνορκον δίκαν*, Justice, which men swear to observe, taking oaths by the gods (*ἔρκοι θεῶν*: O. T. 647 n.): = *ἔρκοι θεῶν κεκυρωμένην*.

**370** *ἕψιπολις* seems best taken as = *ὕψηλὴν πόλιν ἔχων*: cp. Pind. P. 8. 22 *ἀ δικαιοπόλις...ῥᾶσος* (Aegina). In O. 2. 8 Theron, tyrant of Acragas, is called *ὀρθόπολις* in an active sense, as = *ὀρθῶν τὴν πόλιν*. In O. T. 510 *ἀδύπολις* = *ἀνδάνων τῇ πόλει*: but it is harder to suppose that *ὕψιπολις* could have been intended to mean, 'standing high in his city.' Nor would that be the fittest sense. The loyal citizen makes the prosperous city; and her prosperity is his. See on 189. In this clause the Chorus thinks especially of Creon (191 *τοιούσδ' ἐγὼ νόμοισι τήνδ' αἰξω πόλιν*).—*ἄπολις*. Where the typical citizen is a law-breaker, the city is ruined, and the evil-doer is left citiless. So Creon had described law-breaking as *ἀπρ...δοτοῖς* (185). The contrast with *ὕψιπολις* shows that the sense is not merely, 'when a man breaks the law he becomes an exile' (Lys. or. 21 § 35 *ἀπὸ τῶν πολιτῶν ἀπόλιδας*). The central thought is the power of human wit to make or mar the πόλις, according as the man is moral or immoral.—*τὸ μὴ καλόν*, the generic *μή*, such a mood as is not good.—*τόλμας χάριν*, by reason of ('thanks to') his audacity, with *ἐννεσσι*, not with *ἀπολις* (*ἔστι*). In O. T. 888 *δυσπότμον χάριν χλιδᾶς* is not precisely similar, since it goes with *κακὰ νιν ἐλοιτο μοῖρα*. Others

point at *ἐννεσσι*, taking *τόλμας χάριν* with *μήτ' ἐμοί* κ.τ.λ.: but *μήτ'* should clearly be the first word in that sentence.

**372** *παρίστιος*. Cp. O. T. 249 n., where Oed. invokes a curse on himself, should the murderer become *ξυνέστιος* with him: also *ib.* 240 n. Hor. Carm. 3. 2. 26 *vetabo, qui Cereris sacrum Vulgaris arcanae, sub isdem Sil trabibus, fragilente mecum Solvat phaselon*. Schneidewin cp. also Eur. fr. 848 (the dishonour of parents) *μή μοι γένοιτο μήτε συνθυτῆς ποτε*, κ.τ.λ., and Callim. Hymn. 6. 117 (to Demeter) *μή τῆρος ἐμὸν φίλος, δὲ τοι ἀπεχθῆς, | εἴη, μήθ' ὁμότιχος*.—*ἴσον φρονῶν*, 'may he not become like-minded with me,' is another way of saying, 'may I never come to share his sentiments.' Cp. Il. 15. 50 *ἴσον ἐμοὶ φρονέουσα*, 'like-minded with me': Ar. Av. 634 *ἐμοὶ φρονῶν ξυνωδά*. In a narrower sense (not intended here) *τὰ αὐτὰ φρονεῖν* was said of agreement in politics, *idem sentire de republica*: Her. 1. 60 *τὸντο φρονήσαντες*, 'having made common cause' (the *στασιώται* of Megacles and Lycurgus).

**375** *ἐρδαι*, L's reading, should be kept. The indic. is, of course, compatible with generality: for such an indic. after an optative, cp. Dem. or. 4. 51 *νικήθ' ὃ δ τι πᾶσιν ὑμῖν μέλλει συνόλεω*. It is also rather in favour of the indic. that the speaker is here thinking of an actual case. The optat. *ἐρδοι* would be abstract, 'any one who should conceivably do these things,' and would be equally correct: cp. on 666.

**376** The choral ode has closed with an allusion to the unknown *man* (*ὅς*: cp. 248 *τίς ἀνδρῶν*, 319 *ὁ δρῶν*). At this mo-

ἐς δαιμόνιον τέρας ἀμφινῶ  
 τόδ'· πῶς εἰδῶς ἀντιλογήσω  
 τήνδ' οὐκ εἶναι παῖδ' Ἀντιγόνην;  
 ᾧ δύστηνος  
 καὶ δυστήνου πατὴρ Οἰδιπόδα,  
 τί ποτ'; οὐ δὴ που σέ γ' ἀπιστοῦσαν  
 τοῖς βασιλείοισιν ἄγουσι νόμοις  
 καὶ ἐν ἀφροσύνῃ καθελόντες;

380

ΦΤ. ἦδ' ἔστ' ἐκείνη τοῦργον ἢ ἔχειρασμένη·  
 τήνδ' εἵλομεν θάπτουσαν. ἀλλὰ ποῦ Κρέων;

385

ΧΟ. ὁδ' ἐκ δόμων ἄψορρος ἐς δέον περᾶ.

ΚΡ. τί δ' ἔστι; ποῖα ζύμμετρος προὔβην τύχη;

ΦΤ. ἄναξ, βροτοῖσιν οὐδέν ἔστ' ἀπάμοτον·  
 ψεύδει γὰρ ἢ ἴπνιοι τὴν γνώμην· ἐπεὶ

376 ἐς] Reiske conject. εἰ [*i.e.* 'I marvel whether this portent is supernatural'], and presently πῶς δ'.—ἀμφινῶ L, the first ο blotted. 378 τήνδ' οὐκ εἶναι] Hermann conject. μὴ οὐ τήνδ' εἶναι. 380 καὶ δυστήνου] Meineke conject. κάκ (or παῖ) δ. 382 βασιλείοις ἄγουσι L, βασιλείοισιν ἄγουσι Triclinius. So in 931 L has τοῖς for τοῖ.

ment Antigone is led in by the Guard.—**ἀμφινῶ**: cp. *O. C.* 316 (where Antigone can scarcely believe her eyes, on seeing Ismene,) ἀρ' ἔστιν; ἀρ' οὐκ ἔστιν; ἢ γνώμην πλανᾷ; For ἐς, cp. φοβεῖσθαι εἰς τι, *O. T.* 980 n.—**δαιμόνιον τέρας**, a portent sent by gods,—so astounding as to require a supernatural cause. Xen. *Mem.* 1. 3. 5 εἰ μὴ τι δαιμόνιον εἴη.

**377 ε. πῶς εἰδῶς κ.τ.λ.**: 'How, when I know (that she is Antigone, *sc.* ὅτι ἔστι), shall I maintain that she is *not*?' (οὐκ εἶναι=ὅτι οὐκ ἔστι). A simple verb of 'saying' regularly takes οὐ with inf. in oratio obliqua: λέγω οὐκ εἶναι=ὅτι οὐκ ἔστι. If this verb of saying is negated, the negative with the inf. is still οὐ: πῶς λέξω οὐκ εἶναι; Here, ἀντιλογέω has the construction of a simple verb of saying: πῶς ἀντιλογήσω οὐκ εἶναι; Hermann conjectured μὴ οὐ τήνδ' εἶναι (which is palaeographically very improbable). μὴ οὐκ εἶναι would be the normal constr. after πῶς ἀντιλογήσω, if ἀντιλογέω were viewed in its special quality as a verb of 'denying.' ἀρνούμαι μὴ εἶναι: πῶς ἀρνήσομαι μὴ οὐκ (or simply μὴ, *O. T.* 1388 n.) εἶναι; Cp. below, 443 n. It may be noted that, when ἀντιλέγω means to 'deny,' it is more often followed by ὡς (or ὅτι) οὐ with the finite

verb; when followed by μὴ and inf., it more often means 'to protest against' a measure; Thuc. 3. 41 ἀντέλεγε...μὴ ἀποκτεῖναι Μυτιληναίους; Xen. *Cyr.* 2. 2. 20 αἰσχροὺν ὄν (=οὐ δεῖ) ἀντιλέγειν τὸ μὴ οὐχὶ τὸν πλείστα ποιοῦντα...μεγίστων ἀξιοῦσθαι.—**ἀντιλογήσω** might be deliberative aor., but is rather fut. ind. (cp. *O. T.* 1419, *O. C.* 310).

**379 ε. ᾧ δύστηνος**: nom. for voc., *O. C.* 185 n.—**δ. πατὴρ**, gen. of origin: *O. C.* 214 n.—**Οἰδιπόδα** occurs as gen. in *O. T.* 495, but as voc. *ib.* 1194.

**381 ε. τί ποτ'**; Cp. *Ph.* 1210.—**οὐ δὴ που**: cp. *O. T.* 1472 οὐ δὴ κλύω που...;—**ἀπιστοῦσαν**=ἀπειθοῦσαν, cp. 219, 656.—**ἄγουσι**. It is far more probable that the final ω of βασιλείουσαν should have dropped out in L (see cr. n.) than that Soph. should have written ἀπάγουσι. At Athens, ἀπάγω and ἀπαγωγή were technical terms for a process of summary arrest by which any citizen could bring before the magistrates a person taken in a criminal act (ἐπ' αὐτοφώρῳ). We have seen (on v. 158) that a word with a technical Attic sense was not necessarily excluded from Attic poetry. But ἀπάγω would surely jar here. Allowing for the difference between a technicality and a

*Enter the Guard, on the spectators' left, leading in*  
ANTIGONE.

What portent from the gods is this?—my soul is amazed. Anapaests.  
I know her—how can I deny that yon maiden is Antigone?

O hapless, and child of hapless sire,—of Oedipus! What means this? Thou brought a prisoner?—thou, disloyal to the King's laws, and taken in folly?

GUARD.

Here she is, the doer of the deed:—we caught this girl burying him:—but where is Creon?

CH. Lo, he comes forth again from the house, at our need.

CR. What is it? What hath chanced, that makes my coming timely?

GU. O King, against nothing should men pledge their word; for the after-thought belies the first intent. I could

συν.—*βασιλεῖος ἀπάγουσι* Boeckh (for which Wecklein suggests *ἐσάγουσι* or *προσάγουσι*).  
334 In L the speaker is designated by ἀγ, before which S has written *φύλαξ*: cp. 223.—*ἔχειργασμένη* L (without art.): ἡ *ἔχειργασμένη* r and Brunn. 336 ἀφ' ὁμοῦ] The δ made from θ in L.—*ἐς δέον* r (including A): *ἐς μέσον* L. Nauck writes *ἐς καιρὸν*: Semitelos, αἰσίως. Wecklein conject. *ἐς καλόν*. 337 *ξύμμετρος ἐξέβην* L, with *πρόβην* written above by S. *ποία ξύμμετρος πρόβην τύχη* r.—Bergk conject.

colloquialism, it would be nearly as bad as, 'Have they taken you up?'—καὶ connects *ἀπιστοῦσαν* with *καθελόντες* (not with *ἐν ἀφροσύνῃ*): cp. O. C. 737 n.

334—331 Second *ἐπεισόδιον*. Antigone, brought before Creon, avows and justifies her deed. Creon declares that she shall die. Ismene, when led in (531), associates herself with the act, but is not permitted by her sister to claim any part in it. Creon orders that both sisters shall be kept prisoners.

334 *ἐκάλει*, she whom we sought: cp. O. C. 138 δδ' *ἐκείνος ἐγώ*, n.—*τοῦργον* r' *ἔργον*: for the order, cp. 324.

336 *ἐς δέον*: cp. O. T. 1416 *ἐς δέον πάρεσθ' ὅδε* | *Κρέων*: so *ib.* 78 *ἐς καλόν*: *Αἰ.* 1168 *ἐς αὐτὸν καιρὸν*. L has *ἐς μέσον*, i.e. 'he comes forth in public' (so that you, and all, can speak with him). The phrase occurs elsewhere in Soph., but never with ref. to entrance on the stage: *Ph.* 609 *ἐδεῖξ' Ἀχαιοὺς ἐς μέσον* (showed him publicly); *Ai.* 1285 *τὸν κλῆρον ἐς μέσον καθέλι* (i.e. among the others): *Tr.* 514 *ἴσαν ἐς μέσον* (into the arena). Here, *ἐς δέον* is not only far the better phrase, but is confirmed by Creon's question in the next v., *ποία ξύμμετρος*...

*τύχη*; A, and almost all the later mss., have *ἐς δέον*, which may, doubtless, have been a conjecture suggested by O. T. 1416, —as is held by those who believe all our mss. to have come from L; but it looks more like a true reading which L had somehow missed. Cp. on 831.

337 *ξύμμετρος*, commensurate with, i.e. here, opportune for. O. T. 84 *ξύμμετρος γὰρ ὡς κλύειν*: *ib.* 1113 *ξυνάδει τῷδε τάνδρι σύμμετρος*.

338 *ἀπίωμοτον*, *abjurandum*: there is nothing, the possibility of which men ought to deny on oath: *οὐκ ἔστιν δ τι ἀπομύναται χρη βροτοῖς μὴ οὐκ ἀν γενέσθαι*. Archilochus fr. 76 *χρημάτων ἀελπτον οὐδέν ἔστιν οὐδ' ἀπίωμοτον* | *οὐδὲ θανάσιον*. Europolis II 615 fr. 25 *τί δ' ἐστ' Ἀθηναίσι πρᾶγμ' ἀπίωμοτον*;

339 *ψεύδει* = falsifies (like *ψευδοποιεῖν*): Thuc. 3. 66 *τὴν... ψευθεῖσαν ὑπόθεσιν*.—*ἡ πῖνωια*, here, the after-thought, αἰ δέυτεραι φροντίδες. But usually the *ἐπὶ* in *ἐπινοεῖν*, *ἐπίνοια*, denotes *advance*,—'forming a design,' or 'inventing': *Ar. Eq.* 90 *οὖον σὺ πολὺς εἰς ἐπίνοιαν λοιδορεῖν*; Cp. *Lucian Προμηθεὺς εἰ ἐν λόγους γ τὸ γε μεταβουλεύσθαι Ἐπιμηθεὺς ἔργον, οὐ Προμηθεὺς ἐστίν*.



σχολῇ ποθ' ἤξειν δεῦρ' ἂν ἐξηύχουν ἐγώ, 390  
 ταῖς σαῖς ἀπειλαῖς, αἷς ἐχειμάσθην τότε·  
 ἀλλ' ἡ γὰρ ἐκτὸς καὶ παρ' ἐλπίδας χαρὰ  
 ἔοικεν ἄλλῃ μῆκος οὐδὲν ἡδονῇ,  
 ἦκω, δι' ὄρκων καίπερ ὦν ἀπώμοτος,  
 κόρην ἄγων τήνδ', ἡ καθηρέθη τάφον 395  
 κοσμοῦσα. κλῆρος ἐνθάδ' οὐκ ἐπάλλετο,  
 ἀλλ' ἔστ' ἐμὸν θοῦρμαιον, οὐκ ἄλλου, τόδε.  
 καὶ νῦν, ἄναξ, τήνδ' αὐτός, ὡς θέλεις, λαβὼν  
 καὶ κρίνε καξέλεγχ'. ἐγὼ δ' ἐλεύθερος  
 δίκαιός εἰμι τῶνδ' ἀπηλλάχθαι κακῶν. 400

ΚΡ. ἄγεις δὲ τήνδε τῷ τρόπῳ πόθεν λαβὼν;

ΦΤ. αὕτη τὸν ἄνδρ' ἔθαπτε· πάντ' ἐπίστασαι.

ΚΡ. ἡ καὶ ξυνίης καὶ λέγεις ὀρθῶς, ἂ φῆς;

ξύμμετρ' ἐξέβην.

390 σχολῇ ποθ' ἤξειν (ἤλξειν L) δεῦρ' ἂν ἐξηύχουν ἐγώ MSS. Wecklein conject. δεῦρ' μ' for δεῦρ' ἂν. Meineke, ἤκειν for ἤξειν, or δεῦρ' γ' for δεῦρ' ἂν. Blaydes, ποτ' ἐλθεῖν, or γ' ἂν ἐλθεῖν, for ποθ' ἤξειν. F. W. Schmidt, δεῦρ', ἀναξ, ἡχουν. 392 ἐκτὸς] Seyffert conject. ἀσπος: Gleditsch, ἀλογος: Pallis, εἰκός.—ἐλπίδας] In L the first hand wrote ἐλπίδα, but σ has been added (by the first hand itself, I think) above the α. Some think that the ρα of χαρὰ was added by S: this seems

390 ἐξηύχουν ἂν, I could have vowed, σχολῇ ἤξειν ποτὲ δεῦρο, that it would be long before I ever came hither. Cp. Eur. *Helén.* 1619 οὐκ ἂν ποτ' ἡχουν οὐτε σ' οὐθ' ἡμᾶς λαθεῖν | Μενέλαον, ὦναξ, ὡς ἐλάνθανεν παρών: 'I should never have expected that he would escape us'; where (as the order of words shows) ἂν goes with ἡχουν,—the suppressed protasis being, as here, εἰ ἥρῳτα τις, 'if any one had asked me.' So Lys. or. 12 § 22 ἐγὼ δ' ἐβουλόμην ἂν αὐτοῖς ἀληθῆ λέγειν, 'I could wish' (the ref. there being to present time), sc. εἰ δυνατόν ἦν. Cp. *Ph.* 869 n. The needless emendations of this verse have aimed at disjoining ἂν from ἐξηύχουν and attaching it to the infin., or else at removing it altogether. But, though the φύλαξ had actually said (in the 'aside' at 329) that he did not mean to come back, he was not therefore debarred from using this turn of phrase; 'I could have vowed that I would not come back.'—σχολῇ (cp. 231), here iron., 'not in a hurry' (O. T. 434 n.); Shakspeare. *Tū. Andron.* 1. 2. 301 'I'll trust by leisure him that mocks me once.'

391 ταῖς σαῖς ἀπειλαῖς, 'by reason of thy threats': cp. 335 (νότῳ) n., 588

(πνοαῖς), 956 (ὀργαῖς). Here, the causal dat. seems also to suggest occasion ('at the time of your threats'): see on 691 λόγους.—ἐχειμάσθην: *Ph.* 1460 χειμαζόμενῳ (ἐμολί), in my sore trouble.

392 ἡ...ἐκτὸς (τῶν ἐλπίδων) καὶ παρὰ ἐλπίδας. I cannot parallel this zeugma of preps. with a case suited only to the second (in *Il.* 17. 760 περὶ τ' ἀμφὶ τε τάφρον both preps. take acc.): and yet it seems to be genuine, the phrase being so energetic and compact. ἐκτός is certainly supported by 330, while ἀσπος, ἀλογος, and εἰκός are all very improbable substitutes. Nor can I think, with Schütz, that ἐκτός is here adverb: 'the outside joy' (i.e. outside of one's calculations).

393 ε. οὐδὲν ἔοικε μῆκος, is not at all (adv.) like in greatness, ἄλλῃ ἡδονῇ, to any other pleasure; i.e. is vastly greater than any other. For the adv. οὐδὲν, cp. *Plat. Lys.* 220 C τὸ φίλων...οὐδὲν ταύτοις ἔοικε. For μῆκος=amplitudo, Empedocles 15 ἐξ οἷης τιμῆς τε καὶ ὅσπου μῆκος ὀλβου: so Pindar speaks of μακρὸς ὀλβος (*P.* 2. 26), μακροτέρα ἀρετά (*I.* 4. 21), Aristotle of μακρὰ τιμήματα (*Pol.* 3. 5. 6, opp. to βραχέα *ib.* 4. 24), μακρὰ οὐσία

have vowed that I should not soon be here again,—scared by thy threats, with which I had just been lashed: but,—since the joy that surprises and transcends our hopes is like in fulness to no other pleasure,—I have come, though 'tis in breach of my sworn oath, bringing this maid; who was taken showing grace to the dead. This time there was no casting of lots; no, this luck hath fallen to me, and to none else. And now, Sire, take her thyself, question her, examine her, as thou wilt; but I have a right to free and final quittance of this trouble.

CR. And thy prisoner here—how and whence hast thou taken her?

GU. She was burying the man; thou knowest all.

CR. Dost thou mean what thou sayest? Dost thou speak aright?

very doubtful. The ρ is somewhat small and fine; but cp. the λ of *ἐλπίδα*, and the σσ of *ἀπώμοτος* in 394. 393 ε. Nauck condenses these two verses into one, which he places in the text: *πέπεικεν, ἦκω καίπερ ὦν ἀπώμοτος*. Mekler rejects vv. 392—394 as spurious.—*δρῶν*] L. has *ου* over *ων* from the first hand. 395 *καθευρέθη* L.—*καθευρέθη* an anonymous critic in *Class. Journ.* xvii. 58: and so many recent edd. 402 *ἐθαπτε*] *ἐθαπτεν* L. 403 *ἐνίης*] *ἐνίεισ* L., as *O. T.* 618, *El.* 1347, and *Ιεσ* *El.* 596. Some hold, with Bruck, that the Attic 2nd sing. pres. was *λεῖς*, and of *τίθημι*, *τιθεῖς*. But see Porson, *Eur. Or.* 141, and Ellendt *s.v.* *ἔημι*.

(*ib.* 4. 4. 5), and Soph. himself of *μακρὸς πλοῦτος* (*Ai.* 130). For *ἔοικε* Wolff-Belermann cp. Thuc. 7. 71 δ...*φόβος ἦν*... οὐδενὶ *εὐκίως* ('great beyond example'), Xen. *De Vect.* 4. 31 οὐδενὶ τῶν *παρεληλυθόντων εὐκίως* ('far greater than any of the past'); and for the sentiment, Eur. fr. 554 *ἐκ τῶν ἀέλιπτων ἡ χάρις μείζων βροτοῖς* | *φανείσα μάλλον ἢ τὸ προσδοκώμενον*.—Nauck's treatment of this verse and the next has no justification: see cr. n.

394 δι' *δρῶν*...*ἀπώμοτος*, though I had sworn with oaths (sworn solemnly) not to come. Cp. *Ai.* 1113 *δρῶν ὅσιν ἦν ἐνώμοτος*: Ar. *Ran.* 150 *ἐπιόρκον δρῶν ὥμοσεν*.

395 ε. *καθευρέθη* (cp. 383 *καθελόντες*) is clearly better here than L's *καθευρέθη*: and the compound *καθευρίσκω* is nowhere found in classical Attic.—*τάφον κοσμοῦσα*, paying the due rites of burial (*τάφον* = *ταφήν*, cp. 490), by sprinkling the dust and pouring the libations on the corpse. *κοσμέω* was specially said of obsequies: cp. 901, *El.* 1139 *λουτροῖς ἐκόσμησ'*—*ἐπέλλετο*, as when lots were shaken in a helmet (*Ai.* 1285; cp. *El.* 710). His *ἔρμαιον* is the luck of being the first to bring the glad tidings,—as his former mission was ironically called *τοῦτο τάγαθόν* (275). In the

discovery and seizure of Antigone he had no greater share than his comrades (432).

399 ε. *κρίνε* = *ἀνέκρινε*, question: *Ai.* 586 *μὴ κρίνε, μὴ ἔταζε*.—*δικαίως εἰμι*: the only certain instance in Tragedy of the personal constr. (Thuc. 1. 40 *δικαίω γ' ἔστε...λέναι*); for in Eur. *Hipp.* 1080 *πολλῷ γε μάλλον σαυτὸν ἡσκησας σέβειν* | *ἢ τοὺς τεκνῶτας δσια δρᾶν, δικαίος ὢν*, the latter words are more pointed if ironical ('just man though thou art'): and Aesch. *Eum.* 55 *καὶ κόσμος οὐτε πρὸς θεῶν ἀγέλαματα* | *φέρειν δικαίος* is different ('proper to bring'). But Ar. has this use, *Nub.* 1283 *ἀπολαβεῖν...δικαίος εἰ*, and *ib.* 1434—*ἀπληλάχθαι*, perf., for good and all: *O. T.* 1050.

401 ε. Observe the order of the words as marking his amazement. For the double interrog. cp. *Il.* 21. 150 *τίς πόθεν εἰς ἀνδρῶν*; Ph. 243 *τίνι | σθένει προσέσχες τῆρδε γῆν, πόθεν πλέω*;—*πάντ' ἐπίστασαι*: one of the formulas which often close a messenger's speech, as Tr. 484 *πάντ' ἐπίστασαι λόγον*: *Ai.* 480 *πάντ' ἀκήκοας λόγον*: *ib.* 876 *πάντ' ἀκήκοας*: Ph. 241 *οἶσθα δὴ τὸ πᾶν*.

403 ἡ καὶ. *O. T.* 368 n. The first *καὶ* here is not 'both'—*ἄρα*, 'rightly': i.e. do your words express what you really

ΦΤ. ταύτην γ' ἰδὼν θάπτουσαν ὃν σὺ τὸν νεκρὸν  
ἀπείπας. ἄρ' ἔνδηλα καὶ σαφῇ λέγω; 405

KP. καὶ πῶς ὁράται κάπληπτος ἥρέθη;

ΦΤ. τοιοῦτον ἦν τὸ πρᾶγμ'. ὅπως γὰρ ἤκομεν,  
πρὸς σοῦ τὰ δεῖν' ἐκεῖν' ἐπηπειλημένοι,  
πᾶσαν κόνιν σήραυνες ἥ κατεῖχε τὸν  
νέκυν, μυδῶν τε σῶμα γυμνώσαντες εὖ, 410  
καθήμεθ' ἄκρων ἐκ πάγων ὑπήνεμοι,  
ὁσμὴν ἀπ' αὐτοῦ μὴ βάλῃ πεφευγότες,  
ἐγερτὶ κινῶν ἄνδρ' ἀνὴρ ἐπιρρόθοις

404 ἰδὼν Brunck: ἰδον L: εἶδον r. 406 κάπληπτος] κάπλημπτος L.—ἥρέθη] εὐρέθη, with η over ευ from the first hand. The correction meant was ἥρέθη (not ὑρέθη, for L regularly gives ευ in the aor., impf., and pf. of εὐρίσκω) which the schol., too, read: ποίω τρόπῳ αὐτὴν συνελάβεσθε καὶ κατελήφατε; 407 ἤκομεν] ἰκόμην Kvčičala.

mean to say? (Not, merely, 'truly,' i.e. in accordance with the fact: cp. 99 n.)

404 τὸν νεκρὸν: antecedent with art. drawn into relative clause: O. C. 907 n. νῦν δ' οὐσπερ αὐτὸς τοὺς νόμους εἰσήλθ' ἐχων, | τοῦτοισιν κ.τ.λ.

406 ἄρ' ἔνδηλα: said triumphantly: Aesch. Ag. 268 ΣΟ. πῶς φῆς...; K.L. Τροίαν Ἀχαιῶν οὖσαν' ἥ τορῶς λέγω; Cp. Ai. 1158 οὐδεὶς ποτ' ἄλλος ἢ σύ. μὴν ἠνιξάμην;

406 ὁράται...ἥρέθη: historic pres. combined with aor., as Ai. 31 φράζει τε κἀδήλωσεν: cp. 419, Tr. 359 ff., O. T. 118 f.—ἐπὶληπτος, seized in the act=ἐπ' αὐτοφώρῳ. Her. 3. 69 ἐπὶλαμπτος... ἀφάσσουσα (τὰ ὦτα) ἔσται, 'will be caught feeling the ears.' [Dem.] or. 25 § 80 τοὺς ἐπὶληπτους (the epileptic) φησὶν ἰᾶσθαι, αὐτὸς ὢν ἐπὶληπτος πάσῃ πονηρίᾳ.

407 ἤκομεν. The occupation of the guards was temporarily gone when they perceived that the burial, which they had been set to prevent, had been effected (255). Creon, speaking to their deputy, sent them back to their post, with orders to discover the culprit (306). ἤκομεν (impf.) simply refers to their taking up their station again near the body. It need not imply that they had escorted their comrade on his way to Creon. We could not take ἤκομεν...ἐπηπειλημένοι as merely plur. for sing., and then refer σήραυνες, etc., to the guards collectively. Nor is the conjunct. ἰκόμην needed.

408 ε. τὰ δεῖν' ἐκεῖν'. Creon's threats

were addressed to all the guards: cp. 305 ff.—τὸν | νέκυν: so O. C. 351 τὰ τῆς οἴκου διαίτης: Ph. 263 ὃν οἱ | διςσοὶ στρατηγοί: El. 879 καπὶ τοῖς | σαντῆς κακοῖσι. So Ar. Ecccl. 452 οὐδὲ τὸν | δῆμον. Aesch. places the art. thus only when it is a *pro-noun* (Ag. 7 τῶν: Theb. 385, Eum. 137 τῶ). In Eur. no instance seems to occur.

411 καθήμεθ' is better taken as plpf. than pf., for, though ἤκομεν is ambiguous, we have a series of historical tenses in 415—421. Ar. sometimes uses and sometimes omits the augment, as Ach. 638 ἐκάθησθε, Ecccl. 304 καθήντο (both proved by metre); and if our MSS. can be trusted, classical prose, too, admitted both forms, as Aeschin. or. 2 § 89 ἐκαθήμην, Dem. or. 18 § 169 καθήτο. In the five pluperfects furnished by Attic inscriptions of 428—325 B.C. the syllabic augment is always added, but there is no epigraphic evidence in the particular case of ἐκαθήμην (see Meisterhans, p. 77).—ἄκρων ἐκ πάγων, with καθήμεθα, 'on the hill-top.' The corpse lay on the highest part of the Theban plain (1110, 1197), with rising ground (πάγου) behind or around it. The guards post themselves on this rising ground, facing the corpse, and with their backs to the wind. The use of ἐκ (or ἀπό), with a verb denoting *position*, occurs only in a few places of poetry; but it is certainly genuine, and deserves attention, for its true force has not (I think) been observed. (1) Il. 14. 153 Ἥρῃ δ' εἰσεῖδε χρυσόθρονος ὀφθαλμοῖσιν | στασ'

GU. I saw her burying the corpse that thou hadst forbidden to bury. Is that plain and clear?

CR. And how was she seen? how taken in the act?

GU. It befell on this wise. When we had come to the place,—with those dread menaces of thine upon us,—we swept away all the dust that covered the corpse, and bared the dank body well; and then sat us down on the brow of the hill, to windward, heedful that the smell from him should not strike us; every man was wide awake, and kept his neighbour alert with torrents of threats,

408 δειν'] δειν' L. 410 εἶ] Reiske conject. av. 411 ὑπήμενοι] Keck and Naber conject. ὑπήμενον (to go with δομήν): Tournier, ἀπήμενοι: Semitelos, σκοπούμενοι. 412 βάλη L: βάλοι H. Stephanus. 413 κίων γ: κείων L. Nauck and

ἐξ Οὐλύμπιο ἀπὸ βίου. Here, ἀπὸ βίου goes with εἰσεῖδε: but ἐξ Οὐλύμπιοι, however much εἰσεῖδε may have influenced it, at least cannot be disjoined from στᾶς. (2) Eur. Ph. 1009 ἀλλ' εἰμὶ καὶ στᾶς ἐξ ἐπάλξεων ἀέριων | σφάξας ἐμαυτὸν σηκὸν εἰς μελαμβασθῇ | δράκοντος, ἐνθ' ὁ μάντις ἐξηγήσατο, | ἐλευθερώσω γαῖαν. It is impossible to sever στᾶς from ἐξ ἐπ., even if we partly explain ἐξ by σφάξας. (3) ib. 1224 Ἐτεοκλῆς δ' ὑπῆρξ' ἀπ' ὀρθίου σταθεῖς | πύργου κελεύσας σῖγα κηρύξαι στρατῷ. The position of σταθεῖς forbids us to sever it from ἀπ' ὀρθ. π., even though ὑπῆρξε or κελεύσας is used to explain ἀπὸ. (4) Eur. Tro. 522 ἀνὰ δ' ἐβάσεν λείως | Τρωάδος ἀπὸ πέτρας σταθεῖς. A similar case. In all these passages, a picture is presented, and we have to glance from a remoter to a nearer object. The mental eye is required to measure the space between Hera on the peak of Olympus, and Poseidon on the plain of Troy; between Megareus on the walls of Thebes, and the cavern into which his corpse is to fall. And, in each case, ἐκ or ἀπὸ denotes the *quarter* in which the remoter object is to be looked for. This, which might be called the 'surveying' use, is distinct from that in which the prep. has a pregnant force, as being directly suggestive of motion (οἱ ἐκ Σακελίας ἤξουσιν); but it springs from the same mental tendency,—viz., to take a rapid glance over the dividing interval. Cp. ἵστασθαι πρὸς τινος ('on his side'). So here: in the foreground of the picture is the corpse, which they have just laid bare. Now look to the hillocks behind it; in that quarter you will see the guards

at their post.—I have not cited *Od.* 21. 419 τὸν ῥ' ἐπὶ πῆχει ἐλὼν ἔλκεν νευρὴν γλυφίδας τε | αὐτόθεν ἐκ δίφρου καθήμενος, because there ἐκ δίφρου goes with ἔλκεν, not with καθήμενος (he drew the bow, just from the chair, where he sat). —ὑπήμενοι, under the wind, i.e., so that it blew from behind them, not in their faces, as the next v. explains. (At v. 421 the dust is blown in their faces, but that is by the sudden, gusty σκηπτός.) The idea of 'sheltered,' which ὑπήμενος usu. implies, is less prominent here, yet quite admissible, if we suppose them to sit just below the summits of the πάγοι. Cp. Xen. *Oec.* 18. 6 ἐκ τοῦ προσπνέοντος μέρους, on the side towards which the wind blows, opp. to ἐκ τοῦ ὑππνέοντος, to windward. Theophr. *Caus. Plant.* 3. 6. 9 opposes πνευματώδης καὶ προσπνέοντος τόπος to τὰ ὑππνέμα: and Arist. *Hist. An.* 9. 15 ἐν προσπνέειν to ἐν ἐπισκεπεί.

412 βάλη, the 'vivid' subjunct. (instead of βάλοι), after a secondary tense; while in v. 414 we have the normal optat. (ἀκηθήσοι). For this combination cp. Xen. *An.* 3. 5. 17 παρήγγειλαν, ἐπειδὴ δειπνήσειαν, ... ἀπαύεσθαι, καὶ ἐπεσθαι ἥνικ' ὦν τις παραγγείλῃ.

413 ἡμεῖς: see on *δοτακτί*, O. C. 1251. Each man was careful to keep wide awake, and also to see that his comrades did so.—κίων, urging to vigilance. Plat. *Rep.* 329 D βουλόμενος ἐτι λέγειν αὐτὸν ἐκίνουν καὶ εἶπον, ὦ Κέφαλε, κ.τ.λ. The conject. νεκίων is needless. For the sing. instead of the plur. (κίωνες) in partitive apposition, see on *φύλαξ ἐλέγχων φύλακα*, 260.—ἐπιρρόθοις κακοῖσιν, lit., with obstreperous taunts,

κακοῖσιν, εἴ τις τοῦδ' \*ἀκηδήσοι πόνου.  
 χρόνον τάδ' ἦν τοσοῦτον, ἔστ' ἐν αἰθέρι 415  
 μέσφ' κατέστη λαμπρὸς ἡλίου κύκλος  
 καὶ καὺμ' ἔθαλπε· καὶ τότε' ἐξαίφνης χθονὸς  
 τυφῶς αἰέρας σκηπτὸν, οὐράνιον ἄχος,  
 πίμπλησι πεδίον. πᾶσαν αἰκίζων φόβην  
 ὕλης πεδιάδος, ἐν δ' ἐμεστώθη μέγας 420  
 αἰθήρ· μύσαντες δ' εἶχομεν θείαν νόσον.  
 καὶ τοῦδ' ἀπαλλαγέντος ἐν χρόνῳ μακρῷ.  
 ἢ παῖς ὁράται, κἀνακακῶκει πικρᾶς  
 ὀρνιθος ὅξυν φθόγγον, ὡς ὅταν κενῆς  
 εὐνῆς νεοσσῶν ὀρφανὸν βλέψη λέχος· 425  
 οὕτω δὲ χαῦτη, ψιλὸν ὡς ὀρᾷ νέκυν.

Semitelos conject. νεικῶν: Hen-e, κεντῶν. 414 ἀφειδήσοι MSS.: ἀκηδήσοι Bonitz. Golisch proposed ἀφ' εἰδήσοι (*Jahr. Phil.* p. 176, 1878), and so, by an independent

the adj. expressing the loud, continuous noise of tongues. The ἐπι- does not mean 'bandied to and fro': see *Tr.* 263 πολλὰ μὲν λόγοις | ἐπερρόθησε. In fr. 521 ἐπίρροθα δῶματα = 'open to reproach.' Elsewhere (as with Aesch.) ἐπίρροθος = 'helper' (ἐπιρροβέω, to come with shouts to the rescue). Cp. ἐρρόθουν 259 n., 290.

414 ἀκηδήσοι: fut. opt. in orat. obliqua; the direct form of the threat would be (κλαύσει) εἰ ἀκηδήσει (or ἐὰν ἀκηδήσει). Cp. *Ph.* 374 ἤρασσον κακοῖς | τοῖς πᾶσιν... εἰ τὰμὰ κείνος δ'πλ' ἀφαιρήσοιτό με: he said (δλοιο), εἰ ἀφαιρήσει. *Ai.* 312 δειν' ἐπιπείδησ' ἔτη, | εἰ μὴ φανοῖν (he said, εἰ μὴ φανείς). ἀκηδέω had been used by Hom. *Il.* 14. 427, 23. 70, Aesch. *P.* V. 508, and recurs in later poetry. The MS. ἀφειδήσοι cannot be defended as = 'play the prodigal with,' i.e. 'be careless of.' ἀφειδέιν πόνον could mean only to be unsparing of labour. In Thuc. 4. 26 ἀφειδῆς ὁ κατάπλοισι καθεισθήκει is explained by the next words, ἐπέκελλον γὰρ τὰ πλοῖα τετιμημένα χρημάτων: they were 'unsparing' of their boats, since a value had been set on the latter. Bonitz, to whom ἀκηδήσοι is due, refers to Apoll. Rhod. 2. 98 οὐδ' ἄρα Βέβρυκες ἄνδρες ἀφειδῆσαν βασιλῆος, where Choeroboscus has preserved the true ἀκῆδῃσαν. In the schol. on *Ai.* 204 φειδόμενοι occurs by error for κηδόμενοι.

415—421 The incident of the storm was a dramatic necessity, to account for Antigone reaching the corpse unobserved. A powerful picture is compressed into seven lines. (Cp. *O. C.* 1315 ff. for a like instance of self-restraint in description.)

416 ζ. κατέστη, prop., had taken its place. There is a Homeric echo here: *Il.* 8. 66 δόφρα μὲν ἦως ἦν καὶ ἀέξετο ἱερὸν ἥμαρ, | τόφρα μάλ' ἀμφοτέρων βέλε' ἤπτετο, πίπτε δὲ λαός· | ἥμος δ' ἥελιος μέσον οὐρανὸν ἀμφιβέβηκει, | καὶ τότε δὴ χροῦσσια πατὴρ ἐτίτανε τάλατα.—χθονός (from the ground) with αἰέρας: cp. *O. T.* 142 βάθρων | ἵστασθε, n.

418 τυφῶς, the whirlwind: the σκηπτός is the storm of dust (κονιορτός) which it lifts from the ground. The word σκηπτός usu. = 'a thunderbolt,' and by its deriv. ought at least to mean a storm swooping on the earth from the sky; but the schol. attests its use in a larger sense; σκηπτὸς δὲ λέγεται πᾶν πνεῦμα θυελλώδες, ὅταν συνερείδῃ τῇ γῇ, καὶ πάλιν ἀνω αἶρῃ· τὸ δὲ τοιοῦτο καὶ στρόβιλον τινας καλοῦσι, παρὰ τὸ στροβεῖν.—οὐράνιον ἄχος, a trouble in the sky (cp. *O. C.* 1466 οὐρανία...ἀστραπή), since the cloud of dust darkened the sky: schol. τὸ λυπεῖν τὸν αἰθέρα, καθὼ ταράσσει αὐτῶν: only ἄχος is rather what annoys us than what annoys the (personified) οὐρανός. In these lines the poet describes the actual physical

if any one should be careless of this task.

So went it, until the sun's bright orb stood in mid heaven, and the heat began to burn: and then suddenly a whirlwind lifted from the earth a storm of dust, a trouble in the sky, and filled the plain, marring all the leafage of its woods; and the wide air was choked therewith: we closed our eyes, and bore the plague from the gods.

And when, after a long while, this storm had passed, the maid was seen; and she cried aloud with the sharp cry of a bird in its bitterness,—even as when, within the empty nest, it sees the bed stripped of its nestlings. So she also, when she saw the corpse bare,

conjecture, Semitelos reads (1887). 420 ἐν δ' ἵ: ἐνθ' ἱ. 428 πικρᾶς] πικρῶς Bothe. 424 In L two letters have been erased before κενῆς, perh. ἐκ.

effects produced by the storm. He mentions the destruction of foliage; and we need some reference also to the main point of all—the obscuring of the air. Therefore I should not take οὐράνιον ἄχος as 'a heaven-sent plague'; that is presently said by θείαν νόσον (421). A third version—'a trouble rising high as heaven' (like οὐράνιον πῆδημα, etc.)—is also possible, but less suitable here than either of the others. In Aesch. *Suppl.* 809 τίς δ' ὁμφὰν οὐρανίαν, the adj. clearly = οὐρανομήκη, and so perh. in *Pers.* 572 ἀμβόασον οὐράνι' ἄχην, though there (as in *Al.* 196 ἄταν οὐρανίαν φλέγων) 'heaven-sent' is at least equally fitting.—For the tribrach in the 5th place, see *O. T.* 719 n.

419 ε. πῆμπλησι (histor. pres., between ἐθαλπτε and ἐνεμεστῶθη, cp. 406), viz., with dust and scattered leaves.—αἰκίζων, maltreating, λυμαίνόμενος, by breaking the branches and tearing off the leaves.—ἐν δ' ἔμεστ., tmesis: cp. 1274, *El.* 713 ἐν δὲ πᾶς ἐμεστῶθη δρόμος. Distinguish the adv. ἐν δὲ (and withal), *O. T.* 27 n.

421 ε. μύσαντες. μῦς (from μῦ, a sound made with closed lips) = 'to be shut,' said of the eyes, the lips, or any opening (*Il.* 24. 637 οὐ γὰρ πω μύσαν ὄσσε): but the aor. part. regularly meant, 'with eyes shut': Plat. *Gorg.* 480 c παρέχειν μύσαντα καὶ ἀνδρείως ὥσπερ τέμνειν καὶ κἀκεν ἰατρῷ. There was a proverb, μύσαντα φέρειν ('to grin and bear it'), Meineke *Com.* 3, p. 4.—νόσον, the scourge of the storm: cp. 1141.—ἐν χρ. μακρ.: for the prep. see *O. C.* 88 n.

428 πικρᾶς, in its bitterness. Else-

where πικρός, said of persons, means 'embittered,' and so 'hostile,' etc. (as *Al.* 1359). But there is no reason why πικρός should not also mean 'embittered' in the sense, 'with a bitter feeling of anguish.' There is a pathos in this which is lost by reading πικρῶς, 'shrilly.' Nor could πικρᾶς mean merely 'piercing,' as if the epithet of the cry were given to the bird itself. In *O. C.* 1610 φθόγγος πικρός, and in *Ph.* 190 πικρὰ οἰμωγῇ, mean not merely a 'shrill,' but a 'bitter,' cry; and so conversely here, the epithet πικρὰ, while primarily denoting anguish, also suggests the shrill sound.

428 εὐνῆς...λέχος would be a weak pleonasm for 'nest'; it is better to take εὐνῆς as the nest, and λέχος as the resting-place of the young birds within it. The phrases λέκτρων εὐναί, λέκτρων κοῖται, κοίτης λέκτρον, etc., said of the marriage-bed, are not properly similar, meaning rather, 'the bed on which they slept,' etc.: i.e. εὐναί or κοῖται refer to the act of sleeping. κενῆς is certainly pleonastic with νεοσσῶν ὄρφανόν (cp. *Ph.* 31 κενῇ οἰκῇσιν ἀνθρώπων δόξα, and *O. T.* 57 n.), yet hardly anticipates it; the bird, approaching its nest, feels that it is κενῇ, then peeps in, and, sure enough, the λέχος is ὄρφανόν.

426 οὕτω δέ, 'so, I say, she': for δέ introducing the apodosis in a simile cp. *El.* 25 ὥσπερ γὰρ ἱππος εὐγενής...θυμὸν οὐκ ἀπώλεσεν | ..., ὥσαύτως δὲ σὺ | ἡμᾶς τ' ὀτρύνεις κ.τ.λ.: so *Tr.* 112 ff., πολλὰ γὰρ ὥστ'...οὕτω δὲ τὸν Καδμογενή.—φιλόν, sc. κόνιος, stripped of the dust which she had sprinkled on it (409). Cp. *O. C.* p. 279.

- γόοισιν ἐξώμωξεν, ἐκ δ' ἀράς κακὰς  
 ἴρατο τοῖσι τοῦργον ἐξειργασμένοις.  
 καὶ χερσὶν εὐθὺς διψίαν φέρει κόνιν,  
 ἐκ τ' εὐκροτήτου χαλκέας ἀρδην πρόχου 430  
 χοαῖσι τρισπόνδοισι τὸν νέκυν στέφει.  
 χημίς ἰδόντες ἰέμεσθα, σὺν δέ νιν  
 θηρώμεθ' εὐθὺς οὐδὲν ἐκπεπληγμένην  
 καὶ τὰς τε πρόσθεν τὰς τε νῦν ἡλέγχομεν  
 πράξεις· ἄπαρνος δ' οὐδενὸς καθίστατο, 435  
 \*ἄμ' ἡδέως ἔμοιγε κάλγειν ὥς ἄμα.  
 τὸ μὲν γὰρ αὐτὸν ἐκ κακῶν πεφευγῆναι  
 ἡδιστον· ἐς κακὸν δὲ τοὺς φίλους ἄγειν  
 ἀλγεινόν. ἀλλὰ πάντα ταῦθ' ἦσσω λαβεῖν  
 ἐμοὶ πέφυκε τῆς ἐμῆς σωτηρίας. 440  
 KP. σέ δῆ, σέ τὴν νεύουσαν ἐς πέδον κάρα,

429 εὐθὺς] αὐθις Reiske. διψάν ἐκφέρει κόνιν L. i had been written over ν; a later hand erased it, and accented α. In the marg. S has written γρ. διψίαν φέρει, and so A reads, with other later Mss. Dindorf conject. διψάδ' ἐμφέρει. But ἐκφέρει was a mere

427 π. γόοισιν ἐξώμωξεν: cp. O. T. 65] ὅππῃ γ' εὐδοντα, π.—ἐκ δ'... ἴρατο, tmesis: cp. n. on 106.—διψίαν: cp. 246.

429 φέρε κόνιν. A difficulty presents itself. The essence of the symbolical rite was the sprinkling of dust. She had done that (245). Was it not, then, done once for all? In Horace (C. i. 28. 32) the passer-by is free when the dust has been thrown; he can go his way. I have never seen this question put or answered. The only answer which I can suggest is that, at her first visit, she had not brought the χοαί. (Cp. on 245 ff.) Perhaps the rite was considered complete only if the χοαί were poured while the dust still covered the corpse.

430 ε. The πρόχους, or 'out-pourer,' was a jug, especially a water-jug, with a handle, and had, of course, various forms; some of the types given by Guhl and Koner (p. 147, fig. 198, 26—31) resemble modern water-jugs for washing.—εὐκροτήτος, 'well-hammered,' and so 'well-wrought,' is the epith. of a knife (δωρίς, sc. κοπίς) in Eur. El. 819.—ἀρδην (for ἀέρδην, from αἶρω) is found with πηδᾶν (Ai. 1279) and φέρειν (Eur. Alc. 608), but is usu. fig., as with ἀπολλύναι. Here, ἀρδην

ἐκ πρόχου στέφει=ἄρασα τὸν πρόχου στέφει.

431 χοαῖσι. In Od. 10. 519 the three χοαί to the dead are of (1) hydromel, (2) wine, (3) water: see O. C. 479 n.—τρι-σπόνδ., instead of the simple τρισίν: cp. on 346 σπ. δικτυοκλώστοις. χοαί were to the νεότεροι, as σπονδαί to the ὑπατοί: λοιβαί could mean either (O. C. 477).—στέφει: El. 51 τύμβον... | λοβαῖσι πρώ-τον καὶ κατατόμοις χλιδαῖς | στέφαντες.

432 ε. ἰέμεσθα, pres.: for the ε cp. O. C. 1279 n.—σὺν δέ... θηρώμεθ', tmesis, as El. 746 σὺν δ' ἐλίσσεται | τηρητοῖς ἱμάσι. But σὺν is adv. ib. 299 σὺν δ' ἐποτρύνει: cp. above, 85.

434 ε. ἡλέγχομεν, proceeded to prove against her, i.e. taxed her with, her past and present deeds. We should not supply αὐτήν: the verb governs τὰς πράξεις only: cp. Plat. Theaet. 161 ε ἐλέγχω τὰς ἀλλήλων φαντασίας τε καὶ δόξας (examine into). It would be natural to say, ταῦτα ἐλέγχω αὐτήν, but hardly τὰς πράξεις ἐλέγχω αὐτήν.—ἄπαρνος... οὐδενός=οὐδὲν ἀπαρνομένη, the gen. with the adj. corresponding to the acc. with the verb; cp. κωλυτικός, ποιητικός τῶος etc.—καθίστατο, she did not take up the

lifted up a voice of wailing, and called down curses on the doers of that deed. And straightway she brought thirsty dust in her hands; and from a shapely ewer of bronze, held high, with thrice-poured drink-offering she crowned the dead.

We rushed forward when we saw it, and at once closed upon our quarry, who was in no wise dismayed. Then we taxed her with her past and present doings; and she stood not on denial of aught,—at once to my joy and to my pain. To have escaped from ills one's self is a great joy; but 'tis painful to bring friends to ill. Howbeit, all such things are of less account to me than mine own safety.

CR. Thou—thou whose face is bent to earth—

blunder like ἐξέβην in 387. 434 πρόσθεν] πρόσθε L. (Cp. 402, 462.)  
436 ἄμ' Dindorf: ἀλλ' MSS. 439 ταῦθ'] τᾶλλ' Blaydes. 440 πέφυκε L.

position of denying anything. Her attitude towards the charge was one of simple confession. καθίστασθαι with a predicative adj. expresses definite assumption of a character, or complete attainment of a state; Thuc. 3. 102 ξύμμαχον καθεστήξει (will have definitely allied itself): 6. 15 πολέμιοι κατέστασαν: 4. 78 τοῖς πᾶσι...ὑποπτον καθεστήκει: 2. 59 ἀπορο καθεστῶτες: 4. 26 ἀφειδῆς...καθεστήκει: 6. 59 χαλεπωτέρα...ἢ τυραννὶς κατέστη. So Aἰ. 306 ἐμφρων...καθίσταται: O. T. 703 φονία...καθεστάναι.

436 ἄμ' for the MS. ἀλλ' (AM for AΛΛ) is certain: καθίστ. would be unmeaning with the adverbs, and we cannot supply a new verb. (Cp. Arndt's conject. ἄλλη for ἡμῇ in O. T. 1463.) Besides ἄμα μὲν...ἄμα δέ ('partly'...'partly'), we also find double ἄμα, (a) where the clauses are linked by καί, as here; Plat. Gorg. 496 B ὦν ἄμα τε ἀπαλλάττεται ἄνθρωπος καὶ ἄμα ἔχει (cp. ib. 497 A): (b) with partic. and finite verb: id. Tim. 38 B ἵνα ἄμα γεννηθέντες ἄμα καὶ λυθῶσιν. Verg. G. 3. 201 simul arva fugas, simul aequora verrens. Cp. Hor. S. i. 7. 11 Inter|Hectora Prianiados animosum atque inter Achillen.

438 φῶλον φησί, διὰ τὸ εἶναι τὴν Ἀντιγόνην τοῦ βασιλικοῦ γένους (schol.): he is a δούλος of the family. Cp. Eur. Med. 54 χρηστοῖσι δούλοις συμφορὰ τὰ δεσποτῶν | κακῶς πίττοντα.

439 εἰ πάντα ταῦθ' refers to ἐς κακὸν δέ...ἀλγεῶν: 'all these things'='all such objects as the safety of friends.'

λαβεῖν, 'to obtain,' epexeg. of ἦσσω: cp. 638: Ph. 81: El. 1015 προνομίας οὐδὲν ἀνθρώποις ἐφύ | κέρδος λαβεῖν ἀμεινων: where, as here, we have a gen. depending on the comparat., instead of ἡ with nom.—Semitelos takes λαβεῖν as = ὑπολαβεῖν: 'all these considerations are naturally lower in my estimate than my own safety.' Similarly Campbell: 'It is in my nature' (ἐμοὶ πέφυκε—a questionable sense) 'to take less account of all this than of my own safety.' But such a use of λαμβάνειν does not seem warranted by Thuc. 2. 42 τὴν τιμωρίαν...ποθεινοτέραν λαβόντες, or by such phrases as λαμβάνειν τι ἐν πῶθῳ (O. C. 1679).—Blaydes's τᾶλλ' for ταῦθ' is attractive, but unnecessary; and palaeographically it is not probable.

441 σὶ δῆ, κ.τ.λ. sc. καλῶ. Eur. Helen. 546 σὲ τὴν θρηγμα δεινὸν ἡμίλλω-μένην | τύμβον 'πὶ κρητῖδ' ἐμπύρον τ' ὀρθοστάτας, | μείνων. Ar. Av. 274 ET. οὗτος, ὦ σέ τοι. ΠΕ. τί βωστρεῖς; The abrupt acc. calls the person's attention in a rough and harsh way. A governing verb is sometimes added, as El. 1445 σέ τοι, σέ κρίνω, ναι σέ, τὴν ἐν τῷ πάρος | χρόνῳ θρασείαν. Aἰ. 1226 σέ δὴ τὰ δεινὰ ῥήματ' ἀγγέλλουσί μοι | τλήναι... | σέ τοι, τὸν ἐκ τῆς αἰχμηλωτιδος λόγῳ. Eur. Med. 271 σέ τὴν σκυθρωπὸν καὶ πόσει θυμουμένην, | Μῆδειαν, εἶπον, etc. Antigone has her eyes bent on the ground: she is neither afraid nor sullen, but feels that Creon and she can never come to terms. There is nothing in common between their thoughts. Cp. 499.



- φής, ἡ καταρνέει μὴ δεδρακέναι τάδε;  
 AN. καὶ φημί δρᾶσαι κοῦκ ἀπαρνόυμαι τὸ μῆ.  
 KP. σὺ μὲν κομίζεις ἂν σεαυτὸν ἢ θέλεις  
 ἔξω βαρείας αἰτίας ἐλεύθερον· 445  
 σὺ δ' εἶπέ μοι μὴ μῆκος, ἀλλὰ συντόμως,  
 \*ἦδησθα κηρυχθέντα μὴ πράσσειν τάδε;  
 AN. ἦδη τί δ' οὐκ ἔμελλον; ἐμφανῇ γὰρ ἦν.  
 KP. καὶ δῆτ' ἐτόλμας τούσδ' ὑπερβαίνειν νόμους;  
 AN. οὐ γάρ τί μοι Ζεὺς ἦν ὁ κηρύξας τάδε, 450  
 οὐδ' ἡ ξύννοικος τῶν κάτω θεῶν Δίκη  
 \*τοιούσδ' ἐν ἀνθρώποισιν ὥρισεν νόμους·  
 οὐδὲ σθέγειν τοσοῦτον ὥοιμην τὰ σὰ  
 κηρύγμαθ', ὥστ' ἄγραπτα κάσφαλῇ θεῶν

442 καταρνέει καταρνέει L. 443 τὸ μῆ] το ἡ L, with μ written above by the first hand, and a letter (σ?) erased before ἡ.—τὸ μῆ οὐ Hermann. 444 ἢ L: οἱ r, and so Blaydes. 445 ἐλεύθερον] ἐλεύθερος Pallis. 446 συντόμως L. Some later mss. have σύντομα (as A, V), or σύντομον (V<sup>4</sup>). 447 ἡδεὶ στὰ L: ἦδησθα Cobet. 448 ἦδη] ἡδεὶν

442 φής δεδρακέναι, ἡ καταρνέει μὴ δεδρ., a zeugma. καταρνέει. In this compound (found only here) κατά gives the notion of 'downright,' 'explicit': cp. καταφάναι (to affirm), κατάδηλος. μῆ regularly precedes the inf. when αρνέσθαι means 'to deny,' but not when it means 'to refuse': Plat. *Phaedr.* 256 A ἀπαρνέσθαι τὸ αὐτοῦ μέρος χαρίσασθαι.

443 καὶ.....κοῦκ, corresponding with the alternatives in Creon's question: for the conjunctive form, cp. 1192: [Eur.] *Rhes.* 164 ναι, καὶ δίκαια ταῦτα κοῦκ ἄλλως λέγω.—τὸ μῆ: for the art., cp. 78. τὸ μῆ οὐκ is unnecessary, though it would be normal: cp. *O. T.* 1387 οὐκ ἂν ἐσχόμην | τὸ μῆ 'ποκλήσαι, n.

444 ε. σὺ μὲν. If she had denied the charge, the φύλαξ must have been detained; now, he can go. κομίζεις ἂν σ. gives a contemptuous permission. So in gentle command, *Ph.* 674 χωροῖς ἂν εἰσω, *Tr.* 624 στείχους ἂν ἦδη. Cp. Eur. *Ph.* 1636 κόμειεσαντήν...δομῶν εἰσω.—ἔξω with β. αἰτίας, after which ἐλεύθερον is pleonastic: cp. *Al.* 464 γυμνὸν φανέντα τῶν ἀριστείων ἄτερ: and see n. on κενῆς above, v. 424.

446 μῆκος, adv., 'at great length,' like μακρὰν, τέλος, etc. If we read σύντομον or σύντομα, μῆκος might be obj. acc. to εἶπέ, but συντόμως seems right. Cp. Aesch. *Pers.* 698 μῆ τι μακιστήρα

μῦθον ἀλλὰ σύντομον λέγων | εἶπέ καὶ πέραινε πάντα.

447 ἦδησθα, not ἦδης τὰ, is certainly right. This 2nd pers. occurs in seven places of drama, two of which require it (Eur. *El.* 926, *Cycl.* 108), while the other five admit it (this v., *Tr.* 988, Ar. *Nub.* 329, *Th.* 554, *Ecc.* 551). Similarly ἦσθα is either necessary or admissible whenever it occurs in Attic drama. Ar. *Lys.* 132 has ἐφησθα, and ἐφης nowhere: but the case for ἐφησθα as the sole classical form seems less strong than for ἦδησθα and ἦσθα. ἐφησθα is required in four Homeric passages (*Il.* i. 397, 16. 830: *Od.* 3. 357, 23. 71), but ἐφης in one, *Il.* 22. 331 Ἐκτορ, ἀτὰρ που ἐφης Πατροκλῆ' ἐξεναρλίζων, and in another it is traditional, 22. 280 ἦτοι ἐφης γε (where ἐφησθα is unlikely). The ending is -σθα, not -θα, σ being an integral part of it: Curtius compares Lat. -si (dedi-sti), and Gothic -st (saisi-st, thou sowedst), *Gk Verb* pp. 34 ff. Besides αἰσθα, ἦδησθα, ἦσθα, and ἐφησθα, the forms which take σθα are the Hom. εἰσθα ('thou wilt go'); the presents indic. διδοῖσθα (*Il.* 19. 270) and τίθηςσθα (*Od.* 9. 404, 24. 476); and a few subjunctives and optatives (as βάλῃσθα, βάλῃσθα).—κηρυχθέντα, the plur. partic. impersonal, as 570 ἡρμοσμένα, 576 δεδογμένα: a use more freq. with adjectives, as ἀδύνατα, δίκαια (cp. *O. C.* 485 n.), esp. verbals (below, 677).

dost thou avow, or disavow, this deed?

AN. I avow it; I make no denial.

CR. (*To Guard.*) Thou canst betake thee whither thou wilt, free and clear of a grave charge. [*Exit Guard.*]

(*To ANTIGONE.*) Now, tell me thou—not in many words, but briefly—knewest thou that an edict had forbidden this?

AN. I knew it: could I help it? It was public.

CR. And thou didst indeed dare to transgress that law?

AN. Yes; for it was not Zeus that had published me that edict; nor such are the laws set among men by the Justice who dwells with the gods below; nor deemed I that thy decrees were of such force, that a mortal could override the unwritten

L.—*ἐκφανῇ* L, with  $\mu$  above  $\kappa$  from the first hand. 451 *ἐννοικός* *ἐννοέρος* Blaydes. 452 *οἱ τοῦσδ'... ὤρισαν* MSS. Semitelos, *οἱ τοὺς γ'*: Wakefield, *ἡ τοῦσδ'... ὤρισεν*: Valckenaer, *τοιούσδ'... ὤρισεν*. Wunder and others reject the verse.

448 ἦδη: on the form cp. *O. T.* 1525 n.—*τί δ' οὐκ ἔμελλον*, sc. *εἰδέναι*: 'why was I not likely to know it?' = 'of course I knew it.' Plat. *Rep.* 605 c *πάνθενών που (ἐστὶ). τί δ' οὐ μέλλει (sc. εἶναι), εἴπερ γε δρᾷ αὐτό*; Xen. *H.* 4. 1. 6 *τὸν δ' υἱὸν... ἐώρακας αὐτοῦ ὡς καλὸς ἐστί*;—*τί δ' οὐ μέλλω (sc. ἐωρακέναι)*;—*ἐμφανῇ*. I prefer this to L's *ἐκφανῇ*, not because Soph. does not elsewhere use *ἐκφανῆς*, but because, in the two places where Aesch. has used it, it has the sense of *emerging into view* (*Pers.* 398, the Greeks going into action at Salamis), or of *standing out* among other objects which are less distinct (*ἀνδρὸς ἐκφανὲς τέκμαρ*, *Eum.* 244). The sense required here is simply, 'public.'

449 *καὶ δὴν*, 'And you indeed dared...?' Not, 'And then' (i.e. with that knowledge), which would be *κἄτα*.

450 Ζεὺς is opposed to Creon's edicts, not only as supreme god and therefore guardian of all religious duty, but also in each of his two special qualities,—as *χθόνιος* (*O. C.* 1606 n.),—and as *οὐράνιος*, since the denial of burial pollutes the realm of *οἱ ἄνω θεοί* (1072).

451  $\Sigma$  *τῶν κάτω θεῶν*. For this rare gen. (instead of the regular dat.) with *ἐννοικός*, cp. Lycurgus *In Leocr.* § 145 *οὗτος ἐν ταύτῃ τῇ χώρᾳ σύνοικος μὲν ὡν γενήσεται*. So *O. C.* 1382 *Δίκη ξινέδρος Ζηνός*. 'The Justice that dwells with the gods below' is their personified right to claim from the living those religious observances which devote the dead to them. A person who

omits such observances is defrauding Hades of his own: see 1070. This Justice, then, 'has not ordained such laws' as Creon's; it has not *forbidden* kinsfolk to bury their dead; on the contrary, it has bound them to do so. *τοιούσδ'... ὤρισεν* is a certainly true correction of the MS. *οἱ τοῦσδ'... ὤρισαν*. With the latter, *οἱ* are either Zeus and *Δίκη*,—which would be the natural sense,—or *οἱ κάτω θεοί*: and *τοῦσδε νόμους* are the laws of sepulture. But, after *τάδε* in 450, referring to Creon's edicts, the demonstrative pronoun here also should refer to them. Creon has just called his own laws *τοῦσδε νόμους* (449). If Antigone, immediately afterwards, used *τοῦσδε νόμους* to describe the divine laws, the stress on *τοῦσδε* would be extremely awkward. Further, *τοιούσδ' ὤρισεν* has a pathetic force which renders it incomparably finer here than the somewhat tame statement of fact, 'who have appointed the laws of burial among men.'

454  $\Sigma$  *ἄγραπτα... νόμῳ*. Arist. *Rhet.* 1. 13 § 2 distinguishes (1) *ἴδιος νόμος*, the particular law which each community defines for itself, which is partly written, partly (so far as consisting in custom) unwritten: (2) *κοινὸς νόμος*, the universal, unwritten law of nature (*ὁ κατὰ φύσιν*). *ἔστι γάρ, ὃ μαρτυροῦνται πάντες, φύσει κοινὸν δίκαιον καὶ ἀδίκον, καὶ μηδέμῃ κοινωνία πρὸς ἀλλήλους ἢ μηδὲ συνθήκη, ὅσων καὶ ἡ Σοφοκλέους Ἀντιγόνη φανερὰ λέγουσα, ὅτι δίκαιον, ἀπειρημένον (=in spite of the edict), θάψαι τὸν Πολυνείκη, ὡς φύσει ὄν τοῦτο δίκαιον*. (Here he

νόμιμα δύνασθαι θνητὸν ὄνθ' ὑπερδραμεῖν 455  
οὐ γάρ τι νῦν γε καχθές, ἀλλ' αἰεί ποτε  
ζῇ ταῦτα, κοῦδεις οἶδεν ἐξ ὅτου φάνη.  
τούτων ἐγὼ οὐκ ἔμελλον, ἀνδρὸς οὐδενὸς  
φρόνημα δέισας, ἐν θεοῖσι τὴν δίκην  
δάσκειν. 460 θανουμένη γὰρ ἐξήδη, τί δ' οὐ;  
κεῖ μὴ σὺ προῦκήρυξας· εἰ δὲ τοῦ χρόνου  
πρόσθεν θανοῦμαι, κέρδος αὐτ' ἐγὼ λέγω.  
ὅστις γὰρ ἐν πολλοῖσι, ὡς ἐγώ, κακοῖς  
ζῇ, πῶς ὁδ' οὐχὶ κατθανὼν κέρδος φέρει;  
οὕτως ἔμοιγε τοῦδε τοῦ μόρου τυχεῖν 465  
παρ' οὐδὲν ἄλγος· ἀλλ' ἂν, εἰ τὸν ἐξ ἐμῆς

455 θνητὸν ὄνθ' θνητὰ φύνθ' Bothe. 456 οὐ γάρ] οὐ μὴν in Plutarch's quotation, *Mor.* 731 C, doubtless by a slip of memory.—νῦν γε καχθές] Arist. twice quotes this v.: (1) *Rhet.* 1. 13 § 2, where Q (= Marcianus 200) and Y<sup>b</sup> (= Vat. 1340) have τε instead of γε, and Q has καὶ χθές. (2) *id.* 1. 15 § 6 where all have γε καχθές.

quotes vv. 456 f.) Cp. *O. T.* 865 ff. νόμοι... | ὑψιπτοδες, οὐρανίαν | δι' αἰθέρα τεκνωθέντες, with notes there. Thuc. 2. 37 (νόμοι) ὅσοι ἀγραφοὶ ὄντες αἰσχύνῃν ὁμολογούμενην φέρουσι. 'When 'the unwritten laws' are thus called νόμοι, the latter word is used figuratively. νόμιμα, observances sanctioned by usage, is the more correct word: so Plat. *Legg.* 793 A observes that τὰ καλούμενα ὑπὸ τῶν πολλῶν ἀγραφα νόμιμα cannot properly be called νόμοι, but still must be taken into account: δεσμοὶ γὰρ οὔτοι πάσης εἰσὶ πολιτείας, μεταξὺ πάντων ὄντες τῶν ἐν γράμμασι τεθέντων τε καὶ κειμένων καὶ τῶν ἐνι τεθροσμένων.—ἀσφαλῆ, they stand fast for ever, like the θεῶν ἔδος ἀσφαλές αἰεὶ (*Od.* 6. 42).—θνητὸν ὄντ', 'one who is a mortal,'—i.e. Creon; but it is needless to supply σέ from τὰ σά: the expression is the more forcible for being general. Cp. Eur. fr. 653 οὐ θαῦμ' ἔλεξας, θνητὸν ὄντα δυστυχεῖν: *Alc.* 799 ὄντας δὲ θνητοὺς θνητὰ καὶ φρονεῖν χρεῶν. Bothe's θνητὰ φύνθ', rashly adopted by Nauck, is a wanton change, which the ambiguity of the neut. pl. makes still worse.—ὑπερδραμεῖν, out-run, and so fig., prevail over: Eur. *Ph.* 578 ἦν δ' αὖ κρατηθῆς καὶ τὰ τοῦδ' ὑπερδράμῃ, and his cause prevail (Canter's certain corr. of ὑπεκδράμῃ): *Ion* 973 καὶ πῶς τὰ κρείσσω θνητὸς ὄδσ' ὑπερδράμω; (prevail against Apollo). It has been proposed to refer θνητὸν ὄνθ' to

Antigone: but if she said, 'I did not think your edicts so strong that I, a mortal, could prevail over divine law,' δύνασθαι would rather imply that, if she had been able, she would have been willing to do so. Besides, ὑπερδραμεῖν is more naturally said of the law-giver who sets his law above the other law.

456 ε. νῦν γε καχθές. Cp. *Her.* 2. 53 μέχρι οὐ πρῶν τε καὶ χθές. Plat. *Legg.* 677 D ὡς ἔπος εἰπείν, χθές καὶ πρῶν γεγονότα (where the phrase is presently strengthened into τὸν ἀτεχνῶς χθές γενόμενον). The usu. Attic form was χθές καὶ πρῶν, though πρῶν καὶ χθές also occurs. Cp. Catullus 61. 137 *hodie atque heri*. So *heri et nudius tertius*. Tryphon, an Alexandrian grammarian of the Augustan age, is quoted by Apollonius *De Advērb.* p. 556, 32 as saying, χθές ἀρτικώτερον τοῦ ἐχθές: but the reverse seems to be the case. Attic Comedy supports ἐχθές against χθές in a majority of cases; though χθές may have been preferred, even in prose, after a vowel.—ζῇ: cp. *O. T.* 482 ζῶντα (of the oracles which are operative, effectual), and *id.* 45 n.—φάνη, with prodelision of the temporal augment in the 6th place, as ὡς ἐγὼ φάνην *O. C.* 974 n.

458 ε. τούτων (sc. τῶν νομίμων)... τὴν δίκην, the penalty belonging to these laws: i.e. the penalty of breaking them. The emphasis on τούτων

and unfailing statutes of heaven. For their life is not of to-day or yesterday, but from all time, and no man knows when they were first put forth.

Not through dread of any human pride could I answer to the gods for breaking *these*. Die I must,—I knew that well (how should I not?)—even without thy edicts. But if I am to die before my time, I count that a gain: for when any one lives, as I do, compassed about with evils, can such an one find aught but gain in death?

So for me to meet this doom is trifling grief; but if I had

457 ταῦτα] τοῦτο Arist. *Rh.* 1. 13 § 2. Victorius supposed that Arist. thus purposely altered ταῦτα, to suit his own words introducing the citation, ὡς φέροι δι τοῦτο δίκαιον (see comment. on 454 f.). Rather it was a mere slip: cp. comment. on 223.—φάνη] φάνη L. 458 ἐγὼ οὐκ] ἐγ' οὐκ L. 460 ἐξήδη Brunk: ἐξήδειν L. 462 πρόσθεν] πρόσθε L.—αἶτ' L, αἶτ' r.

shows that, like ταῦτα just before, it refers to the νόμιμα: we cannot, therefore, render, 'the penalty of such an act' (sc. τοῦ ὑπερδραμεῖν).—ἐν θεοῖσι, the forensic ἐν, denoting the tribunal: Plat. *Legg.* 916 B διαδικάζεσθαι δὲ ἐν τισι τῶν λατρῶν: *Gorg.* 464 D εἰ δέοι ἐν πασι διαγωνίζεσθαι: *Lys.* or. 13 § 35 ὁ δὲ δῆμος ἐν τῷ δικαστηρίῳ ἐν δισχιλοῖς ἐψηφίσατο (sc. ποιῆν τὴν κρίσιν). Cp. *O. T.* 677 ἐν...τοῖσδ', n.

460 ε. δώσαν. The fut. inf. and the pres. inf. are equally common after μέλλω in Soph. (*O. T.* 967 n.).—θανομένη γάρ introduces the reason for her conduct. 'It was not likely that I should obey your edicts, and thereby incur punishment after death, for the sake of avoiding immediate death. For, as to death, I knew already that I must die some time or other; and if it is to be a little sooner, so much the better.'—τί δ' οὐ; sc. ἐμελλον εἰσεδέναι (448).

461 ε. καὶ μὴ σὺ προῦκλήρυτας: Even if thou hadst not proclaimed death as the penalty of infringing the edict. The apodosis might be either (a) ἐξήδη δ', implied in τί δ' οὐ; or (b) εἰδὲ δ' ἂν με θανεῖν, implied in θανομένη. But (a) is best: 'I should have known it, even if you had not brought it publicly to my knowledge.' For καὶ εἰ cp. *O. T.* 305 n.—τοῦ χρόνου, the natural term of life (cp. *O. T.* 963): expressed below by πρὶν μοι μοῖραν ἐξέκω βίου (896).—αἶτ', i.e. αὐτό. Cp. *El.* 1267 εἰ σε θεὸς ἐπόρσει | ἀμέτερα πρὸς μελαθρα, δαμόβιον | αὐτὸ τίθημι' ἐγὼ: fr. 154 ἐχομαι' ἂν αὐτὸ μὴ κακῶς ἀπεικάσαι. αἶτε (L) would mean, 'again,' 'on the other hand' (so far from

thinking it a loss). The epic αἶτε is used by Soph. in one lyric passage (*Tr.* 1010); by Aesch. both in lyrics and in trimeters; never by Eur. The simpler αὐτό is more probable here.

464 φέροι = φέρεται (*O. C.* 6 n.).—The woman uses the masc. gender in putting the general case. Cp. Eur. *Med.* 1017 οἶμαι μόνη σὺ σὼν ἀπεύλγης τέκνων | κόφως φέρεω χρὴ θνητὸν ὄντα συμφορὰς.

465—468 Kvčala and Wecklein reject these four verses, despairing of the difficulties found in vv. 466, 467, which have been variously amended; see Appendix. The alleged difficulties are, (1) παρ' οὐδὲν ἄλγος: (2) the mention of the mother only: (3) the position of θανόντ', which might suggest the sense, 'slain by my mother': (4) ἡλωχόμην (as L has it). Before dealing with these points, I would call attention to a trait which the impugnors of these verses have overlooked, and which speaks strongly for the genuineness of the passage as a whole, corrupt though it be in certain words. That trait is the clause τοῖσδε δ' οὐκ ἀλγύνομαι in 468, returning upon the thought παρ' οὐδὲν ἄλγος in 466. This series of three clauses, in which the second is opposed to the first, and the third re-iterates the sense of the first, is peculiarly Sophoclean: cp. *Ai.* 1111 οὐ γὰρ τι τῆς σῆς ὄνκε' ἐστρατεύσατο | γυναικός, ... | ἀλλ' οὐνεχ' ὀρκων ὅσων ἦν ἐνώμοτος, | σοῦ δ' οὐδέν: similar instances are *O. T.* 337 f., *Tr.* 431 ff. This touch would hardly have come from an interpolator.

466 ἄλγος, nom., sc. ἐστὶ: παρ' οὐδέν,

μητρός θανόντ' ἄθαρτον ἡνσχόμην νέκυν,  
 κείνοις ἂν ἤλγουν· τοῖσδε δ' οὐκ ἀλγύνομαι.  
 σοὶ δ' εἰ δοκῶ νῦν μῶρα δρῶσα τυγχάνειν,  
 σχεδόν τι μῶρῳ μωρίαν ὀφλίσκάνω. 470

XO. δηλοῖ τὸ γέννημ' ὦμόν ἐξ ὠμοῦ πατρὸς  
 τῆς παιδός· εἵκειν δ' οὐκ ἐπίσταται κακοῖς.

KP. ἀλλ' ἴσθι τοι τὰ σκλήρ' ἄγαν φρονήματα  
 πίπτειν μάλιστα, καὶ τὸν ἐγκρατέστατον

467 ἡνσχόμην νέκυν L: with marg. gloss by S, ἡνσεσχόμην ὑπερεῖδον. The later MSS. have ἡνσχόμην (L<sup>2</sup>), ἡνσεσχόμην (A, V<sup>3</sup>), ἡσχόμην (Vat. b), ἰσχόμην (E, V<sup>4</sup>), ἡνσεσχόμην (K, Vat.), or ἡνσεσχόμην (V). See comment. 471 ε. δηλοῖ]

adv.: 'is a pain in no appreciable degree,' is a pain not worth a thought: as he might have said, οὐδαμοῦ ἄλγος ἐστὶ. The normal use of παρ' οὐδέν, 'of no account,' is either (a) with the verb εἶναι, as *O. T.* 982 ταῦθ' ὅτῳ | παρ' οὐδέν ἐστι, or (b) with a verb meaning 'to esteem,' as above, v. 34, τὸ πρᾶγμ' ἄγειν | οὐχ ὥς παρ' οὐδέν. The only peculiarity here is that, instead of a word in the general sense, 'is esteemed' (ἀγεται), we have a virtual equivalent, tinged with the special thought of the moment, viz., 'is a pain.' Exactly so in *El.* 1317 we have πότερα παρ' οὐδέν τοῦ βίου κήδεσθ' ἐτι, instead of πότερα παρ' οὐδέν τὸν βίον ἄγετε. Thus the suspicions as to the genuineness of παρ' οὐδέν ἄλγος are illusory.

ἀλλ' ἂν. For the position of ἂν (to which objection has been taken) cp. *El.* 333 ἀλγὺν πῖ τοῖς παροῦσιν· ὥστ' ἂν, εἰ σθένος | λάβοιμι, δηλώσαιμ' ἂν οἱ αὐτοῖς φρονῶ: *id.* 439 ἀρχὴν δ' ἂν, εἰ μὴ τλημονεστάτη γυνὴ | πασῶν ἐβλαστε, τάσδε δυσμενεῖς χάσας | οὐκ ἂν ποθ', ὅν γ' ἐκτείνε, τῷδ' ἐπέστεφε.

467 ἄθαρτον ἡνσχόμην νέκυν, had allowed him to be an unburied corpse. For ἄθαρτον without θνῆτα, cp. Arist. *Hist. An.* 8. 8 δύναται δ' ἄποτος ἀνέχεσθαι (sc. ὦν): and *O. T.* 412 n. L has ἡνσχόμην, and ἡνσεσχόμην appears only as one of several readings in the later MSS.,—the other readings being manifestly impossible. The first question is, Could an Attic poet have used ἡνσεσχόμην for ἡνσεσχόμην? We can only say that we find nothing really like it, and that no support for it can be drawn from the Homeric forms in which ἀνά suffers apocope, viz., ἀνσεχο = ἀνσεχοῦ (*Il.* 23. 587

etc.), ἀνσεχέσθαι (*Il.* 5. 104), ἀνσεχέτα (*Od.* 2. 63), ἀνσεχέειν (*Od.* 5. 320). Still, there is force in Prof. Tyrrell's remark (*Classical Review*, vol. 11. p. 140) that 'ἡνσεσχόμην is just the form in which an Attic poet would have applied apocope of ἀνά, inasmuch as he would have felt that he was only sacrificing the redundant augment.'

In my first edition I placed in the text the emendation of Semitelos (1887) ἡνσεχύναν κύνες. Cp. *Il.* 22. 74 ἀλλ' ὅτε δὴ πολὺν τε κάρη πολὺν τε γένειον | αἰδῶ τ' αἰσχύνωσι κύνες κταμένοιο γέροντος. If the ες of κύνες had been obliterated, νέκυν would easily have arisen (esp. after ν); and a change of ν into σ would have taken ἡνσεχύναν far towards ἡνσεσχόμην. But, while I still hold that this brilliant conjecture has no small degree of probability, I also recognise the justice of the criticism that the context here decidedly favours a verb in the first person.

Other emendations will be found in the Appendix. Most of them assume that we must have ἡνσεσχόμην (or ἀνσεσχόμην), and therefore alter the words θανόντ' ἄθαρτον and νέκυν in various ways,—usu. omitting νέκυν. The verses produced by these processes are wretched, while, from a palaeographical point of view, they are pure conjectures, which do not attempt to account for the tradition in L.—Two points remain. (1) τὸν ἐξ ἐμῆς | μητρός. This is like saying, 'the son of the same womb.' Cp. *Eur. I. T.* 497 πότερον ἀδελφῷ μητρός ἔστων ἐκ μᾶς; Yet it has been seriously urged by many critics, as a ground for change, that a mention of the father was indispensable. ἐμῆς need not be altered to ὁμῆς (Seyffert)

suffered my mother's son to lie in death an unburied corpse, that would have grieved me; for this, I am not grieved. And if my present deeds are foolish in thy sight, it may be that a foolish judge arraigns my folly.

CH. The maid shows herself passionate child of passionate sire, and knows not how to bend before troubles.

CR. Yet I would have thee know that o'er-stubborn spirits are most often humbled; 'tis the stiffest iron, baked to

δῆλον Nauck.—τὸ γέννημ'] M. Schmidt gives *τὴ γέννημ'* (with *ἡ παῖς ὅν* for *τῆς παιδός*): Semitelos, *γονὴν λῆμ'*. For *τῆς παιδός* Mekler conject. *πεφυκός*.—*ἐπίσταται* L has the second τ in an erasure, perh. from σ. The final ι had been omitted, and has been added above α by the first hand. 474 *πίπτει* Boeckh.

or *μαῖς* (Meineke). (2) *τὸν ἐξ ἐμ.* | *μητρός θανόντ'*. It is quite true that, when written, these words have an awkward ambiguity; but they would have had none when spoken, since a slight pause after *μητρός* would have been required to bring out *θανόντ'*. This is the right test to apply in the case of a play written to be acted.

470 *σχεδόν τι*, 'almost,' iron., 'it might perhaps be said that...': so *El.* 608 (also at the close of a defiant speech), *εἰ γὰρ πέφυκα τῶνδε τῶν ἔργων ἴδρις, σχεδόν τι τὴν σὴν οὐ κατασχύνω φύσιν*. Cp. *ib.* 550 *εἰ δὲ σοὶ δοκῶ φρονεῖν κακῶς* | *γνώμην δικαίαν σχοῦσα, τοὺς πέλας ψέγει* (end of a speech): also *Ai.* 1038, *O. C.* 1665.—*μῆρ' ἡμῶν*: cp. 754. The *παρήχησις* gives bitterness (*O. T.* 371).—*ὀφλισκάνω* with dat., as Eur. *Bacch.* 854 *γέλωτα Θηβαίοις ὀφλεῖν*, etc.; but in this use it can also take *πρός τινα* or *παρά τινα* (Plato). Cp. *O. T.* 511.

471 ε. These two verses give a moment of stillness before the storm breaks forth. So at *O. T.* 404 four verses of the chorus divide the angry speech of Oedipus from the retort of Teiresias.—τὸ γέννημα τῆς παιδός (the offspring consisting in the maiden) the maiden his offspring, *δηλοῖ* (sc. *ὄν*) *ἑμὸν*, shows herself fierce, *ἐξ ἑμοῦ πατρός*, from a fierce sire (i.e. by the disposition inherited from him). Cp. 20 *δηλοῖς...καλχαίνουσα* (n.): the omission of *ὄν* is somewhat bold, but possible for poetry; cp. 709 *ᾤφθησαν κενοί*: Plat. *Legg.* 896 B *δίδεσθαι ψυχὴ τῶν πάντων πρεσβυτάτη*. *γέννημα* occurs below, 628, *O. T.* 1167, and *Tr.* 315, meaning always 'that which is begotten,' the offspring. So in Plato the word always means the thing produced; for in *Sophist.* 266 D, τὸ δ' ὁμοιωμάτων τιῶν

*γέννημα*, where Ast takes it as = 'confectio,' the sense is, 'the other a product (consisting in) certain images.' In Aesch. *P. V.* 850 *ἐπώνυμον δὲ τῶν Διὸς γεννημάτων* | *τέξεις κελευνὸν Ἐπαφον*, the word, if genuine, would certainly mean 'begetting'; but Wieseler's correction, *γέννημ' ἄφ' ὧν* ('an offspring called after the touch of Zeus'), is highly probable. For τὸ γέννημα τῆς παιδός as = *ἡ γεννηθείσα παῖς*, cp. 1164 *τέκνον σπορῆς*, *El.* 1233 *γυναὶ σωματῶν ἐμοὶ φιλότατων* (her brother), Eur. *Med.* 1098 *τέκνον...βλάστημα*. Here, the thought would have been complete without *τῆς παιδός* ('the offspring shows the father's fierceness'), which is added, as if by an after-thought, for the further definition of τὸ γέννημα. I cannot believe that Soph. intended τὸ γέννημα τῆς παιδός to mean, 'the inborn disposition of the maiden,'—an unexampled sense for *γέννημα*. On the other hand, all the emendations are unsatisfactory and improbable. The language, though somewhat peculiar, appears to be sound.

472 *εἰκεν...κακοῖς*, not 'to succumb' to them, but to bend before them (as trees before a storm, 713), with a prudent view to self-preservation. Cp. Aesch. *P. V.* 320 *οὐδ' οὐδέπω ταπεινός, οὐδ' εἰκεῖς κακοῖς*, | *πρός τοῖς παρούσι δ' ἄλλα προσλαβεῖν θέλεις*.

473 ε. *ἀλλ' ἴσθι τοι*: so oft. in threatenings: cp. 1064: *Tr.* 1107 *ἀλλ' εὐ γέ τοι τὸδ' ἴσται*: *El.* 298 *ἀλλ' ἴσθι τοι τίς σου δ' ἄξιον δίκην*.—*πίπτειν*, instead of the regular *πίπτουσα*: this inf. after *οἶδα* (as = 'I know that...'), not, 'I know how to...' is not rare in poetry; cp. *O. T.* 691, *Ph.* 1329, Aesch. *Pers.* 173, 431, 435: so after *ἐπίσταμαι* above, 293, and 1092.

σίδηρον ὅπτον ἐκ πυρὸς περισκελῇ 475  
 θραυσθέντα καὶ ῥαγέντα πλείστ' ἂν εἰσίδοις·  
 σμικρῷ χαλινῷ δ' οἶδα τοὺς θυμουμένους  
 ἵππους καταρτυθέντας· οὐ γὰρ ἐκπέλει  
 φρονεῖν μέγ' ὅστις δοῦλός ἐστι τῶν πέλας.  
 αὕτη δ' ὑβρίζειν μὲν τότ' ἐξηπίστατο, 480  
 νόμους ὑπερβαίνουσα τοὺς προκειμένους·  
 ὕβρις δ', ἐπεὶ δέδρακεν, ἦδε δευτέρα,  
 τοῦτοις ἐπαυχεῖν καὶ δεδρακυῖαν γελᾶν.  
 ἦ νῦν ἐγὼ μὲν οὐκ ἀνήρ, αὕτη δ' ἀνήρ,  
 εἰ ταῦτ' ἀνατὶ τῇδε κείσεται κράτη. 485  
 ἀλλ' εἴτ' ἀδελφῆς εἴθ' ὁμαιμονεστέρα

476 εἰδούς L, with εἰ over ε from the first hand. 482 ε. L inverts the order of these two vv., but S has corrected the error by writing β' before 483 and α' before 481 in the left-hand marg. 484 νῦν] τὰρ Elmsley. 485 ἀνατὶ L: ἀνατὶ τ.—κείσεται] κείσεται Semitelos (Blaydes had conjectured εἰ ταῦτα μὲν γυναικὶ κείσεται κράτη). Nauck proposes εἰσεται. 486 ὁμαιμονεστέρας

476 ὅπτον...περισκελῇ, tempered to hardness: for the proleptic adj., cp. Thuc. 2. 75 ἤρετο τὸ νῆος...μέγα, Eur. *El.* 376 (πενία) διδάσκει δ' ἀνδρα τῇ χρεῖα κακόν (to be bad).—περισκελῆς, dried or parched all round, from σκέλλω, *torrefere*: cp. *Il.* 23. 190 μὴ πρὶν μένος ἡέλωαι | σκῆλει' ἀμφὶ περὶ χροά ἵεσιν: hence, fig., αἱ περισκελεῖς φρένες (*Ai.* 649): cp. *retorridus*. From the same rt come σκληρός, σκελετός (skeleton), and ἀσκελῆς (dried),—this last having a fig. sense in the Homeric ἀσκελὲς αἰεὶ ('stubbornly,' *Od.* 1. 68).—ἐκ πυρός, by means of fire; cp. 990: *Ph.* 710 ἐξ ὠκυβόλων τόξων...ἀνύσειε...φορβάν.

476 θραυσθέντα καὶ ῥαγέντα, 'broken and shivered.' ῥαγέντα is here the stronger word, in so far as it pictures the fragments of the ruptured iron flying asunder, while θραυσθέντα merely says that the iron is broken into pieces. As Heinrich Schmidt observes, the foremost idea in *ρηγνύναι* is that of the separation of the parts,—the rent or rift being brought before us; in *θραύειν*, that of a whole being broken into small pieces (*Synonymik der Gr. Sprache*, vol. III. pp. 304 ff.).

477 ε. χαλινῷ δ'. Cp. *O. C.* 714 ἵπποις τὸν ἀκεστήρα χαλινῶν, n. For σμικρῷ cp. *Ai.* 1253 μέγας δὲ πλενρὰ βοῦς ὑπὸ σμικρὰς δμῶς | μάστιγος ὀρθὸς εἰς ὁδὸν πορεύεται.—καταρτυθέντας, brought under discipline, made docile. καταρτύν = to equip, or prepare (*O. C.* 71): then,

like ἀρμόζω (*O. C.* 908), in a fig. sense, to bring into order, regulate, by a course of training: cp. Plat. *Legg.* 808 D (a child is the ὑβριστότατον θηρίων), δὲ μάλιστα ἔχει πηγὴν τοῦ φρονεῖν μήπω κατηρτυμένῃ (not yet brought under discipline): Plut. *Mor.* 38 c (the sensuous impulses, αἱ ἐφ' ἡδονὴν ὀρμαί, are disastrous) ἂν εἴ τις ἀφέτους, ἢ πεφύκασι, χωρεῖν, καὶ μὴ...καταρτῆν τὴν φύσιν (discipline the character). Plut. *Them.* 2 τοὺς τραχυτάτους πώλους ἀρίστους ἵππους γίνεσθαι φάσκων, δταν ἦι προσήκει τύχῳσι παιδείας καὶ καταρτύσεως (education and discipline). In Aesch. *Eum.* 473 the act. perf. part. καταρτυκώς (κτέτης) is said to be a term applied to a horse whose mouth was 'fully furnished' with teeth (i.e. which had shed its foal's teeth), and hence, 'broken in,' 'tamed': at any rate, it must be kept distinct from the passive καταρτυθείς as used here.

478 ε. Suspicion has fallen on ἐκπέλει, which occurs only here: Hesych. explains it by ἔξεστι, and ἐξέπελεν by ἐξεγένετο. He would hardly have invented the imperf., if he had not met with it in literature: and the metrical convenience of such a synonym for ἔξεστι is a further reason for believing that it was current.—ὅστις: for the omission of the anteced. τοῦτω, see on 35: for the gender, on 464.—τῶν πέλας: cp. fr. 83 ('tis better to conquer by any means) ἢ δοῦλον αὐτὸν ὄντα τῶν πέλας κλύειν.

hardness in the fire, that thou shalt oftenest see snapped and shivered; and I have known horses that show temper brought to order by a little curb; there is no room for pride, when thou art thy neighbour's slave.—This girl was already versed in insolence when she transgressed the laws that had been set forth; and, that done, lo, a second insult,—to vaunt of this, and exult in her deed.

Now verily I am no man, she is the man; if this victory shall rest with her, and bring no penalty. No! be she sister's child, or nearer to me in blood than

L first hand; but the letters *ω* have been partially erased. *ὁμαιμονεστέρας* *ι* (including A). The schol. in L read the gen.: *εἶτε ἐξ ἀδελφῆς ἐμῆς εἶτε οἰκειοτέρας καὶ συγγενικοτέρας* κ.τ.λ. The Roman ed., indeed, gives *οἰκειοτέρα καὶ συγγενικωτέρα*: but L's authority for the scholium is the better.

480 **Σ.** αὕτη δ'. Creon began by addressing Antigone (473). He now denounces her to the Chorus. Cp. *O. T.* 1078 αὕτη δ' ἰσως, κ.τ.λ. (of Iocasta).—*ὑβρίζαν μὲν... ὑβρις δ'*: epanaphora (*O. T.* 25 n.). The sense is, 'Her disobedience was an act of consummate insolence; and her defiance now makes it worse.' *ἐξηπίστατο*, 'knew thoroughly,' with bitterness; cp. 686; Eur. fr. 796 *ὅστις σφρονεῖν ἐπίσταται*. *τότ'* is explained by *ὑπερβαίνουσα*.—*τοῖς προκ.*, which had been set forth: cp. *O. T.* 865, Eur. *I. T.* 1189 *τὸν νόμον... τὸν προκείμενον*.—*τούτοις*, neut., these deeds: cp. 468 *κείνους... τοῖσδε*.—*δεδρακυῖαν γελᾶν*=to exult in having done it. For the partic., cp. Ar. *Vesp.* 1007 *κοῦκ ἐγγχεῖται σ' ἐξαπατῶν Τέρηβολος*.

484 **Σ.** νῦν, 'now,' i.e. 'under these circumstances,' is better than *νῦν* or *τὰρ* here.—*ἐλ ταῦτα... κράτη*, if this victory shall remain on record for her, without bringing her any punishment. For *κράτη*, deeds of might, and so prevalence, victory, cp. *El.* 476 *Δίκαι, δίκαια φερομένα χερσὶν κράτη*; *ib.* 689 *οὐκ οἶδα τοιοῦδ' ἀνδρὸς ἔργα καὶ κράτη*. For *κείσεται*, cp. Pind. *I.* 4. 17 *τὴν δ' ἐν Ἰσθμῷ διπλόα θάλλουσ' ἀρετὰ, | Φυλακίδα, κείται*, 'for thee, Phylacidas, a double glory of valour is laid up at the Isthmus.' So, here, *κείσεται* means, 'placed to her credit,' 'permanently secured to her'; cp. the colloquialism, 'to score a success.' Other interpretations are:—(1) 'If this royal power of mine shall have been instituted without penalty for her.' For the word *κράτη*, this sense is tenable (cp. 60, 166, 173, *O. T.* 237): it is the whole phrase that appears strained. And *ταῦτ'*

(said with bitter emphasis) evidently refers to Antigone's acts; cp. 483 *τοῦτοίς*. Semitelos reads *πέσεται*: 'If this sovereignty of mine' (here Creon lifts his sceptre) 'shall yield to her without punishing her.' The verb would, however, be strange, and somewhat weak. (2) 'If these edicts shall have been set forth without penalty for her.' This last gives an impossible sense to *κράτη*. Ar. *Ran.* 1126 ff. illustrates the poetical ambiguity of *κράτη*, the debate there being whether, by *πατὴρα κράτη*, Aesch. meant, 'a victory over a father,' or 'power derived from a father.'—For the form of *ἀνατῆ*, cp. *O. C.* 1251 n.: for *ταῦτα* without *τά*, *ib.* 471.

486 **Σ.** ἀδελφῆς, (child of) a sister, ἀδελφιδῆ: for the gen., cp. 380, 825.—*αὐτὸς ὁμαιμονεστέρα*, 'or nearer in blood to me than any member of my family.' The gen. *ὁμαιμονεστέρας* (see cr. n.) would mean, 'or (child of) one nearer in blood to me,' etc. She could be the child of no one nearer than a sister, unless it were of a mother or of a daughter; and it is far-fetched to suppose that Creon means, 'my niece,—aye, my sister, or my granddaughter.' All that he means is, 'my niece,—aye, or the nearest relation possible.' This is more simply and clearly said by the nom. *ὁμαιμονεστέρα*. If the comparative were here restricted to the regular Sophoclean sense of the positive *δμαιμος* and *δμαιμων*, as meaning brother or sister (see on *O. C.* 330), then the gen. could be explained in another way, viz., as a rhetorical hyperbole: 'sister's child, or child of one who was thrice my sister,'—like Plato *Lysis* 210 C *ὁ πατὴρ καὶ ἡ μήτηρ καὶ ἐλ τι τούτων οἰκειότερον ἐστί*.



τοῦ παντὸς ἡμῖν Ζηνὸς ἑρκείου κυρεῖ,  
αὐτὴ τε χῆ ξύναιμος οὐκ ἀλύξετον  
μόρου κακίστον· καὶ γὰρ οὖν κείνην ἴσον  
ἐπαιτιῶμαι τοῦδε βουλευῆσαι τάφου.

490

καὶ νῦν καλεῖτ'· ἔσω γὰρ εἶδον ἀρτίως  
λυσσῶσαν αὐτὴν οὐδ' ἐπήβολον φρενῶν·  
φιλεῖ δ' ὁ θυμὸς πρόσθεν ἡρῆσθαι κλοπεύς  
τῶν μηδὲν ὀρθῶς ἐν σκότῳ τεχνωμένων.

μισῶ γε μέντοι χῶταν ἐν κακοῖσί τις  
ἀλούς ἔπειτα τοῦτο καλλύνειν θέλῃ.

495

487 ἑρκίου L: ἑρκείου r. 490 βουλευῆσαι] Keck conject. φροντίσαι: Mekler, ἐπι-  
ψαῦσαι: Semitelos, συλλαβεῖν: Metzger, τόνδε κηδεύσαι τάφου. 494 ὀρθῶς] ὀρθῶν

Hyperbole is congenial to Creon's excitement; cp. 1040. But the addition, τοῦ παντὸς Ζ. ἑρκείου, ill suits this, while, on the other hand, it agrees well with the nom. ὁμαιμονεστέρα. On the whole, then, I incline to prefer the nom.; but the point is a nice one, and the gen. is quite tenable.—κυρεῖ (οὔσα), = ἐστί: cp. O. T. 362 φονέα...κυρεῖν.

487 τοῦ παντὸς Ζηνὸς ἑρκείου = πάντων τῶν οἰκείων (schol.): so Eustath. 1930, 30 ἑρκείον Δία ἐκεῖνος (Sophocles) τοὺς ἐν οἴκῳ πάντας δηλοῖ. The altar of Ζεὺς ἑρκείος stood in the court-yard (αὐλή) in front of the Greek house; ἑρκος denoting the buildings which enclose the αὐλή, or, sometimes, the space so enclosed, the αὐλή itself. In *Od.* 22. 334 Phemius thinks of passing from the μέγαρον into the αὐλή, Διὸς μεγάλου ποτὶ βωμόν | Ἑρκείου. (Cp. my *Introd. to Homer*, p. 58.) This is the altar at which Peleus was sacrificing, αὐλῆς ἐν χόρτῳ (*Il.* 11. 774: cp. Athen. 5, p. 189 F): as in Plat. *Ac.* 328 C there is sacrifice in the αὐλή. So in Her. 6. 68 Demaratus supplicates his mother especially by τοῦ Ἑρκείου Διὸς τοῦδε (whose altar or image he is touching, καταπτόμενος). Priam is slain πρὸς...κρηπίδων βάθροις...Ζηνὸς ἑρκείου (Eur. *Tro.* 16),—ἐπὶ τῇ ἐσχάρᾳ τοῦ Ἑρκείου (Paus. 4. 17. 4): cp. Ovid *Ibis* 286, *Cui nihil Hercei profuit ara Iovis*. In Cratinus jun., *Χείρων* 1 ff. (c. 350 B.C.), a returned exile says, ξυγγενεῖς | καὶ φράτορας καὶ δημότας εὐρῶν μόλις | εἰς τὸ κυλκεῖον ἐνεγράφην (put on the feasting-list—παρὰ προσδοκίαν for εἰς τὸ γραμματεῖον): Ζεὺς ἐστί μοι | ἑρκείος, ἐστί φράτριος: where ἑρκείος corresponds with ξυγγενεῖς. Dionysius 1. 67 expresses the attributes of the Roman Pe-

nates by the words πατρῷοι, γενέθλιοι, κτήσιοι, μίχιοι, ἑρκεῖοι (for ἑρκείους in his text should be ἑρκείους: so L has ἑρκείον here).—In relation to the family, Ζεὺς is also γενέθλιος (*Pind. O.* 8. 16: cp. ξύναιμος, 659), ὁμόγνιος, and ἐφέστιος (as presiding over household life: *Ai.* 492, *Her.* 1. 44).—For the god's name used to denote that which he protects, cp. Eur. *Hec.* 345 πέφευγας τὸν ἐμὸν ἱκέσιον Δία, = my supplication, with its consequences.

488 ἀλύξετον. The pres. ind. ἀλύσκω occurs in Apollon. Rhod., and the pres. part. in *Od.*; otherwise we find only the fut. (usu. ἀλύξω, but ἀλύξομαι, *Hes. Op.* 363) and aor. ἤλυξα (once midd., ἐξάλυξομαι *Ai.* 656). The gen. μόρου follows the analogy of ἀπολύεσθαι, ἀπαλλάττεσθαι, etc. The regular constr. of the verb is with the acc. (as in the Homeric κῆρας ἀλύξας), and so Eur. always has an acc. with ἐξήλυξα. In *El.* 627 θράσους | τοῦδ' οὐκ ἀλύξεις, the gen. is not like this, but causal ('for this boldness'). Oppian's ἐξήλυξε μόροιο (*Hal.* 3. 104) was obviously suggested by our verse. So in *Ph.* 1044 Soph. has ventured on τῆς νόσου πεφευγῆναι, thinking, doubtless, of the Homeric πεφυγμένος ἦεν ἀέθλων.

489 ε. καὶ γὰρ οὖν, for indeed: cp. 771 εὐ γὰρ οὖν, O. C. 980 οὐ γὰρ οὖν, 985 ἀλλ' ἐν γὰρ οὖν.—ἐπαιτιῶμαι κείνην, I accuse her, βουλευῆσαι ἴσον τοῦδε τάφου, of having had an equal share in plotting this burial. For the inf. after ἐπαιτιάσθαι cp. *El.* 603 ὅν πολλα δὴ με σοὶ τρέφειν μάλιστα | ἐπητίσσω. Ar. *Vesp.* 1446 Δίσωπον οἱ Δεελφοὶ ποτε...φάλην ἐπητίωντο κλέψαι. Plat. *Critias* 120 C εἰ τίς τι παραβαίνειν αὐτῶν αἰτιώτῳ τυνα. For the substantival ἴσον with gen., cp.

any that worships Zeus at the altar of our house,—she and her kinsfolk shall not avoid a doom most dire; for indeed I charge that other with a like share in the plotting of this burial.

And summon her—for I saw her e'en now within,—raving, and not mistress of her wits. So oft, before the deed, the mind stands self-convicted in its treason, when folks are plotting mischief in the dark. But verily this, too, is hateful,—when one who hath been caught in wickedness then seeks to make the crime a glory.

Nauck (ascribing it to Tournier, whose text, however, has *ὁρθῶς*). 496 θέλη L, with *ei* deleted between λ and η.

Eur. *Ion*. 818 ὁμοίως εἶναι τῆς τύχης τ' ἴσον φέρειν: id., *Ph.* 547 δωμαίων ἔχων ἴσον.—Another construction is possible: ἴσον ἐπαιτῶμαι κείνην τοῦδε τοῦ τάφου, βουλευσάι: 'I charge her equally with this burial,—i.e. with plotting it.' The constr. with the gen. is frequent (Aesch. *P. V.* 974 ἡ κάμει γὰρ τι ξυμποῖας ἐπαιτῶ;); the objection here is that the epexegetic infin. βουλευσάι, requiring a case different from that governed by ἐπαιτῶμαι, ought to come last: cp. Plat. *Crito* 52 B οὐδ' ἐπιθυμία σε ἀλλης πόλεως οὐδ' ἄλλων νόμων ἔλαβεν εἰδέναι: Eur. *Med.* 1399 χρηῖς στόματος | παῖδων ὁ τάλας προσπύξασθαι. In *O. T.* 644 εἰ σέ τι δέδρακ', ὁλοίμην, ὦν ἐπαιτῶ με δρᾶν, ὦν might represent either (a) τοῦτων ὦν, δρᾶν being epexegetic, or (b) τοῦτων ᾱ (acc. governed by δρᾶν); the latter is simplest.—βουλευσάι, of plotting mischief, as *Tr.* 807 τοιαῦτα...πατρὶ βουλευσάσ' ἐμῷ: *Al.* 1055 στρατῷ...βουλευσας φόνον.

491 καὶ νῦν καλεῖτ', 'And now call her.' This is the καὶ so frequent in the orators, when the speaker turns to call for witnesses, documents, etc.: Lys. or. 16 § 13' καὶ μοι ἀνάβηθι, or. 13 § 35 καὶ μοι ἀνάγνωθι τὸ ψήφισμα.

492 λυσσῶσαν...οὐδ' ἐπ.: cp. *O. T.* 58 n.: Her. 9. 55 μαινόμενον καὶ οὐ φρενῆρα.—ἐπιβολόν, 'in possession of' (*compos*), a word used by Aesch. (*P. V.* 444 φρενῶν, *Ag.* 542 νόσου), but not by Eur. It belonged to the diction of Ionian epos, appearing first in *Od.* 2. 319 (οὐ γὰρ νηὶς ἐπιβόλος οὐδ' ἐρετᾶν), and is used by Herod.; Plato, too, admits it (as *Euthyd.* 280 B ἐπιστήτης ἐπιβόλου). Düntzer would derive it from ἐπί and ἄβολος ('meeting with'), assumed from the late verb ἀβολέω as=ἀντιβολέω (Ap. Rhod. 3. 1148); but it is more likely that it was simply an epic metrical license for

ἐπιβολός. The sense seems to come from ἐπιβάλλομαι as='to throw oneself on' a thing, and so take possession of it.

493 εἰ ὁ θυμός τῶν...τεχνωμένων, the mind of those who are planning nothing aright (planning utter mischief) in the dark, φιλεῖ κλοπεύς ἡρῆσθαι, is apt to stand convicted of its treason, πρόσθεν, beforehand,—i.e. before the treasonable deed has been done. For the order of words (ὁ θυμός being divided from the attributive gen. by the predicate), cp. Thuc. 2. 8 ἡ δὲ εὐνοία παρὰ πολὺ ἐποίησε τῶν ἀνθρώπων μᾶλλον ἐς τοὺς Λακεδαιμονίους. *Ismene* has not yet been caught in a disloyal act; but her guilty conscience has already shown itself. κλοπεύς here answers to κλέπτει as='to do by stealth or fraud,' *Al.* 1137 πᾶλλ' ἀν κακῶς λάθρα σὺ κλέψεις κακᾶ. It denotes the plotter's treachery towards the State, not the betrayal of the plotter by his own conscience (as some have taken it). ἡρῆσθαι κλοπεύς (without ὦν), as *O. T.* 576 φονεύς ἀλώσομαι: the perf. (expressing that the exposure is already decisive), like πύρρησθαι *ib.* 1050.—τεχνωμένων midd., as usual; cp. *Ph.* 80 τεχνᾶσθαι κακᾶ. This is better than to make it pass., as a gen. absol., ('when utter mischief is being contrived,') a constr. which seems to require the change of ὁρθῶς to ὁρθῶν, since τὰ μηδὲν ὁρθῶς could hardly mean, 'things which (are) in no wise well,' *sc.* ἔχοντα. οἱ μηδὲν ὁρθῶς τεχνώμενοι=those who plan nothing in such a way as to be right (the generic μή): cp. *Ph.* 407 παντὸς ἀν λόγου κακοῦ | γλώσση θιγόντα καὶ πανουργίας, ἀφ' ἧς | μηδὲν δίκαιον ἐς τέλος μέλλοι ποιεῖν.

495 εἰ γιέντοι: cp. *O. T.* 442 n. ('I hate such plotting in the dark:); however, I certainly hate this also,—when a detected traitor seeks to glorify the treason.' Is-

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 KP. ἐγὼ μὲν οὐδέν· τοῦτ' ἔχων ἅπαντ' ἔχω.  
 AN. τί δήτα μέλλεις ; ὥς ἐμοὶ τῶν σῶν λόγων  
 ἀρεστὸν οὐδέν, μηδ' ἀρεσθείη ποτέ 500  
 οὕτω δὲ καὶ σοὶ τὰμ' ἀφανδάνοντ' ἔφυ.  
 καίτοι πόθεν κλέος γ' ἂν εὐκλεέστερον  
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silent. These are two excellent and vigorous lines,—not only free from the slightest internal mark of spuriousness, but admirably suited to their place, both by thought and by expression. It was an extraordinary freak of arbitrary criticism to reject them. The reasons assigned for doing so deserve mention only for their curious weakness; as (a) ἀλλ' ἢ ought to be ἢ γάρ—Dindorf: (b) Antigone should not mention the *advantages* of the *τυραννίς*—A. Jacob: (c) Creon could not be reproached with δρᾶν λέγειν θ' ἂ βούλεται—Nauck: of which last objection Bellermand, in his simple and triumphant vindication of these verses, justly says that it is 'wholly unintelligible.' (d) Wecklein, too, has effectively defended them. We may add that Creon's reply in v. 508, which refers primarily to vv. 504 f., does not therefore ignore vv. 506 f., since these two vv. cohere closely with the former: vv. 504—507 express a single thought. For similar references in tragedy to the *τυραννίς*, as it was viewed by Greeks in the historical age, cp. Aesch. *P. V.* 224 f., Eur. *Ion* 621—632.

508 ε. μόνῃ: τῶνδε refers to the Chorus: for the Ionic form, cp. 308, 705.—τοῦτο... ὁρᾶς, seest this, = 'takest this view'; viz., that thy deed is right, and that only my power prevents its being publicly approved. A very rare use of ὁρᾶν: indeed, I know no strictly similar instance, for we cannot compare *O. T.* 284, where see n.: still, it is natural enough. Cp. Plat. *Phaedr.* 276 A ἴδω δρῶμεν λόγον. So we say, 'I do not see it,' = 'I cannot take that view.' μόνῃ τῶνδε: cp. 101 κάλλιστον... τῶν προτέρων, n.—ἐπὶ δόλουσιν (for the spelling cp. n. in

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KP. ἐγὼ μὲν οὐδέν· τοῦτ' ἔχων ἅπαντ' ἔχω.

AN. τί δῆτα μέλλεις; ὥς ἐμοὶ τῶν σῶν λόγων

ἀρεστον οὐδέν, μηδ' ἀρεσθείη ποτέ.

500

οὕτω δὲ καὶ σοὶ τὰμ' ἀφανδάνοντ' ἔφν.

καίτοι πόθεν κλέος γ' ἂν εὐκλεέστερον

κατέσχον ἢ τὸν αὐτάδελφον ἐν τάφῳ

τιθείσα; τούτοις τοῦτο πᾶσιν ἀνδάνειν

λέγοιτ' ἂν, εἰ μὴ γλῶσσαν ἐγκλήῃ φόβος.

505

ἀλλ' ἢ τυραννὶς πολλά τ' ἀλλ' εὐδαιμονεῖ,

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508 ε. ἐν τᾷφρ τιθεῖσα, i.e. symbolically, by sprinkling dust and pouring choai: cp. 80, 395, and O. C. 1410 n.—τοῖσι πᾶσι λέγοντο ἄν, by all these it would be said, τοῦτο ἀνδάνειν (αὐτοῖς), that this seems good to them: for dat. with pres. pass. (a constr. usually restricted to the pf. pass.) cp. Menander *Sentent.* 511 τῶνθε ἀνθρώποισιν οὐκ εὐρίσκειται. If the datives were taken with ἀνδάνειν, λέγοντο ἄν would be too indefinite. At the same time the proximity of ἀνδάνειν has influenced the construction. ταῦτό has been suggested, but there is nothing suspicious in τοῖσι τοῦτο, which Nauck groundlessly condemns.—The pres. ἐγκλησθαι is required by the sense, since the act is a continuing one; ἐγκλησθαι would refer to some given moment or particular occasion. The mss. favour the aor., but most of the recent edd. rightly give the pres.

508 ε. ἀλλ' ἢ τυραννίς. '(If these men dared to say what they think, they would applaud me.) But royalty has the advantage of being able to do and say what it pleases, without being opposed in word or deed':—and so these men are

silent. These are two excellent and vigorous lines,—not only free from the slightest internal mark of spuriousness, but admirably suited to their place, both by thought and by expression. It was an extraordinary freak of arbitrary criticism to reject them. The reasons assigned for doing so deserve mention only for their curious weakness; as (a) ἀλλ' ἢ ought to be ἢ γάρ—Dindorf: (b) Antigone should not mention the *advantages* of the *tyrannis*—A. Jacob: (c) Creon could not be reproached with δρᾶν λέγειν θ' ἂν βούλεται—Nauck: of which last objection Bellermann, in his simple and triumphant vindication of these verses, justly says that it is 'wholly unintelligible.' (d) Wecklein, too, has effectively defended them. We may add that Creon's reply in v. 508, which refers primarily to vv. 504 f., does not therefore ignore vv. 506 f., since these two vv. cohere closely with the former: vv. 504—507 express a single thought. For similar references in tragedy to the *tyrannis*, as it was viewed by Greeks in the historical age, cp. Aesch. *P. V.* 224 f., Eur. *Ion* 621—632.

508 ε. μόνῃ: τῶνθε refers to the Chorus: for the Ionic form, cp. 308, 705.—τοῦτο... ὁρᾶς, seest this, = 'takest this view'; viz., that thy deed is right, and that only my power prevents its being publicly approved. A very rare use of ὁρᾶν: indeed, I know no strictly similar instance, for we cannot compare O. T. 284, where see n.: still, it is natural enough. Cp. Plat. *Phaedr.* 276 A ἄλλω ὁρῶμεν λόγον. So we say, 'I do not see it,' = 'I cannot take that view.' μόνῃ τῶνθε: cp. 101 καλλίστων... τῶν προτέρων, n.—ἐπ' ἄλλουσιν (for the spelling cp. n. in

- AN. ὀρώσι χούτου· σοὶ δ' ὑπὶλλουσιν στόμα.  
 KP. σὺ δ' οὐκ ἐπαιδεῖ, τῶνδε χωρὶς εἰ φρονεῖς; 510  
 AN. οὐδὲν γὰρ αἰσχροὺς τοὺς ὁμοσπλάγχνους σέβειν.  
 KP. οὐκ οὐκ ὁμαιμος χῶ καταντίον θανῶν;  
 AN. ὁμαιμος ἐκ μιᾶς τε καὶ ταύτου πατρός.  
 KP. πῶς δῆτ' ἐκείνῳ δυσσεβῇ τιμᾶς χάριν;  
 AN. οὐ μαρτυρήσει ταῦθ' ὁ καταθανὼν νέκυσ. 515  
 KP. εἴ τοί σφε τιμᾶς ἐξ ἴσου τῷ δυσσεβεῖ.  
 AN. οὐ γάρ τι δούλος, ἀλλ' ἀδελφὸς ὦλετο.  
 KP. πορθῶν δὲ τήνδε γῆν· ὁ δ' ἀντιστὰς ὕπερ.  
 AN. ὅμως ὁ γ' Ἀιδης τοὺς νόμους τούτους ποθεῖ.  
 KP. ἀλλ' οὐχ ὁ χρηστὸς τῷ κακῷ λαχεῖν \*ἴσους. 520  
 AN. τίς οἶδεν εἰ κάτωθεν εὐαγὴ τάδε;

509 ὑπὶλλουσιν L: ὑπὶλλουσι r (as A), or ὑπέλουσι (V<sup>4</sup>). 513 μᾶς τε MSS.: μᾶς γε Hermann.—πατρός] Tournier conject. γεγώς. 514 δυσσεβῶι L, with ηι over ωι: δυσσεβεῖ or δυσσεβῇ r.—τιμᾶς L, with gl. ἀντὶ τοῦ νέμεις. 516 εἰ τοί σφε L: εἰ τοί σφε r. 518 πορθῶν δε (without acc.) L. Most of the later

Appendix on 340), lit., 'turn' (or 'roll') 'under,' said of an animal putting its tail between its legs; cp. Eur. fr. 544 (from his *Oedipus*,—referring to the Sphinx) οὐρανὸν δ' ὑπὸ λασσὸν ὑπὸ λεοντόπου βᾶσιν | καθέζετ'. Verg. *Aen.* 11. 812 (a terrified wolf) *caudamque remulcens Subiecit pavitantem utero*. Here, 'keep down' the utterance of their thoughts; 'make their lips subservient' to thee. Cp. *σαίνειν*, *adulari*.—Euphony commends, though metre does not require, the *ν* *ἐφελκυστικόν*, which L gives. Cp. 571.

510 f. σὺ δ' οὐκ ἐπαιδεῖ; And art thou not ashamed of it (cp. *ἐπαισχύνομαι*), if thou thinkest otherwise than they do?—thinkest, namely, that thou art free to act on thy own views, regardless of thy king. For the sake of argument, he concedes their possible *sympathy* with her, but insists on their loyal *behaviour*. She answers, 'No, I am not ashamed, for I am doing nothing shameful.'

512 f. ὁμαιμος always of brother and sister in Soph.: O. C. 330 n.—ἐκ μιᾶς τε. The soundness of the text is thoroughly vindicated by Plat. *Legg.* 627 c (quoted by Schneidewin), πολλοὶ ἀδελφοὶ που γέροντ' ἂν ἐνδὲς ἀνδρὸς τε καὶ μιᾶς υἱεῖς, which also confirms the MS. τε against the conjecture γε.

514 f. πῶς δῆτ' why, then, dost thou render (to Polyneices) a tribute impious in the sight of Eteocles?—i.e., which

places the latter on the same level with the former.—ἐκείνῳ, ethic dat., 'in his judgment': cp. 904, O. C. 1446 ἀνάξια... πᾶσιν, and *ih.* 810 n., O. T. 40. We cannot well render, 'impious towards him,' which would be πρὸς or εἰς ἐκείνον: nor can the dat. be one of 'interest,' as though δυσσεβῇ were equivalent to *βλαβεράν*. The next verse agrees well with ἐκείνῳ being ethic dat.: 'he will not so testify,' = 'he will not say that he thinks my act impious.'—χάριν is usu. explained as acc. of the inner object, like τιμᾶς τιμῆν. But it would evidently be awkward to have an objective acc. added, as τιμῷ χάριν αὐτῶν. Rather τιμᾶς is here slightly deflected from the sense, 'to honour by observance,' 'to observe duly,' as Eur. *Tro.* 1210 οὐς Φρύγες νόμους | τιμῶσιν, *Ion* 1045 τὴν εὐσέβειαν... τιμᾶν, and means, 'to render duly,' as religious observance requires. So I should take it also in the parallel phrase, Eur. *Or.* 828 πατρῶν | τιμῶν χάριν, duly rendering grace to thy sire.—ὁ καταθανὼν νέκυσ: cp. 26.

516 εἴ τοι, *siguidem*: O. T. 549.—σφε: cp. 44 n.—ἐξ ἴσου, only on a li with, as O. T. 1019. So ἴσων = 'equally little' (Her. 2. 3), or 'equally vain' (8. 79): and id. 8. 109 τὰ τε ἱρὰ καὶ ἴδια ἐν ὁμοίῳ ἐποιέετο, i.e. made sacr things of (only) the same account things profane. Cp. 393.

517 οὐ γὰρ τι δούλος. No, Eteocl

AN. These also share it; but they curb their tongues for thee.

CR. And art thou not ashamed to act apart from them?

AN. No; there is nothing shameful in piety to a brother.

CR. Was it not a brother, too, that died in the opposite cause?

AN. Brother by the same mother and the same sire.

CR. Why, then, dost thou render a grace that is impious in his sight?

AN. The dead man will not say that he so deems it.

CR. Yea, if thou makest him but equal in honour with the wicked.

AN. It was his brother, not his slave, that perished.

CR. Wasting this land; while *he* fell as its champion.

AN. Nevertheless, Hades desires these rites.

CR. But the good desires not a like portion with the evil.

AN. Who knows but this seems blameless in the world below?

MSS. have *δέ*, but a few *γε*. The older edd. give *γε*: most of the recent, *δέ*. 519 *ὁμῶς* Mekler.—*τοὺς νόμους τούτους* MSS.: schol. marg. of L, *γρ. τοὺς νόμους ἴσους*.—Semitelos writes *ὁμοίς* (for *ὁμῶς*)...*τούτοις*. 520 *λαχεῖν* L: *λαβεῖν* r.—*ἴσος* MSS. Bergk conject. *ἴσα* (which Nauck adopts), or *ἴσων*. Nauck also suggests *ἴσους* (if *τούτους* be kept in 519). 521 *κάτωστυ* MSS. In L, *γρ. κάτωθεν* is written

cannot complain, for Polyneices was not his slave—his natural inferior—but his brother, and had the same claim on me that he had. Creon insists on the difference between the loyal man and the disloyal. Antigone dwells on the fact that both men had the same claim on her natural piety, and (519) on her sense of religious duty.

518 *πορθῶν δέ*: for *δέ* introducing an objection, cp. *O. T.* 379: for the partic., *ib.* 1001, 1011.—*ὁ δ'*, but the other (perished) *ἀντιστάς ὑπὲρ τῆσδε γῆς*, as this land's champion. *ὑπὲρ* is paroxytone as virtually following its case, since the gen. is supplied from *τῆσδε γῆς*. Cp. *Ai.* 1231 *τοῦ μηδὲν ἀντέστης ὑπὲρ*.

519 *τούτους*, the reading of the MSS., has been rejected by nearly all modern editors in favour of *ἴσους*, which the Scholiast mentions as a variant. But the simple *τούτους* is perfectly suitable,—‘these laws,’ the laws of sepulture (*τὸ θάπτειν*, as a schol. paraphrases); and everything that *ἴσους* would convey is already expressed by *ὁμῶς*. ‘One was the country’s foe, the other its champion—granted. Nevertheless Hades desires these laws,’—*i.e.* even in the case of the foe. A corruption of *ἴσους* into *τούτους* is

very improbable. Rather *ἴσους* was merely one of those conjectures which so often appear in the margin of the MSS., having for their object the supposed improvement of a point. The MS. *ἴσος* in 520 does not strengthen the case for *ἴσους* here.

520 The MS. *λαχεῖν ἴσος* is usu. explained, ‘equal in respect to obtaining (rites),’ *i.e.* with an equal claim to rites. The phrase is not only without any parallel, but seems impossible. *ἴσος λαχεῖν νόμιμα* would be very strange; *ἴσος λαχεῖν*, absolutely, is stranger still. The train of thought strongly favours *ἴσους* (which Soph. would have written *ἴσους*), as Nauck suggests and Semitelos reads. ‘Hades may desire these rites; but the good man does not (desire) to receive only the same rites as the wicked’: *i.e.* Eteocles will not be satisfied with the equality merely because Polyneices was his brother (517): he will think of the contrast between that brother’s merits and his own. The dead can be said *λαγχάνειν νόμους* (of burial), in the sense of obtaining that which the *νόμοι* give. Therefore we need not write *ἴσων* or *ἴσα*.

521 *ε. κάτωθεν*, simply ‘below’: cp. 1070, Eur. *Alc.* 424 *τῷ κάτωθεν ἀσπνῶδῳ*



KP. οὔτοι ποθ' οὐχθρός, οὐδ' ὅταν θάνῃ, φίλος.

AN. οὔτοι συνέχθην, ἀλλὰ συμφιλεῖν ἔφυν.

KP. κάτω νυν ἔλθοῦς', εἰ φιλητέον, φίλει  
κεῖνους· ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή.

525

XO. καὶ μὴν πρὸ πυλῶν ἦδ' Ἰσμήνῃ,  
φιλάδελφα κάτω δάκρυ' \*εἰβομένη·  
νεφέλη δ' ὀφρύων ὑπὲρ αἱματόεν  
ρέθος αἰσχύνει,  
τέγγουσι· εὐῶπα παρειάν.

530

KP. σὺ δ', ἡ κατ' οἴκους ὡς ἔχιδν' ὑφειμένη

above. 523 οὔτοι συνέχθην] In L. the first hand seems to have written οὐ τουνν  
εχειν, but added θ above χ, and S completed the correction. 524 νυν] νῦν L.  
525 ἄρξει] L has εἰ in erasure, prob. from η. 527 δάκρυα λειβόμενα L, δάκρυα

θεῶ: Dem. or. 23 § 28 ὁ κάτωθεν νόμος, the law below (=the continuation of a law already cited). We need not understand here, 'if these things are approved from below.' κάτω 'στίν has the ms. authority: but it is most improbable that Soph. would have given such a needlessly unpleasant verse, and the change is sufficiently explained by a later belief that the sense required κάτω.—εὐαγγή, right in respect to ἀγος, i.e. free from it, pure (O. T. 921). She means: 'who can tell if Eteocles, in the world below, will not think it consonant with piety that Polyneices should be honoured?' Perhaps earthly feuds are made up there. Creon answers, 'No,—foe once, foe always,—even in death: Eteocles will resent it.' Cp. Od. 11. 543 where the spirit of Ajax in Hades will not speak to Odysseus—κεχολωμένη εἵνεκα νίκης | τὴν μιν ἐγὼ νίκησα.—There would be far less point in Creon's words if we took them to mean, 'my dead foe is still my foe' (cp. Ai. 1348, 1372).

523 οὔτοι συνέχθην. 'Even if my brothers hate each other still, my nature prompts me, not to join Eteocles in hating Polyneices, but to love each brother as he loves me': cp. 73 φίλη...φίλου μέτα. Cp. Polybius 1. 14 φιλόφιλον δεῖ εἶναι τὸν ἀγαθὸν ἄνδρα καὶ φιλόπατρυν, καὶ συμμισεῖν τοῖς φίλοις τοὺς ἐχθροὺς καὶ συναγαπαῖν τοῖς φίλοις. Eur. imitates our verse, I. A. 407 (Agam. to Menelaus) συσσωφρονεῖν γάρ, οὐχὶ συνοροσεῖν ἔφυν, 'nay, my sympathies are with prudence, not with frenzy.'

524 ε. νῦν, as Ai. 87, Tr. 92, Ph. 1196, but νῦν O. T. 658, and oft.—κεννους=τοῖς ἐκεῖ, the dead. Nauck proposes νεκρούς, which would be a deplorable change. For the pause after the emphatic word, cp. 46 n.

526 ε. καὶ μὴν introducing the new person: O. C. 549 n. At Creon's command (491), two πρόσπολοι had gone to bring Ismene. The door from which she now enters is that by which she had left the stage (99). It is supposed to lead to the γυναικωνίτις (cp. 578).—εἰβομένη, the correction of Triclinius for the ms. λειβομένη, enables us to keep δάκρυα, instead of changing it to δάκρυ, when φιλάδελφα must be taken as adv. (cp. O. T. 883 n.). The Schol. so took it (he paraphrases by φιλαδέλφως), and it would seem, therefore, that he read δάκρυ λειβομένη. But, though this constr. is quite admissible, it would be far more natural that φιλάδελφα should agree with δάκρυα. In O. C. 1251 we have λείβων δάκρυον: neither λείβω nor εἰβω occurs elsewhere in Soph.; and the only other place in Tragedy where εἰβω has good support is Aesch. P. V. 400, where Hermann, by reading δακρυοίστακτον ἀπ' ὅσων ραδιῶν δ' εἰβομένα ρέος, for the ms. δακρυοίστακτον δ'...λειβομένα, restores the metre. But κατὰ δάκρυον εἰβειν as Homeric phrases; and if an Attic poet could use the latter, there was certainly no reason why he should not use the former. I may remark, too, that κάτω points to a reminiscence of the phrase

CR. A foe is never a friend—not even in death.

AN. 'Tis not my nature to join in hating, but in loving.

CR. Pass, then, to the world of the dead, and, if thou must needs love, love them. While I live, no woman shall rule me. ✓

*Enter ISMENE from the house, led in by two attendants.*

✓ CH. Lo, yonder Ismene comes forth, shedding such tears as fond sisters weep; a cloud upon her brow casts its shadow over her darkly-flushing face, and breaks in rain on her fair cheek.

CR. And thou, who, lurking like a viper in my house,

λειβομένα or δάκρυα λειβομένη τ. δάκρυ' εἰβομένη Triclinius: δάκρυ λειβομένη Wex. 528 αἱματέν | ἱμερόεν M. Schmidt, adding the words ἱσταμένη | τὸ πρὶν after ὑπερ.

with εἶβειν, for Homer never says κατὰ δάκρυα λείβειν. Nothing is more natural than that εἰβομένη should have become λειβομένη in the MSS., the latter word being much the commoner.—κάτω, adv., 'downwards': cp. 716, fr. 620 ὅσα κυλάινων κάτω. Nauck's objection, that κάτω εἰβομένη could not stand for κατειβομένη, would have force only if κάτω were necessarily a prep., substituted for κατὰ. He proposes καταί (cp. καταβάτης).

528 ε. νεφέλη δ' ὀφρύων ὑπερ, a cloud of grief (resting) on her brow,—as dark clouds rest on a mountain-summit: cp. Eur. Hipp. 173 στυνγὸν δ' ὀφρύων νέφος αἰζάνεται: Aesch. Theb. 228 τὰν ἀμήχανον | κάκ χαλεπὰς δέας ὑπερβ' ὀμμάτων | κρημαμέναν νεφέλην: so συννεφής = συνωφρυνώμενος. Cp. Deme supercilio nubes (Hor. Ep. 1. 18. 94). The cloud of sorrow is associated with the rain of tears: cp. Shaksp. Ant. 3. 2. 51 *Will Caesar weep?—He has a cloud in 's face.*—αἱματόεν, here, 'suffused with blood,' darkly flushed. This application of αἱματόεις to the human face seems unparalleled, though in *Anthol.* P. 6. 154 Leonidas of Tarentum (c. 280 B.C.) has φύλλα τε πεπταμένον αἱματόεντα ῥόδων. Eur. Phoen. 1487 was less daring when he called a dark blush τὸν ὑπὸ βλεφάρους | φοινίκ' ('crimson'), ἐρόθημα προσώπου. It recalls the well-known fragment of Ion in Athen. 603 E, where the schoolmaster objects to Phrynichus's ἐπὶ πορφύρεας παρήσι, on the principle, οὐ κάρτα δεῖ τὸ καλὸν τῷ μὴ καλῷ φαινομένη εἰκάσειν,—and Sophocles makes a lively defence of it. Shaksp. uses 'bloody' for 'blood-red': *Hen. V.* 1. 2. 101 *untwink your bloody flag.*—ῥέθος = πρόσωπον, as Eur. H. F. 1203 πάρες ἀπ' ὀμμάτων | πέπλον, ἀπόδике, ῥέθος ἀέλιου

δείξων. Cp. Eustathius 1090, 27 ἰστέον ὅτι ῥέθεα οἱ μὲν ἄλλοι τὰ μέλη φασίν, Αἰολεῖς δὲ μόνοι, κατὰ τοὺς παλαιούς, τὸ πρόσωπον ῥέθος καλοῦσιν. This suggests that the Attic dramatists had lyric precedent for this use of ῥέθος: as Lycophron (173) may also have had for using it as = σῶμα. The Homeric use is confined to the phrase ἐκ βεθέων (thrice in *Il.*, never in *Od.*)—αἰσχύνη, i.e. overcasts its sunny beauty: cp. Thomson, *Spring* 21, *Winter* ... bids his driving sleets Deform the day delightless.

531 σὺ δ' with φέρ', εἰπέ (534).—ὑφειμένη, *submissa*, 'lurking,' as a viper lurks under stones: Arist. *H. A.* 8. 15 αἱ δ' ἐχιδναὶ ὑπὸ τὰς πέτρας ἀποκρίπτουσι εἰαυτάς. Eur. *H. F.* 72 σῶψ νεισοῦς ὄρνις ὥς ὑφειμένη, like a cowering hen (ὑφειμένους Kirchhoff). The word may also suggest a contrast between Antigone's bolder nature and the submissive demeanour of Ismene (cp. *El.* 335 νῦν δ' ἐν κακοῖς μοι πλεῖν ὑφειμένη δοκεῖ, 'with shortened sail'). But we should not render it by 'submissive'; its primary reference is to the image of the ἐχιδνα. Others render, 'having crept in,' *clani immissa*. The act. can mean to 'send in secretly' (see on *υφείλ*, *O. T.* 387), but the pass. ὑφίσσθαι does not seem to occur in a corresponding sense.—ἐχιδνα: cp. *Tr.* 770 (the poison works) *φούλας | ἐχθρὰς ἐχιδνας ἰὸς ὤς*. So of Clytaemnestra (Aesch. *Cho.* 249): Eur. *Andr.* 271 ἐχιδνας καὶ πυρὸς περαιτέρω: cp. *Ion* 1262. This image for domestic treachery is quaintly illustrated by the popular notions mentioned in Arist. *Mirab.* 165 (p. 846 b 18 Berl. ed.) τοῦ περκνοῦ ἔχων τῇ ἐχιδνᾷ συγγινωμένον, ἡ ἐχιδνα ἐν τῇ συνουσίᾳ τῇ κεφαλῇ ἀποκόπτει. διὰ τοῦτο καὶ τὰ τέκνα,

- λήθουσά μ' ἐξέπιwes, οὐδ' ἐμάνθανον  
τρέφων δὺ ἅτα κάπαναστάσεις θρόνων.  
φέρ', εἰπέ δή μοι, καὶ σὺ τοῦδε τοῦ τάφου  
φήσεις μετασχεῖν, ἣ ἔομεῖ τὸ μὴ εἰδέναι; 535
- ΙΣ. δεδρακα τοῦργον, εἶπερ ἦδ' ὁμορροθεῖ,  
καὶ ξυμμετίσχω καὶ φέρω τῆς αἰτίας.
- ΑΝ. ἀλλ' οὐκ ἑάσει τοῦτό γ' ἡ δίκη σ', ἐπεὶ  
οὐτ' ἠθέλησας οὐτ' ἐγὼ κοινωσάμην.
- ΙΣ. ἀλλ' ἐν κακοῖς τοῖς σοῖσιν οὐκ αἰσχύνομαι 540  
ξύμπλουν ἐμαυτὴν τοῦ πάθους ποιουμένη.
- ΑΝ. ὦν τοῦργον, Ἄιδης χοὶ κάτω ξυνίστορες·  
λόγοις δ' ἐγὼ φιλοῦσαν οὐ στέργω φίλην.
- ΙΣ. μήτοι, κασιγνήτη, μ' αἰτιάσῃς τὸ μὴ οὐ  
θανεῖν τε σὺν σοὶ τὸν θανόντα θ' ἀγνίσαι. 545
- ΑΝ. μή μοι θάνης σὺ κοινά, μηδ' ἄ μὴ ἴγιες

531 ἦ] ἡ L.—ὕφειμένη] ὑφειμένη Brunck. Cp. schol., ἡ γὰρ ἐχιδνα λάθρα καθεξο-  
μένη τῶν ἀνθρώπων ἐκπίνει τὸ αἷμα.—Semitelos conject. φονία. 533 ἅτα L, ἅτας r.  
535 ἡ ἐξομῆ τό μ' εἰδέναι L. The acc. on τό has been altered from τὸ: the latter

ὥσπερ τὸν θάνατον τοῦ πατρὸς μετερχόμενα,  
τὴν γαστέρα τῆς μητρὸς διαρρήγνυσιν. (Cp.  
Shaksp. *Per.* 1. 1. 64 *I am no viper, yet  
I feed On mother's flesh.*)

532 λήθουσά μ' ἐξέπιwes. It seems  
unnecessary to suppose a confusion of  
images. The venom from the echidna's  
bite is here described as working in-  
sidiously, and, at first, almost insensibly. So  
Heracles says of the poison, which he has  
already (*Tr.* 770) compared to the echid-  
na's, ἐκ δὲ χλωρὸν αἷμά μου | πέπωκεν ἦδη,  
*Tr.* 1025. Cp. *El.* 784 ἦδε γὰρ μείζων  
βλάβη ξύναικος ἦν μοι, τοῦμόν ἐκπίνουσ'  
ἀεὶ | ψυχῆς ἀκρατον αἷμα.

533 ἅτα κάπαναστάσεις. The dual is  
commended, as against ἅτας, by a certain  
scornful vigour; just as at 58 the dual has  
an emphasis of its own. And the combi-  
nation with a plural is no harsher than  
(e.g.) Plat. *Laches* p. 187 *Αὐτοὶ εὐρεταὶ  
γεγονότε.* Cp. *O. C.* 530 *αὐταὶ δὲ δύο* ἐξ  
ἐμοῦ...παῖδε, *δύο δ' ἅτα.*—ἐπαναστάσεις,  
abstract (like ἅτα) for concrete: so 646  
πόνους (bad sons): *κεῖνος ἡ πᾶσα βλάβη*  
(*Ph.* 622), *ὄλεθρος*, etc. *θρόνων*, object.  
gen. (*ἐπανίστασθαι θρόνους*). Creon sus-  
pects the sisters of being in league with  
malcontent citizens (cp. 289), who wish  
to overthrow his rule.

535 τὸ μὴ: cp. 443. [Dem.] or. 57

§ 59 οὐκ ἂν ἐξομῶσαιτο μὴ οὐκ εἰδέναι. Plat.  
*Legg.* 949 *Α* ἐξαρηθέντι καὶ ἐξομοσαμένῳ.

536 *Σ.* ὁμορροθεῖ, concurs, consents:  
fr. 446 ὁμορροθῶ, συνθέλω, | συμπαραινέ-  
σας ἔχω. Schol. ad *Ar. At.* 821 ὁμορροθεῖν  
δὲ κυρίως τὸ ἅμα καὶ συμφώνως ἐρέσσειν. So  
*Orphic Argonaut.* 254 ὁμορροθεῖντες, 'row-  
ing all together' (cp. above on 259). The  
image thus agrees with ξύμπλουν in 541.  
Ismene remembers her sister's words:  
'even if you should change your mind, I  
could never welcome you now as my fel-  
low-worker' (69). She says, then, 'I  
consider myself as having shared in the  
deed—if my sister will allow me.' Nauck  
sadly defaces the passage by his rash  
change, *εἶπερ ἦδ' ὁμορροθῶ.*

537 τῆς αἰτίας depends on both verbs.  
ξύμμετίσχω having prepared the ear for  
a partitive gen., no harshness is felt in  
the reference of that gen. to φέρω also.  
We cannot take the gen. with the first  
verb only, and regard καὶ φέρω as paren-  
thetic. Some real instances of such a  
parenthetic construction are given in the  
n. on 1279 f.; but the supposed examples  
often break down on scrutiny. Thus in  
*At.* 274, *ἔλθε κἀνέπνευσε τῆς νόσου*, the  
gen. goes with both verbs (cp. on *O. C.*  
1113): for *O. C.* 1330, see n. there: in  
*Aesch. P. V.* 331 *πάντων μετασχῶν καὶ*

wast secretly draining my life-blood, while I knew not that I was nurturing two pests, to rise against my throne—come, tell me now, wilt thou also confess thy part in this burial, or wilt thou forswear all knowledge of it?

IS. I have done the deed,—if she allows my claim,—and share the burden of the charge.

AN. Nay, justice will not suffer thee to do that: thou didst not consent to the deed, nor did I give thee part in it.

IS. But, now that ills beset thee, I am not ashamed to sail the sea of trouble at thy side.

AN. Whose was the deed, Hades and the dead are witnesses: a friend in words is not the friend that I love.

IS. Nay, sister, reject me not, but let me die with thee, and duly honour the dead.

AN. Share not thou my death, nor claim deeds to which

points to the true reading. Cp. 544. 536 εἶπερ ᾗδ' ὁμορροθεῖ] εἶπερ ᾗδ' ὁμορροθῶ Nauck. 538 σ' added in L. by S. 539 'κοινωσάμην] κοινωσάμην L. Cp. 457, 546. 541 ποιουμένην L, but a line has been drawn across the final ν. 544 τὸ μ' οὐ L, with η above μ from the first hand. Cp. 535. 546 μῆδ' μὴ

τετολημῶς ἐμοί, the pron. might be dat. of interest with the second partic.; but we ought perhaps to read *συντετολημῶς* τ' ἐμοί.

538 ε. ἀλλ' οὐκ ἴσασιν σ': cp. O. C. 407 ἀλλ' οὐκ εἰ τὸ σφύλλον αἰμά σ', ὦ πάτερ.—'κοινωσάμην': prodelision of the augment, as 457 (n.): cp. O. C. 1602 ταχεῖ πόρευσαν σὺν χρόνῳ.

541 ξυμπλοῦν: cp. Eur. H. F. 1225 καὶ τῶν καλῶν μὲν ὅστις ἀπολαύειν θέλει, | συμπλεῖν δὲ τοῖς φίλοις δυστυχοῦσιν οὐ. I. T. 599 ὁ παντολῶν γὰρ εἰμ' ἐγὼ τὰς συμφοράς, | οὗτος δὲ συμπλεῖ.

542 ε. Cp. Ph. 1293 ὡς θεοὶ ξενίστορες.—λόγοις, and not ἐργοῖς. Cp. Ph. 307 λόγοις | ἐλεοῦσι, they show compassion in word (only). Theognis 979 μὴ μοι ἀνὴρ εἴη γλώσση φίλος ἀλλὰ καὶ ἔργῳ.

544 ε. μὴ μ' ἀτιμάσῃς, do not reject me (the word used by the suppliant Oed., O. C. 49, 286), τὸ μὴ οὐ (cp. 443 n.), so as to hinder me from dying with thee, and paying due honour to the dead. ἀγνίσαι τὸν θ. is to make him ἀγνός, i.e. to give him the rites which religion requires; as, conversely, a corpse which is ἀμοῖρος and ἀκτίματος is also ἀνόσιος (1071). Eur. Suppl. 1211 τῶν αὐτῶν σώμαθ' ἡγνίσθη πυρὶ, where their corpses *received the rites of fire*, i.e. were burned. Cp. 196 n. If Ismene shares in the penalty of the deed,

she will share in the merit.

546 μὴ μοι, not μὴ μοί, since the main emphasis is on the verbal notion ('share not my death'), rather than, 'share not my death': cp. 83 n. The combination μὴ μοι...σὺ has a scornful, repellent tone (cp. O. C. 1441 n.). κοινά, adv.: cp. Ai. 577: O. T. 883 ὑπέροπτα (n.).—μῆδ' ἢ μὴ 'θιγες. If this were an instance of *θιγ-γάνω* with acc., it would be a solitary instance in Soph., who has *θιγγάνω* with genitive in nine passages; in Ph. 667 παρέσται ταῦτά σοι καὶ θιγγάνειν, ταῦτα is nom. Nor is there any authentic instance of *θιγγάνω* with acc. in classical Greek. In Eur. H. F. 963, πατήρ δέ νιν | θιγῶν κραταῖας χειρὸς ἐννέπει τάδε, νιν depends on ἐννέπει: cp. Ai. 764 ὁ μὲν γὰρ αὐτὸν ἐννέπει τέκνον, etc. In Theocr. 1. 59 οὐδὲ τί πα ποτὶ χεῖλος ἐμὸν θίγειν, the gen. αὐτοῦ is understood with προσέθιγεν, and τι is adv., 'at all.' Nor does ψαῦω govern an-acc. below in 859, 961 (where see notes). Krüger (II. § 47. 12. 2) treats ἄ here as a sort of adverb (ib. II. § 46. 6. 9), i.e., in a case where you did not put your hand (to the deed, sc. τοῦ ἔργου); but this is very awkward. Rather, I think, there is an unusual kind of attraction, due to the special form of the sentence. We could not say (e.g.) ἄ μῆ ἐρά τις, οὐ θηράται, (ἄ for ταῦτα ὧν). But here μῆδ' ὧν μὴ

- ποιου σεαυτῆς· ἀρκέσω θνήσκουσ' ἐγώ.  
 ΙΣ. καὶ τίς βίος μοι σοῦ λελειμμένη φίλος;  
 ΑΝ. Κρέοντ' ἐρώτα· τοῦδε γὰρ σὺ κηδεμών.  
 ΙΣ. τί ταῦτ' ἀνίως μ', οὐδὲν ὠφελουμένη; 550  
 ΑΝ. ἀλγοῦσα μὲν δῆτ', εἰ \*γελῶ γ', ἐν σοὶ γελῶ.  
 ΙΣ. τί δῆτ' ἂν ἀλλὰ νῦν σ' ἐτ' ὠφελοῖμ' ἐγώ;  
 ΑΝ. σῶσον σεαυτήν· οὐ φθονῶ σ' ὑπεκφυγείν.  
 ΙΣ. οἶμοι τάλαινα, κάμπλάκω τοῦ σοῦ μόρου;  
 ΑΝ. σὺ μὲν γὰρ εἴλου ζῆν, ἐγὼ δὲ κατθανεῖν. 555  
 ΙΣ. ἀλλ' οὐκ ἐπ' ἀρρήτοις γε τοῖς ἐμοῖς λόγοις.  
 ΑΝ. καλῶς σὺ μὲν τοῖς, τοῖς δ' ἐγὼ 'δόκουν φρονεῖν.  
 ΙΣ. καὶ μὴν ἴση νῶν ἔστιν ἡ 'ξαμαρτία.  
 ΑΝ. θάρσει· σὺ μὲν ζῆς, ἡ δ' ἐμὴ ψυχὴ πάλαι  
 τέθνηκεν, ὥστε τοῖς θανούσιν ὠφελεῖν. 560

δ' L.—'θιγες] θίγες L. Cp. 457, 539. 547 θνήσκουσ' L. For the ι subscript, see comment on O. T. 118. 548 φίλος has been suspected. Wecklein conject. μῶνη: Hense, μένει: M. Schmidt, δίχα: Nauck. σοῦ γ' ἄτερ λελειμμένη. 551 δῆτ', εἰ MSS. Dindorf conject. δῆ, κεί: Wolff, δῆ, τὸν.—γελῶ γ'] γελῶτ' L. Heath conject. γελῶ γ'. 552 σετ' L. (without acc.): σ' ἐτ' ι (σ' ἐπ' E). 557 καλῶς σὺ μὲν τοῖς... τοῖς δ' L. The τ of τοῖς is in an erasure, which appears to show that τοῖς has not been made from τοῖς. Dübner thinks that the first hand wrote μὲν γ' οὐ:

'θιγες ποιοῦ σεαυτῆς would have been intolerable, on account of the second gen. after ποιοῦ. For the sake of compactness, and of clearly marking the object to ποιοῦ, the poet has here allowed α to stand for ταῦτα ὦν. I do not compare O. C. 1106, αἰτεῖς α τεύξει, holding that α there = ταῦτα α (not ὦν): see n.

547 ποιοῦ σεαυτῆς, a somewhat rare phrase. Her. 1. 129 ἐαυτοῦ ποίεσθαι τὸ Κύρου ἔργον. [Plat.] Hipp. min. 372 C ἐμαυτοῦ ποιοῦμενος τὸ μάθημα εἶναι ὡς εἰρημία. Dem. or. 19 § 36 εἰς αὐτὸν ποιοῦμενος (taking on himself) τὰ τούτων ἀμαρτήματα. In Thuc. 8. 9 ἐαυτοῦ... τὸν στόλον ἰδίῳ ποιήσασθαι, the gen. goes with the adj.—ἀρκέσω in the pers. constr., cp. Ai. 76 ἐνδον ἀρκέω μέρων, and O. T. 1061 n.

548 σοῦ λελειμμένη, bereft of thee. λείπομαι τινος, to lag behind, then, fig., to be deprived of, as El. 474 γνώμας λειπομένα, Eur. Alc. 406 νέος ἐγώ, πάτερ, λείπομαι φίλας | ...ματρός.—φίλος has been groundlessly suspected, for no other reason, seemingly, than because it is masc.

549 κηδεμών, alluding esp. to v. 47.

Cp. Xen. Anab. 3. 1. 17 ἡμᾶς δέ, οἷς κηδεμών... οὐδεὶς πάρεστιν, who would have no one to plead our cause (no 'friend at court,' such as the younger Cyrus had in his mother Parysatis). In Il. 23. 163 κηδεμόνες are the chief mourners for the dead. In Attic, though sometimes poet. for κηδεστής, the word did not necessarily imply kinship.

551 ἀλγοῦσα μὲν δῆτ', yes, indeed, it is to my own pain that I mock thee,—if I do mock. δῆτα assents (O. T. 445 n.) to οὐδὲν ὠφελουμένη: there is, indeed, no ὄφελος in it, but only ἄλγος.—ἐν σοί: cp. Ai. 1092 ἐν θανούσιν ὑβριστῆς, ih. 1315 ἐν ἐμοὶ θρασύς.—Heath's εἰ γελῶ γ', for εἰ γέλωτ', is supported by the accent γελῶτ' in L, and seems right. It smooths the construction; and εἰ γελῶ γ' better expresses that the taunt sprang from anguish, not from a wish to pain. Then γέλωτα γελῶ, without an epithet for the subst., is unusual.—Cp. Ai. 79 οὐκ οὐκ γέλωτος ἡδίστος εἰς ἐχθροῦς γελᾶν;

552 ἀλλὰ νῦν, ποῦν, at least: O. C. 1276 ἀλλ' ὑμεῖς γε, n.

554 κάμπλάκω, and am I to miss the

thou hast not put thy hand : my death will suffice.

IS. And what life is dear to me, bereft of thee ?

AN. Ask Creon ; all thy care is for him. —

IS. Why vex me thus, when it avails thee nought ?

AN. Indeed, if I mock, 'tis with pain that I mock thee.

IS. Tell me,—how can I serve thee, even now ?

AN. Save thyself : I grudge not thy escape.

IS. Ah, woe is me ! And shall I have no share in thy fate ?

AN. Thy choice was to live ; mine, to die.

IS. At least thy choice was not made without my protest.

AN. One world approved thy wisdom ; another, mine.

IS. Howbeit, the offence is the same for both of us.

AN. Be of good cheer ; thou livest ; but my life hath long been given to death, that so I might serve the dead.

but it seems equally possible that it was μέν σοι. There is no trace of erasure at the two dots after σοι. Of the later MSS., A and V<sup>3</sup> have μέν τοῖς : others, μέν σοῦ, μέν θ' οὐ, or μέν τ' αὐτοῦ : but none (I believe) μέντοι or μέν σοι. The schol. in L has μέντοι in the lemma, but explains, σεαυτῇ καλῶς ἐδόκεισ φρονεῖν, μὴ συμπαρ- τοισά μοι· ἐγὼ δὲ τοῦτοις κ.τ.λ. Hence Martin, καλῶς σὺ μέν σοι. 550 ὥστε] Wieseler conject. ὡς σε : Dobree, with the same view, proposed ὠφελεῖς ('and so you are helping a sister who is already as the dead': cp. 552).

fate? i.e. to be dissociated from it: delib. aor. subj., which can be used, not only in asking what one is *to do*, but also in expressions of despair as to what one must suffer (*Tr.* 973 τί πάθω;). For ἀμπλακεῖν cp. 910, 1234.

555 εἰλου, alluding to v. 78 f.—ζῆν: for the emphatic pause, cp. *Ph.* 907 οἴκουν ἐν οἷς γε δρᾶς· ἐν οἷς δ' αὐδᾶς, ὀκνῶ.

556 ἐπ' ἀρρήτοις... τοῖς ἐμ. λ. (but you did not choose death) without my words (my arguments against that course) having been spoken,—referring to vv. 49—68. For ἐπὶ with the negative verbal (= πρὶν τοῖς ἐμοῖς λόγοις ρηθῆναι) cp. *Eur. Ion* 228 ἐπὶ δ' ἀσφάκτοις | μήλοισι δόμων μὴ πάρι· ἐς μυχόν ('before sheep have been slain, pass not,' etc.).

557 σὺ μέν τοῖς: 'you seemed wise to the one side (Creon); I, to the other' (to Hades and the dead). Nauck pronounces the text unsound, objecting to the use of τοῖς: but that it was good Attic is sufficiently shown by *Plat. Legg.* 701 E (cited by *Wolf*) οὐ συνήνεγκεν οὐτε τοῖς οὐτε τοῖς (it profited neither party). Cp. *O. C.* 742, n. on ἐκ δὲ τῶν.—σὺ μέν σοι, the schol.'s reading, is very inferior.—For the rhetorical χιασμός cp. *O. T.* 538 n. (and *ib.* 320).

558 καὶ μὴν, and yet,—though I *did* shrink from breaking Creon's law,—I am now, morally, as great an offender as you, since I sympathise with your act.

559 ε. θάρσει is not said with bitterness (that could hardly be, after 551): rather it means, 'Take heart to live,' as Whitelaw renders it. These two verses quietly express her feeling that their lots are irrevocably sundered, and exhort Ismene to accept the severance.—ἡ ἀνὴ ψυχῇ, my life, a periphrasis for ἐγώ, like *O. C.* 998 τὴν πατρός | ψυχὴν... ζῶσαν (n.). —πάλαι, i.e. ever since she resolved to break the edict. (*Cp. O. T.* 1161).—ἔσται τοῖς θ. ὠφελείν, so as to (with a view to) serving the dead. The dat., as with ἐπαρκεῖν: *Ph.* 871 ξυνωφελοῦντά μοι: *Aesch. Pers.* 842 ὡς τοῖς θανούσι πλοῦτος οὐδὲν ὠφελεί: *Eur. Or.* 665 τοῖς φίλοιςιν ὠφελείν: *Ar. Av.* 419 φίλοιςιν ὠφελείν ἔχειν. So ἐπωφελεῖν *O. C.* 441.—Dobree proposed to understand σε as subj. to the inf., 'so that (you) are helping the dead,'—i.e., your offer of help (552) is made to one who is already as good as dead. But σέ could not be thus understood; and this sense (which it has been sought to obtain by emendations, see cr. n.) would be frigid.

- ΚΡ. τὼ παῖδε φημί τώδε τὴν μὲν ἀρτίως  
 ἄνουν πεφάνθαι, τὴν δ' ἀφ' οὗ τὰ πρῶτ' ἔφν.  
 ΙΣ. οὐ γάρ ποτ', ὦναξ, οὐδ' ὅς ἂν βλάβστη μένει  
 νοῦς τοῖς κακῶς πράσσουσιν, ἀλλ' ἐξίσταται.  
 ΚΡ. σοὶ γοῦν, ὅθ' εἶλον σὺν κακοῖς πράσσειν κακά. 565  
 ΙΣ. τί γάρ μόνῃ μοι τῆσδ' ἄτερ βιώσιμον;  
 ΚΡ. ἀλλ' ἦδε μέντοι μὴ λέγ'. οὐ γάρ ἔστ' ἔτι.  
 ΙΣ. ἀλλὰ κτενεῖς νυμφεῖα τοῦ σαντοῦ τέκνου;  
 ΚΡ. ἀρώσιμοι γὰρ χιᾶτέρων εἰσὶν γυαί.  
 ΙΣ. οὐχ ὥς γ' ἐκείνῳ τῆδέ τ' ἦν ἡρμοσμένα. 570  
 ΚΡ. κακὰς ἐγὼ γυναικάς υἱέσι στυγῶ.

563 οὐ γάρ ποτ' ἀλλ' οὐ γάρ Plutarch *Phoc.* 1, and *Mor.* 460 E. The grammarian Gregorius Corinthius (c. 1150 A.D.) p. 417 has ἀλλὰ γάρ. 564 πράσσουσιν] πρά-  
 ξασιν Plut. *Mor.* 460 E. πράττουσιν Gregorius l.c. 565 σοὶ γοῦν] καὶ has been  
 deleted before σοὶ in L.—κακοῖς] L has ἡμ. written above by S. Some of the later  
 MSS. have κατῇ or (as A) κακῷ. 567 μέν σοι L, and so nearly all the later MSS.:

561 L gives τὼ παῖδε φημί as in O. C. 317 καὶ φημί, and this may probably be taken as the traditional accentuation, though some modern edd. write τὼ παῖδέ φημι, καὶ φημι. The justification of the oxytone φημί is in the emphasis which falls on it. Similarly it has the accent when parenthetical, as Lucian *Diocr. Conic.* 2 πολλοὶ γάρ, φημί, οὐκ ἀγαπῶντες κ.τ.λ. —τὼ παῖδε...τὴν μὲν...τὴν δέ, partitive apposition: see on 21.—ἀρτίως, because Creon had hitherto regarded Ismene as being of a docile and submissive nature: cp. on 531 ὑπειμένη.

563 ε. The apology is for her sister as well as for herself: even such prudence (cp. 68 νοῦν) as may have been inborn forsakes the unfortunate under the stress of their misfortunes.—βλάβστη: cp. *El.* 238 ἐν τίνι τοῦτ' ἐβλασθ' ἀνθρώπων; O. C. 804 φύσας...φρένας (n.).—τοῖς κ. πράσσουσιν, dat. of interest: *Tr.* 132 μένει γάρ οὐτ' αἰδῶ νύξ | βροτοῖσιν.—ἐξίσταται, stands aside, gives place (*At.* 672); and so, leaves its proper place, becomes deranged: cp. Eur. *Bacch.* 928 ἀλλ' ἐξέδρας σοὶ πλόκαμος ἐξέστηχ' ὅδε. The converse phrase is commoner, ἐξίσταμαι τῶν φρενῶν: cp. 1105.—Schneidewin cp. Eur. *Antigone* fr. 163 ἀκουσον· οὐ γάρ οἱ κακῶς πεπραγότες | σὺν ταῖς τύχαισι τοὺς λόγους ἀπώλεσαν,—which plainly glances at our passage. For similar allusions cp. O. C. 1116 n.

565 σοὶ γοῦν (cp. 45 n.) sc. ἐξέστη.—κακοῖς, i.e. Antigone: for the plur., cp. 10.

566 τῆσδ' ἄτερ explains μόνῃ: cp. on 445.—βιώσιμον is Ionic and poet.; the Attic word was βιωτός. It is needless to change τί (subst.) into πῶς. The more usual phrase was, indeed, impers., as Her. 1. 45 οὐδέ οἱ εἴη βιώσιμον: Plat. *Crito* 47 D ἀρα βιωτὸν ἡμῖν ἐστί; But, just as we can have ὁ βίος οὐ βιωτός ἐστι (cp. O. C. 1691), so also οὐδὲν βιωτὸν ἐστί, no form of life is tolerable. Cp. O. T. 1337 τί δὴτ' ἐμοὶ βλεπτόν, ἢ | στερκρόν, ἢ προσήγορον | ἔτ' ἐστ', etc., where the only difference is that the subst. τί corresponds to an object. accus., and not as here to a cognate (βίον βιώναι).

567 ἀλλὰ...μέντοι 'nay, but...': cp. *Ph.* 524 ἀλλ' αἰσχρὰ μέντοι σοῦ γέ μ' ἐνδέστερον | ξένῳ φανῆναι.—ἦδε μὴ λέγει, say not 'ἦδε,' speak not of her as still with thee, for she is already numbered with the dead. οἶδε are οἱ ἐνθάδε, the living (75), as κείνοι (525) are οἱ ἐκεῖ, the dead (cp. 76). The peculiarity is that we should have expected either (a) τήνδε, acc. to λέγει, or (b) τῆσδε, as a direct quotation from the last verse: cp. Dem. or. 18 § 88 τίς ἦν...; ὑμεῖς, ὠάνδρες Ἀθηναῖοι. τὸ δ' ὑμεῖς θταν λέγω, λέγω τὴν πόλιν. If (e.g.) ὑμῶν had preceded ὠάνδρες, Dem. would doubtless have said τὸ δ' ὑμῶν, or else ὑμᾶς δ'. Here,

CR. Lo, one of these maidens hath newly shown herself foolish, as the other hath been since her life began.

IS. Yea, O King, such reason as nature may have given abides not with the unfortunate, but goes astray.

CR. Thine did, when thou chosest vile deeds with the vile.

IS. What life could I endure, without her presence?

CR. Nay, speak not of her 'presence'; she lives no more.

IS. But wilt thou slay the betrothed of thine own son?

CR. Nay, there are other fields for him to plough.

IS. But there can never be such love as bound him to her.

CR. I like not an evil wife for my son.

but E has *μέντοι σοί*: Brunck replaced *μέντοι*. 568 *ἀλλά κτενεῖς* MSS. Nauck writes *οὐ μὴ κτενεῖς*.—*νυμφία* (without acc.) L: *νυμφεία* r. 569 *ἀρώσιμοι*] In L an early hand has written *ο* above *ω*.—*χάτερον εἶσιν* MSS.: Dindorf, *εἰσι χάτερον*. Nauck arranges vv. 569—574 as follows, bracketing 570 and 573 as spurious:—569, 572, 571, 574; giving 572 and 574 to Ismene (with L). 571 *νίδων* L:

however, no fair objection would remain if we had *ἀλλά τὸ ἦδε μὴ λέγε*, i.e. 'never use the word *ἦδε* about her,'—which makes the sense more general than if he said, *ἀλλά τῆσδε μὴ λέγε*, i.e. 'do not say (that you cannot live without) *ἦδε*.' The question, then, seems to resolve itself into this:—Wishing to give the more general sense just indicated, could the poet say *ἦδε* instead of *τὸ ἦδε*? To show that the art. was not always required in such quotation, it is enough to cite Ar. *Eq.* 21 *λέγε δὲ μὴδωμεν*, by the side of *τὸ μὴδωμεν* *id.* 26. While, then, I cannot produce any exact parallel for this *ἦδε*, I think it reasonable to suppose that colloquial idiom would have allowed it. Those who deny this have two resources. (1) To point thus: *ἀλλ' ἦδε μέντοι—μὴ λέγ'* i.e. instead of adding *οὐκ ἔστιν ἐτι* after *μέντοι*, he breaks off his sentence—'do not speak of her.' So Bellemann. (2) Semitelos reads *ἀλλ' ἦδε μέντοι μὴ λέγ' ὡς ἄρ'* [for *οὐ γὰρ*] *ἔστ' ἐτι*, 'do not say that you have her any longer.' As to *σοί*, see cr. n. above. Neither of these readings gives such a forcible sense as the vulgate.

568 *νυμφεία*, sc. *ιερά*, 'nuptials,' as in *Tr.* 7 (but *id.* 920 'bridal-chamber,' as in sing. below, 1205); here = *νύμφην*. Cp. Eur. *El.* 481 *σά λέχεα*, thy spouse: and so *εὐνή*, etc.—Having failed to win Creon's pity for herself, Ismene now appeals to his feeling for his son. Haemon's coming part in the play is thus prepared.

569 *ἀρώσιμοι*, a poet. form (only here), analogous to the epic forms of adjectives

in which a short vowel is lengthened for metre's sake (cp. on 492). Though the verb was *ἀρώω*, the adj. with the suffix *σιμο* would properly be formed from the subst. *ἀρώσις* (cp. *O. C.* 27 n.). Suidas gives *ἀρώσιμον κλίμα* 'τὸ ἀροτριούμενον'. For the metaphor cp. *O. T.* 1256 *μητρῶαν* ... *ἀρουραν*, and *id.* 1485, 1497: *Lucr.* 4. 1107.

570 *οὐχ ὥς γ'* ('Another marriage is possible for him'). 'No, not in the sense of the troth plighted between him and her,'—not such a union of hearts as had been prepared there. *ἡρμοσμένα ἦν*, impers., lit., 'as things had been adjusted'; cp. on 447: *Her.* 1. 112 *ἡμῖν κακῶς βεβουλευμένα ἔσται*: *id.* 6. 83 *τέως μὲν δὲ σφι ἦν ἀρθμα ἐς ἀλλήλους*. The choice of the word has been influenced by the Ionic and poet. use of *ἀρμόδω* as = to betroth (*ἐγγυᾶν*): *Her.* 3. 137 *ἀρμωσται* (perf. pass. as midd.) *τὴν Μίλωνος θυγατέρα*... *γυναῖκα*, he has become engaged to her: *Pind. P.* 9. 127 *ἀρμόδων κόρη | νυμφίον ἄνδρα*. Cp. 2 *Epist. Cor.* 11. 2 *ἡρμοσάμην γὰρ ὑμᾶς ἐνὶ ἀνδρὶ παρθένον ἀγνήν*.

571 *νίδων*, the regular Attic dat. plur. (as *Plat. Rep.* 362 E, *Ar. Nub.* 1001, etc.), from the stem *νιδ-*, which furnished also the Attic nom. and gen. plur., *νιδεῖς*, *νιδέων*; and the dual *νιδῆ* (or rather *νιδεῖ*, *Meisterhans* p. 63), *νιδέων*. The Attic forms of the sing. and the acc. plur. were taken from *νιδ-*, except that *νιδεός*, *νιδεῖ* were alternative forms for the gen. and dat. sing. Here L has the epic *νιδάσιν*, from a third stem, *νι-*, whence the Homeric forms *νιδος*, *νιδι*,



- \*AN. ὦ φίλταθ' Αἴμον, ὥς σ' ἀτιμάζει πατήρ.  
 KP. ἄγαν γε λυπεῖς καὶ σὺ καὶ τὸ σὸν λέχος.  
 \*XO. ἧ γὰρ στερήσεις τῆσδε τὸν σαυτοῦ γόνον;  
 KP. Ἀιδῆς ὁ παύσων τοῦσδε τοὺς γάμους ἐμοί. 575  
 XO. δεδογμέν', ὥς ἔοικε, τήνδε κατθανεῖν.  
 KP. καὶ σοί γε κάμοι. μὴ τριβὰς ἔτ', ἀλλὰ νιν  
 κομίζετ' εἴσω, δμῶες· ἐκ δὲ τοῦδε χρῆ  
 γυναικας εἶναι τάσδε μῆδ' ἀνειμένας.  
 φεύγουσι γάρ τοι χοῖ θρασεῖς, ὅταν πέλας 580  
 ἦδη τὸν Ἀιδῆν εἰσορῶσι τοῦ βίου.

*νέσι* r. 572 The MSS. give this v. to Ismene. The Aldine ed. (1502) and that of Turnebus (1553) first gave it to Antigone; and so Boeckh.—*αἴμων* L. *αἴμων* r. 574 The MSS. give this verse to Ismene; Boeckh, to the Chorus. 575 *ἐμοί* L: *ἐφ' ἡ* (including A). *κρεῖ* is Meineke's conject.; *μόνος* Nauck's, who also changes *παύσων* to *λύσων*. 576 L gives this verse to the Chorus (not to Ismene, as has sometimes been stated). The later MSS. are divided; most of them give it to Ismene.—*εἰοικε*] *εἰοικεν* L. Cp. 402. 577 *καὶ σοί γε κάμοι*] F. Kern

*νία*, *νέ*, *νίε*, *νίας*: cp. Monro *Hom. Gr.* § 107.—The dat. of interest goes with *κακὰς γυναικας*, not with *στυγῶ*: cp. Ar. *Nub.* 1161 *πρόβολος ἐμός, σωτήρ δόμοις, ἐχθροῖς βλάβη*.

572 It is not of much moment that L, like the later MSS., gives this verse to Ismene. Errors as to the persons occur not seldom in L (see, e.g., cr. n. to *O. C.* 837, and cp. *ib.* 1737); and here a mistake would have been peculiarly easy, as the dialogue from v. 561 onwards has been between Creon and Ismene. To me it seems certain that the verse is Antigone's, and that one of the finest touches in the play is effaced by giving it to Ismene. The taunt, *κακὰς γυναικας νέσι*, moves Antigone to break the silence which she has kept since v. 560: in all this scene she has not spoken to Creon, nor does she now address him: she is thinking of Haemon,—of the dishonour to *him* implied in the charge of having made such a choice, —*ὥς αἰεὶ τὸν ὁμοῖον ἀγεί θεός ὡς τὸν ὁμοῖον*. How little does his father know the heart which was in sympathy with her own. This solitary reference to her love heightens in a wonderful degree our sense of her unselfish devotion to a sacred duty. If Ismene speaks this verse, then *τὸ σὸν λέχος* in 573 must be, 'the marriage of which you talk' (like *El.* 1110 *οὐκ οἶδα τὴν σὴν κλῆδον*), which certainly is not its natural sense.—*Αἴμων*. L has *αἴμων*. Soph. would have

written *ΑΙΜΟΝ*: hence the tradition is subject to the same ambiguity as in *KPEON*. The analogy of *δαῖμον* would probably have recommended the form in *o*.

573 *ἄγαν γε λυπεῖς*, 'Nay, thou art too troublesome,'—the impatient phrase of one who would silence another, as *Ai.* 589 (Ajax to Tecmessa) *ἄγαν γε λυπεῖς· οὐ κάποισθ'*, etc.: so *ib.* 592 *πόλλ' ἄγαν ἦδη θροεῖς*.

574 The MSS. give this verse to Ismene; but Boeckh is clearly right in giving it to the Chorus. Ismene asked this question in 568, and Creon answered: she rejoined to this answer (570), and Creon replied still more bitterly. She could not now ask her former question over again. But there is no unfitness in the question being repeated by a new intercessor, since to ask it thus is a form of mild remonstrance.

575 *ἐμοί*, L's reading, is right. Creon has been asked, —'Can you indeed mean to deprive your son of his bride?' He grimly replies, 'I look to the Death-god to break off this match.' The *ἐφ' ἡ* in the later MSS. was obviously a mere conjecture,—and a weak one.

576 This verse clearly belongs to the Chorus, to whom L assigns it. The first words of the next verse show this. Hermann objected that in similar situations the Chorus usually has two verses. It is

AN. Haemon, beloved! How thy father wrongs thee!

CR. Enough, enough of thee and of thy marriage!

CH. Wilt thou indeed rob thy son of this maiden?

CR. 'Tis Death that shall stay these bridals for me.

CH. 'Tis determined, it seems, that she shall die.

CR. Determined, yes, for thee and for me.—(*To the two Attendants.*) No more delay—servants, take them within! Henceforth they must be women, and not range at large; for verily even the bold seek to fly, when they see Death now closing on their life.

[*Exeunt Attendants, guarding ANTIGONE and ISMENE.—*  
CREON *remains.*]

conject. *καὶ σοὶ γε κοῦῃ*. 578 *ἐκ δὲ τοῦδε χρή* L. The *τοῦδε* has been made from *τασδε*: whether the latter was originally *τάσδε* or *τᾶσδε*, or accentless, is doubtful, but the circumflex has been added by the corrector just over the *σ*, perh. to avoid blotting in the erasure over *υ*. The correction *χ* had been written above before the letters *ασ* were altered in the text. The lemma of the schol. has *ἐκ δὲ τᾶσδε*. The later MSS. have *ἐκ δὲ τοῦδε*. 579 *γυναῖκας εἶναι τᾶσδε* (sic) *μήδ' ἀναιμένας* L. So the later MSS., but with *τάσδε* or *τοῦδε* (A): which latter shows the same tendency as L's

true that this is usually the case. But *O. T.* 1312 is enough to show that there was no rigid rule; why, indeed, should there be? And, here, surely, *πλέον ἡμῶν πάντος*.—*δεδογμένα* (*ἐστί*), = *δέδοκται*: cp. on 570 *ἡρμοσμένα*. 447 *κηρυχθέντα*. Cp. Menander *Ἀρρηφύρος* 1. 3 *δεδογμένον τὸ πρᾶγμ'* ἀπερρίφθω κύβος.

577 *καὶ σοὶ γε κάμω*, sc. *δεδογμένα*. It is settled, for both of us: i.e., I shall not change my mind, and it is vain for thee to plead. The datives are ethic. We might also understand, 'settled by thee, as by me,'—alluding to the words of the Chorus in v. 211 and in v. 220. But I now feel, with Mr T. Page, that this would be somewhat forced.—We must not point thus: *καὶ σοὶ γε. καὶ μοι μὴ τριβάς*, etc. (so Semitelos). This would be more defensible if, in 576, *σοὶ* had stood with *δεδογμένα*: but, as it is, the vagueness of the latter confirms *καὶ σοὶ γε κάμω*. Bellermann, giving 576 to Ismene, adopts Kern's *καὶ σοὶ γε κοῦῃ* ('yes, and she shall die with you').—*μὴ τριβάς*, sc. *ποιεῖσθε*: cp. Ar. *Ach.* 345 *ἀλλὰ μὴ μοι πρόφασιν*, *ἀλλὰ κατὰθου τὸ βέλος*: *Vesp.* 1179 *μὴ μοι γε μύθους*.—*νιν*, plur., as *O. T.* 868 (masc.), *O. C.* 43 (fem.), *El.* 436 (neut.), etc.

578 *ἐκ δὲ τοῦδε*, κ.τ.λ. Compare 484 *ἢ νῦν ἐγὼ μὲν οὐκ ἀνὴρ, αἰτη δ' ἀνὴρ*: 525 *ἐμοῦ δὲ ζῶντος οὐκ ἄρξει γυνή*: also 678 ff.

This much-vexed passage is sound as it has come down to us. Creon means: 'henceforth they must be *women*, and must not roam unrestrained.' The fact that a woman has successfully defied him rankles in his mind. Hence the bitterness of *γυναῖκας* here. The Attic notions of feminine propriety forbade such freedom as *ἀναιμένας* denotes. Cp. *El.* 516 (Clytemnestra finding Electra outside the house) *ἀναιμένη μὲν, ὡς ἑοικας, αὐτὴ στρέφει*: Electra should be restrained, *μὴ τοι θυραίων γ' οὖσαν ἀσχύρῃεν φίλους*. So pseudo-Phocyl. 216 (keep a maiden in-doors), *μηδὲ μιν ἄχρι γάμων πρὸ δόμων ὀφθήμεν ἔδοξεν*. Ar. *Lys.* 16 *χαλεπὴ τοι γυναῖκας ἐξοδος*. The emphasis of *γυναῖκας* here is parallel with the frequent emphasis of *ἀνὴρ* (as Eur. *El.* 693 *ἀνδρα γίγνεσθαι σε χρή, ἂν ἄνθρωπος*). Cp. *O. C.* 1368 *αἰδ' ἀνδρες, οὐ γυναῖκες, εἰς τὸ συμπονεῖν*.—All the emendations are weak or improbable. See Appendix.

580 *ἐχθροῦς*. Remark how well the use of the masc. here suits the taunt conveyed in the last verse. *πύλας* (*ἄντα*)... *ἀσπορῶν*: cp. *O. C.* 29 *πέλας γὰρ ἀνδρα τόνδε νῦν ὀρώ*: and see *ib.* 586 n.

582—625 Second *στάσιμον*. 1st strophe, 582—592, = 1st antistr., 593—603. 2nd strophe, 604—614, = 2nd antistr., 615—625. See Metrical Analysis.

- στρ. α'. ΧΟ. εὐδαίμονες οἷσι κακῶν ἄγευστος αἰών.  
 2 οἷς γὰρ ἂν σεισθῇ θεόθεν δόμος, ἄτας  
 3 οὐδὲν ἐλλείπει, γενεᾶς ἐπὶ πλήθος ἔρπον· 585  
 4 ὁμοιον ὥστε ποντίαις οἶδμα δυσπνόοις ὅταν  
 5 Θρήσσαισιν ἔρεβος ὕφαλον ἐπιδράμη πνοαῖς,  
 6 κυλίνδει βυσσόθεν κελαινὰν θίνα, καὶ 590  
 7 δυσάνεμοι στόνῳ βρέμουσιν ἀντιπλήγες ἀκταί.  
 ἀντ. α'. ἀρχαῖα τὰ Λαβδακιδᾶν οἰκῶν ὀρώμαι 593  
 2 πῆματα \* φθιτῶν ἐπὶ πῆμασι πίπτουντ', 595

*τάσδε*, viz. to make the word the same in both vv. 585 f. *γενεᾶς* | ἐπὶ πλήθος (not ἐκπλήθος) L.—*ἔρπον* L has *ω* written above *ο*. 587 *ποντίαις* | *ποντίας* ἄλδος L, the second *ι* of *ποντίας* having been added by an early hand. *ποντίας* ἄλδος the other mss. Elmsley deleted ἄλδος. For *ποντίας* Schneidewin conject. *πόντιον*: Dindorf, *ποντίαν* (with *θίνα*). 589 *Θρήσσαισιν* | *θρήσσησιν* L (the first *ι* from a corrector). *Θρήκηθεν* Semitelos. 591 f. *θίνα καὶ δυσάνεμον* | *στόνῳ βρέμουνσι*

The sentence of death just passed on Antigone leads the Chorus to reflect on the destiny of her house, and on the power of fate generally.—When a divine curse has once fallen upon a family, thenceforth there is no release for it. Wave after wave of trouble vexes it. Generation after generation suffers. These sisters were the last hope of the race; and now an infatuated act has doomed them also.—What mortal can restrain the power of Zeus? Human self-will and ambition may seem to defy him, but he is drawing them on to their ruin.—Anapaests (626—630) then announce the approach of Haemon.

583 κακῶν ἄγευστος, act., cp. *O. T.* 969 ἄφαιστος ἐγγυος n. Eur. *Alc.* 1069 ὡς ἀπὸ πένθους τοῦδε γεύομαι πικροῦ. Her. 7. 46 ὁ...θεὸς γλυκύν γεύσας τὸν αἰῶνα (having allowed men to taste the sweetness of life).

583 f. σεισθῇ θεόθεν, i.e. by an ἀπὸ (likened to a storm, or earthquake, that shakes a building): when a sin has once been committed, and the shock of divine punishment has once been felt. In the case of the Labdacidae the calamities were traced to the curse called down on Laïus by Pelops, when robbed by him of his son Chrysippus (*O. T.* p. xix.).—ἄτας οὐδὲν ἐλλείπει, (for these men, οἷς = τοῖς οἷς) no sort of calamity is wanting. Some join ἐλλείπει with ἔρπον, on the analogy of

παίεσθαι with part., 'never fails to go'; but this constr. is at least very rare. In a probably spurious ψήφισμα *ab.* Dem. or. 18 § 92 we have εὐκ ἐλλείπει εὐχαριστῶν: but Xen. *Mem.* 2. 6 § 5 (adduced by Wecklein) is not an example, for there μὴ ἐλλείπεσθαι εὐ ποιῶν = 'not to be outdone in generosity.' Then in Plat. *Phaedr.* 272 B ὁ τι αὐτῶν τις ἐλλείπη λέγων = simply 'omit in speaking.'—γενεᾶς ἐπὶ πλήθος. The phrase is bold, and somewhat strange; but I do not think that it is corrupt. *γενεᾶς* here is the whole race, not (as in 596) a generation of the race. The words mean literally, 'over a multitude of the race'; i.e., the ἀτὴ does not cease with the person who first brought it into the family, or with his generation, but continues to afflict succeeding generations. The collective noun *γενεᾶς* justifies the use of *πλήθος*: as he might have said, ἀπογόνων πλήθος. It is needless, then, to write *γενεᾶν*. We cannot understand, 'to the fulness of the race,' i.e. till the race has been exhausted.

586 f. ὁμοιον, adv.: Plat. *Legg.* 628 D ὁμοιον ὡς εἰ...ἡγοῖτό τις.—*ποντίαις* (see cr. n.) is far the most probable reading. The loss of the second *ι*, leaving *ποντίας*, would easily have brought in ἄλδος, which the metre shows to be superfluous. In Greek poetry there is no objection to the three epithets with *πνοαῖς*: the whole phrase would be felt as meaning, 'stormy sea-

CH. Blest are they whose days have not tasted of evil.<sup>1st</sup>  
For when a house hath once been shaken from heaven, there<sup>strophe.</sup>  
the curse fails nevermore, passing from life to life of the race;  
even as, when the surge is driven over the darkness of the deep  
by the fierce breath of Thracian sea-winds, it rolls up the black  
sand from the depths, and there is a sullen roar from wind-  
vexed headlands that front the blows of the storm.

I see that from olden time the sorrows in the house of<sup>1st anti-</sup>  
the Labdacidae are heaped upon the sorrows of the dead;<sup>strophe.</sup>

(the β from τ?) δ' ἀντιπλήγας ἀκταί. L. So the later MSS. (βρέμουν for βρέμουνσι δ' Vat.). Bergk conject. δυσάνεμοι: [Jacobs, δυσανέμω. 598 ε. Λαβδακιδῶν] μ dated before β in L.—οικων] Seyffert conject. δόμων: Wecklein, κλύων or σκοπῶν.—πῆματα φθιμένων MSS. For φθιμένων Dindorf conject. φθιτῶν, comparing Eur. Alc. 100, where φθιτῶν has become φθιμένων in some MSS. He also conjectured πῆματ' ἄλλ' ἄλλοις, which Wecklein receives. Seyffert, πῆματ' ἐκφύτων.

winds from Thrace.' Construe: **δταν** οἶσμα, when a surge, **ποντίαις** **δυσπν.** **Θρ.** **πνοαίς**, driven by stormy sea-winds from Thrace (instr. dat., cp. on 335 νότω), **ἐπιδράμῃ** **ἑρβος** **ἑβαλον**, rushes over the dark depths of the sea (lit., the darkness under the surface of the sea). For **δυσπν.** **πνοαίς**, cp. 502 n.: for **Θρησσαισιν**, Aesch. Ag. 192 πνοαί δ' ἀπὸ Στρυμόνος μολοῦσαι, ib. 654 Θρηκαί πνοαί (and 1418): **Il.** 9. 5 (where the tumult in the breasts of the Greeks is likened to a storm) **Βορέης** καὶ **Ζέφυρος**, τῷ τε **Θρήκεθεν** ἄητον.

**590 ε.** **κελαινώνενα**, the dark-coloured mud or sand that the storm stirs up from the bottom of the sea. **θίς** is masc. in Homer, Ar., and Arist., and that was prob. its usual gender. Soph. has it fem. again in **Ph.** 1124, and so it is in later writers. In the **Il.** **θίς** is always the sea-shore; in **Od.** that is its regular sense, but once (12. 45) it means 'heap.' It is used as here by Ar. **Vesp.** 696 ὡς μου τὸν θίνα ταράττεις (my very depths). Verg. **G.** 3. 240 *at ima exaestuata unda Vorticibus, nigramque alle subieclat arena.*—**δυσάνεμον** should be read. **δυσάνεμον** could not here be adv. with **βρέμουν**, and must therefore be epithet of **θίνα**, when it could mean only **τῇ ὑπὸ ἀνέμων ταραχθεῖσαν** (schol.), i.e. 'stirred up by the storm,'—a strained sense for it. Cp. **Apoll.** **Rhod.** 1. 593 ἀκτὴν τ' αἰγιαλὸν τε **δυσήρεμον**.—**στόνη** **βρ.**: cp. 427.—**ἀντιπλήγας** (only here) **ἀκταί**, headlands which are struck in front, struck full, by the waves; in contrast with **παραπλήγας**, 'struck obliquely': see **Od.** 5. 417 (**Odysseus** seeking a place to land) **ἦν**

**που ἐφεύρω** | **ἦτονάς τε παραπλήγας** **λινένας τε θαλάσσης** ('shores where the waves strike *aslant*'). Soph. was doubtless thinking of the Homeric phrase.—Not (1) 'beating back the waves,' **ἀντιπνοαί**: nor (2) 'beaten again,'—i.e. by the ever-returning waves. This last is impossible.—Cp. **O. C.** 1240 where **Oed.** is likened to a **βόρειος...ἀκτὰ κυματοπλήξ.** **Oppian** **Cyn.** 2. 142 **κρημνοῖσι καὶ ὕδατοπλήγεσσιν ἀκραις.**

**598 ε.** **ἀρχαία**, predicate: I see that, from olden time, the house-troubles (**οικων** **πῆματα**) of the (living) Labdacidae are heaped upon the troubles of the dead. The dead are now **Laius**, **Oedipus**, and his two sons. **ἀρχαία** carries us back to the starting-point of the troubles,—the curse pronounced on **Laius** by **Pelops** (cp. on 583).—**δράμαι**, midd., as in Homer and Attic Comedy, but not in Attic prose; which, however, used the midd. **περιορᾶσθαι** (**Thuc.** 6. 103) and **προορᾶσθαι** (**Dem.** or. 18 § 281, etc.). Soph. has **δρωμένη**, midd., **Tr.** 306 (dial.); and so, too, **εἰδόμεν** **Ph.** 351 (dial.), etc. Though **οικων** answers metrically to the first two syllables of **ἀγευστος** in 582, it is not suspicious, because the second syllable of the trochee can be irrational (a long for a short): see **Met.** **Anal.** Conversely, **φθιτῶν** is metrically admissible, though its first syllable answers to the second of **ἐλλεῖται** in 585. This correction of **φθιμένων** is strongly confirmed by the similar error of the MSS. in Eur. **Alc.** 100 (see cr. n.).

3 οὐδ' ἀπαλλάσσει γενεάν γένος, ἀλλ' ἐρείπει  
 4 θεῶν τις, οὐδ' ἔχει λύσιν. νῦν γὰρ ἐσχάτας ὑπὲρ  
 5 ρίζας <δ> τέτατο φάος ἐν Οἰδίου δόμοις, 600  
 6 κατ' αὖ νιν φοινία θεῶν τῶν νεπτέρων  
 7 ἀμὰ κόνις, λόγου τ' ἄνοια καὶ φρενῶν ἐρινύς.  
 στρ. β'. τεάν, Ζεῦ, δύνασιν τίς ἀνδρῶν ὑπερβασία κατὰσχοι; 605

597 ἐρείπει γ, ἐρίπει L. Seyffert conject. ἐρείγει. 599 ε. νῦν γὰρ ἐσχάτας ὑπὲρ (ὑπερ L) | ρίζας τέτατο φάος MSS.—Hermann proposed three different emendations: (1) ὑπὲρ | ρίζας δ τέτατο, to which the schol. points. (2) ὑπὲρ ρίζας ἐπέτατο, so that a new sentence begins with κατ' αὖ. (3) δπερ | ρίζας ἐτέτατο. This last he preferred.—Nauck would change ὑπὲρ into θάλος (acc. governed by καταμᾶ). Keeping ὑπὲρ, Theod. Kock and others would substitute θάλος for φάος.

596 ε. ἀπαλλάσσει, releases (by exhausting the malignity of the ἀρά) : so oft. ἀπαλλάσσω τινὰ κακῶν, φόβου, etc.—γενεάν γένος: cp. 1067 νέκυν νεκρῶν: *Ai.* 475 παρ' ἡμᾶς ἡμέρα.—The subject to ἔχει (ἀλλ' ἐρείπει θεῶν τις being parenthetical) is 'the Labdacid house,' i.e. γενεάν in the larger sense (585), supplied from γενεάν just before. This is simpler than to supply πῆματα as subject.—λύσιν, deliverance from trouble, as *O. T.* 921, *Tr.* 1171.

599 νῦν γὰρ ἐσχάτας κ.τ.λ. (1) The first question is,—are we to read δ τέτατο or ἐτέτατο? If ἐτέτατο, then the sentence is complete at δόμοις. A new sentence beginning with κατ' αὖ would be intolerably abrupt: yet neither κατ' nor καὶ ταύταν appears probable. This difficulty would be avoided by changing ὑπὲρ to δπερ: but then ρίζας φάος must mean, 'the comfort (or hope) afforded by the ρίζα,'—a strange phrase. And τέτατο confirms ὑπὲρ as well as φάος. I therefore prefer δ τέτατο. (2) The next point concerns νιν. Reading δ τέτατο, Wecklein still refers νιν to ρίζας, not to φάος, saying that the constr. is as though αἱ ὑπὲρ ἐσχάτας ρίζας had preceded. This is a grammatical impossibility. With δ τέτατο, νιν can refer only to φάος. Can this be justified? Thus, I think. The ἐσχάτη ρίζα of the family is the last remaining means of propagating it. A light of hope (φάος) was 'spread above' this 'last root,'—as sunshine above a plant,—because it was hoped that the sisters would continue the race. The sisters themselves are, properly speaking, the ἐσχάτη ρίζα. But as the word ρίζα can also have an abstract sense, denoting the chance of propagation, the sisters can here be identified with the hope, or φάος, which shines above the ρίζα.

In Greek this is the easier since φάος was often said of persons, as *Il.* 18. 102 οὐδέ τι Πατρόκλῳ γενόμεν φάος, *Eur. Hec.* 841 ὦ δέσποτ', ὦ μέγιστον Ἑλλήσιν φάος. To say καταμᾶν φάος (δόμων) is like saying, 'to mow down the hope of the race,'—in this case, the two young lives. A further reason against referring νιν to ρίζα is that the verb should then be, not καταμᾶ, but ἐξαμᾶ, as *Ai.* 1178 γένους ἀπαντος ρίζαν ἐξημημένους: a root is not 'mowed down,' in such a case, but cut out of the ground. The proposed change of φάος into θάλος, though not difficult in a palaeographical sense, is condemned by τέτατο, which does not suit θάλος, but exactly suits φάος. *Cp. Ph.* 831 τάνδ' αἴγλαν δ τέταται τανύν. *Od.* 11. 19 ἀλλ' ἐπὶ νῦν ὅλοη τέταται δειλοῖσι βροτοῖσι: *Hes. Op.* 547 ἀνρ πυροφόρος τέταται μακάρων ἐπὶ ἐργοῖς (rich men's fields): *Theogn.* 1077 ὄρπη γὰρ τέταται. *Plat. Rep.* 616 B διὰ παντὸς τοῦ οὐρανοῦ καὶ γῆς τεταμένον φῶς. As to the proposed substitution of θάλος for ὑπὲρ, (with φάος retained,) it would be as violent as needless.—For ρίζας cp. *Pind. O.* 2. 46 ὄθεν σπέρματος ἔχοντα ρίζαν: *El.* 765 πρόρριζον...ἐφάρθαι γένος: *Lucian Tyr.* 13 πανωλεθρία παντὸς τοῦ γένους καὶ μισθὸν τὸ δεινὸν ἅπαν ἐκκεκομμένον.

601 ε. κατ' αὖ...ἀμὰ, = καταμᾶ αυ, 'mows down in its turn' (not, 'otherwise than we hoped'). In my first edition I adopted the conjecture κοπίε. Prof. Tyrrell's able defence of the MS. κόνις (*Classical Review*, vol. II. p. 139), though it has not removed all my difficulties, has led me to feel that more can be said that reading than I had recognised. now prefer, therefore, to leave κόνις the text, and to re-state here the arguments for and against it.

and generation is not freed by generation, but some god strikes them down, and the race hath no deliverance.

For now that hope of which the light had been spread above the last root of the house of Oedipus—that hope, in turn, is brought low—by the blood-stained dust due to the gods infernal, and by folly in speech, and frenzy at the heart.

Thy power, O Zeus, what human trespass can limit? <sup>and strophe.</sup>

601 κατ'] *kāt'* L, but a line has been drawn through the ~. The later MSS. have *kāt'*, κατ', *kāt'* (V<sup>4</sup>), *kāt'* (L<sup>2</sup>), or κατὰ νιν. Gaisford, writing *kāt'* with Brunck and others, reads *ὑπὲρ* | *βίβας ἐτέτατο* (see last note).—καὶ ταύτων Semitelos.

602 ἀμῷ L, ἀμῷ r.—*kónis* MSS. The conjecture *kónis* has been made by several scholars independently. Gaisford gives the priority, though doubtfully ('*ni fallor*'), to John Jortin (ob. 1770). Heath ascribes it to Askew. Reiske also suggested it.

604 *teán*] Triclinius conject. τὰν σάν: Wecklein, σὰν ἄν: Nauck, τίς σάν.—*δύναμιν* L, with -σ- over μ from the first hand. 605 *ὑπερβασίᾳ* r. Meineke con-

(1) If *kónis* be right, *kónis* θεῶν τῶν νερέων is the dust, belonging (due) to the gods infernal, which Antigone strewed on her brother's corpse; it is *φονία*, because the corpse was gory. The strongest point in favour of *kónis* is that it is in harmony with the following words, λόγου τ' ἀνοία καὶ φρενῶν ἐρινύς. The whole sense then is: 'She, too—the last hope of the race—is now to die,—for a handful of blood-stained dust (*i.e.*, for a slight, yet obligatory, act of piety towards her slain brother)—and for those rash words to Creon,—the expression of her frenzied resolve.' On the other hand, the objection to *kónis* is the verb καταμῆ, which implies the metaphor of reaping. (See Appendix.) The proposed version, 'covers,' is impossible, and, if possible, would be unsuitable. What we want is a verb meaning simply 'destroys,' or 'dooms to death.' Now it is true that Greek lyric poetry often tolerates some confusion of metaphor (see on v. 117, and cp. *O. T.* p. lviii): the question is whether this example of it be tolerable. Prof. Tyrrell holds that it is excused by the tumult of feeling in the mind of the Chorus. That is, the metaphor of a young life 'mowed down' is not completed by a mention of the *agent*, the Destroyer: it is swiftly succeeded in the speaker's thought by a dramatic image of the *cause*, Antigone sprinkling the dust, and defying Creon. This is conceivable; but it is at least extremely bold.

(2) If we read *kónis*, then καταμῆ is appropriate, and *φονία* also has a more evident fitness. The great objection is the want of unison with λόγου τ' ἀνοία καὶ φρενῶν ἐρινύς. If the τ' after λόγου means

'both,' the *kónis* νερέων is the deadly agency as seen in the girl's rash speech and resolve: if the τ' means 'and,' it is an agency to which these things are super-added. On either view the language is awkward. This must be set against the gain in unity of metaphor.

It has further been urged against *kónis* that the word is too homely. This may be so; but we lack proof. *kónis* seems to have been a large curved knife, known to the Greeks chiefly as (a) a butcher's or cook's implement, (b) an oriental military weapon. It does not follow, however, that the effect here would be like that of 'chopper,' or of 'scimitar,' in English. The dignity of a word may be protected by its simplicity; and *kónis* is merely 'that which cuts.' Pindar was not afraid of homeliness when he described a chorus-master as a κρατήρ, or an inspiring thought as an ἀδόνα (cp. *O. C.* 1052 n.). Nicander could say, of the scorpion, τοῖη οὐ κέντρον *kónis* (*Ther.* 780). If *kónis* be right, the change to *kónis* may have been caused, not by a misreading of letters, but by mere inadvertence,—the copyist having the word *kónis* in his thoughts at the moment: it has already occurred frequently (247, 256, 409, 429).—See Appendix.

603 λόγου...ἀνοία, folly shown in speech (defining gen.).—Antigone's answer to Creon (450 ff.): cp. 562 (*ἀνοία*), 383 (*ἀφροσύνη*). φρενῶν ἐρινύς, an eriny of (or in) the mind: *i.e.* the infatuated impulse which urged Antigone to the deed is conceived as a Fury that drove her to her doom. Schol. δὲ ἀσπληθεῖσα ὑπὸ τῶν ἐρινύων...τοῦτο τετόληκεν.

604 *teán*, epic and Ion. (Hom., Hes.,

2 τὰν οὐθ' ὕπνος αἰρεῖ ποθ' ὁ \*πάντ' ἀγρεύων,  
 3 οὔτε θεῶν \*ἄκματοι μῆνες, ἀγήρως δὲ χρόνῳ  
 4 δυνάστας κατέχεις Ὀλύμπου μαρμαρόεσσαν αἴγλαν. 610  
 5 τό τ' ἔπειτα καὶ τὸ μέλλον  
 6 καὶ τὸ πρὶν ἐπαρκέσει

ject. *ὑπέρβασις* (Pallis *ὑπέρβιος*) *ἀν.* Nauck, *ἀν παρβασία*.—*κατάσχοι* L, and so almost all the later MSS.: E seems to be alone in *κατάσχη*. 606 *παντογῆρως* L, with gl. *αἰώνιος* above by S. The letters *γηρ* are underlined. *παντογῆρως* was also read by the Scholiast. *πανταγῆρως* A.—Bamberger conject. *παντόθηρας*. Schneidewin,

Her., Pind., etc.); admitted by Aesch. and Eur. in lyrics.—*δυνάσιν*: cp. 951. A poetical form used by Pind., Eur. (in dial. as well as in lyr.), etc.—*κατάσχοι*. Epic usage admits the optat. (without *ἄν*) where an abstract possibility is to be stated, as *Il.* 19. 321 οὐ μὲν γὰρ τι κακώτερον ἄλλο πάθοιμ, 'for I could not (conceivably) suffer anything worse.' The Homeric instances are chiefly in negative sentences (*Od.* 3. 231 being a rare exception, *ρέϊα θεός γ' ἐθέλων καὶ τηλόθεν ἄνδρα σάωσαι*). Attic verse affords some certain examples,—all in negative sentences, or in questions when (as here) a negative answer is expected. So Aesch. *P. V.* 291 οὐκ ἔστιν ὅτῳ | μείζονα μοῖραν νείμαίμ' ἢ σοί. Other instances are Aesch. *Ch.* 172, 595; *Ag.* 620; Eur. *Alc.* 52. Our passage is undoubtedly another genuine instance, and the attempts to alter it (see cr. n.) are mistaken. Attic prose, on the other hand, supplies no trustworthy example: in most of those which are alleged *ἄν* should be supplied. I have discussed this question in *O. C.*, Appendix on v. 170, p. 273.—Men may overstep their due limits: but no such *ὑπερβασία* can restrict the power of Zeus. He punishes the encroachment.

606 The MS. *παντογῆρως* is unquestionably corrupt. Sleep, the renewer of vigour, could not be described as 'bringing old age to all.' Nor can the epithet be explained as 'enfeebling all,' in the sense of 'subduing them'; nor, again, as 'attending on all, even to old age.' The neighbourhood of *ἀγήρως* is not in favour of *παντογῆρως*, but against it; in the case of *παντοπόρος*—*ἄπορος* (360), and of *ὑπὶ-πολις*—*ἄπολις* (370), there is a direct contrast between the two words. Either *πάντ' ἀγῶν* or *πανταγῆρως* (see cr. n.) would be good, if *οὐθ'* could be taken from the next verse, and added to this.

But *οὐθ'* clearly belongs, I think, to the next verse,—as will be seen presently. Bamberger proposed *παντόθηρας*, or *παντόθηρος*. The former would be a subst. like *ἰχθυοθήρας*, 'fisherman,' *ὄρνιθοθήρας*, 'fowler': the latter (which I should prefer), an adj. like *πολύθηρος*, 'catching much' (*Heliodorus* ζ. 18), *εὐθηρος*, 'having good sport.' *παντόθηρος* would suit the sense well. But its probability depends on the way in which we conceive the corrupt *παντογῆρως* to have arisen. It is evident that the genuine *ἀγήρως* in the next line had something to do with it. It seems most likely that the eye of the transcriber who first wrote *παντογῆρως* had wandered to *ἀγήρως*, and that by a mere inadvertence he gave a like ending to the earlier word. Now this might most easily have happened if the sixth letter of the earlier series had been Γ, but would obviously have been less likely if that letter had been Θ. I therefore think it more probable that *παντογῆρως* arose from *πάντ' ἀγρεύων* than from *παντόθηρος*. It is immaterial that the last four letters of the latter are nearer to the MS., since, on the view just stated, the transcriber's error arose from the fact that the consecutive letters *ἀγ* were common to *ἀγρεύων* and *ἀγήρως*, and that, from these letters onwards, he accidentally copied *ἀγήρως*. It may be added that such an error would have been easier with a separate word like *ἀγρεύων* than with the second part of a compound like *παντόθηρος*.—The verb *ἀγρεύω*, 'to catch' (common both in verse and in prose) is used by Soph. in fr. 507.—Soph. was thinking of *Il.* 14. 244 ff. (Ἴππος speaking to Hera), ἄλλον μὲν κεν ἔγωγε θεῶν αἰειγενετῶν | ρεία κατεινῆσαιμ... | Ζηρὸς δ' οὐκ ἂν ἔγωγε Κρονίῳσσι ἄσπον ἰκοίμην, | οὐδὲ κατεινῆσαιμ', ὅτε μὴ αὐτὸς γε κελύου.

607 The MS. *οὐτ' ἀκάματοι θεῶν* should answer metrically to 618 *εἰδότε δ'*

That power which neither Sleep, the all-ensnaring, nor the untiring months of the gods can master; but thou, a ruler to whom time brings not old age, dwellest in the dazzling splendour of Olympus.

And through the future, near and far, as through the past,

πάντ' ἀγρευτάς. Wolff, πανταγρεύς. Wecklein, πάντ' ἀγρών (and formerly πάντ' ἀφαιρῶν). Semitelos, πάντ' ἀγρώσσων. 607 οὐτ' ἀκάματοι θεῶν MSS. Hermann conject. οὐτε θεῶν ἀκμητοί. See Appendix. 608 The first hand in L wrote ἀγήρω: an early corrector changed ι to σ. Most of the later MSS. have ἀγήρωσ, but a few ἀγήρω. 612 ἐπαρκεσέει] ἐπικρατεῖ Koechly, which Nauck

οὐδὲν ἔρπει. Far the best emendation is οὐτε θεῶν ἀκάματοι (Hermann ἀκμητοί). This supposes merely a transposition of two words, of which L affords undoubted instances (cp. on 107), and the very natural development of ἀκάματοι out of the rarer form ἀκματοί. For the latter cp. *Hom. hymn. Apoll.* 520 ἀκμήτρως δὲ λόφον προσέβαν ποσσίν. The word θεῶν seems to me clearly genuine. Many recent editors have condemned it, because Zeus is the marshaller of the seasons (*Il.* 2. 134 Διὸς μεγάλου ἐνιαυτοί, *Od.* 24. 344 Διὸς ὥραι, *Plat. Prot.* 321 A τὰς ἐκ Διὸς ὥρας). How, then, could the poet say that Zeus is not subdued by 'the months of the gods'? The simple answer is that the term θεῶν is not opposed to Zeus, but includes him. Though Zeus (the Sky Father) was more especially the ταμίης ὥρων, that function can also be ascribed to the gods collectively: see e.g. *Plat. Legg.* 886 A οὐκοῦν, ὦ ἔξτε, δοκεῖ ῥάδιον εἶναι ἀληθεύοντας λέγειν ὡς εἰσι θεοί;—πῶς;—πρῶτον μὲν γῇ καὶ ἥλιος ἀστρα τε τὰ ξύμπαντα καὶ τὰ τῶν ὥρων διακεκοσμημένα καλῶς οὕτως, ἐνιαυτοῖς τε καὶ μῆσι διειλημμένα. Cp. *ib.* 809 D, as illustrating another reason which made the phrase θεῶν μῆνες so natural—the fact, namely, that the ἐορταί were the land-marks of the Calendar: τίνων δὴ περὶ λέγομεν; ἡμερῶν τάξεως εἰς μηνῶν περιόδους καὶ μηνῶν εἰς ἑκάστον τὸν ἐνιαυτὸν, ἵνα ὥραι καὶ θυγαῖαι καὶ ἐορταὶ τὰ προσήκοντα ἀπολαμβάνουσαι ἐαυταῖς ἑκασταί... θεοῖς μὲν τὰς τιμὰς ἀποδιδῶσι κ.τ.λ. And, if θεῶν be genuine, then οὐτε belongs to this verse, and we gain a fresh argument against those emendations which would append οὐτ' to v. 606: for οὐτ' | ἀκάματοι θεῶν <νιν> is certainly not probable. See Appendix.—All the immortals have a *life* which is not worn out by those

months which they themselves control. The distinction of Zeus is that his *supremacy* over gods and men is unalterable.—ἀκάματοι, untiring in their course: cp. *Il.* 18. 239 ἥλιον δ' ἀκάμαντα: *Eur.* fr. 597 ἀκάμας τε χρόνος.

608 εἰ. I doubt whether the dat. χρόνῳ could be instrumental or causal here ('not made old by time'). It rather seems to be an adverbial dat. of circumstance, 'not growing old with time' (as time goes on). χρόνῳ oft. = 'at length' (*O. C.* 437).—μαρμαρόσσαν (only here) = μαρμαράν. μαρμαίρω and its cognate adj. are applied to any *sparkling* or *flashing* light (as of sun or stars, bright eyes, gleaming metal). Cp. *Il.* 1. 532 ἀπ' ἀγλῆκτος Ὀλύμπου. A. Blackwall compares the language of St Paul in 1 Tim. 6. 15 ὁ μακάριος καὶ μόνος δυνάστης... φῶς οἰκῶν ἀπρόσβιτον.

611 εἰ. τό τ' ἔπειτα (acc. of duration) is what will immediately follow the *present* moment (cp. *Plat. Parm.* 152 c τοῦ τε νῦν καὶ τοῦ ἔπειτα), and is here distinguished from τὸ μᾶλλον, the *more distant* future: *Plaut. Pers.* 778 (quoted by Schneid.) *qui sunt, quique erunt* (τὸ ἔπειτα), *quique fuerunt, quique futuri sunt posthac* (τὸ μᾶλλον). It is much as if we said, 'tomorrow, and for all time.' Many have compared *Eur. I. T.* 1263 τὰ τε πρῶτα | τὰ τ' ἔπειθ' ἃ τ' ἐμελλε τυχεῖν: but even if Seidler's ἃ τ', rather than ὅτ', be there the true correction of the MS. ὅσα τ', the parallelism is not strict, since τὰ ἔπειτα would then mean 'what followed τὰ πρῶτα,' not, 'what is to follow τὰ νῦν.'—καὶ τὸ πρῶν is usu. explained as a compressed form of ὥσπερ καὶ τὸ πρῶν ἐτήκεσε: but this is at least much bolder than the examples which are brought to support it, as *Dem. or.* 18 § 31 καὶ τότε καὶ νῦν καὶ αἰὲν ὁμολογῶ, which would be parallel only if



7 νόμος οδ' οὐδὲν ἔρπει  
8 θνατῶν βιότη \*πάμπολύ γ' ἐκτὸς ἄτας.

ἀντ. β. ἃ γὰρ δὴ πολὺπλαγκτος ἐλπίς πολλοῖς μὲν ὄνασις  
ἀνδρῶν, 616  
2 πολλοῖς δ' ἀπάτα κουφονόων ἐρώτων  
3 εἰδοῖσι δ' οὐδὲν ἔρπει, πρὶν πυρὶ θερμῷ πόδα τις  
4 προσάσση. σοφία γὰρ ἐκ τοῦ κλεινὸν ἔπος πέ-  
φαιται, 621  
5 τὸ κακὸν δοκεῖν ποτ' ἐσθλὸν

adopts. 618 ἔρπει MSS.: ἔρπειν Heath: ἔρπων Boeckh. 614 πᾶμ πολισ L. The later MSS., too, have πᾶμπολις, but Campb. cites πᾶμπολιν as written by the first hand in one of them (Vat.), and corrected to πᾶμπολιν γ' Heath. See Appendix. 616 ὄνησις L, the final σ made from ν by an early corrector.

it were καὶ νῦν καὶ αἰεὶ καὶ τότε ὁμολογῶ: and νῦν τε καὶ πάλαι δοκεῖ (181) is irrelevant, since πάλαι can take the pres. (279). Rather, perh., ἐπαρκέσει, 'will hold good,' means, 'will be found true,'—both in the future, and if we scan the past.—For τὸ before πρὶν, cp. O. C. 180 ἐγὶ; προβίβαζε. ἐπαρκέσει, will hold out, hold good, = διαρκέσει: so only here, perhaps, for in Solon fr. 5. 1 δῆμῳ μὲν γὰρ ἔδωκα τόσον κράτος ὅσον ἐπαρκεί, we must surely read ἀπαρκεί, with Coraës.

618 ζ. πᾶμπολύ γ' (Heath), for πᾶμ πολισ, is not only the best emendation, but (in my belief) a certain one. I do not know whether it has been noticed that πᾶμπολιν in one of the late MSS. (see cr. n.),—a mere blunder for πᾶμπολις,—forcibly illustrates the ease with which the opposite change of πᾶμπολύ γ' into πᾶμ πολισ could have occurred. The νόμος, then, is:—'Nothing vast comes to (enters into) the life of mortals, ἐκτὸς ἄτας, free from a curse (cp. ἔξω...αἰτίας, 445)'—without bringing ἀτη. Cp. Plat. Rep. 531 D πᾶμ πολυῖ ἐργον, Legg. 813 B πᾶμ πολυῖ τι πρᾶγμα, ib. 677 E γῆς δ' ἀφθόνου πλῆθος πᾶμ πολυ. Too much power, or wealth, or prosperity—anything so great as to be μὴ κατ' ἀνθρώπων—excites the divine φθόνος: the man shows ὕβρις, and this brings ἀτη. Cp. Her. 7. 10 ὅρας τὰ ὑπερέχοντα ζῶα ὡς κερανοὶ ὁ θεὸς οὐδὲ ἑᾷ φαντάζεσθαι, τὰ δὲ σμικρὰ οὐδὲν μιν κρίζει; ὅρας δὲ ὡς ἐς οἰκήματα τὰ μέγιστα αἰεὶ καὶ δένδρεα τὰ τοιαῦτα ἀποσκήπτει τὰ βελεα; φιλέει γὰρ ὁ θεὸς τὰ ὑπερέχοντα πάντα κολοῦεν. Diog. L. 1. 3. 2 (Zeus) τὰ μὲν ὑψηλὰ

ταπεινῶν, τὰ δὲ ταπεινὰ ὑψῶν. Soph. fr. 320 καλὸν φρονεῖν τὸν θνητὸν ἀνθρώπου ἴσα.—ἔρπει: cp. Ai. 1087 ἔρπει παραλλάξ ταῦτα (come to men): for the dat., cp. above, 186. The inf. ἔρπειν would be admissible after οὐδὲν, since this is not a precept (like μὴ πλουτεῖν ἀδίκως), but a statement of fact. In 706 L has ἔχει by mistake for ἔχειν, and such errors are frequent. And δοκεῖν in 622 might seem to recommend ἔρπειν here. Yet ἔρπει seems right. For this is not what the νόμος says,—as δοκεῖν in 622 depends on ἔπος πέφαιται, and δράσαντι παθεῖν in Aesch. Cho. 313 on μῦθος...φωνεῖ. The constant fact, οὐδὲν ἔρπει, is the νόμος. Cp. Ph. 435 λόγῳ δέ σ' ἐν βραχεὶ | τοῦτ' ἐκδιδάξω· πόλεμος οὐδέν' ἀνδρ' ἐκὼν | αἰρεῖ πονηρὸν.—πᾶμ πολισ is impossible. For the attempts to explain it, and for other conjectures, see Appendix.

616—626 ἃ γὰρ δὲ κ.τ.λ. The γὰρ introduces an explanation of the law just stated. 'No inordinate desire comes to men without bringing ἀτη. For hope, which can be a blessing, can also be a curse, by luring a man to pursue forbidden things; and then he sins blindly, till the gods strike him. The gods cause him to mistake evil for good; and his impunity is of short duration.' Creon is destined to exemplify this. πολὺπλαγκτος, roaming widely—as a mariner over unknown seas—in dreams of the future. Soph. was perh. thinking of Pind. O. 12. 6 αἱ γὰρ μὲν ἀνδρῶν | πολλὰ ἄνω, τὰ δ' αὖ κάτω ψεύδη μεταμῶνια τάμνοισι κυλίνδοντ' ἐλπίδες, 'at least, the hopes of men are

shall this law hold good: Nothing that is vast enters into the life of mortals without a curse. — ?

For that hope whose wanderings are so wide is to many men a comfort, but to many a false lure of giddy desires; and the disappointment comes on one who knoweth nought till he burn his foot against the hot fire. <sup>anti-strophe.</sup>

For with wisdom hath some one given forth the famous saying, that evil seems good, soon or late,

*δυσαις* Brunk. 619 *προσαύση* L, with *αἰρει* (i.e. *προσαίρει*) written above by an early hand. The later mss. have *προσαύση*, *προσψαύση*, *προσαίρη*, and *προσάρη*. 620 *σοφία* L, with *ι* written over *α* by a late hand. *σοφίας* r. 621 *πέφονται*] In L the *ν* has been erased. 622 *ποτ'*] Wecklein

oft tossed up and down, ploughing a sea of vain deceits.—*πολύπλαγκτος* might also be act., 'causing men to err greatly'; but this is less fitting here.

616 *πολλοῖς μὲν δυσαις*, by cheering them, and inciting to worthy effort. This clause is inserted merely for the sake of contrast with the next. When Greek idiom thus co-ordinates two clauses, the clause which we should subordinate to the other is that which has *μὲν*; as here, 'though a blessing to many.' So *O. C.* 1536 (n.), *εὐ μὲν ὀψέ δ'*, 'late, though surely.'

617 *ἀπάτα... ἐρώτων*. The gen. is best taken as subjective, a cheating (of men) by desires; i.e., *ἐρωτες ἀπατώσι*. The *ἐλπίς* is such an *ἀπάτη*, because it ends in that. If the gen. were objective, the sense would be *ἐλπίς ἀπατᾷ ἐρωτας*. This is equally possible, but hardly so natural. In 630, *ἀπάτας λεχέων*, the gen. is neither of these, but one of relation (a deceiving of him about his marriage). Cp. *Hes. Op.* 460 *νεωμένην οὐ σ' ἀπατήσκει*, when ploughed again, the soil will not disappoint thee.—*κουφονόων*: see on 342.

617 The *ἀπάτη*, or final frustration of his desires, *ἐρπει*, creeps on him, *οὐδὲν εἰδότε*, knowing nothing. Others construe, *οὐδὲν ἔρπει εἰδότε*, nothing comes to him aware of it; i.e. he understands the true meaning of nothing that happens to him. This is somewhat forced; and that *οὐδὲν* is object to *εἰδότε* is confirmed by *Antiphon or.* 1 § 29 *οἱ δ' ἐπιβουλευόμενοι οὐδὲν ἴσασι πρὶν ἐν αὐτῷ ὥσι τῷ κακῷ γ' ἦδη*. Cp. *Al.* 964 *τάγαθόν χειροῖν | ἔχοντες οὐκ ἴσασι, πρὶν τὴν ἐκβάλην*.

619 *πρὶν...προσαύση*. Attic, like epic, poetry can use simple *πρὶν*, in-

stead of *πρὶν ἂν* (308), with subjunct.: so *Al.* 965 (see last n.), *Ph.* 917, *Tr.* 608, 946, etc.—*προσαύση* (only here), 'burn against.' The simple verb occurs *Od.* 5. 490 *ἴνα μὴ ποθεν ἄλλοθεν αὖτοι (sc. πῦρ), 'kindle.'* Attic had *ἐναῦω*, 'kindle,' and *ἀφαῦω*, 'parch.' The image here seems to be that of a man who walks, in fancied security, over ashes under which fire still smoulders (cp. *Lucr.* 4. 927 *cinere ut multo latet obrutus ignis*, *Hor. c.* 2. 1. 7 *incedis per ignes Suppositos cineri doloso*). There was a prov., *ἐν πυρὶ βέβηκας* (*Suidas*, etc.).—*πῶδα*: cp. *Aesch. Ch.* 697 *ἔξω κομίζων δλεθρίου πηλοῦ πῶδα*; *P. V.* 263 *πημάτων ἔξω πῶδα | ἔχει* (and so *Ph.* 1260 *ἐκτὸς κλαυμάτων*, *Eur. Her.* 109 *ἔξω πραγμάτων*).—Some render *προσαύση* 'bring to,' assuming an *αὖω* equiv. in sense to *αἶρω*: but the evidence for this is doubtful: see Appendix.

620 *ε. σοφία*, modal dat., = *σοφῶς*: cp. *El.* 233 *εἰποῖα γ' αὐδῶ*; so *ὄργη* (*O. T.* 405), *θυμῷ* (*O. C.* 659), etc.—*ἐκ του*, i.e. by some wise man of olden time:—not like the *οὐκ ἔφα τις* in *Aesch. Ag.* 369 (alluding to *Diagoras*). Cp. *frag. adesp.* 383 (schol. on *Tr.* 296) *καὶ τοῦτο τοῦπος ἐστὶν ἀνδρὸς ἐμφρονος, | ὅταν καλῶς πράσῃ τις, ἐλπίζειν κακά*. For similar *γνώμαι* in tragic lyrics, cp. *Aesch. Ag.* 750, *Ch.* 313.—*πέφονται*: *Tr.* 1 *λόγος μὲν ἐστ' ἀρχαῖος ἀνθρώπων φανείς*; *O. T.* 525, 848.

622 *ε. τὸ κακὸν δοκῶν ποτ' κ.τ.λ.* The sense of *ποτ'* here is not 'sometimes,' but 'at one time or another,' 'at length,' as *Ph.* 1041 *ἀλλὰ τῷ χρόνῳ ποτ'*. A moment arrives when he makes the fatal error. *ἄτη* (*ἀάω*), as the heaven-sent influence that leads men to sin, is properly 'hurt done to the mind.' Milton, *Samson*

6 τῷδ' ἔμμεν ὅτφ φρένας  
7 θεὸς ἀγεί πρὸς αἶταν·  
8 πράσσει δ' ὀλίγιστον χρόνον ἐκτὸς αἶτας.

625

ὁδε μὴν Αἴμων, παίδων τῶν σῶν  
νέατον γέννημ'. ἄρ' ἀχνύμενος  
τῆς μελλογάμου  
τάλιδος ἥκει μόρον Ἀντιγόνης,  
ἀπάτας λεχέων ὑπεραλγῶν;

630

ΚΡ. τάχ' εἰσόμεσθα μάντεων ὑπέρτερον.  
ὦ παῖ, τελείαν ψῆφον ἄρα μὴ κλύων  
τῆς μελλονύμφου πατρὶ λυσσαίνων πάρει;

conject. τόν'. 628 ἔμμεν L: ἔμμεν Brunn. 628 ὀλίγιστον (sic) L, ως having been made from οσ: the accent on ι is crossed out. ὀλιγοστόν r. ὀλιγιστον Bergk. 628 f. δρ' (sic) ἀχνύμενος | τῆς μελλογάμου νύμφης | τάλιδος ἥκει μόρον Ἀντιγόνης L:

1676 Among them he a spirit of phrensy sent, Who hurt their minds. Cp. βλαψίφρων, φρενοβλαβής. Il. 19. 137 ἀλλ' ἐπεὶ ἀσάμην, καὶ μεν φρένας ἐξέλετο Ζεὺς. Theognis 403 σπεύδει ἀνὴρ, κέρδος διζήμενος, ὃν τινα δαίμων | πρόφρων εἰς μεγάλην ἀμπλακίην παράγει, | καὶ οἱ ἐθῆκη δοκεῖν, ἃ μὲν ἦ κακά, ταῦτ' ἀγάθ' εἶναι, | εὐμαρέως, ἃ δ' ἂν ἦ χρήσιμα, ταῦτα κακά. Lycurgus in Leocr. § 92 οἱ γὰρ θεοὶ οὐδὲν πρότερον ποιοῦσιν ἢ τῶν πονηρῶν ἀνθρώπων τὴν διάνοιαν παράγουσι· καὶ μοι δοκοῦσι τῶν ἀρχαίων τινὲς ποιητῶν ὥσπερ χρησμούς γράψαντες τοῖς ἐπιγιγνομένοις ταῦτα τὰ λαμβεῖα καταλιπεῖν· ὅταν γὰρ ὀργῇ δαιμόνων βλάβη τινα, | τοῦτ' αὐτὸ πρῶτον, ἐξαφαιρεῖται φρενῶν | τὸν νοῦν τὸν ἐσθλόν, εἰς δὲ τὴν χειρὶν τρέπει | γνώμην, ἢν' εἰδῇ μηδὲν ὦν ἀμαρτάνει. The schol. on our verse quotes an unknown poet's lines, ὅταν δ' ὁ δαίμων ἀνδρὶ πορσύνῃ κακά, | τὸν νοῦν ἐβλάψῃ πρῶτον, ὧ βουλεύεται. ('Quem Iuppiter vult perdere, dementat prius.' See n. in Appendix.)—The epic ἔμμεν (used also by Pind. and Sappho) occurs nowhere else in tragedy.

628 ὀλίγιστον, a superl. used not only in epic poetry but also by Attic writers (as Ar. and Plat.), is right here. The ms. ὀλιγοστόν cannot be defended by Ar. Pax 559 πολλοστῶ χρόνῳ, which is merely another form of πολλοστῶ ἔτει (Cratinus jun. Xelr. 1); i. e. πολλοστός has its proper sense, 'one of many' (*multesimus*), and the χρόνος, like the ἔτος, is conceived as

the last of a series. So ὀλιγοστός χρόνος would mean, not, 'a fraction of time,' but, 'one in a small number of χρόνοι' or periods. In Arist. *Metaph.* 9. 1. 14 most MSS., and the best, have ὀλιγιστον...χρόνον: while A<sup>b</sup> (cod. Laur. 87. 12) is the only MS. cited in the Berlin ed. (p. 1053 a 9) for ὀλιγοστόν. And otherwise ὀλιγοστός occurs only in later Greek, as Plut. *Anton.* 51 καταβάς ὀλιγοστός, 'having gone to the coast with a small retinue'; *Caes.* 49 ὀλιγοστῶ τοσαύτην ἀμυνομένη πόλιν 'fighting so great a State with a small force.'—πράσσει...ἐκτὸς αἶτας, like πράσσει καλῶς: so πράσσειν κατὰ νοῦν (Plat. *Rep.* 366 B, Ar. *Eq.* 549). αἶτας is here 'calamity' (as in 584, 614), while in the last verse αἶταν is rather 'infatuation.'—Donaldson changed αἶτας here to ἀλγους, because the strophe (614) also ends with ἐκτὸς αἶτας. On the other hand Dindorf ejects ἐκτὸς αἶτας from 614 (leaving a lacuna). But I believe ἐκτὸς αἶτας to be genuine in both places, as οὐδὲν ἔρπει also is both in 613 and in 618. We have to remember, first, that Soph. (like other ancient poets) easily tolerated repetition of words (see on *O. C.* 554); secondly, that tragic lyrics could admit refrains, and might, by a kindred instinct, permit such verbal echoes as these.

626 f. μὴν instead of the usu. καὶ μὴν (526).—νέατον, 'youngest and last,' Megareus being dead (1303): cp. 807 τὰν νεάταν ὁδόν; so 808, *Al.* 1185. As applied

to him whose mind the god draws to mischief; and but for the briefest space doth he fare free of woe.

But lo, Haemon, the last of thy sons;—comes he grieving for the doom of his promised bride, Antigone, and bitter for the baffled hope of his marriage?

*Enter* HAEMON.

CR. We shall know soon, better than seers could tell us.—My son, hearing the fixed doom of thy betrothed, art thou come in rage against thy father?

over *τάλιδος* S has written *τῆς νύμφης*. Triclinius omitted the words *τῆς μελλογάμου νύμφης*. 630 *λέχων* L. 633 *λυσσαίνων* Schol. in L, γρ. *θυμῶν*.—Meineke conject. *δυσμενῶν*: Semitelos, *πατέρα δυνάσων*.

to a person, *νέατος* could not be said of a sole survivor unless he was *also* the latest-born. *γέννημ'*: cp. 471 n.—*ἀχνόμενος* with *μόρον* as internal acc.: cp. II. 5. 361 *ἀχθομαι* ἔλκος.

628 In the MS. reading (see cr. n.) *νύμφης* is a gloss on *τάλιδος*: but *τῆς μελλογάμου* should be retained. Except in the lexicons, *τάλιν* occurs only here and in a verse of Callimachus, *αὐτίκα τὴν τάλιν παιδί σὺν ἀμφιθαλεῖ*, quoted by the Schol., who says, *τάλιν λέγεται παρ' Αἰολεῦσιν ἢ ὀνομασθεῖσά τι νύμφη*. Hesychius has, *τάλιν ἢ μελλόγαμος παρθένος καὶ κατωνομασμένη τινί*: *οἱ δὲ γυναῖκα γαμετὴν οἱ δὲ νύμφην*. This shows that *τάλιν* could mean, not only an affianced bride, but also a bride after marriage: just as *νύμφη* can mean either. The epithet *τῆς μελλογάμου* is not, then, superfluous; and *τῆς μελλονύμφου* in 633 is no argument against it. On the other hand *τάλιν*, without the epithet, would have a crude effect. A passage in Pollux (3. 45) has been taken to prove that he had *τῆς μελλογάμου* in his text. It does not prove this,—nor the reverse. *τῆς μελλογάμου* in Pollux should be (as Semitelos saw) *τὴν μελλόγαμον*, and we should refer his words solely to v. 633. His point is simply that *ἡ μελλονύμφος* is more correct than *ἡ μελλονύμφη*.—Curtius connects *τάλιν* with *τέρ-ην*, tender; *θρόνα*, flowers: Sanskrit *tán-una-s*, youthful, tender, *idā-uni*, girl, young woman. He supposes the first idea to be that of a plant sprouting or blossoming (cp. *θάλος*). This at least agrees well with what we know as to the usage of *τάλιν*.

630 *ἀπάτας* (gen. sing.) *λεχέων*, a de-

ceit practised on him, a disappointment, in regard to his marriage. The gen. *λεχέων* is one of relation, helped, perhaps, by the idea of privation (as if *ἀπάτη* were *ἀποστέρησις*).

631—780 Third *ἐπεισόδιον*. Haemon vainly intercedes with his father. They quarrel, and the son abruptly leaves the scene (765). Creon then commands that Antigone shall at once be immured in a rocky vault.

631 *μάντων ὑπέρτερον* = *βελτιον ἢ μάντεϊ ἴσασιν* (and better, therefore, than they could tell us). Schol. *ὁ λόγος παροιμακῶς, ὅποτε μὴ στοχασμῷ χρώμεθα, ἀλλ' αὐτόπται τῶν πραγμάτων γινόμεθα*. Eur. *H. F.* 911 AG. *ἔλαστα τὰν δόμοισι*.—XO. *μάντιν οὐχ ἕτερον ἔξομαι*, 'I will not bring a seer, other than myself' (cp. *O. T.* 6), i.e. 'I need no seer to tell me that':—imitated by the author of the *Rhesus* 949 *σοφιστὴν δ' ἄλλον οὐκ ἐπάξομαι*, who also has 952 *ἦδη τάδ' οὐδὲν μάντεως ἔδει φράσαι*. Cp. *O. C.* 403.

632 *τελέαν* announces that he will not yield.—*ψήφον*: cp. 60.—*ἄρα μή*, like *μὲν*, 'can it be that...?' *El.* 446.—*τῆς μελλονύμφου*: for the gen., cp. *Thuc.* 1. 140 *τὸ Μεγαρέων ψήφισμα*, and n. on 11.—*λυσσαίνων*, the reading of the MSS., is a word not extant elsewhere, but as correctly formed as *ὀργαίνω*, *χαλεπαίνω*, etc. At first sight it seems too strong: *λύσσα* is 'raving.' But a certain vehemence of language characterises Creon (cp. 280 ff.). Instead of saying merely, 'have you come here in displeasure?', he says, 'have you come here to storm at me?' As *σοὶ μὲν* shows, there is a tacit contrast with the sisters: he had described Ismene as *λυσ-*

ἦ σοὶ μὲν ἡμεῖς πανταχῇ δρώντες φίλοι;

ΑΙΜΩΝ.

πάτερ, σός εἰμι· καὶ σύ μοι γνώμας ἔχων 635

χρηστὰς ἀπορθοῖς, αἷς ἔγωγ' ἐφέψομαι.

ἐμοὶ γὰρ οὐδεὶς \*ἀξιώσεται γάμος

μεῖζων φέρεσθαι σοῦ καλῶς ἡγούμενου.

KP. οὕτω γάρ, ὦ παῖ, χρή διὰ στέρνων ἔχειν,

γνώμης πατρώας πάντ' ὀπισθεν ἐστάναι. 640

τούτου γὰρ οὐνεκ' ἄνδρες εὐχονται γονὰς

κατηκόους φύσαντες ἐν δόμοις ἔχειν,

ὥς καὶ τὸν ἐχθρὸν ἀνταμύνωνται κακοῖς,

καὶ τὸν φίλον τιμῶσιν ἐξ ἴσου πατρί.

ὅστις δ' ἀνωφέλητα φιτεύει τέκνα, 645

τί τόνδ' ἂν εἰποῖς ἄλλο πλὴν αὐτῷ πόνους

635 μοι] L has μου, the υ being joined to the following γ, as ι would not have been. μοι r. 637 ἀξίως ἔσται L. As the letters εσ are contracted into one character somewhat like ε, L's reading is even nearer than it looks in our type

σῶσαν (492). I therefore think λυσάινων genuine, and a finer reading than the variant noted in L, θυμάλων. The latter word is used by Hesiod, and in Attic comedy. Some recent edd. place it in the text.

634 σοὶ μὲν: cp. 498.—πανταχῇ δρώντες, 'however I may act.' *Al.* 1369 ὡς ἂν ποιήσης, πανταχῇ χρηστός γ' ἔσει. *Her.* 9. 27 πάντῃ γὰρ τεταγμένοι (wherever we may be posted) πειρησόμεθα εἶναι χρηστοί: *id.* 8. 110 πάντως ἔτοιμοι ἦσαν λέγοντι πείθεσθαι ('ready in every case').

635 ε. σός: cp. *O. C.* 1323.—γνώμας ἔχων χρηστὰς, having good counsels, ἀπορθοῖς (αὐτάς) μοι, thou settest them before me as rules. ἀπορθῶ (a rare word) means, like ἀπευθύνω, (1) 'to straighten out,' and then (2) 'to guide in a straight course.' *Plat. Legg.* 757 E (praying the gods) ἀπορθοῦν τὸν κλῆρον πρὸς τὸ δικαίωσαν, 'to direct the lot (for magistracies) in the best interests of justice.' Here the γνώμαι are the κανῶνες, *regulae*, which are to guide the youth's course: cp. *fr.* 430 ὥστε τέκνονος | παρὰ στάθμην λόντος ὀρθοῦται κανῶν. *Eur. El.* 52 γνώμης πονηροῖς κανσιν ἀναμετρούμενος | τὸ σῶφρον.—Others understand: (1) ἀπορθοῖς γνώμας μοι, thou guidest my views, χρηστὰς ἔχων, having good views (of thine

own). Or (2) 'Having good views, thou guidest me,' supplying με with ἀπορθοῖς (like *O. T.* 104 ἀπευθύνειν πόλιν). But μοι would then be awkward. Cp. *Plaut. Trin.* 304 (a son to his father) *sarta tecta tua praecepta usque habui mea modestia.*

637 ε. ἀξιώσεται, pass.; cp. 210, *O. C.* 581 δηλώσεται, *O. T.* 672 στυγήσεται (n.). ἀξ. μεῖζων φέρεσθαι, will be esteemed more important to win (cp. 439 ἡσσω λαβεῖν): so *Plat. Theaet.* 161 D ὥστε καὶ ἄλλων διδάσκαλος ἀξιούσθαι δικαίως, 'to be justly ranked as a teacher.' The same use is implied in *Legg.* 917 D ὁπόσην ἂν τιμῇ ἀξίωση τὸ πωλούμενον (at whatever price he may value...).—L's reading, ἀξίως ἔσται, though tenable, seems slightly less probable, when we observe that this adv. is regularly used either (a) with gen., ἀξίως ἑαυτῶν, etc., or (b) absol., in such phrases as *Thuc.* 3. 40 κολάσασθε...ἀξίως τούτους, 'according to their deserts.' (So *O. T.* 133 ἀξίως = 'as the case required.') Thus we could say, οὗτος ὁ γάμος ἀξίως ἔσται μεῖζων φ., 'will deservedly (=on its merits) be a greater prize.' But it is less natural to say, οὐδεὶς γάμος ἀξίως ἔσται μ. φ., 'no marriage will rightly be preferred,' etc., where ἀξίως becomes a mere equiv. for δικαίως or προσηκόντως. The change of ἀξιώσεται into ἀξίως ἔσται would

Or have I thy good will, act how I may?

HAE. Father, I am thine; and thou, in thy wisdom, tracest for me rules which I shall follow. No marriage shall be deemed by me a greater gain than thy good guidance.

CR. Yea, this, my son, should be thy heart's fixed law,—in all things to obey thy father's will. 'Tis for this that men pray to see dutiful children grow up around them in their homes,—that such may requite their father's foe with evil, and honour, as their father doth, his friend. But he who begets unprofitable children—what shall we say that he hath sown, but troubles for

to ἀξιώσεται, Musgrave's correction.  
late MS. (Dresden a, 14th cent.).  
grave and Schaefer conject. ἰσάναι.  
645 φυνεύει MSS.: φινύει Brunck.  
γρ. πέδας· ὡ' ἧ, ἐμπόδιον, δεσμούς, κώλυμα τοῦ πράττειν ἃ βούλεται.

638 μέζων] μέζων is quoted from one  
640 δπισθεν] δπισθεν L.—ἰσάναι] Mus-  
645 ἀνταμύνονται L: ἀνταμύνονται r.  
646 πόρου] L has a marg. gl. by S,

have been the easier, since the ordinary fut. was ἀξιώθσομαι.—σοῦ καλῶς ἦγονμ., (with μεζων), than thy good guiding: cp. Her. i. 34 μετὰ δὲ Σόλωνα οἰχόμενον.—It is a mistake (I think) to detect a mental reserve in the participle ('than thy guiding, if, or when, it is good'). Haemon knows that his one chance of saving Antigone is first to mollify his father, and then to urge the argument from public opinion (688 ff.). His deference is unqualified.

639 γάρ in assent (O. T. 1117).—διὰ στέρνων ἔχων, lit., 'to be disposed in one's breast,' = φρονεῖν, or διακεῖσθαι. The phrase differs in two points from others which seem like it. (1) The gen. with διὰ in such phrases regularly denotes a state or act of the mind, whereas στέρνων represents the mind itself. (2) ἔχων in such phrases is always trans., the intrans. verb being εἶναι. Thus ἔχω τινα (or τι) δι' αἰσχύνῃς, αἰτίας, ὀργῆς, φυλακῆς, etc. But εἰμι δι' ἡσυχίης (Her. i. 206), διὰ φόβου (Thuc. 6. 59), δι' ὄχλου (Ar. Eccl. 888). Here οὕτω, going with ἔχων, shows that the verb is intrans.,—not trans., with ταῦτα understood.

640 (One ought to think thus),—that is, δπισθεν ἰσάναι τῆς πατρ. γνώμης, one ought to place oneself under the guidance of a father's counsel, πάντα, in all things (adv. neut. pl., O. T. 1197 etc.). Thus ἰσάναι depends on χρῆ—the indefinite subject of ἔχων (τινά) being continued with it; and the whole clause explains οὕτω. The image from a soldier posted behind his leader suits the military

tone in which Creon presently enforces the value of discipline (670). Cp. Plat. Rep. 471 D εἴτε καὶ ἐν τῇ αὐτῇ τάξει εἴτε καὶ δπισθεν ἐπιτεταγμένον. The phrase δπισθεν ἰσάναι τῆς γν. is a poetical equiv. for ἀκολουθεῖν τῇ γνώμῃ (Thuc. 3. 38).—We could also render,—'that all things rank second to a father's will': when ἰσάναι would depend on διὰ στέρνων ἔχων as = νομίζω. But ἰσάναι applies to the τάξις of persons more naturally than to the estimation of things: cp. Her. 9. 27 ἵνα δοκῇ ἐπιτηδεύειν ἡμέας εἶναι ἰσάναι (in battle): and the constr. is also less simple. ἰσάναι (which Musgrave proposed) would suit that view better.

643 ε. ὡς without ἄν, as 760, O. T. 359, and oft.—ἀνταμύνονται, a neutral word: thus Thuc. 2. 67 τοῖς αὐτοῖς ἀμύνεσθαι, to retaliate; but i. 42 τοῖς ὁμοῖς ἡμᾶς ἀμύνεσθαι, to reward: here κακοῖς defines it.—ἔξ ἰσού πατρί = ὡς περὶ ὁ πατήρ (cp. 516): O. C. 171 ἀστοῖς ἴσα χρῆ μαλετάν.—The son's part is τοῖς αὐτοῖς ἐχθροῖς καὶ φίλοις νομίζω,—the definition of a ξυμμαχία as dist. from a merely defensive ἐπιμαχία, Thuc. i. 44. Cp. 523 n.: Pind. P. 2. 83 φίλον εἴη φίλῳ· | ποτὶ δ' ἐχθρόν δ' ἐχθρὸς ἔων λίκουο δίκαν ὑποθεύσομαι.

646 ε. ἄλλο is most simply taken as governed by φῶσαι, though, if we had ἦ instead of πλῆν, Greek idiom would rather lead us to supply ποιῆσαι: see on 497, and cp. Ai. 125 οὐδὲν ὄντας ἄλλο πλῆν εἰδωλ'. This is better than to make ἄλλο object to εἶποις ('what could one say of him,' etc.).—πόρου: cp. 533.—

φῦσαι, πολὺν δὲ τοῖσιw ἐχθροῖσιν γέλων;  
 μή νῦν ποτ', ὦ παῖ, τὰς φρένας <γ> ὑφ' ἡδονῆς  
 γυναικὸς οὐνεκ' ἐκβάλῃς, εἰδὼς ὅτι  
 ψυχρὸν παραγκάλισμα τοῦτο γίγνεται, 650  
 γυνὴ κακὴ ξυνεννος ἐν δόμοις. τί γὰρ  
 γένοιτ' ἂν ἔλκος μείζον ἢ φίλος κακός;  
 ἀλλὰ πτύσας ὥσεί τε δυσμενὴ μέθες  
 τὴν παῖδ' ἐν Αἰδοῦ τήνδε νυμφεύειν τινί.  
 ἐπεὶ γὰρ αὐτὴν εἶλον ἐμφανῶς ἐγὼ 655  
 πόλεως ἀπιστήσασαν ἐκ πάσης μόνην,  
 ψευδῇ γ' ἐμαυτὸν οὐ καταστήσω πόλει,  
 ἀλλὰ κτενῶ. πρὸς ταῦτ' ἐφυμνείτω Δία  
 ξύναιμον· εἰ γὰρ δὴ τὰ γ' ἐγγενὴ φύσει  
 ἄκοσμα θρέψω, κάρτα τοὺς ἐξω γένους. 660

648 μή νῦν L: μή νῦν Aldus (μή τοι νῦν A).—τὰς φρένας ὑφ' ἡδονῆς L. The γ' inserted after φρένας in some later MSS. was a conjecture of Triclinius. See

γέλων: cp. *Ei.* 1153 γελῶσι δ' ἐχθροί: *Ai.* 79 οἶκον γέλωσ ἡδίστος εἰς ἐχθροῦς γελᾷ; 961 οἱ δ' οὐν γελῶντων κάπνισμα κακοῖς.

648 τὰς φρένας γ'. Recent edd. have usually scorned the simple insertion of γε, by which Triclinius healed the metre. But it should be noticed that γε may emphasise τὰς φρένας ἐκβάλῃς, and not merely τὰς φρένας: cp. 747: *O. C.* 1278 τοῦ θεοῦ γε προστάτην, where γε emphasises the whole phrase, not merely the word θεοῦ. The deprecatory force of γε, as seen in μή σύ γε (*O. C.* 1441 n.), also recommends it, even when we have not σύ. Cp. Eur. *Hipp.* 503 καὶ μή γε πρὸς θεῶν, εὐ λέγεις γάρ, αἰσχρὰ δέ, | πέρα προβῆς τῶνδ'. Without, then, thinking φρένας γ' certain, I think it far more probable than the next best remedy, φρένας σύ γ' ἡδονῇ. As to a third conjecture, σύ γ' ἡδονῆς, the phrase οὐνεκα ἡδονῆς γυναικὸς (pleasure in her) would be very awkward. Some strange emendations have been proposed: see Appendix.—φρένας...ἐκβάλῃς, cast off the restraint of reason, as *O. T.* 611 φίλων... ἐσθλὸν ἐκβαλεῖν, *O. C.* 631 εὐμένειαν ἐκβάλαι (reject friendship). The first idea is that of casting out of house or land, banishing. Somewhat similar is Plat. *Crito* 46 B τοὺς δὲ λόγους, οὓς ἐν τῷ ἐμ-προσθεν ἔλεγον, οὐ δύναμαι νῦν ἐκβαλεῖν (reject). Cp. 683.—ὑφ' ἡδονῆς: *Ai.* 382

ἢ που πολὺν γέλωθ' ὑφ' ἡδονῆς ἔχει. Here the word denotes sensuous impulse: cp. Eur. *Ph.* 21 ἡδονῇ δούς: Thuc. 3. 38 ἀκοῆς ἡδονῇ ἡσώμενοι.

650 ψυχρὸν, frigid, joyless: Eur. *Alc.* 353 ψυχρὰν μὲν, οἶμαι, τέρψιν.—παραγκάλισμα: so *Tr.* 540 ὑπαγκάλισμα (of a wife); and so ἀγκάλισμα, ἐναγκάλισμα. The neuter gives a contemptuous tone. Cp. 320 λάλημα, 756 δούλευμα. Eur. *Or.* 928 τάνδον οἰκουρήματα (of women), Aesch. *Ag.* 1439 Χρυσῆϊδων μελιγμα (Agamemnon).

651 ε. δόμοις. For the full stop after the 5th foot cp. *O. T.* 800.—Θῆκος, esp. an ulcer; said in *Il.* 2. 723 of a serpent's venomous bite; hence fitting here in ref. to the false friend, the *ἐχίδνα* in the house (531). So civil strife (στάσις ἐμφυλός) is described by Solon as πάση πόλει...ἔλκος ἀφυκτον (4. 17).—Φίλος is any one near and dear to us; the masc. is used, though the reference is to a wife, because the thought of domestic treason is put in the most general way: so (though with ref. to a woman) 464 κατθανών, 496 ἀλόους. Cp. Eur. *Alc.* 355 ἡδὺ γὰρ φίλους | κἀν νυκτὶ λείσσειν, ὅντιν' ἂν παρῇ χρόνον (Admetus speaking of his wife: we might read φίλους).

653 πτύσας, with loathing: Aesch. *P.* V. 1069 (speaking of treason) κοῦκ ἐστὶ νόσος | τῇσδ' ἥντιν' ἀπέπτυσσα μάλλον.—ὥσεί

himself, and much triumph for his foes? Then do not thou, my son, at pleasure's beck, dethrone thy reason for a woman's sake; knowing that this is a joy that soon grows cold in clasp- ing arms,—an evil woman to share thy bed and thy home. For what wound could strike deeper than a false friend? Nay, with loathing, and as if she were thine enemy, let this girl go to find a husband in the house of Hades. For since I have taken her, alone of all the city, in open disobedience, I 'will not make myself a liar to my people—I will slay her.

So let her appeal as she will to the majesty of kindred blood. If I am to nurture mine own kindred in naughtiness, needs must I bear with it in aliens.

Appendix. 656 πάσας L, πάσης r. 658 ταυθ' L, with τ written above by an early hand. 659 τὰτ' ἐγγενή (from ἐγγενή) L, with συγγενή written above by S. The later MSS. have τὰτ' or (as A) τὰδ' ἐγγενή.—Erfurdt restored τὰ γ'.

τε δυσμενῇ (οὔσαν), and as if she were a foe. For πτύσας connected with τε with an adj. in a different case, see n. on 381 σέ γ' ἀπιστοῦσαν ... ἀγνοῖ ... καί ... καθε- λόντες. In *El.* 234 we have μάτηρ ὥσει τις πιστά; but nowhere in Attic poetry do we find the epic and lyric use of ὥσει τε as merely=ὥσει (*Il.* 2. 780, *Pind.* 1. 44, etc.). And, as we have seen, it is needless to assume it here. Yet supposed difficulties about φίλος and ὥσει τε have led Nauck to propose that vv. 652—654 should be made into two, thus: γένοιτ' ἂν ἔλκος μείζον; ἀλλ' ἀποπτύσας | τὴν παῖδ' ἐν ἄιδου τῆδε νυμφεύει μέθες.

654 νυμφεύειν here = γαμεῖσθαι, nu- bere, as 816. But it also = γαμεῖν, uxorem ducere: *Eur. I. A.* 461 Ἄιδης νυ, ὡς εἴκει, νυμφεύσει τάχα.

656 ε. ἀπιστήσασαν: cp. 219.—ψευδῇ: referring to his solemn and public declaration, 184—210.

658 κτενῶ. For the emphatic pause, cp. 72 θάψω, and n. on 46.—πρὸς ταῦτ', after an announcement of resolve, and before a defiant imperative, as *O. T.* 426, *O. C.* 455, *El.* 820, *Aesch. P. V.* 992, *Ar. Ach.* 959 etc. Similarly πρὸς οὖν τὰδε, *Ar. Nub.* 1030.—ἐφθυμῶν, repeat- edly invoke (a scornful word): cp. 1305, *O. T.* 1275 n.—Δία θύναμον: see on 487.

659 ε. τὰ γ' ἐγγ. φύσει, those who, by birth, are relatives: for the place of the adverbial φύσει, cp. *El.* 792 τοῦ θανόν- τος ἀδελφῶς, *Aesch. P. V.* 216 τῶν παρεστῶ- των τότε. For the neut., instead of τοὺς ἐγγερεῖς, cp. *Ph.* 448 τὰ μὲν πανούργα καὶ παλωτρίβη...τὰ δὲ | δίκαια καὶ τὰ χρήστ'.

—ἄκοσμα, unruly: so of Thersites, *Il.* 2. 213 δὲ ῥ' ἔπει φρεσὶν ἦσαν ἄκοσμα τε πολλὰ τε ᾗδῃ, | μάψ, ἀτὰρ οὐ κατὰ κόσμον, ἐριζόμεναι βασιλεῦσιν. Cp. 730.—θρέψω with prädicative adj., as 1080, *O. T.* 98, etc.—κάριτα τοὺς ἔξω γ., sc. ἀκόσμοις θρέψω. It is needless to supply a more general verb, like παύσω: the ruler's rela- tion to his people justifies θρέψω: cp. *O. T.* 1 ὦ τέκνα. 'If I allow my own kindred to be unruly, I shall be obliged to tolerate unruliness in the citizens at large. For my authority as a ruler will be gone.'

661—671. Seidler transposes vv. 663—667, placing them after 671. The object is to bring vv. 668—671 into im- mediate connection with 662. In this there is one slight grammatical gain; since, as the vv. stand in the MSS., τοῦτων ...τὸν ἄνδρα (668) means, 'the man who acts thus' (viz., as described in vv. 666 f.). But the order given in the MSS. is right. The transposition obliterates one of the finest touches in the speech. Creon de- mands that the obedience of the citizen to the ruler shall be absolute (666 f.). And then he supplements this demand with a remark on the dignity of such obedience. The man who so obeys gives the best proof that he could also rule (668 ff.). Seidler destroys the point of vv. 668 ff. by placing them after 662.

The connection of thought in the whole passage—which is slightly obscured by compression—may be most clearly shown by taking the verses in small consecutive groups. (1) 659 f. If I tolerate disloyalty



ἐν τοῖς γὰρ οἰκείοισιν ὅστις ἔστ' ἀνὴρ  
 χρηστός, φανείται καὶ πόλει δίκαιος ὢν.  
 ὅστις δ' ὑπερβὰς ἢ νόμους βιάζεται,  
 ἢ τοῦπιτάσσειν τοῖς κρατύνουσιν νοεῖ, 665  
 οὐκ ἔστ' ἐπαίνου τοῦτον ἐξ ἐμοῦ τυχεῖν.  
 ἀλλ' ὃν πόλις στήσειε, τοῦδε χρή κλύειν  
 καὶ σμικρὰ καὶ δίκαια καὶ τάναντία·  
 καὶ τοῦτον ἂν τὸν ἄνδρα θαρσοίην ἐγὼ  
 καλῶς μὲν ἄρχειν, εὖ δ' ἂν ἄρχεσθαι θέλιν, 670  
 δορός τ' ἂν ἐν χειμῶνι προστεταγμένον  
 μένειν δίκαιον κάγαθὸν παραστάτην.  
 ἀναρχίας δὲ μείζον οὐκ ἔστιν κακόν.  
 αὕτη πόλεις ὀλλυσιν, ἥδ' ἀναστάτους  
 οἴκους τίθησιν· ἥδε \*συμμάχου δορός

663—667 Seidler, whom Nauck and others follow, places these five verses after 671. See comment. 664 Doederlein conject. ἦτοι 'πιτάσσειν.—The first hand in L wrote *κρατύνουσιν νοεῖ*. A later hand has made this into *κρατοῦσιν ἐννοεῖ*, the reading of some later MSS. (including A). 666 στήσειε. In L the final ε was added by S. 672 δὲ L, with γὰρ written above by S. Many of the later MSS. (including A) read γὰρ. Stobaeus *Flor.* 43. 26 has δέ. 673 πόλισθ' L, with τ written above by S. The later MSS.

in my own relatives, I shall encourage it in other citizens. (2) 661 f. *For* (γὰρ) only a man who is firm (*χρηστός*) where his own relatives are concerned will be found to uphold justice in the State (*i.e.* will have the authority necessary for doing so). (3) 663 f. Now, I recognise disloyalty in any one who breaks the law and defies the government, as Antigone has done. (4) 666 f. Instead of so doing, the citizen is bound to obey the government in everything. (5) 668—671. There is nothing slavish in that; on the contrary, it shows that the citizen is not only a good subject, but would, if required, be a good ruler;—as he would also be a good soldier.—Then comes the general censure on unruliness (672—676). And then the conclusion:—I must vindicate my authority, and punish Antigone (677—680).

663 f. *ὑπερβὰς*, absol., having transgressed: *Il.* 9. 501 *ὅτε κέν τις ὑπερβῇ καὶ ἀμάρτη*: so Plat. *Rep.* 366 A *ὑπερβαίνοντες καὶ ἀμαρτάνοντες*.—*τοῦπιτάσσειν*, prop. said of a master giving orders to slaves (*O. C.* 839): so *ἐπιτάγματα* are a despot's commands (*Arist. Pol.* 4. 4. 28). For the

art., cp. 78.—*νοεῖ*, as 44.—Antigone 'did violence to the laws' by her deed: she seemed 'to dictate to her rulers' when she proclaimed a law superior to theirs (450 ff.). Cp. 482 ff.

666 f. *στήσειε*: the optat. (instead of *ὃν ἂν στήσῃ*) puts the case in the most general way: any one whom she might conceivably appoint. Hence this optat. suits γινώμαι: cp. 1032: *Tr.* 92 τό γ' ἐδ | πρᾶσσειν, ἐπεὶ πύθοκτο, κέρδος ἐμπολᾷ: *O. T.* 315 (n.), *ib.* 979.—*καὶ τάναντία*, *i.e.* καὶ μεγάλα καὶ ἄδικοι. So oft. in euphemisms, Thuc. 4. 62 ἀγαθὸν ἢ...τὰ ἐναντία: Plat. *Rep.* 472 C *εὐδαιμονίας τε πέρι καὶ τοῦ ἐναντίου*. Cp. Leutsch *Paroem.* App. 1. 100 *κρείσσων γὰρ καὶ δίκαια κᾶδ' ἔστ' ἀκούειν*: and the verse cited by schol. on Aesch. *P. V.* 75 *δοῦλε, δεσποτῶν ἀκούε καὶ δίκαια κᾶδικοι*.

668 f. *τοῦτον...τὸν ἄνδρα* refers to the indefinite subject of κλύειν in 666:—the man who thus obeys. The looseness of grammatical connection would hardly be felt when the sense was so clear. Cp. 1035 (*τῶν δ'*). So in *O. C.* 942 *αὐτοῖς* refers to *τῇ πόλει* in 939.—*καλῶς...εὖ*: for the change of word in the epanaphora

He who does his duty in his own household will be found righteous in the State also. But if any one transgresses, and does violence to the laws, or thinks to dictate to his rulers, such an one can win no praise from me. No, whomsoever the city may appoint, that man must be obeyed, in little things and great, in just things and unjust; and I should feel sure that one who thus obeys would be a good ruler no less than a good subject, and in the storm of spears would stand his ground where he was set, loyal and dauntless at his comrade's side.

But disobedience is the worst of evils. This it is that ruins cities; this makes homes desolate; by this, the ranks of allies

have πόλεις τ' (as A), πόλεις δ' (L<sup>2</sup>), or πόλεις (V<sup>4</sup>). The choice is between πόλεις δλλυσιν, ἡδ' (Dindorf), and πόλεις τ' δλλυσιν ἡδ' (Nauck). L has ἡδ' here and in 674. ἡδ' is found in some later MSS. (V, Liv. a). See comment.

674 συμμάχη L: σὺν μάχῃ r. Reiske and Bothe conjectured συμμάχου, which has been generally received. Held, κᾶν μάχῃ. M. Schmidt, σὺν τροπῇ,

cp. O. C. 1501 σαφὴς μὲν δατῶν ἐμφανὴς δὲ τοῦ ξένου (n.).—ἀν with ἀρχεῖν (=δτι ἀρχοὶ ἀν) as well as θέλειν.

670 ε. δορός... χειμῶν. Eur. *Suppl.* 474 πολὺς κλύδων | ἡμῖν τε καὶ σοὶ ἐνυμμάχοις τ' ἔσται δορός.—προσταγαγμένον, the regular term for placing soldiers at their posts: Thuc. 2. 87 ἐπεσθε, χώραν μὴ προλείποντες ἢ ἂν τις προσταχθῇ.—παραστάτην, one who stands beside one in the ranks (as παραστάτης in front and ἐπιστάτης behind): Xen. *Cyr.* 3. 3. 21 (the gods are invoked as) παραστάτας ἀγαθοὺς καὶ συμμάχους. The Attic ἐφηβος, on beginning, at eighteen, his term of service as a περί-πολος, took an oath, οὐ καταισχυνῶ δπλα τὰ ἱερὰ [the arms given to him by the State], οὐδ' ἐγκαταλείψω τὸν παραστάτην ἐν τῷ ἀν στοιχήσῳ (by whose side he should be placed): Stob. *Serm.* 43. 48. Thus for an Athenian audience this verse would be effective, and would seem peculiarly appropriate when addressed to the youthful Haemon.

673 πόλεις δλλυσιν, ἡδ' is far better and more spirited than πόλεις τ' δλλυσιν ἡδ': it is also strongly confirmed by the similar passage, 296 ff., where we have τοῦτο—τόδ'—τόδ', just as here αὐτῇ—ἡδ'... ἡδ'. When πόλεις had become, as in L, πόλις,—a corruption found also in Aesch. *Pers.* 489,—τ' may have been added for metre's sake. To ἡδὲ itself there is no objection: it was certainly used in iambs by Soph. (fr. 253, fr. 503), no less than by Aesch. (*Cho.* 1025, *Eum.* 414),

and by Eur. (*Hec.* 323, *H. F.* 30).—Campb. reads πόλεις τ'...ἡδ', and regards the anacoluthon as making the lines 'more expressive.'

674 ε. συμμάχου is a certain correction of L's συμμάχη. The meaning is, 'Disobedience causes allied forces (σύμμαχον δόρυ) to break up in flight.' It turns union into disunion,—the hope of victory into defeat. 'With σὺν μάχῃ the sense would be, 'Disobedience, aiding the spear (of the foe), causes rout.' But this would represent disobedience as merely one cause of defeat,—an incident that turns the scale. It is evidently more forcible to represent it as breaking up an army which might otherwise have stood united and firm.—τροπὰς καταρρήγνυσιν, lit., causes rout to break forth, i.e. breaks up the army in rout. Cp. Athen. 130 c ὁ γελοιοποιὸς εἰσῆλθε...καὶ πολλοὺς κατέρρηξεν ἡμῶν γέλῳτας, 'and caused shouts of laughter to break forth among us': (not, 'wreaked many witticisms upon us,'—as Casaubon took it.) The only peculiarity in the use of the verb is that it is here equiv. to ποιεῖ καταρρήγνυσθαι. We cannot compare Theocr. 22. 172 νεῖκος ἀπαρρήξαντας, 'having broken into strife' (said of the parties to it), which is merely like ῥῆξαι φωνήν, etc.—τῶν δ' ὀρθουμένων (masc.), of those who have a prosperous course: Thuc. 2. 60 πόλιν...ὀρθουμένην, opp. to σφαλλομένην: 8. 64 ἐνέβη...τῇ πόλιν ἀκινδύνως ὀρθοῦσθαι. Cp. 163, 167.—τὰ πολλὰ σάματα, 'the greater number

- τροπὰς καταρρήγνυσι· τῶν δ' ὀρθουμένων 675  
 σῶζει τὰ πολλὰ σώμαθ' ἢ πειθαρχία.  
 οὕτως ἀμυντέ' ἐστὶ τοῖς κοσμουμένοις,  
 κοῦτοι γυναικὸς οὐδαμῶς ἡσσητέα.  
 κρεῖσσον γάρ, εἴπερ δεῖ, πρὸς ἀνδρὸς ἐκπεσεῖν,  
 κοῦκ ἂν γυναικῶν ἡσσοιεν καλοῖμεθ' αὖν. 680
- ΧΟ. ἡμῖν μὲν, εἰ μὴ τῷ χρόνῳ κεκλέμμεθα,  
 λέγειν φρονούντως ὧν λέγεις δοκεῖς πέρι.
- ΑΙ. πάτερ, θεοὶ φύουσιν ἀνθρώποις φρένας,  
 πάντων ὅσ' ἐστὶ κτημάτων ὑπέρτατον.  
 ἐγὼ δ' ὅπως σὺ μὴ λέγεις ὀρθῶς τάδε, 685  
 οὐτ' ἂν δυναίμην μῆτ' ἐπισταίμην λέγειν·

with στίχας for τροπὰς in 675. 676 πειθαρχία] πειθαρχία L. 678 γυναικὸς] 'Lege γυναικῶν ex v. 680 et Eustathio p. 759. 39': Porson *Adv.* p. 172. But Eustathius, *l.c.*, after quoting 677 correctly, proceeds, καὶ οὐ γυναικῶν ἡσσητέα· ἀντὶ τοῦ ἀμυντέων καὶ ἀσσητέων. His point was the plur. For the rest, his memory was inexact; see n. in Appendix on 292. 679 f. Heimreich suspects both these two verses. Bergk and Meineke reject 680. As Wecklein says (*Ars Soph.*

of lives,' differing from τοὺς πολλοὺς only by bringing out the notion of personal safety more vividly. Cp. *Al.* 758 where the masc. δστις follows τὰ...σώματα.—ἢ πειθαρχία: called τῆς εὐπραξίας | μῆτηρ by Aesch. *Th.* 225. The schol. quotes *Il.* 5. 531 αἰδομένων δ' ἀνδρῶν πλεόνες σοὶ ἢ ἐπέφανται.

677 ἀμυντέ', the impers. neut. plur., as Her. 9. 58 ἐκείνοις ταῦτα ποιεῖσι οὐκ ἐπιτρεπτέα ἐστὶ, ἀλλὰ διωκτέοι εἰσὶ: Thuc. 1. 86 τιμωρητέα, 88 πολεμητέα, 118 ἐπιχειρητέα, etc.: so *O. C.* 495 ὁδωτά. Cp. 447, 576. Eur. *Or.* 523 ἀμυνῶ δ', ὅσον περ δυνατὸς εἰμι, τῷ νόμῳ. Thuc. 1. 140 τοῖς κοινῇ δόξαι βολεῖν.—τοῖς κοσμουμένοις (neut.), the regulations made by οἱ κοσμοῦντες, the rulers: meaning here, his own edicts. For the act. κοσμεῖν, cp. Her. 1. 59 (Peisistratus) ἔνεμε τὴν πόλιν κοσμεῖν καλῶς τε καὶ εὖ. And for the pass. thus used, *id.* 100 ταῦτα μὲν κατὰ τὰς δίκας ἐπόλεε (Deioces), τὰ δὲ δὲ ἄλλα ἐκεκοσμέατο οἱ: 'and the following regulations had also been made by him.'—Another view (also noticed by the Schol.) makes τοῖς κ. dat. of οἱ κοσμούμενοι, 'the rulers.' But (a) the only place which might seem to favour this use of the midd. is Thuc. 8. 24 (the Chians, the more they prospered) τόφω καὶ ἐκοσμοῦντο ἐχυρώ-

τερον: but there the verb may well be pass., 'the more securely was their government organised.' (b) As Creon is himself at once ὁ ἀμύνων and ὁ κοσμών, it is more natural that he should speak of his own edicts than of 'the rulers.'—κόσμος was said of a constitution, esp. oligarchical (Thuc. 4. 76 μεταστήσαι τὸν κόσμον καὶ ἐς δημοκρατίαν...τρέψαι: 8. 72 μένειν ἐν τῷ ὀλιγαρχικῷ κόσμῳ). The Cretan κόσμοι were oligarchical magistrates, with military as well as civil powers (Arist. *Pol.* 2. 10).

678 κοῦτοι...ἡσσητέα: Ar. *Lys.* 450 ἀτὰρ οὐ γυναικῶν οὐδέποτε' ἐσθ' ἡττητέα | ἡμῖν. (Cp. Milton, *Samson* 562 'Effeminately vanquished.') Since ἡσσηῖσθαι is only pass., its verbal in τέος can be only pass.: as ἀλωτέος could mean only, 'one must be taken.' But even in other cases the verbal in τέος sometimes answers to the pass., not to the act., sense of the verb: as Xen. *Oec.* 7 § 38 δταν ἐκείνη (the queen-bee) ἐκλίτη, οὐδεμία αἰεταὶ τῶν μελιττῶν ἀπολείπτειν εἶναι, ἀλλ' ἐπονται πᾶσαι: i.e. ὅτι δεῖ ἀπολείπεσθαι (pass.), 'to be left behind': (for the stationary bees could not be said ἀπολείπειν the emigrant.)

679 f. δεῖ: for the pause, cp. 555.—ἐκπεσεῖν) here absol., to be displaced,

are broken into headlong rout : but, of the lives whose course is fair, the greater part owes safety to obedience. Therefore we must support the cause of order, and in no wise suffer a woman to worst us. Better to fall from power, if we must, by a man's hand ; then we should not be called weaker than a woman.

CH. To us, unless our years have stolen our wit thou seemest to say wisely what thou sayest.

HAE. Father, the gods implant reason in men, the highest of all things that we call our own. Not mine the skill—far from me be the quest !—to say wherein thou speakest not aright ;

cm. p. 147), if 680 were condemned, 679 must go too. 681 κεκλήμεθα L, but with gl. σεσπλήμεθα written above: κεκλήμεθα r.—Hartung conject. τῶν φρενῶν: Schaefer, βεβλάμεθα: whence Nauck, εἰ τι μὴ φρενῶν βεβλάμεθα. 684 ὅσσ' L: ὅς r.—χημάτων MSS.: but L has κτ written above by the first hand. —ὑπέρτατον L: ὑπέρτερον r. 685 λέγῃς L: λέγεις r.—Heimreich would change

thrust out: oft. of dethronement (ἐκπ. τυραννίδος, ἀρχῆς, κράτους, Aesch.), or of exile (χθονός, O. C. 766).—κούκ ἄν...καλοῦμεθ' ἄν: the doubled ἄν, as oft. in emphatic or excited utterances (O. T. 339 n.).—These two verses (like so many others) have been suspected merely because they are not indispensable. A defence is perhaps hardly needed. It is enough to remark that Creon's irritation under a woman's defiance (484, 525, 579) naturally prompts this further comment on the word γυναικός in 678. And the phrase γυναικῶν ἥσσορες (680) has a peculiar force as spoken to Haemon,—whom Creon afterwards taunts as γυναικὸς ὕστερον (746).

681 μέν: 498, 634.—τῷ χρόνῳ, by our age: cp. 729 τὸν χρόνον, 'my years': O. T. 963.—κεκλήμεθα, are deceived: so 1218: Tr. 243 εἰ μὴ ξυμφορὰ κλέπτουσι με.

682 δοκεῖς λέγειν φρονούντως περὶ (τούτων περὶ) ὧν λέγεις. At first sight it is natural to wish, with Herm., for δοκεῖς... ὧν λέγεις λέγειν πέρι. Cp. 1057 ἂν λέγῃς λέγων. But here it is fitting that λέγειν should have the prominence of the first place. And the undoubted harshness of the order may be partly excused by observing that ὧν λέγεις is practically equiv. to τούτων.

683 α. θεοί. Creon had urged that filial piety demands the submission of the son's judgment to the γνώμη πατρός (640); and had warned Haemon against disregarding the voice of reason (648).

Haemon replies: 'Reason is the gift of the gods. I dare not suggest that your reasonings are wrong; but other men, too, may sometimes reason soundly. Now, I know what the Thebans are saying of your action; and, as a son devoted to your welfare, I ought to tell you.'—The tact and deference which mark this speech place Creon's αὐθάδεια in a stronger light.—κτημάτων: cp. 1050: O. T. 549: Her. 5. 24 κτημάτων πάντων ἐστὶ τιμωτάτων ἀνὴρ φίλος ξυνετός τε καὶ εὖνοος.

685 ε. ἐγὼ δ' ὅπως: lit., 'I should not be able to say (and may I never be capable of saying!) in what respect (ὅπως) thou dost not say these things rightly.' He could not, if he would—and would not, if he could—impugn his father's reasonings. He only suggests that the case may have also another aspect, which Creon has not considered.—μή after ὅπως is generic, as after ὅς, ὅστις (691, 696): I could not say what point in thy argument is such as not to be true:—just as we could have, οὐκ οἶδα δ (or δ τι) μὴ ἀληθεύεις. The μή might be taken with ὅπως ('how thou sayest otherwise than rightly'), but the order of words is against this. [It cannot be explained as substituted for οὐ through the influence of the optatives.]—μήτ' ἐπιστάμην. For this verb as 'to be capable of,' cp. 472, Tr. 543 ἐγὼ δὲ θυμοῦσθαι μὲν οὐκ ἐπίσταμαι | νοσοῦντι κελῶν. For the wish co-ordinated with the statement of fact, cp. 500: Tr. 582 κακὰς δὲ τόλμας μήτ' ἐπιστάμην ἐγὼ | μήτ' ἐκμάθοιμι, τὰς τε τολμώσας στυγῶ: and ib. 143.

γένοιτο μέντ' αὖ χατέρω<sup>καλῶς</sup> ἔχον.  
 σοῦ δ' οὖν πέφυκα πάντα προσκοπεῖν ὅσα  
 λέγει τις ἢ πράσσει τις ἢ ψέγειν ἔχει.  
 τὸ γὰρ σὸν ὄμμα δεινὸν ἀνδρὶ δημότῃ 690  
 λόγοις τοιοῦτοῖς οἷς σὺ μὴ τέρψει κλύων·  
 ἔμοι δ' ἀκούειν ἔσθ' ὑπὸ σκότου τάδε,  
 τὴν παῖδα ταύτην οἷ' ὀδύρεται πόλις,  
 πασῶν γυναικῶν ὡς ἀναξιώτατῃ  
 κάκιστ' ἀπ' ἔργων εὐκλεεστάτων φθίνει· 695  
 ἥ τις τὸν αὐτῆς αὐτάδελφον ἐν φοναῖς  
 πεπτῶτ' ἄθραπτον μὴθ' ὑπ' ὠμηστῶν κυνῶν  
 εἶας' ὀλέσθαι μὴθ' ὑπ' οἰωνῶν τινός·  
 οὐχ ἦδε χρυσῆς ἀξία τιμῆς λαχεῖν;

μή to δῆ, and omit v. 687. 687 χατέρω] Erfurdt conject. χατέρως or χάτερα. The schol. in L has δυνατόν σε [not δυνατόν δέ, as it has been reported] καὶ ἐτέρως καλῶς μεταβουλεύσασθαι. 688 σοῦ L, with ι written above by the first hand, and gl. in marg. by S, σὺ δ' οὐ πέφυκας. 690 τὸ γὰρ σὸν L: τὸ σὸν γὰρ γ. 691 τέρψει] τέρψει L. Nauck rejects this verse. Autenrieth would place it before

687 καλῶς ἔχον (sc. τι: cp. O. T. 517 εἰς βλάβην φέρον), something good, some true thought, γένοιτο ἂν καλ' ἐτέρω, might come to (accrue to) another also. For γένοιτο cp. Plat. *Symp.* 211 D εἰ τῷ γένοιτο αὐτὸ τό καλὸν ἰδεῖν. (The phrase γένοιτο μέντ' αὖ occurs also *Al.* 86.)—Not: 'Yet it might be found well for another' (to say that you were wrong). Haemon seeks to propitiate his father; but that purpose would scarcely be served by such a speech as this—'Being your son, I do not contradict you myself, though I think that other people might very reasonably do so.'

688 ε. σοῦ δ' οὖν: 'but in any case (i.e., whatever may be the worth of opinions different from yours) it is my natural part to watch on your behalf,' etc. For δ' οὖν cp. 722, 769: O. C. 1205 ἔστω δ' οὖν ὅπως ὑμῖν φίλον.—The gen. σοῦ is supported by the use of the gen. with προκήδομαι (741), προταρβῶ (83), προνοῶ, etc., and expresses the idea, 'in thy defence,' better than σοί would do. Cp. Eur. *Med.* 459 τὸ σὸν... προσκοπούμενος.—Herm. adopted the v. l. of the schol. in L, σὺ δ' οὐ πέφυκας, which Ellendt approves: but (a) πέφυκας is then less fitting, and (b) δ' οὖν commends the vulgate as genuine.—For the repeated τις, cp. Aesch. *Eum.* 889 μῆνιν τιν' ἢ κόνιν τιν'. Thuc.

4. 62 εἰ τῷ τι ἔστιν ἀγαθὸν ἢ εἰ τῷ τὰ ἐναντία. (Distinguish Eur. *Or.* 1218 ἦν τις, ... | ἢ σύμμαχος τις ἢ κασίγνητος,—anyone,—be he ally or brother: and *Andr.* 733 ἔστι γὰρ τις οὐ πρόσω | Σπάρτης πόλις τις, which, if sound, is a mere pleonasm.)

690 τὸ γὰρ σὸν, not τὸ σὸν γὰρ: so O. T. 671 τὸ γὰρ σὸν, οὐ τὸ τοῦδ': ib. 1024 ἢ γὰρ πρὶν... ἀπαιδία. In the case of σὸν, at least, this order seems to strengthen, rather than diminish, the emphasis. ὄμμα: cp. O. T. 447 οὐ τὸ σὸν | δέσας πρόσωπον. Jeremiah i. 8 'Be not afraid of their faces.'—δημότῃ, the ordinary Theban citizen: cp. O. C. 78 n.

691 λόγοις τοιοῦτοις, causal dat.: thy face is terrible to the citizen on account of such words as shall displease thee: i.e. the citizen imagines the stern king's face growing darker at the sound of frank speech, and restrains his lips. (Cp. 509.) Doubts as to the dat. λόγοις τ. led Dindorf to suppose the loss of one verse (or more) after 690. Herwerden has suggested something like κοῦδεῖς ποτ' ἀστῶν ἐμφανῶς χρῆται, πάτερ, | λόγοις τοιοῦτοις κ.τ.λ. Nauck thinks that either v. 691 is wholly spurious, or that the words λόγοις τοιοῦτοις are corrupt. But, while the dat. is certainly bold—esp. with ἀνδρὶ δ. preceding it—it is (I think) quite within the possi-

and yet another man, too, might have some useful thought. At least, it is my natural office to watch, on thy behalf, all that men say, or do, or find to blame. For the dread of thy frown forbids the citizen to speak such words as would offend thine ear; but (I can hear these murmurs in the dark, these moanings of the city for this maiden; 'no woman,' they say, 'ever merited her doom less,)—none ever was to die so shamefully for deeds so glorious as hers; who, when her own brother had fallen in bloody strife, would not leave him unburied, to be devoured by carrion dogs, or by any bird:—deserves not *she* the meed of golden honour?'

690, deleting the stop after *ἔχει* in 689.

695 ἀπ' L: ἐπ' r.

696 αὐτῆς]

αὐτῆς L. 697 ε. μήθ'...μήθ' (sic) L: μήθ'...μήθ' r.—For ἀδαιπτον μήθ', Schneidewin proposed ἔθαπτεν μήθ': and Blaydes reads ἔθαψε, μήθ' (with μήθ' in 698).—κυνῶν] In L a v. l. λύκων is noted by S. 699 τιμαῖς L, with γρ.

bilities of classical idiom. We should remember that Athenians were accustomed to use a simple dat. (of 'time' or 'occasion') in speaking of festivals,—as τραγωδοῖς καινοῖς: cp. (e.g.) Plat. *Symp.* 174 A χρεῖς γὰρ αὐτὸν διέφυγον τοῖς ἐπινικίοις, 'I eluded him yesterday when he was holding his sacrifice for victory.' So, here, the dat. λόγοις τοιοῖστος, though properly causal, might sound to a Greek ear like, 'at such words,' i.e. 'when such words are spoken.' The causal dat. in 391, ταῖς σαῖς ἀπειλαῖς, is similar. Cp. also Thuc. 1. 84 εὐπραγίας...οὐκ ἐξυβρίζουεν, where the notion, 'by reason of successes,' is similarly blended with the notion, 'in seasons of success.'—οἷς with τέρπει (cp. O. C. 1140, Ph. 460), κλύων epexegetic. If, however, the order had been κλύων τέρπει, then οἷς might have been for οὖς, by attraction. The μή is generic ('such that not...'), cp. 696. For the fut. midd. τέρπομαι (with pass. sense) cp. fr. 612 ὅπου γε μὴ δίκαια τέρπεται, and [Eur.] *Rhes.* 194. For the fut. ind. after a relative with μή, cp. O. T. 1412 n.—Nauck reads τέρπει (aor. midd.). This rare aor. ἐτερπόμεν is epic, as Od. 12. 188 τερπόμενος ('having had delight'). It is not Attic, the Attic aor. in that sense being ἐτέρπεθην (O. C. 1140).

692 ε. ὑπὸ σκότῳ goes with ἀκούειν more naturally than with ὀδύρεται, and the sense is the same: i.e., he is in the σκότος where the things are said: for the gen., cp. 65 n., and Tr. 539 μύμονεν μᾶς ὑπὸ | χλαίνης, which shows that we need

not here conceive the sounds as 'coming from under' the darkness. Cp. Xen. *Cyr.* 4. 6. 4 κατέσχευεν ὑπὸ σκότου τὸν φθόνον. Eur. *Or.* 1457 ὑπὸ σκότου | ἔλεψεν σπᾶσαντες. But ὑπὸ σκότῳ also occurs (Aesch. *Ag.* 1030, Eur. *Ph.* 1214).

696 κάκιστ'...εὐκλειστοτάτων: cp. O. T. 1433 ἄριστος ἐλθὼν πρὸς κάκιστον. Plat. *Apol.* 30 A τὰ πλείστου ἔξια περὶ ελαχίστου ποιεῖται.—ἀπ' ἔργων, as their result: Ai. 1078 πεσεῖν ἂν κἄν ἀπὸ μικροῦ κακοῦ.

696 ε. ἦτις with causal force (O. C. 962); hence, too, the generic μήθ'...μήθ', which belong to εἰστος (understood with the second μήθ'), not to ἐλίσθαι: 'being one who did not allow' (*quae non permiserit*).—αὐτάδελεγον: cp. 1.—ἐν φωναῖς: cp. 1314. The phrases ἐν φωνῇ and ἀμφὶ φωνῇ are Homeric, and Her. uses the former (with art., 9. 76 ἐν τῇσι φωνῇσι ὄντας). The phrase ἐν φωναῖς is used by Pindar, Aesch., Eur., and (in parody) by Ar. But v. 1003 of this play—the only play of Soph. which contains the word—seems a solitary Attic instance of φωναῖς without ἐν.

699 χρυσῆς, a general epithet for what is brilliant or precious: thus Pind. P. 3. 73 ὑγλείαν...χρυσέαν, and even (O. 10. 13) στεφάνῳ χρυσέας ἐλαίας (the wreath of natural olive), as Olympia is μάτηρ χρυσοστεφάνῳ δέθλων (O. 8. 1) in a like sense. Cp. O. T. 157 ('golden' hope), O. C. 1052 (the 'golden' bliss of initiation).—There is no allusion to a χρυσοῦς στέφανος.—λαχεῖν can take either

τοιάδ' ἐρεμνὴ σῖγ' ἐπέρχεται φάτις. 700  
 ἔμοι δὲ σοῦ πρᾶσσοντος εὐτυχῶς, πάτερ,  
 οὐκ ἔστιν οὐδὲν κτῆμα τιμιώτερον.  
 τί γὰρ πατὴρ θάλλοντος εὐκλείας τέκνοις  
 ἄγαλμα μείζον, ἢ τί πρὸς παίδων πατρί;  
 μή νυν ἐν ἥθος μῶνον ἐν σαυτῷ φόρει, 705  
 ὡς φῆς σύ, κούδεν ἄλλο, τοῦτ' ὀρθῶς ἔχειν.  
 ὅστις γὰρ αὐτὸς ἢ φρονεῖν μόνος δοκεῖ,  
 ἢ γλῶσσαν, ἢν οὐκ ἄλλος, ἢ ψυχὴν ἔχειν,  
 οὗτοι διαπτυχθέντες ὥφθησαν κενοί.  
 ἀλλ' ἄνδρα, κεῖ τις ἢ σοφός, τὸ μανθάνειν 710  
 πόλλ' αἰσχροὺς οὐδὲν καὶ τὸ μὴ τείνειν ἄγαν.  
 ὁρᾷς παρὰ ρείθροισι χειμάρροισι ὅσα  
 δένδρων ὑπείκει, κλῶνας ὡς ἐκσώζεται.  
 τὰ δ' ἀντιτείνοντ' αὐτόπρεμν' ἀπόλλυται.  
 αὐτῶς δὲ ναὸς ὅστις ἐγκρατὴ πόδα 715

καὶ στήλης in marg. by S. τιμῆς τ.

701 ἔμοι made from ἐμοῦ in L.

708 εὐ-

κλείας MSS.: εὐκλεία Johnson.

708 After this v., Wecklein suspects the loss of a v. such as μηδ' ἄξιον τοῦς ἀλλόθεν λόγους παρεῖς. 708 ὡς] Blaydes conject. δ or α. —ἀλλ ο, from ἀλλ' δ, (not ἀλλ' δ,) L: ο and ω had been written above, but have

gen. or acc., the latter being more freq. (O. C. 450 n.). But here the inf. is rather epeexegetic (cp. 1098 λαβεῖν), the gen. depending on ἀξία.

700 ἐπέρχεται, spreads over (the town). Cp. Od. 1. 299 οἶον κλέος ἔλλαβε... | πάντας ἐπ' ἀνθρώπους. Cp. ὑφέρπειν, of secret rumour, O. T. 786 n.

708 ε. θάλλοντος, prospering, as Ph. 419 μέγα | θάλλοντες εἰσι νῦν ἐν Ἀργεῖω στρατῷ.—μείζον εὐκλείας=μείζον ἢ εὐκλεία.—πρὸς παίδων, on their part, from their side: cp. Tr. 738 τί δ' ἔστιν, ὦ παῖ, πρὸς γ' ἐμοῦ στυγούμενον; We understand μείζον ἄγαλμά ἐστι τῆς ἐκείνων εὐκλείας.—The conjecture εὐκλεία is attractive, (α) because θάλλω so oft. takes a dat. of respect, as Hes. Op. 234 (ἀγαθαῖσι), Pind. O. 9. 16 (ἀρεταῖσι), etc.: (β) because the strong sigmatism of the verse is thus modified. But the words πρὸς παίδων confirm εὐκλείας, since with εὐκλεία we should have expected παίδων alone. It is true that πατήρ θάλλων εὐκλεία could mean 'a father's fame' (cp. 638); but one could not have, πρὸς παίδων τί μείζον ἄγαλμα παίδων εὐκλεία θάλλοντων;—

Triclinius wrongly joined εὐκλείας ἄγαλμα, thinking of εὐκλείας γέρας (Ph. 478) and στέφανον εὐκλείας μέγα (Ai. 465).

708 ε. νυν: cp. 524.—φόρει: Ar. Eq. 757 λῆμα θούριον φορεῖν: Eur. Hipp. 118 σπλάγχχον ἐπτονον φέρων. So Shaksp. Cymb. 3. 4. 146 'if you could wear a mind | Dark as your fortune is': Cæs. 5. 1. 113 'He bears too great a mind.'—ἥθος=a way of thinking: the inf. depends on it, as on 'do not think.' ὡς φῆς σύ, your way of speaking, = δ σὺ φῆς: cp. O. C. 1124 (n.) καὶ σοι θεοὶ πόροιεν ὡς ἐγὼ θέλω.—κούδεν, not καὶ μηδέν: it is merely oratio obliqua for ὅτι τοῦτο καὶ οὐδὲν ἄλλο ὀρθῶς ἔχει. The imperative μὴ...φόρει does not affect this: cp. Ai. 1085 καὶ μὴ δοκῶμεν θρώντες ἂν ἡδόμεθα | οὐκ ἀντιτίσειν αὐτῆς ἂν λυπώμεθα. But καὶ μηδέν could also have stood here, since v. 705 could be regarded as equiv. to, 'do not feel confident that...': see n. on O. T. 1455.—τοῦτο, antecedent to ὡς φῆς, emphatically placed: cp. O. T. 385.

707 ε. μόνος with φρονεῖν only.—ψυχὴν: cp. 176. Theognis 221 ὅστις τοι δοκεῖ τὸν πλησίον ἰδμεναι οὐδέν, | ἀλλ'

Such is the darkling rumour that spreads in secret. For me, my father, no treasure is so precious as thy welfare. What, indeed, is a nobler ornament for children than a prospering sire's fair fame, or for sire than son's? Wear not, then, one mood only in thyself; (think not that thy word, and thine alone, must be right.) For if any man thinks that he alone is wise,—that in speech, or in mind, he hath no peer,—such a soul, when laid open, is ever found empty.

No, though a man be wise, 'tis no shame for him to learn many things, and to bend in season. Seest thou, beside the wintry torrent's course, how the trees that yield to it save every twig, while the stiff-necked perish root and branch? And even thus he who keeps the sheet of his sail

been erased.—φῆς] φῆσ L.—χει L: εχει r. 707 αὐτὸς ἢ αὐτῶν εὐ Priscian 17. 157. 710 κεί τις εἰ L: κεί τις ἦ r (κῆν τις ἦ A). 711 ἀγαν] L has γαν in an erasure: the scribe had written μανθάν. 712 παρρηθροισι L. 713 ἐκσώζεται L. 716 αὐτως] οὕτως L, made from αὐτως.—δοτις] εἶτις L, with ὅς written above

αὐτὸς μούνος ποικίλα δῆνε' (devices) εχει, | κείνους γ' ἄφρων ἐστὶ, νόου βεβλαμμένος ἐσθλοῦ, | ἴσως γὰρ πάντες ποικίλ' ἐπιστάμεθα. Isocr. or. 3 § 43 joins Theognis, Hesiod and Phocylides as ἀρίστους...συμβούλους τῷ βίῳ τῷ τῶν ἀνθρώπων. They were read in schools.

709 οὕτοι after the collective ὅστις: Xen. Oec. 7. 37 δὲ ἂν κάμῃ τῶν οἰκετῶν, τούτων οἱ ἐπιμελητέον πάντων.—διαπυχθέντες, when laid open. Cp. Eur. Hipp. 984 τὸ μέντοι πρᾶγμ', ἔχον καλοῦς λόγους, | εἰ τις διαπτύξειεν, οὐ καλὸν τόδε. Andr. 330 ἐξωθέν εἰσιν οἱ δοκοῦντες εὐ φρονεῖν | λαμπροί, τὰ δ' ἐν δον πάσιν ἀνθρώποις ἴσται. Also σκόλιον no. 7 in Bergk Poet. Lyr. (from Athen. 694 C, etc.) εἰθ' ἐξῆν ὁποῖός τις ἦν ἕκαστος | τὸ στήθος διελόντ', ἔπειτα τὸν νοῦν | ἐσιδόντα, κλήσαντα πάλιν, | ἀνδρα φίλον νομίζειν ἀδόλω φρενὶ. The image might be suggested by various objects,—a casket, tablets, fruit, or the like.—Cp. Shaks. Rom. 3. 2. 83 (of Romeo) 'Was ever book containing such vile matter So fairly bound?'—κενοί, sc. ὄντες: cp. 471.

710 ε. ἀνδρα, subject to μανθάνειν, as O. T. 314 ἀνδρα δ' ὠφέλειν κ.τ.λ.: for the place of τό, cp. 723, Tr. 65 σέ... | τὸ μὴ πυθέσθαι instead of τὸ σέ μὴ πυθέσθαι.—καί...ἦ: see O. T. 198 n.—τείνειν, absol., here, like τελεῖν τόξον or τελεῖν πόδα, 'to strain the cord too tight,'—to be over-rigid in maintaining one's own views. This poet. use should be distinguished from the ordinary intrans. use of τελεῖν,

like *tendere*, 'to have a direction,' or 'take one's way' (Xen. An. 4. 3. 21 ἔτενον δὴν πρὸς τὸ θρος).

712 παρὰ ῥέθρ.: for ᾱ before initial ρ, cp. O. T. 847 (ἐμὲ ῥέπον), O. C. 900 ἀπὸ ῥυτῆρος.—χειμάρρους, here a neut. adj., as Eur. Tro. 449 ὕδατι χειμάρρῃ: usu. ὁ χειμάρρῃς (sc. ποταμός). Tozer, Geo. Gr. p. 84: 'The numerous torrents (χειμάρροι) are the natural result of the configuration of the country, for the steep limestone mountains have but little of a spongy surface to act as a reservoir for the rain... It is especially at the time of the autumn rains that the greatest floods take place, and the sudden swelling and violent rush of the stream has furnished Homer with some of his finest similes.' (Il. 4. 452 ff., 16. 384 ff.: imitated by Verg. Aen. 2. 305 ff., 12. 523.)—Antiphanes (c. 380 B.C.) parodies these verses (fr. incert. 10: Athen. 12 F).

713 ε. ὑπεκεί. Cp. Babrius fab. 36: an oak, torn up by the roots, is being swept down by a boiling torrent, and asks the reeds how they have managed to escape; when a reed (κάλυμνος) answers:—σὺ μὲν μαχομένη ταῖς προαῖς ἐνικῆθης, | ἡμεῖς δὲ καμπτόμεσθα μαλθακῇ γνώμῃ, | καὶ βαδὼν ἡμῶν ἀνεμοὶ ἄκρα κινήσῃ.—αὐτόπρεμα=αὐτόρριζα, πρόρριζα; Il. 9. 541 χαμαὶ βάλε δένδρεα μακρὰ | αὐτῇσιν βίτῃσι.

716 αὐτως, adv. from αὐτός (with 'Aeolic' acc.); see on O. T. 931.—ναός,



τείνας ὑπέικει μηδέν, ὑπτίοις κάτω  
στρέφας τὸ λοιπὸν σέλμασιν ναυτίλλεται.  
ἀλλ' εἴκε θυμοῦ καὶ μετάσταςιν δίδου.  
γνώμη γὰρ εἴ τις κάπ' ἐμοῦ νεωτέρου  
πρόσεστι, φήμ' ἔγωγε πρεσβεύειν πολὺ 720  
φῦναι τὸν ἄνδρα πάντ' ἐπιστήμης πλέων·  
εἰ δ' οὖν, φιλεῖ γὰρ τοῦτο μὴ ταύτη ῥέπειν,  
καὶ τῶν λεγόντων εὖ καλὸν τὸ μαυθάνειν.

ΧΟ. ἄναξ, σέ τ' εἰκός, εἴ τι καίριον λέγει,  
μαθεῖν, σέ τ' αὖ τοῦδ'· εὖ γὰρ εἴρηται διπλᾶ. 725

by first hand.—ἐγκρατῇ] ἐγκρατεῖ L, with η written above by first hand: ἐγκρα-  
της γ. 717 τὸ λοιπὸν MSS.: Hermann conject. τὸ πλοῖον.—σέλμασι L  
718 θυμῷ L. So Ald., following Par. A, as usual. But θυμοῦ is in many of  
the later MSS., including L<sup>2</sup>, V, V<sup>2</sup> (first hand), V<sup>3</sup>, Aug. b, Dresd. a. See comment.

Doric for νεώς, allowed by tragedy even in iambs, as *Ai.* 872, Aesch. *T'h.* 62, Eur. *Med.* 523: though νᾶες (953) and ναῖ occur only in lyrics. So ναός, temple (286), Ἀθάνα, κυναγός, ὀδαγός, ποδαγός (1196): and even in Att. prose λοχαγός, οὐραγός, ξεναγός.—ἐγκρατῇ, proleptic: cp. 475 περσικελῇ.—πόδα, the sheet: the ποδες were ropes attached to the two lower corners of the sail, whence their name. Eur. *Or.* 706 καὶ ναὺς γὰρ, ἐνταθεῖσα πρὸς βίαν ποδί, | ἔβαλεν, ἔστη δ' αὖθις, ἤν χαλὰ πόδα: a ship dips when strained too hard by the sheet (i.e. when the sheet is hauled too taut), but rights again, if one slackens.

716 εἰ μηδέν, generic (such an one as does not...)—κάτω στρέφας, sc. ναῖν, easily supplied from ναός: for κάτω, cp. 527: for στρέφω = ἀναστρέφω, *O. C.* 1453. Hermann's τὸ πλοῖον for τὸ λοιπὸν is not only needless, but spoils the force of the phrase: 'thenceforth voyages,' is an ironical way of saying that the voyage comes to an abrupt end: cp. 311.—σέλμασιν, the rowers' benches: thus ὑπτίοις vividly suggests the moment of capsizing.

718 εἴκε θυμοῦ, 'cease from wrath,' lit., recede from it. The θυμός is conceived as ground from which he retires; so θυμοῦ περᾶν = 'to go far in wrath,' and is contrasted with εἰκεν: *O. T.* 673 στυγρὸς μὲν εἰκων δῆλος εἰ, βαρὺς δ', ὅταν | θυμοῦ περάσῃ. For the gen., cp. *Il.* 4. 509 μὴδ' εἴκετε χάριμιν | Ἀργείοις: *id.* 5. 348 εἴκε, διδὸς θύγατερ, πολέμου καὶ δηϊο-  
τήτος: *Her.* 2. 80 εἰκουσι τῆς ὁδοῦ: *id.* 7. 160 ὑπέιζομεν τοῦ ἀρχαίου λόγου: *Ar. Ran.*

790 ὑπεχώρησεν αὐτῷ τοῦ θρόνου. Eur. has a somewhat similar phrase, *Hipp.* 900 ὀργῆς δ' ἐξαιεῖς κακῆς, ἀναξ | Θησεῦ, τὸ λῶστον σοῖσι βούλευσαι δόμοις, where the sense is, 'having remitted thy wrath,' ἐξαιεῖς [σεαυτὸν] ὀργῆς.—καὶ μετάσταςιν δίδου, 'and concede a change': allow our pleading to change your mood. A change in Creon's mood implies a change in the whole situation. For the notions thus blended in μετάσταςιν here, cp. Alexis fr. incert. 46 τῶν μετρίων αἱ μείζονες | λύπαι ποιούσι τῶν φρενῶν μετάσταςιν: Andoc. or. 2 § 18 ὁσέων ἐμελλεν...τοῦ τότε παρόντος κακοῦ μετάσταςιν.—δίδου: a verb oft. used of *concession* to the remonstrance of friends: *Ai.* 483 παῦσαι γε μέντοι καὶ δὸς ἀνδράσιν φίλοις | γνῶμης κρατῆσαι: *Tr.* 1117 δὸς μοι σεαυτὸν, μὴ τοσοῦτον ὡς δάκνει | θυμῷ δύσοργος.—Others place a comma or point at εἴκε, taking καὶ as = 'also'; 'yield, also permitting thy wrath to change' (with δίδου); or 'yield: also permit,' etc. (an asyndeton, with δίδου). On this view, either θυμῷ or θυμοῦ is possible. But the fatal objection to it is the weakness of καὶ, whether the 'also' is explained (a) as by Campbell (with δίδου) —'if you are angry, be also placable'; or (b) as by Wecklein (with δίδου)—'it is possible not only to moderate one's passion, but also to desist from it,' which implies that he might yield while still angry.—See Appendix.

719 εἰ τις γνῶμῃ πρόσσετι καὶ ἐμῷ ἐμῷ ν. (δντος), i.e., if I also, younger though I am, can contribute a sound

taut, and never slackens it, upsets his boat, and finishes his voyage with keel uppermost.

Nay, forego thy wrath; permit thyself to change. For if I, a younger man, may offer my thought, it were far best, I ween, that men should be all-wise by nature; but, otherwise—and oft the scale inclines not so—'tis good also to learn from those who speak aright.

CH. Sire, 'tis meet that thou shouldest profit by his words, if he speaks aught in season, and thou, Haemon, by thy father's; for on both parts there hath been wise speech.

and Appendix. 720 φῆμ' L (not φῆμ'). 721 πλέω L: πλέον γ. 726 αὖ τοῦδ' αὐτοῦ δ' L.—διπλᾶ L. (The εἰ is certainly from the first hand.) διπλᾶ γ. διπλῆ Hermann.

opinion. Cp. O. C. 292 τάνθυμματα | ...τάπὸ σοῦ, the thoughts urged on thy part. *El.* 1464 τελεῖται τὰπ' ἐμοῦ. For the modest καί, cp. O. T. 1100 εἰ χρή τι κάμει...σταθμᾶσθαι: Ph. 192 εἴπερ καὶ γὼ τι φρονῶ.—If καί were taken as καὶ ἐπὶ, it must mean, 'in my case also.' Plat. *Rcp.* 475 A ἐπ' ἐμοῦ λέγειν (to take me as an instance). In *El.* 1469 I formerly thus took κάπ' ἐμοῦ θρήνων τύχη, but now think that there, too, it is καὶ ἀπὸ.—προσβέβειν = προσβύτατον εἶναι, to be the best thing: Eur. *Her.* 45 οἱσι προσβέβει γένος, whose birth has precedence (=the eldest): cp. O. T. 1365 (προσβύτερον) η.

721 φῦναι, should be by nature: Pind. O. 9. 107 τὸ δὲ φύκ' κράτιστον ἄπαν (opposed to διδασκαλὶ ἀρεταί).—πάντ', adv.: Tr. 338 τοῦτων ἔχω γὰρ πάντ' ἐπιστήμην ἐγὼ: O. T. 475 η.—The merit of listening to good advice is often thus extolled: Hes. *Op.* 291 οὗτος μὲν παράματος, δὲ αὐτὸς πάντα νοήσῃ | ἐσθλὸς δ' αὖ κάκεϊνος, δὲ εὖ εἰπόντι πίθηται. *Her.* 7. 16 ἴσων ἐκείνῳ, ὃ βασιλεῦ, παρ' ἐμοὶ κέκριται, φρονέειν τε εὖ καὶ τῷ λέγοντι χρηστὰ ἐθέλειν πείθεσθαι. Cp. Cic. *pro Cluentio* 31: Livy 22. 29.

722 εἰ δ' οὖν, sc. μὴ ἐφ' αὐτοῖς. This is better than to suppose that φιλεῖ γὰρ has changed the form of the sentence (εἰ δ' οὖν τοῦτο μὴ ταύτῃ ρέπει), since this elliptical εἰ δ' οὖν was a familiar Attic idiom: see Plat. *Apol.* 34 D εἰ δὲ τις ὑμῶν οὕτως ἔχει—οὐκ ἀξίῳ μὲν γὰρ ἔγωγε, εἰ δ' οὖν [sc. οὕτως ἔχει]—ἐπιεικὴ ἂν μοι δοκῇ πρὸς τοῦτον λέγειν: 'If any one of you is so disposed—I do not think that he ought to be so, but suppose that he is—I think that I might fairly say to him,' etc. Eur. *Hipp.* 507 εἰ τοι δοκεῖ σοι, χρὴ μὲν οὐ σ' ἄμαρ-

τάπειν | εἰ δ' οὖν [sc. ἡμαρτες], τιθοῦ μοι ('you ought not to have erred,—but if you have'). So, without ellipse, Aesch. *Ag.* 1042 εἰ δ' οὖν ἀνάγκη τῆσδ' ἐπιρρέποι τύχης, 'but if one should be doomed to slavery' (then worthy masters are best). Eur. *fr.* 463 λύπη μὲν ἄτη περπυσεῖν... | εἰ δ' οὖν γένοιτο, κ.τ.λ. Cp. δ' οὖν in 688 (η).—τοῦτο...ταύτῃ: cp. *Al.* 950 τὰδ' ἔστι τῇδε: Aesch. *P. V.* 511 οὐ ταῦτα ταύτῃ. μὴ is generic, going with ταύτῃ: in a way other than this.—ρέπειν to incline (as the scale of a balance does): so Plat. *Legg.* 862 D τῇδε ρέπειν, *Tim.* 79 εἰ κείνη ρέπον (to incline, or tend, in that direction).

726 καὶ τὸ τῶν εὖ λεγόντων μανθάνειν καλὸν (ἐστὶ): for the place of εὖ, cp. 659: for that of τὸ, 710. The simple gen., as O. T. 545, etc.

724 εἰ σέ τ' doubled: cp. 1340, O. T. 637.—L's διπλᾶ really favours διπλᾶ rather than Hermann's διπλῆ: for εἰ sub-script is oft. wrongly added or omitted (cp. 726 cr. η.); whereas ἦ was not likely to become αἰ here. Either word is admissible; but I slightly prefer διπλᾶ, for this reason. It is true that the plur. of διπλοῦς in poetry usu. = simply 'two' (51, 1232, 1320, O. T. 20, 1135). But Soph. has at least one instance of the distributive sense ('two sets'), viz., O. T. 1249, where διπλοῦς = a twofold brood, i.e. Oed., and his children. (I do not add O. T. 288 διπλοῦς | πομπῶς, taking it to mean merely 'two,' not 'two sets.') And in Attic prose the distributive use is not rare: thus in Plat. *Legg.* 722 εἰ διπλοὶ νόμοι are not 'two laws,' but 'two sets of laws.' We have, then, good warrant for διπλᾶ here as = 'two sets of arguments.'

- KP. οἱ τηλικοῖδε καὶ διδαζόμεσθα δὴ  
φρονεῖν ὑπ' ἀνδρὸς τηλικούδε τὴν φύσιν;  
AI. μηδὲν τὸ μὴ δίκαιον· εἰ δ' ἐγὼ νέος,  
οὐ τὸν χρόνον χρὴ μᾶλλον ἢ τάργα σκοπεῖν.  
KP. ἔργον γὰρ ἐστὶ τοὺς ἀκοσμοῦντας σέβειν; 730  
AI. οὐδ' ἂν κελεύσαιμ' εὐσεβεῖν εἰς τοὺς κακοὺς.  
KP. οὐχ ἦδε γὰρ τοιαῦδ' ἐπείληπται νόσω;  
AI. οὐ φησι Θήβης τῆσδ' ὁμόπολις λεώς.  
KP. πόλις γὰρ ἡμῖν ἀμὲ χρὴ τάσσειν ἐρεῖ;  
AI. ὅρᾳς τόδ' ὡς εἰρηκας ὡς ἄγαν νέος; 735  
KP. ἄλλω γὰρ ἢ 'μοὶ χρὴ \*με τῆσδ' ἄρχειν χθονός;  
AI. πόλις γὰρ οὐκ ἔσθ' ἥτις ἀνδρός ἐσθ' ἐνός.

726 οἱ] In L, the first hand has written *ἦ* above *οἱ*. This was meant to indicate a variant *ἦ*,—the *ι* being added by an error of a frequent kind (cp. 755 *ἦισθ'*). Dindorf wrongly supposed that it was meant to indicate a correction of *διπλᾶι* in 725 into *διπλῆι*. In that case it would have been written over or near *διπλᾶι*, not at the beginning of v. 726.—*διδαζόμεσθα δὴ*] *διδαζόμεσθ' ἃ δεῖ* Semitelos.  
728 *μηδὲν τὸ μὴ*] *μηδὲν γ' ὁ μὴ* Tournier: *μηδὲν γε μὴ* K. Walter. 729 *τάργα*]

On the other hand, *διπλῆ* is strange (though possible) as = 'in two ways,' i.e. 'on both sides.' It usu. means, 'doubly' (Eur. *Ion* 760 *κεῖ θανεῖν μέλλω διπλῆ*); or 'twice as much' (Plat. *Rcp.* 330 C *διπλῆ ἢ οἱ ἄλλοι*). So, here, it would more naturally mean, 'twice over.'

726 ε. καὶ with *διδαξ.*, shall we indeed be taught: *El.* 385 *ἦ ταῦτα δὴ με καὶ βεβούλευνται ποιεῖν*; *O. T.* 772 n. For *διδαξ.* as pass., cp. 637.—*δὴ*, an indignant 'then': the word ends a verse also in 923, *Tr.* 460, *Ph.* 1065, Eur. *Suppl.* 521, *Hipp.* 1093.—*τὴν φύσιν*, birth, and so age; *O. C.* 1295 *ὣν φύσει νεώτερος*.

728 ε. *μηδὲν*, sc. *διδάσκου*: τὸ μὴ δίκ. = *ὁ μὴ δίκαιος ἐστὶ*: see on 360 *οὐδὲν...τὸ μέλλον*.—*τὸν χρόνον*, my years: cp. 681.—The change of *τάργα* into *τοῖργον* (adopted by Nauck) is no gain. The sing. is taken as 'the cause' (which he defends). But he means, 'you should consider, not my age, but my conduct,—my merits': and this is expressed by *τάργα*, just as in *O. C.* 265 *ὄνομα μόνον δεισαντες*: οὐ γὰρ δὴ τό γε | σῶμ' οὐδὲ τάργα τάμα. Cp. Menander fr. incert. 91 *μὴ τοῦτο βλέψῃς, εἰ νεώτερος λέγω*, | ἀλλ' εἰ φρονούντων τοὺς λόγους ἀνδρῶν λέγω (v. l. *φρονούντος...ἀνδρός*: Bentley, *φέρω*).

730 *ἔργον*. Haemon has asked that

his *ἔργα* may be considered. Creon asks scornfully, 'Do you consider it an *ἔργον*—something which you can urge in your favour—to be the champion of a rebel?' *ἔργον* would not have been thus used alone, but for the desire to give *τάργα* a derisive echo. The Attic associations of the word help, however, to explain this use. Thus *ἔργον* meant (a) a thing *worth doing*, as Ar. *Lys.* 424 *οὐδὲν ἔργον ἐστάναι*, it is *no use...* (cp. *Ai.* 852); so *οὐδὲν πρόβργον ἐστί, non operae pretium est*: or (b), one's allotted task, as Ar. *Av.* 862, *ιερεῦ, σὸν ἔργον, θύε*. So here, without meaning so much as 'achievement' (*El.* 689), it could mean, 'useful act,' 'worthy task.'—*τοὺς ἀκοσμοῦντας*: so *Ph.* 387: cp. above 660, 677.—*σέβειν*, as 511.

731 *οὐδ'*, not even: *O. C.* 1429 (n.) *οὐδ' ἀγγελοῦμεν φλαῦρα*. So far am I from showing honour to evil-doers, that I would not even wish others to do so. Without directly denying that Antigone can be described as *ἀκοσμοῦσα*, he denies: that she is *κακή*. This involves the whole question between the divine and the human law.

732 *τοιαῦτα...νόσω*, that of being *κακή*. Others understand, *τῷ εἰς τοὺς κακοὺς εὐσεβεῖν*. But the sense of the dialogue runs thus:—'C. Do you approve of honour-

CR. Men of my age—are we indeed to be schooled, then, by men of his?

HAE. In nothing that is not right; but if I am young, thou shouldst look to my merits, not to my years.

CR. Is it a merit to honour the unruly?

HAE. I could wish no one to show respect for evil-doers.

CR. Then is not she tainted with that malady?

HAE. Our Theban folk, with one voice, denies it.

CR. Shall Thebes prescribe to me how I must rule?

HAE. See, there thou hast spoken like a youth indeed.

CR. Am I to rule this land by other judgment than mine own?

HAE. (That is no city, which belongs to one man.)

τοῦργον Hilberg.

731 οὐδ' ἄν] οὐ τῶν Schneidewin.

734 ἐμέ] ἐμε L.

735 τὸδ'] In L an early hand has changed ο to α. 736 ἄλλω γὰρ ἢ (sic) μοι χρὴ γέ L. So (with χρὴ) most of the later mss. Dobree's conject., ἄλλω γὰρ ἢ 'μοι χρὴ με, has been generally received.—Campb. cites ἄλλω γὰρ ἢ με from M<sup>4</sup>, =cod. C. 24 sup. in the Ambrosian Library at Milan, a 15th cent. ms. 737 ἀνδρὸς ἐσθ' L. ἀνδρὸς ἐσθ' L.

ing law-breakers?—H. I should not dream of honouring wrong-doers.—C. Is not she, then, a wrong-doer?' Doubtless, Creon could also say,—'Does not she, then, honour wrong-doers (Polynesices)?' Here, however, his point is that *she* is a rebel,—not, that her brother was a traitor.—For the fig. use of νόσος, cp. 1052, and n. on 653.—ἐπελῆπτται, attacked, as by a disease: so the act., Thuc. 2. 51 (ἡ νόσος) δις... τὸν αὐτὸν... οὐκ ἐπελάμβανε. (Distinguish the sense of ἐπὶληπτος in 406.)

733 Οἴβης, possessive gen., not gen. with δμόπολις, which = 'of the same city': the sense is, 'the united folk of Thebes,' = the whole city, πάνδημος πόλις (7). Cp. 693. The epic πτόλις is used both in lyr. and in dial. by Aesch. and Eur., but in neither by Soph.

734 ἡμῖν, plur. (instead of ἐμοί), combined with the sing. ἐμέ: cp. 1194: *Ai.* 1400 εἰ δὲ μή' ἵστι σοὶ φίλον | πράσσειν τάδ' ἡμᾶς, εἰμ', ἐπαινέσας τὸ σόν: *Ph.* 1394 εἰ σέ γ' ἐν λόγοις | πείσειν δυσησόμεσθα μηδὲν ὦν λέγω (and *ib.* 1219 ff.): *Eur. H. F.* 858 ἦλιον μαρτυρόμεσθα δρῶσ' ἃ δρᾶν οὐ βούλομαι: *Ion* 391 κωλυόμεσθα μὴ μαθεῖν ἃ βούλομαι.

735 ὡς ἄγαν νέος—despite the difference between your age and mine (726).

736 Dobree's με for γε is clearly right; γε would throw a false emphasis on χρὴ ('Now, *ought* I to rule...?'): the sense requires the stress to fall on ἄλλω ἢ 'μοί.

This dat. 'of interest' does not mean, 'for my own advantage' (or gain), but, 'to my own satisfaction,' i.e. 'according to my own views.' Haemon has made light of Creon's protest against dictation from Thebes. Creon rejoins, 'What, am I to rule Thebes in dependence on any other judgment than my own?' In *Suppl.* 410 Creon's herald says, πόλις γὰρ ἦς ἐγὼ πάρεμ' ἀπο | ἐνὸς πρὸς ἀνδρός, οὐκ ὀχλῶ, κρατύνεται.—For ἐμοί instead of ἐμαυτῷ, cp. *Plat. Gorg.* 474 B ἐγὼ γὰρ δὴ οἶμαι καὶ ἐμὲ καὶ σέ... ἡγεῖσθαι.—Though χρὴ γε is untenable, the dat. is no argument against it: χρὴ could be absolute, the dat. being still a dat. of interest. There is no certain Attic instance of χρὴ with dat. In *Eur. Ion* 1317 τοῖσι δ' ἐνδίκου | ἱερὰ καθίξω, ὅστις ἡδικοῖ, ἐχρῆν, Dobree's τοὺς δέ γ' ἐνδίκου is needless: the sense is, 'in the interest of the just, it was right,' etc. In *Lys.* or. 28 § 10 τοῖς ἀρχουσι τοῖς ὑμετέροις ἐπιδείξετε πότερον χρὴ δίκαιος εἶναι, we should read δίκαιους, and just afterwards ὑφελομένους. Xen. has δέ with dat. and infin., if the text is sound in *An.* 3. 4. 35.

737 πτόλις γὰρ οὐκ ἐσθ'. Cp. *Arist. Pol.* 3. 16 περὶ δὲ τῆς παμβασιλείας καλονμένης,—αὕτη δ' ἐστὶ καὶ ἡ ἀρχὴ πάντων κατὰ τὴν αὐτοῦ βούλησιν ὁ βασιλεὺς,—δοκεῖ δέ τισιν οὐδὲ κατὰ φύσιν εἶναι τὸ κύριον ἐνα πάντων εἶναι τῶν πολιτῶν, ὅπου συνέσσηκεν ἐξ ὁμοίων ἡ πτόλις. For Plato, the

- ΚΡ. οὐ τοῦ κρατοῦντος ἡ πόλις νομίζεται ;  
 ΑΙ. καλῶς ἐρήμης γ' ἂν σὺ γῆς ἄρχοις μόνος.  
 ΚΡ. ὅδ', ὡς ἔοικε, τῇ γυναικὶ συμμαχεῖ. 740  
 ΑΙ. εἶπερ γυνὴ σὺ· σοῦ γὰρ οὖν προκῆδομαι. ^  
 ΚΡ. ὦ παγκάκιστε, διὰ δίκης ἰὼν πατρί.  
 ΑΙ. οὐ γὰρ δικάϊα σ' ἔξαμαρτάνονθ' ὀρώ.  
 ΚΡ. ἁμαρτάνω γὰρ τὰς ἐμὰς ἀρχὰς σέβων ;  
 ΑΙ. οὐ γὰρ σέβεις, τιμάς γε τὰς θεῶν πατῶν. 745  
 ΚΡ. ὦ μιάρων ἦθος καὶ γυναικὸς ὕστερον.  
 ΑΙ. οὐ τᾶν ἔλοις ἦσσω γε τῶν αἰσχροῶν ἐμέ.  
 ΚΡ. ὁ γοῦν λόγος σοι πᾶς ὑπὲρ κείνης ὁδε.  
 ΑΙ. καὶ σοῦ γε κάμου, καὶ θεῶν τῶν νερτέρων.

739 καλῶς· ἐρήμησ' L: καλῶς γ' ἐρήμης Blaydes. 740 τῇ γυναικὶ] ταῖς γυναιξὶ Tournier. 742 ὦ παγκάκιστε] ὦ παῖ κάκιστε in Plutarch's quotation (*Mor.* 483 C), and so Porson wished to read (*Adv.* 172, *Eur. Or.* 301). 743 ὀρώ] ὀρώ L. 745 οὐ] Musgrave conject. εὐ. 747 οὐ κᾶν L (meaning, doubtless, οὐκ ἂν, for the κ of οὐκ is oft. thus detached in L, and joined to the next word): οὐ τᾶν

τυραννίς is ἐσχατον πόλεως νόσημα, *Rep.* 544 C. Cic. *de Rep.* 3. 31 *tyrannus est, ibi...dicendum est nullam esse rem-*

738 νομίζεται with gen., as *O. C.* 38 (n.).—In a different sense (and rather with an allusion to demagogues) it is said in *Ph.* 386 πόλις γὰρ ἐστὶ πᾶσα τῶν ἡγουμένων (like ἐστὶ τοῦ λέγοντος, *O. T.* 917).

739 καλῶς ἐρήμης γ' (L) is much better than καλῶς γ' ἐρήμης (Blaydes and Nauck): Soph. often thus adds γε to the emphatic adj., as *El.* 365 οὐδ' ἂν σὺ, σώφρων γ' οὔσα: *ib.* 518 θυραῖαν γ' οὔσαν: *Ph.* 811 οὐ μὲν σ' ἐνορκὸν γ' ἀξιώ θέσθαι.

740 Though at least one late ms. (Paris E) has συμμαχεῖν, it is needless to assume here the same mixed constr. as *Tr.* 1238 ἀνὴρ δ' ὅδ', ὡς ἔοικεν, οὐ νεμεῖν ἐμοὶ | φθίνοντι μοῖραν.

741 οὖν, indeed, in fact: cp. 489.—προκῆδομαι: cp. on προσκοπεῖν, 688.

742 ὦ παγκάκιστε: so Heracles to his son Hyllus, *Tr.* 1124. Cp. *O. C.* 743 πλείστον...κάκιστος.—διὰ δίκης ἰὼν πατρί, engaging in controversy with him, bandying arguments with him. *Thuc.* 6. 60 ἀρνηθέντι διὰ δίκης ἐλθεῖν, to deny the charge, and stand a trial. *Xen. An.* 3. 2. 8 πάλιν αὐτοῖς διὰ φιλίας λέναι...διὰ παντὸς πολέμου αὐτοῖς λέναι. So διὰ μάχης (*Her.* 6. 9), δι' ἐχθρας (*Eur. Ph.* 479).—Cp. *Plut. Mor.* 483 c (a brother, in a

brother's defence, ought to brave the displeasure of parents): αἱ δὲ ὑπὲρ ἀδελφοῦ παρ' ἀξίαν κακῶς ἀκούοντος ἡ πάσχοντος ἀντιδικία καὶ δικαιολογία πρὸς αὐτοὺς (the parents) ἀμεμῆτοι καὶ καλά· καὶ οὐ φοβητέον ἀκούσαι (to have said to one) τὸ Σοφόκλειον· ὦ παῖ κάκιστε (quoting this v.)...καὶ γὰρ αὐτοῖς ἡ τοιαύτη δίκη (controversy) τοῖς ἐλεγχομένοις ποιεῖ τὴν ἥτταν ἢδὲ τῆς νίκης.

744 ἀρχάς, the king's powers or prerogatives, like κράτη (*do.* 166, 173): cp. 177, 797. Cp. *Aesch. Ch.* 864 ἀρχάς τε πολισσονόμους | πατέρων θ' ἔξει μέγαν δλβον (*Orestes*). *Eur. I. A.* 343 ἐπεὶ κατέσχευς ἀρχάς (*Agamemnon*).

745 οὐ γὰρ σέβεις: '(that plea is void), for,' etc.: i.e. 'nay, but thou dost not...' Creon has asked, 'Do I wrong, when I reverence my royal office?' Haemon answers, 'Nay, there can be no such reverence, when you dishonour the gods.' A king rules by the divine grace. He sins against his own office when he uses his power to infringe the majesty of the gods.—τιμάς, esp. sacrifices (as in this case the offerings to the νερτέροι): cp. *O. T.* 909 n.

746 ὦ μιάρων. In Haemon's last words Creon hears an echo of Antigone's doctrine—that the θεῶν νόμιμα rank above the human king's edict (453). Hence γυναικὸς ὕστερον, 'inferior to her,' rank-

- CR. Is not the city held to be the ruler's?  
 HAE. Thou wouldst make a good monarch of a desert.  
 CR. This boy, it seems, is the woman's champion.  
 HAE. If thou art a woman; indeed, my care is for thee.  
 CR. Shameless, at open feud with thy father!  
 HAE. Nay, I see thee offending against justice.  
 CR. Do I offend, when I respect mine own prerogatives?  
 HAE. Thou dost not respect them, when thou tramplest on the gods' honours.  
 CR. O dastard nature, yielding place to a woman!  
 HAE. Thou wilt never find me yield to baseness.  
 CR. All thy words, at least, plead for that girl.  
 HAE. And for thee, and for me, and for the gods below.

Elmsley. [Porson on Eur. *Med.* 863 first pointed to the misunderstood crasis of *τοι* and *ἄν* as a source of MS. error, giving several examples; Elmsley on *Med.* 836 f. first applied the remark to this verse.]—The Aldine, following A and some other MSS., has *οὐκ ἄν γ'*, and Brunck wrote *οὐκ ἄν γ' ἔλοις κρείσσω με* (for *γε*) *τῶν ἀσχυρῶν ποτέ*.—*οὐκ ἂν λάβοις* Nauck. 748 δ γοῦν] δ γ' οὖν L.

ing after her; so *Ai.* 1366, *Ph.* 181. Not, 'unable to resist her influence' (through love), as though it were *γυναικὸς ἦσσαν*: a meaning which *βυστερος* could not have. The general sense is, however, the same, —viz., that he ranks behind a woman, who leads him.

747 'I may be inferior to a woman, but at least you will never find me yielding to base temptations.' It would have been *ἀσχυρὸν* if he had allowed fear or self-interest to deter him from pleading this cause. (Cp. 509.) Cp. *Tr.* 489 *ἔρωτος...ἦσσαν*: fr. 844 *ἦσσαν...δργῆς*.—*οὐ τᾶν* is a certain correction of *οὐκ ἄν* (cp. *O. T.* 1445, 1469; *O. C.* 1351; *Tr.* 279; *Ai.* 456, 534, etc.). Against the weak conjecture *οὐκ ἄν γ'* is the repetition of *γε*: cp. on *O. C.* 387. Where *τᾶν* has been corrupted in our MSS., it has most often become *τ' ἄν*, sometimes *γ' ἄν* or *δ' ἄν*. But a change of *οὐ τᾶν* into *οὐκ ἄν* would also be easy in writing where, as in that of L, the *κ* of *οὐκ* was often attached to the next word (see cr. n.).—*γε* emphasises the whole phrase, *ἦσσω τῶν ἀσχυρῶν*, not *ἦσσω* alone: cp. 648 n.

748 γοῦν: cp. *O. C.* 24 n. To plead *her* cause is to be *ἦσσαν τῶν ἀσχυρῶν*.

749 καὶ σοῦ γε. Creon is concerned, not merely as a king whose city will be punished by the gods, but as a man who is to be saved from incurring guilt.

760—767 Objections have been made

to the traditional order of these verses, chiefly in two respects. (1) 755 *εἰ μὴ πατὴρ ἦσθ'* is—it is argued—the strongest thing said by Haemon, and ought therefore to come immediately before Creon's final outburst, *ἀληθες*; (758). How could it be followed by merely so mild a phrase as *μὴ κῶτιλλέ με*?—We may reply:—Haemon says that, if Creon were not his father, he would have thought him mad. It is to this that *μὴ κῶτιλλέ με* refers, meaning, 'Do not seek to deceive me by an affectation of filial deference.' (2) 757 *βούλει λέγειν τι* is too mild a remark—it is said—to form the climax of provocation to Creon's anger. We may reply:—It is in substance, if not in form, such a climax,—for a father who holds that *unquestioning* obedience (640) is a son's first duty. It asserts Haemon's right to maintain his own views against his father's,—*διὰ δικῆς λέναι*, as Creon put it (742). The traditional order seems, therefore, to be right.

Three modes of transposition have been proposed. (1) Enger puts 756 and 757 after 749. Then *κῶτιλλέ* (756) refers to Haemon's plea that he has his father's cause, and that of religion, at heart. We lose nothing by such a transposition; but neither do we gain.

(2) Donner (in his transl., ed. 1863) simply transposed verses 755 and 757, leaving the rest as they stand. For this

- KP. ταύτην ποτ' οὐκ ἔσθ' ὡς ἔτι ζῶσαν γαμεῖς. 750  
 AI. ἦδ' οὖν θανεῖται καὶ θανούσ' ὀλεῖ τινά.  
 KP. ἦ κάπαπειλῶν ὧδ' ἐπεξέρχει θρασύς;  
 AI. τίς δ' ἔστ' ἀπειλή πρὸς κενὰς γνώμας λέγειν;  
 KP. κλαίων φρενώσεις, ὧν φρενῶν αὐτὸς κενός.  
 AI. εἰ μὴ πατήρ ἦσθ', εἶπον ἄν σ' οὐκ εὖ φρονεῖν. 755  
 KP. γυναικὸς ὧν δούλευμα, μὴ κώτιλλέ με.  
 AI. βούλει λέγειν τι καὶ λέγων μηδὲν κλύειν;  
 KP. ἄληθες; ἀλλ' οὐ, τόνδ' Ὀλυμπον, ἴσθ' ὅτι,  
 χαίρων ἐπὶ ψόγοισι δειννάσεις ἐμέ.

750 ποτ'... γαμεῖς.] πότ'... γαμεῖς; L. 751 ἦδ' οὖν L, and lemma schol.: ἦδ' οὖν vulg.: ἦ δ' οὖν Hartung. Nauck conject. εἰ δ' οὖν. 752 ἦ κάπαπειλῶν. In L there has been an erasure at the letters *απα*, which are, however, by an early hand (the first, or S). The first hand had (I think) written ἦ καὶ ἀπειλῶν. For an analogous error cp. O. C. 172 cr. n. 755 ἦσθ' L. Cp. 726. 757 κλύειν γ, λέγειν L.—Wecklein conject. ψέγειν τι καὶ ψέγων μηδὲν

it may fairly be said that 757 comes very fitly after 754. On the other hand it seems to me that 756 does not aptly follow 757.

(3) Pallis arranges thus:—749, 756, 755, 754, 757, 750—753. Thus *κενὰς γνώμας* (753) becomes the last sting.—The fact is that, in a stormy altercation, we do not look for a closely logical texture and a delicately graduated *crescendo*. The ms. order is (to my mind) the best; but other arrangements are possible, and would be nearly as good.

750 Creon, instead of replying to v. 749, abruptly repeats his resolve. οὐκ ἔστιν ὡς ταύτην ἔτι ζῶσαν γαμεῖς (fut.) ποτέ, it cannot be that you shall ever wed her while she yet lives; i.e. she is to die at once, and can become your bride, if ever, only ἐν Ἀΐδου (654). Cp. 1240.—ὡς for the more usual ὅπως: so *Ph.* 196 οὐκ ἔσθ' ὡς οὐ.—The strange place of ποτέ is explained by the strong emphasis on ταύτην ('her, at any time, it is impossible that thou shouldst wed'). Soph. often admits bold arrangements of words (cp. O. T. 1245, 1251; O. C. 1428).

751 ἦδ' referring to ταύτην (cp. 296 f.). At first sight ἦ δ' is attractive; but that phrase is properly used with the imperat., and has a defiant or scornful tone (O. T. 669 ὁ δ' οὖν ἔτω: *AI.* 961 οἱ δ' οὖν γελῶντων: *Ar. Ach.* 186 οἱ δ' οὖν βοῶντων). The quiet ἦδ' is more impressive here.—ὀλεῖ τινά, i.e. ἐμέ: Creon understands

him to mean σέ. As vv. 763 f. show, Haemon is resolved not to survive Antigone. But he has no thought of threatening his father's life: his frantic action at v. 1231 was a sudden impulse, instantly followed by remorse (1245). For the sinister *τις*, cp. *AI.* 1138 τοῦτ' εἰς ἀνίαν τοῦπος ἔρχεται τι. *Ar. Ran.* 552 ff. κακὸν ἦκει τινί... δώσει *τις* δίκην. *Thuc.* 4. 68 εἰ... μὴ πεῖσεται *τις*, αὐτοῦ τὴν μάχην ἐσσεσθαι.

752 ἦ ἐπεξέρχει καὶ ἐπαπειλῶν ὧδε θρασύς; Dost thou go the length of e'en threatening so boldly? The participial clause defines the manner of ἐπεξέρχει, and so is practically equiv. to ὥστε καὶ ἐπαπειλεῖν etc. The καὶ here belongs to the partic. (distinguish the composite ἦ καὶ in question, O. T. 368). *Eur. Bacch.* 1346 ἀλλ' ἐπεξέρχει *λίαν*, (we have erred,) but thou *goest too far* (in vengeance). Cp. O. C. 438 τὸν θυμὸν ἐκδραμόντα μοι μείζω κολαστήν.

754 κλαίων, as O. T. 401, 1152.—φρενώσεις, a poet. word, used by *Xen. Mem.* 4. 1. 5 τοὺς ἐπὶ πλοῦτι μέγα φρονούντας... ἐφρένου λέγων.

755 οὐκ εὖ φρονεῖν, as angrily refusing (754) to hear reason.

756 δούλευμα: cp. on 650.—μὴ κώτιλλέ με, 'do not seek to cajole me,'—referring to εἰ μὴ πατὴρ ἦσθ', as expressive of filial respect. Creon means, 'do not pretend that you have any of the feelings with which a son ought to regard a father.'

CR. Thou canst never marry her, on this side the grave.

HAE. Then she must die, and in death destroy another.

CR. How! doth thy boldness run to open threats?

HAE. What threat is it, to combat vain resolves?

CR. Thou shalt rue thy witless teaching of wisdom.

HAE. Wert thou not my father, I would have called thee unwise.

CR. Thou woman's slave, use not wheedling speech with me.

HAE. Thou wouldest speak, and then hear no reply?

CR. Sayest thou so? Now, by the heaven above us—be sure of it—thou shalt smart for taunting me in this opprobrious strain.

λέγειν. 758 ἀληθες:] ἀληθός; L. (The first hand wrote merely a comma: S added 'the dot above it.) But in *O. T.* 350 (the only other instance in Soph.) L has ἀληθες (though without the note of interrogation). 759 ἐπὶ Dobree conject. ἐτι: Musgrave, ἐπιψόγοις.—δεννάσεις] δ' ἐννάσεις L, the δ substituted by S for another letter (λ?). So in *Ai.* 243 L has δ' ἐννάζων: and in Theognis 1211 (Bergk) one MS. has δ' ἐνναζε.

Cp. Theognis 363 εἰ κώτελλε τὸν ἐχθρόν (cajole)· δταν δ' ὑποχείριος ἐλθῃ, | τίσαι νιν, πρόσβαιν μηδεμῖαν θέμενος: id. 851 Ζεὺς ἀνδρ' ἐξολέσειεν Ὀλύμπιος, ὅς τὸν ἐταῖρον | μαλθακά κυτίλλων ἐξαπατῶν ἐθέλει.

757 λέγειν...κλύειν; do you wish to speak, and yet not to hear? λέγειν τι has a euphemistic tone ('to say something strong, or harsh'), like δρᾶν τι (*El.* 336), but the τι could hardly be represented in translation without exaggerating it. λέγειν καὶ ἀκοῦειν was a familiar phrase for fair discussion (*Thuc.* 4. 22 λέγοντες καὶ ἀκούοντες περὶ ἐκάστου ξυμβήσονται: cp. *O. C.* 189). *El.* 628 πρὸς ὀργὴν ἐκφέρει, μετρίσθαι μοι | λέγειν ἂν χρῆζοιμ', οὐδ' ἐπιστάσαι κλύειν: id. 990 ἡ προμηθεῖα | καὶ τῷ λέγοντι καὶ κλύοντι σύμμαχος. The words imply a claim of equality, and are also full of scorn: hence Creon's outburst.—Not: 'do you wish to taunt and not to be taunted in return?'—as if κλύειν='to have things said to one' (*Ai.* 1322 κλύοντι φλαῦρα συμβαλεῖν ἐπη κακά: *El.* 523 κακῶς δέ σε | λέγω κακῶς κλύουσα πρὸς σέθεν θαμά).

758 ἀληθες; the word which marks that Teiresias can no longer restrain his wrath against Oedipus (*O. T.* 350).—οὐ τόνδ' Ὀλ., without μά: *O. T.* 660, 1088. Cp. *Ai.* 1389 Ὀλύμπου τοῦδ' ὁ πρὸςβέων πατήρ: *O. C.* 1655.—ισθ' ὅτι, adverbial: cp. 276 n.

759 χαίρων, *imprune*, as *O. T.* 363, *Ph.* 1299.—ἐπὶ ψόγοις δεννάσεις, lit.,

revile me with (continual) censures: ψόγος is merely censure, fault-finding, not necessarily implying offensive speech (cp. 689). δεννάζω, to reproach or revile: *Ai.* 243 κακά δεννάζων ῥήμαθ': [*Eur.*] *Rhes.* 925 (the Muse speaking of Thamyris) ὅς ἡμῶν πόλλ' ἐδέννασεν τέχνην. So Theogn. 1211 (if the verse be his, and not Anacreon's) μὴ μ' ἀφελῶς [ἀφίλως?] παίζουσα φίλους δένναζε τοκῆας, alluding to her saying that they had been slaves. Her. 9. 107 παρὰ δὲ τοῖσι Πέρσῃσι γυναικὸς κακῶς ἀκοῦσαι δέννος μέγιστός ἐστι. This ἐπὶ with dat. is not merely 'with,' but implies a continuing strain of utterance: *El.* 108 ἐπὶ κωκυτῷ τῶνδε πατρώων | πρὸ θυρῶν ἡγῶ πᾶσι προφωνεῖν: *Eur. Tro.* 315 ἐπὶ δάκρυσι καὶ | γόοις τὸν θανόντα πατέρα... καταστένουσ' ἔχεις (thou art ever lamenting).—Others explain ἐπὶ as (a) 'in addition to,' which implies too sharp a contrast with δεννάσεις, esp. without καί: (b) 'with a view to,' i.e. 'in order to blame me.' Cp. *Eur. Ph.* 1555 οὐκ ἐπ' οὐκείδω οὐδ' ἐπὶ χάρμασιν | ἀλλ' ὀδύναςσι λέγω ('not for insult or spiteful joy, but in pain'). Here, however, that sense would be weak.—For Dobree's ἐτι, cp. *Ar. Plut.* 64 οἷτοι μὰ τὴν Δήμητρα χαίρησεις ἐτι. It is plausible, and may be right. But I prefer ἐπὶ ψόγοις, because (in the sense explained above) it is so fitting when an impatient man breaks off a dialogue which has irritated him throughout.



- ἄγετε τὸ μῖσος, ὥς κατ' ὄμματ' αὐτίκα 760  
παρόντι θνησκη πλησία τῷ νυμφίῳ.  
ΑΙ. οὐ δῆτ' ἔμοιγε, τοῦτο μὴ δόξης ποτέ,  
οὐθ' ἧδ' ὀλείται πλησία, σύ τ' οὐδαμὰ  
τοῦμόν προσόψει κρᾶτ' ἐν ὀφθαλμοῖς ὀρών,  
ὥς τοῖς θέλουσι τῶν φίλων μαίῃ ξυνών. 765  
ΧΟ. ἀνὴρ, ἀναξ, βέβηκεν ἐξ ὀργῆς ταχύς·  
νοὺς δ' ἐστὶ τηλικούτος ἀλγῆσας βαρύς.  
ΚΡ. δράτω, φρονεῖτω μείζον ἢ κατ' ἀνδρ' ἰών·  
τῷ δ' οὖν κόρα τῷδ' οὐκ ἀπαλλάξει μόρου.  
ΧΟ. ἄμφω γὰρ αὐτῷ καὶ κατακτεῖναι νοεῖς; 770  
ΚΡ. οὐ τὴν γε μὴ θιγοῦσαν· εὖ γὰρ οὖν λέγεις.  
ΧΟ. μόρῳ δὲ ποίῳ καὶ σφε βουλευεῖ κτανεῖν;  
ΚΡ. ἄγων ἔρημος ἐνθ' ἂν ᾗ βροτῶν στίβος  
κρύψω πετρώδει ζῶσαν ἐν κατάρυχι,

760 ἀγαγε L, ἄγετε r: ἀγ', ἄγε Wecklein. 761 θνησίκε L. 768 οὐδαμὰ] οὐδαμὰ L. Most of the later MSS. have οὐδαμὰ, but Dresden a οὐδαμὰ, and Vat. οὐδαμοῦ. 768 μαίῃ] In L the first hand wrote μαίνῃσι: another early hand, deleting σ, wrote ε over α and εἰς over ηι, thus indicating μαίνῃσι and μένεις (or μενεῖς) as alternative readings. The later MSS. have μαίῃσι, μένεις, μενεῖς, μένης, or μένῃ. The Schol. knew both μένης (which he explains first) and μαίῃσι.—ξυνών. L has σ above ξ from first hand. 766 ἀνὴρ L, ἀνὴρ r. 767 βαρύς made

760 ε. ἄγετε. The plur. is addressed to the two πρόσπολοι who had ushered the sisters into the house (578, κομίζετ' εἰσω, δμῶες). So at 491 the plur. is used, καλεῖτ'. And, in general, such orders are usu. given in the plur., or by τις with 3rd pers. (as O. T. 1069). Cp. 931 τοῖσιν ἀγούσιν. This is against Wecklein's ἀγ', ἀγε. The objection to L's ἀγαγε is not only the sing. number, but also the fact that the 2nd aor. imperat. act. (and midd.) of ἀγω does not seem to have been used in Attic.—τὸ μῖσος: Ph. 991 ὦ μῖσος (Odysseus): so μίσημα, στήγος, στήγημα.—κατ' ὄμματ': Xen. Hier. 1. 14 οὐδεὶς... ἐθέλει τυράννου κατ' ὀφθαλμοὺς κατηγορεῖν ('to his face').—παρόντι...πλησία. The accumulation of words for 'presence' marks his vehement anger: cp. Haemon's pleonasm in 764, and O. T. 430.

762 ε. ἔμοιγε is placed as if it were to be common to both the clauses (οὔτε... τε), but the constr. changes: cp. El. 913 ἀλλ' οὐδὲ μὲν δὴ μητρὸς οὐθ' ὁ νοὺς φιλεῖ | ταιαυτὰ πρᾶσσειν οὔτε δρῶσ' ἐλάνθανεν.—For οὔτε followed by τε cp. O. C. 1397 (n.).

—οὐδαμὰ, neut. plur. adv.: this form is required by metre in 830, as οὐδαμὰ (Doric) in 874: L always gives οὐδαμὰ: see on O. C. 1104.—ἐν ὀφθαλμοῖς, with them (the instrumental ἐν, 961, 1003, 1201): an epic phrase, Il. 1. 587 ἐν ὀφθαλμοῖσιν ἰδωμαι, etc.: so oft. ἐν ὀμμοῖσιν (Tr. 241).

768 ὥς: cp. 643.—τοῖς θέλουσι, i.e. any who can endure it. Cp. the words of Teiresias, 1087.—Haemon now finally quits the scene. The deuteragonist is thus set free for the parts of the Ἀγγελος and the Ἐξάγγελος.

766 ε. ἐξ ὀργῆς ταχύς, in haste caused by wrath: cp. Il. 7. 111 μηδ' ἐθέλ' ἐξ ἔριδος σεῦ ἀμείμονι φωτὶ μάχεσθαι, out of mere rivalry.—βαρύς, resentful: cp. O. T. 673 βαρύς δ', ὅταν | θυμοῦ περᾶσθης; so as epith. of μῆνις (O. C. 1328) and ὀργῇ (Ph. 368). The sense of βαρὺ in 1251 is different.

768 μείζον ἢ κατ' ἀνδρα is said in answer to their hint of fear:—let his passion touch the human limit, aye, or overpass it. O. C. 598 τί γὰρ τὸ μείζον ἢ κατ' ἀνθρώπον νοσεῖς; For ἀνθρ=ἀνθρώπος, ib. 567.—ἰών: Ph. 351 εἰ τὰπὶ Τροίᾳ πέραμα'

Bring forth that hated thing, that she may die forthwith in his presence—before his eyes—at her bridegroom's side!

HAE. No, not at my side—never think it—shall she perish; nor shalt thou ever set eyes more upon my face:—rave, then, with such friends as can endure thee. [*Exit* HAEMON.]

CH. The man is gone, O King, in angry haste; a youthful mind, when stung, is fierce.

CR. Let him do, or dream, more than man—good speed to him!—But he shall not save these two girls from their doom.

CH. Dost thou indeed purpose to slay both?

CR. Not her whose hands are pure: thou sayest well.

CH. And by what doom mean'st thou to slay the other?

CR. I will take her where the path is loneliest, and hide her, living, in a rocky vault,

from βραχύς in L. **769** τὰδ' (sic) . . τὰδ' L: τὼ δ' . . τῷδ' Dindorf.—μόρου L: μύρων Vat., V<sup>4</sup>. **770** αὐτὰ L: αὐτῷ Dindorf.—κατακτείνῃν (not κατακτείναι) L: κατακτείνειν γ. **771** τήνδε (from τήνδε) L, with γ above δ either from the first hand (so Duebner) or from an early corrector. The same hand has written αἰ above λέγεισ. Perh. εὖ γὰρ ἂν λέγοις was a v. l. **773** ἀγων . . στίβοις Semitelos conject. ἀγκῶν . . στίβου.—ἐνθ' ἂν made from ἐνθα ἂν in L. **774** πετρώδῃ L with εἰ above η from the first hand.

αἰρήσοιμ' ἰών: *Al.* 304 δὴν κατ' αὐτῶν ὕβριν ἐκτίσαιτ' ἰών. So here it scornfully suggests some daring enterprise.

**769** L. For δ' οὖν cp. 688, 722.—τῷ... τῷδε: cp. 561 (τῷ), *O. T.* 1472 (τοῖν), *O. C.* 1600 (τῷ), *El.* 977 (τῷδε τῷ)—all fem.—Attic inscriptions of c. 450—320 B.C. present numerous instances of fem. dual τῷ, τοῖν, τοῦτων, οὖν, but no instance of fem. dual τὰ, ταῖν, ταύτων, or αἰν. (Meisterhans p. 50.) Hitherto the gen. and dat. ταῖν, ταῖνδε, ταύτων have been retained even by those edd. who give τῷ, τῷδε, etc. (cp. *O. T.* 1462, 1504: *O. C.* 445, 859, 1149, 1290, etc.). But, so far as epigraphic evidence goes, the distinction is arbitrary.—καί with the whole phrase κατακτ. νοεῖς rather than with κατακτ. alone (for no minor penalty is in view): cp. 726.

**771** θιγούσαν: cp. 546.—γὰρ οὖν: cp. 489, 741.

**772** καί with βουλευέαι; (her doom having been fixed,) by what fate do you purpose to slay her? For καί thus following the interrog., cp. 1314. *Aesch. Ag.* 278 ποίου χρόνου δὲ καὶ πεπρόθηται πόλις; *Eur. Hec.* 515 πῶς καὶ νῦν ἐξεπράξατ';—σφα=αὐτήν, *Antigone*: cp. 44 n.

**773** ἐνθα=ἐκεῖσε ἐνθα, as *O. T.* 706: so *O. C.* 188 ἀγε...με... | ἴν' ἂν etc. *Cp. Ph.* 486 μή μ' ἀφῆς | ἐρημον οὕτω χωρὶς ἀνθρώπων στίβου.

**774** πετρώδει...ἐν κατῶρυχι, 'in a rocky cavern'; schol., ἐν ὑπογείῳ σπηλαίῳ. Verse 773 shows that Creon is not yet thinking of any particular spot. And κατῶρυξ shows that he is not thinking of some merely natural grotto or cavern. This word, usu. an adj., here a subst., means a cavern, or chamber, excavated by man's hand: cp. *Eur. Hec.* 1002 χρυσοῦ παλαιὰ Προιαμίδων κατῶρυγες. So the place is described by κατασκαφῆς (891). The κατῶρυξ actually used was near the furthest and highest part of the plain, where Polyneices lay (1197). What, then, was the poet's conception? He seems to suppose the existence of tombs artificially constructed in the rocky πάγοι (411) which bordered on the Theban plain. In one of these tombs—chosen for the remoteness of its situation (773)—*Antigone* is to be immured. The general type of sepulchral chamber supposed here can be illustrated from actual remains which have been discovered in Greece: see below on vv. 1216 ff.

φορβῆς τοσούτον ὡς ἄγος μόνον προθείς, 775  
 ὅπως μίασμα πᾶσ' ὑπεκφύγῃ πόλιν.  
 κἀκεῖ τὸν Ἄιδην, ὃν μόνον σέβει θεῶν,  
 αἰτουμένη που τεύξεται τὸ μὴ θανεῖν,  
 ἣ γινώσεται γοῦν ἀλλὰ τηνικαῦθ' ὅτι  
 πόνος περισσός ἐστι τὰν Ἄιδου σέβειν. 780

στρ. ΧΟ. Ἔρωσ ἀνίκατε μάχαν, Ἔρωσ, ὃς ἐν κτήμασι πίπτεις,  
 2 ὃς ἐν μαλακαῖς παρειαῖς νεάνιδος ἐννυχεύεις,

775 ὡς ἄγος μόνον] Blaydes conject. ὅσον ἄγος φεύγειν, and many edd. have adopted ὅσον, while retaining μόνον. (Hartung, ὡς ἄγος φεύγειν.) Dindorf proposed: (1) ἔθος for ἄγος: (2) ὡς ἄγος φεύγειν μόνον | προθείς, ὅπως μίασμα ὑπεκφύγῃ πόλιν: (3) ὡς ἄγος φεύγειν προθείς, deleting v. 776. Wecklein (*Ars Soph. em.* p. 27) suggested τρέπειν for μόνον. 776 ὑπεκφυγῇ L: ὑπεκφύγοι τ. 778 που] ποῦ L. 779 γοῦν] γ' οὖν L.

775 ὡς ἄγος μόνον, sc. εἶναι, so much as to be barely an expiation; only just enough to avoid the μίασμα. The conjectural change of ὡς into ὅσον (adopted by several edd.) would be necessary if the indic. ἐστὶ had to be supplied, since we could not say τοσούτον ὡς (instead of ὅσον) ἄγος ἐστὶ. That change is unnecessary, because it is the inf. εἶναι that is understood. Cp. Xen. *An.* 7. 3 § 22 ὅσον μόνον γεύσασθαι, and see n. on *O. C.* 790 for other instances where the inf. is expressed. The inf. is understood, as here, in Xen. *An.* 7. 8 § 19 ἔχοντες πρόβατα ὅσον θύματα (sc. εἶναι): so *ib.* 7. 3 § 20 ἔχων... ὅσον ἐφόδιον.—ἄγος was used by Soph. in his lost *Phacra* to denote ἄγνισμα θυσίας (Hesych. i. 63), i.e. 'an expiatory sacrifice' (cp. Aesch. *Eum.* 325 ἄγνισμα φόνου). In Aesch. *Cho.* 154 also ἄγος has been taken as 'expiation,' but there it seems rather to be 'pollution.' Cp. the schol. here: ἔθος παλαιόν, ὥστε τὸν βουλόμενον καθαιρῆναι τὰ ἀφοσιούσθαι βραχὺ τιθέντα τροφῆς, καὶ ὑπεκδύνειν καθαρίσειν τὸ τοιοῦτο, ἵνα μὴ δοκῶσι λιμῷ ἀναιρεῖν τοῦτο γὰρ ἀσεβές.—Curtius, *Étym.* 5th ed., § 118, would write ἄγος here. He distinguishes two roots. (1) ἄγ-, ἄγος, 'guilt,' ἐναγής, 'accused': Sanskr. *āg-as*, 'vexation,' etc. (2) ἄγ-, ἄγος, 'consecration, sacrifice,' ἄγιος, etc.: Sanskr. *jaḥ*. On the other hand the analogy of *piaculum* suggests that ἄγος might combine the sense of 'expiation' with that of 'pollution.'

Creon's edict had announced that the

transgressor would be publicly stoned to death (36). It is to this that the anxious question of the Chorus alludes (772). Creon had already said that Antigone's doom was to be *κάκιστος* (489). But now, at least, he feels that he cannot inflict such a death on the maiden, his kinswoman. She shall die, not by stoning, but by starvation. The choice is not prompted by cruelty, but simply by the desire to avoid physical violence.

The danger of a μίασμα—to be avoided by a dole of food—has no relation to the special circumstances,—Antigone's royal birth, and the nature of her offence. In the ancient belief, that danger existed whenever a person was put to death by starvation. Two notions were probably blended; (a) that, if a little food was given, the death was nature's work, not man's; (b) that the νερτεροί claimed an indemnity for the usual ἐναγίσματα. So the Greeks put Philoctetes ashore on desolate Lemnos,—*ράκη προθέντες βασιὰ καὶ τι καὶ βορᾶς | ἐπωφέλῃμα σμικρὸν* (*Ph.* 274). So, too, when a Vestal was to be buried alive, the small vault in the Campus Sceleratus was furnished with a couch, a burning lamp, and a small table, on which the dole was placed,—bread, olives, milk, and a jug of water (*Plut. Num.* 10).

776 πᾶσ': cp. on 178. The sense is, 'in order that the whole city may not be defiled' (as it otherwise would be): μίασμα ὑπεκφύγῃ = μὴ μανθῇ.

777 ὃν μόνον σέβει. Polyneices had come to destroy the shrines of the θεοί

with so much food set forth as piety prescribes, that the city may avoid a public stain. And there, praying to Hades, the only god whom she worships, perchance she will obtain release from death; or else will learn, at last, though late, that it is lost labour to revere the dead. [Exit CREON.

CH. Love, unconquered in the fight, Love, who makest havoc Strophe. of wealth, who keepest thy vigil on the soft cheek of a maiden ;

780 This v. was accidentally omitted from the text of L, and added in the margin by the first hand. 782 δς: r, δστ' L.—κτήμασι] For the conjectures, see Appendix.

ἐγγενης (199). By honouring him, and Hades (519), she has dishonoured those other gods.

778 τὸ μὴ θανεῖν is acc. with τεύξεσθαι: cp. Aesch. *Ch.* 711 τυγχάνειν τὰ πρόσφορα: *O. C.* 1106 (n.): fr. 824 καὶ τὰ καὶ τὰ τυγχάνων. This comparatively rare constr. has here been influenced by αἰτιομένη: though it is unnecessary to refer the acc. to the partic. only, or to understand, 'will successfully ask.' See, however, *Her.* 5. 23 τὴν παρὰ Δαρειοῦ αἰτήσαντες ἐτυχε... δουρετήν: 9. 109 πάντα γὰρ τεύξεσθαι αἰτήσαν: where, in both instances, the acc. depends on the partic. only.—We could not well take τὸ μὴ θανεῖν here as = ὥστε μὴ θανεῖν (like κωλύω τὸ μὴ ποιεῖν τι).

779 εἰ ἀλλὰ τήνικαῦτα: cp. 552.—τάν, instead of τοὺς ἐν, Ἀΐδου: 659.

781—800 Third stasimon. Strophe 781—790 = antistr. 791—800.

After Creon's and Haemon's speeches, the comment of the Chorus was in a neutral tone (724). When Haemon departed in anger, they spoke words implying that allowance must be made for the heat of youth (767). This beautiful ode is in a kindred strain. If Haemon has sinned against great θεσμοί—loyalty to country and to father—at least he is under the influence of a god whom none can withstand.

The pathos of the maiden's fate is heightened by this plea for her lover. When she is led in by the guards, on her way to death, the Chorus avow that pity works with them even as love with Haemon (801—805). A perfect preparation is thus made for the lyric dialogue between the Chorus and Antigone (806—882).

781 ἀνέκατε μάχαν: *Tr.* 441 Ἐρωτὶ μὲν νυν δατὶς ἀντανίσταται, | πύκτης ὅπως ἐς χεῖρας, οὐ καλῶς φρονεῖ. *Eur.* fr. 433 Ἐρωτα, πάντων δυσμαχότατον θεόν. *Plat.*

*Symp.* 196 D καὶ μὴν εἰς γε ἀνδρίας Ἐρωτὶ οὐδὲ Ἀρης ἀνθίσταται· οὐ γὰρ ἔχει Ἐρωτα Ἀρης, ἀλλ' Ἐρως Ἀρη.

782 ἐν κτήμασι πίπτει, who fallest upon men's possessions; who makest havoc of their wealth and fortunes. *Cp.* *Od.* 24. 526 ἐν δ' ἔπεσον προμάχοις, 'they fell on the fore-fighters': so ἐμπίπτειν is oft. said of the attacks of disease or passion. Love makes men reckless of possessions: it can bring ruin on great houses and proud cities. Sophocles himself has given us the best commentary: see *Tr.* 431, referring to the capture of Oechalia by Heracles, who loved Iolë, the daughter of its king, Eurytus: ὡς ταύτης πόθῳ | πόλις δαμνείη πάσα, κοῦχ' ἡ Λυδία | πέρσειεν αὐτήν, ἀλλ' ὁ τῆσδ' ἔρως φανεῖς. The same thought is finely expressed by Eur., in a choral ode to Ἐρως, which this passage has certainly helped to inspire (*Hipp.* 525 ff.): Ἐρωτα δέ, τὸν τύραννον ἀνδρῶν, | ... οὐ σεβίζομεν, | πέρθοντα καὶ διὰ πάσας | ἰόντα συμφορᾶς | θνατοῖς, ὅταν ἔλθῃ. Troy was sacked for the sake of Helen,—ἐλένας, Ἐλάνδρος, ἐλέπτολις. Medea betrayed her father's treasure to Jason (*cp. Eur. Med.* 480). The resistless power of Love is the central thought of this ode. All that men prize most becomes his prey.—See Appendix.

783 εἰ ἐν μαλακαῖς παρκαίς. Ion of Chios (*ap. Athen.* 603 E) describes Soph. as saying, ὡς καλῶς Φρόνιχος (the tragic poet, *flor.* c. 490) ἐποίησεν ἑπας: λάμπει δ' ἐπὶ πορφυρέαις παρῆσι φῶς ἔρωτος. *Plut. Mor.* 760 D σκότει τοῖνον... τοῖς ἀρήτοις ἐργοῖς ὅσον Ἐρως περιεστω, οὐκ ἀργὸς ὦν, ὡς Εὐριπίδης ἔλεγεν, οὐδὲ ἀσπράτευτος, οὐδ' ἐν μαλακαῖσιν [ἐννυχέ]ων παρκαῖς νεανίδων.—ἐννυχέως, keepest thy vigil: perh. here an image suggested by a soldier's night-watch (like Horace's *pulcris excubat in genis*, sc. Cupido, C.

3 φοιτᾷς δ' ὑπερπόντιος ἐν τ' ἀγρονόμοις αὐλαῖς· 785  
 4 καὶ σ' οὐτ' ἀθανάτων φύξιμος οὐδεὶς  
 5 οὐθ' ἀμερίων \*σέ γ' ἀνθρώπων, ὁ δ' ἔχων μέμνηεν. 790

ἀντ. σὺ καὶ δικαίων ἀδίκους φρένας παρασπᾷς ἐπὶ λῶβα·  
 2 σὺ καὶ τόδε νεῖκος ἀνδρῶν ξύναιμον ἔχεις ταραξας·  
 3 νικᾷ δ' ἐναργῆς βλεφάρων ἡμερος εὐλέκτρον 795  
 4 νύμφας, τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς

785—790 L divides the vv. thus: φοιτᾷς δ— | τ' ἀγρονόμοις— | καὶ σ'...ἀνθρώπων...μέμνηεν. 786 τ' ἀγρονόμοις] The first hand in L seems to have written πατρονόμοις. 789 ἐπ' ἀνθρώπων L. So most of the later MSS., but Campb. cites ἀπ' from Vat. (14th cent.). Nauck conject. σέ γ' ἀνθρώπων: so also Blaydes (ed. 1859). 790 ὁ δ' δδ' L. 795 νικᾷ δ'...εὐλέκτρον. Two vv. in L, the second

4. 13. 8]; cp. Xen. *An.* 6. 4. 27 ἐν δὲ τοῖς ὀπλοῖς ἐνυκτέρευον, and so νυκτοφυλακεῖν. Shaks. *Rom.* 5. 3. 94 'beauty's ensign yet is crimson in thy lips and in thy cheeks.' Gray, *Progress of Poesy* 1. 3. 16 'O'er her warm cheek and rising bosom move The bloom of young desire and purple light of love.'

785 ε. ὑπερπόντιος: cp. 1301: so ἐκτόπιος (*O. T.* 1340), θαλάσσιος (*ib.* 1411), θυραῖος (*El.* 313), παράκτιος (*Eur. I. T.* 1424), etc. So *Eur. fr.* 434 ('Ἔρως) κἀπὶ πόντον ἔρχεται. *Plut. Mor.* 760 D quotes an unknown poet, on Ἔρως:—πῦρ καὶ θάλασσαν καὶ πνοὰς τὰς αἰθέρος | περὶ ἔτοιμος. *Lucr.* 1. 18 (Venus moves) *per maria ac montes fluitantes raptas Frondiferasque domos autium campisque virentes.* —ἐν τ' ἀγρ. αὐλαῖς. ἀγρονόμοι αὐλαὶ = dwellings in ἀγρὸς νεμόμενος, pastoral wilds: cp. 349 ἀγραύλου: *O. T.* 1103 πλάκες ἀγρονόμοι, upland pastures. *El.* 181 ἀκτὴ ρούνομος, a shore on which oxen are pastured (cp. *O. T.* 26).—Some take the sense to be, 'Love conquers not man only, but fishes and wild beasts'; cp. *fr.* 856. 9 (Κύπρις) εἰσέρχεται μὲν ἰχθύων πλωτῷ γένει, | ἐνεσσι δ' ἐν χέρσου τετρασκελεῖ γοῶν. (How could ὑπερπόντιος imply a visit to the fish?) Others find a reference to Paris carrying Helen over the Aegean, Aphrodite visiting Anchises in the pastures of Ida, etc. Rather the poet is merely saying, quite generally, how boundless is the range of Love.

787 ε. οὐτ' ἀθανάτων: *Tr.* 443 (of Love) οὔτος γὰρ ἀρχὴ καὶ θεῶν ὅπως θέλει: *fr.* 856. 13 (Κύπρις) τίν' οὐ παλαιόν' ἐς τρις ἐκβάλλει θεῶν; *Eur. fr.* 434 Ἔρως γὰρ

ἀνδρας οὐ μόνους ἐπέρχεται, | οὐδ' αὖ γυναικάς, ἀλλὰ καὶ θεῶν ἄνω | ψυχὰς χαράσσει.—σέ...φύξιμος ἐστὶ, = σέ δύναται φεύγειν. Cp. *Aesch. P. V.* 904 ὁ πόλεμος ἀπορα πόριμος: *Ag.* 1090 (στέγην) πολλὰ ξυνίστορα | ...κακά: *Xen. Cyr.* 3. 3. 9 ἐπιστήμονες δ' ἦσαν τὰ προσήκοντα: *Isae. or.* 5 § 26 ἔξαρνοί εἰσι τὰ ὡμολογημένα: [*Plat.*] *Alcib. II.* 141 D οἶμαι δὲ σε οὐκ ἀνήκον εἶναι ἐνὶ γέ...γεννημένα. Similarly with a subst., *Plat. Arrol.* 18 B τὰ μετέωρα φροντιστής.

789 ε. σέ γ': for γε with the repeated σε, cp. *O. T.* 1101, *Ph.* 1116.—The MS. ἐπ' could mean only, 'in the case of' (and so, 'among'): a use which is not adequately supported by *Aristeid. Pan.* 1. 96 μόνῃ τῇ πολεὶ ἐπὶ τῶν Ἑλληνικῶν, where he means, 'in the case of' (i.e., 'so far as they are concerned'). Nor could ἐπ' be an adverb ('moreover,' *O. T.* 181), as some take it.—ὁ δ' ἔχων: *Plat. Phaedr.* 239 C ἀνὴρ ἔχων ἔρωτα.

791 ε. ἀδίκους proleptic: cp. on 475: *Tr.* 106 εὐνάζειν ἀδακρύτων βλεφάρων πόθον (so that they shall not weep).—παρασπᾷς (cp. 298), a metaphor from a driver jerking his horses aside out of their course: *El.* 732 (the charioteer) ἔξω παρασπᾷ (sc. τοὺς ἵππους), pulls them aside, out of the crowd of chariots. The word is fig. again in *O. C.* 1185 οὐ γὰρ σε...παρασπάσει | γνώμης, pluck thee from thy resolve.

794 ξύναιμον, not ξυνάιμων, since νεῖκος-ἀνδρῶν forms one notion: cp. 862: *El.* 1390 τοῦμόν φρενῶν δνειρον: *Ph.* 952 σχῆμα πέτρας δίπυλον: *Aesch. Eum.* 325 ματρίων ἀγνισμα...φόνον.—ἔχεις with aor.

thou roamest over the sea, and among the homes of dwellers in the wilds; no immortal can escape thee, nor any among men whose life is for a day; and he to whom thou hast come is mad.

The just themselves have their minds warped by thee to Anti-  
wrong, for their ruin: 'tis thou that hast stirred up this present <sup>strophe.</sup> strife of kinsmen; victorious is the love-kindling light from the eyes of the fair bride; it is a power enthroned in sway  
beside the eternal

beginning with *ἡμερος*.

**796** *εὐλέκτρον*] In L a letter (perh. ι) has been erased between ε and κ. **798** *πάρεδρος ἐν ἀρχαῖς* mss. In L the letters *δρ* are in an erasure, from *ργ*. The Schol. notes that some read *παρέδρος*, as Doric for *παρέδρου*. This indicates that he knew no other variant. See comment. and Appendix.

part.: cp. 22.—*παράξας*, *excitasti*. Dem. or. 18 § 153 ἔ' εἰδῆτε ἡλίκα πράγματα ἡ μαρὰ κεφαλῇ παράξασα αὐτῇ δικὴν οὐκ ἔδωκεν. In this sense later prose has also *συνταράττω*.

**795** *ἐναργής*, 'clearly seen,' 'present to the lover's sight,' marks the vivid appeal to the senses, in contrast with the invisible and spiritual majesty of the *θεσμοί* which Love overrides. For *ἐναργής* as = 'before our eyes,' 'in bodily presence,' cp. O. C. 910; Tr. 11, 224.—*βλεφάρων-ἡμερος*, love-influence from the eyes, *εὐ-λέκτρον νύμφας*, of the fair bride. Both genitives are possessive, but *βλεφάρων* goes more closely with *ἡμερος*, denoting the latter's source. Cp. 929: O. C. 729 *ὀμμάτων... | φόβον...τῆς ἐμῆς ἐπεισόδου*, fear, shown in your eyes (possess. gen.), of my entrance (objective gen.). In *Phaedr.* 251 B Plato describes *ἡμερος* as the desire infused into the soul by an emanation of beauty (*κἀλλους ἀπορροή*) proceeding from the beloved, and received through the eyes of the lover (*διὰ τῶν ὀμμάτων*). So the soul is spoken of (*ib.* E) as *ἐποχρευσσαμένη ἡμερον*, 'having refreshed herself with the love-shower' or 'effluence of beauty.' And *ἡμερος* itself receives fanciful derivations, as *ib.* 251 C, *ἐκείθεν μέρη ἐπίωστα καὶ βέοντα*, ἃ δὴ διὰ ταῦτα ἡμερος καλεῖται (*i.e.* from *λέναι μέρη* and *βεῖν*): while in *Crat.* 419 E it is explained by *λέμενος βεῖ*. The real origin of the word is prob. from *rt. is*, 'wish,' whence *ῶτηγι*, and *Ἰο-μήρη*, *Desiderata*. Curt. § 617. Cp. Soph. fr. 430 (*Hippodameia* speaking of Pelops), *τοῖανδ' ἐν ὄψει λίγγα θηρατηρίαν | ἔρωτος, ἀστραπήν τιν' ὀμμάτων, ἔχει* ('such a subduing arrow of love, a lightning from the eyes'): Aesch. *Ag.*

742 *μαλθακὸν ὀμμάτων βέλος*, | *δηξίθυμον ἔρωτος ἀνθος*. *Συγρλ.* 1004 *ὀμματος θελοκτῆριον | τόξον' ἐπεμψεν ἡμερον νικώμενος*: Eur. *Hipp.* 525 *Ἔρως, Ἔρως δ' κατ' ὀμμάτων | στάζει πόθον, εἰσάγων γλυκεῖαν | ψυχαῖς χάριν οὗς ἐπιστρατεύσῃ* [*i.e.* 'on the eyes' of mortals: better *ὀ...στάζων*, or else *δ' ἀπ'*—].—*εὐλέκτρον*, epithet of *Κόπρις* in Tr. 515. Cp. *Anthol. P.* 7. 649 *εὐλεγχέος θαλάμου* (happy nuptials).

**797** *πάρεδρος ἐν ἀρχαῖς*. I leave these words in the text, without marking them as corrupt, because the case against them is not decisive, while no emendation is certain. But I strongly suspect them. If sound, they mean that the love inspired by the maiden's eyes is a power 'enthroned in sway by the side of the great laws.' The great laws are those 'unwritten' moral laws which most men feel and acknowledge (cp. on 454 f.); here, especially, the law of loyalty to country, the law of obedience to parents. In *Hæmon's* case, love has shown that it is at least of equal force with these *θεσμοί*. For *πάρεδρος*, cp. O. C. 1267 *Ζηρὶ σύνθακος θρόνον | Αἰδώς*: *ib.* 1382 *Δίκη ξυνέδρος Ζηρὸς ἀρχαίους νόμοις*. Pind. O. 8. 21 *Διὸς ξερῖον πάρεδρος | ...θέμις*. For *ἐν ἀρχαῖς*, Eur. *Andr.* 699 *σεμνοὶ δ' ἐν ἀρχαῖς ἡμενοι κατὰ πτόλιν*: Or. 897 *ὅς ἐν δύνῃται πόλεος ἐν τ' ἀρχαῖσιν ᾗ*. Cp. also on 744.

The words answer metrically to *φύξιμος οὐδείς* (788). The first two syllables of *πάρεδρος* therefore represent a resolved long syllable. Pindar affords some instances of such resolution (see Appendix), and there is a probable example below (970 *ἀγχίπολος Ἄρης*, where see n.). But it is rare, and certainly displeasing. As

5 θεσμῶν· ἄμαχος γὰρ ἐμπαίζει θεὸς Ἀφροδίτα. 799

νῦν δ' ἤδη γὰρ καὶ τὸς θεσμῶν  
ἔξω φέρομαι τὰδ' ὀρώων, ἴσχειν δ'  
οὐκέτι πηγὰς δύναιμαι δακρύνων,  
τὸν παγκοίτην ὅθ' ὀρῶ θάλαμον  
τῇνδ' Ἀντιγόνην ἀνύτουσαν.

805

στρ. α'. AN. ὀράτ' ἔμ', ὦ γὰρ πατρίας πολῖται, τὰν νεάταν ὁδὸν  
2 στείχουσιν, νέατον δὲ φέγγος λείσσουσαν ἀελίου,  
3 κούποτ' αὐθις· ἀλλὰ μ' ὁ παγκοίτας Ἰδαίος ζῶσαν ἄγει

799 L divides thus: θεσμῶν· ἄμαχος γὰρ ἐμπαίζει θεὸς Ἀφροδίτα.

800 ἐμ-

παίζει] Blaydes conject. ἐμπαίει: Herwerden, ἐνστάζει.

804 παγκοίταν L:

a whole, too, the phrase *πάρεδρος ἐν ἀρχαῖς* is suspicious. A yet stronger objection is the strangeness of describing the power which is *in conflict* with the *θεσμοί* as their assessor, or peer, in sway; an expression which would seem appropriate only if that power was working in harmony with them; as when Eur. (*Med.* 843) speaks of σοφία *παρέδρου*... ἐρωτας, | *παντοίας ἀρετῆς ξυνεργούς*,—'the loves that sit with wisdom, co-workers of all excellence,'—these aspirations of the soul which assist intellectual effort.

The best line of emendation yet suggested is that of Semitelos, who writes ὥστε *πέρα δρᾶν*. He supposes that *πέρα δρᾶν* became, first, *πάρεδρον* (ΠΕΡΑΔΡΑΝ—ΠΑΡΕΔΡΟΝ). Then, *πάρεδρον θεσμῶν* seeming obscure, a marginal gloss ἐν ἀρχαῖς was added. This gloss came into the text, dislodging ὥστε: and *πάρεδρον* became *πάρεδρος*, to agree with *ἡμερος*. The original sense, then, was: 'the *ἡμερος* prevails, so that one transgresses the great *θεσμοί*.' Cp. *El.* 1506 ὅστις *πέρα πράσσει* γε τῶν νόμων θέλει. This suits, too, the following lines, where the Chorus says, καὶ τὸς (i.e., like Haemon) *θεσμῶν* | ἔξω φέρομαι.—See Appendix.

800 ἐμπαίζει, 'wrecks her will' in that contest which *νικᾷ* implies. We find *ἐμπαίζω* with a dat. (1) of the object, as Her. 4. 134 *ἐμπαίζοντας ἡμῶν*, 'mocking us': (2) of the sphere, as Ar. *Th.* 975 χοροῖσιν *ἐμπαίζει*, 'sports in dances.' The ἐν of *ἐμπαίζει* here might also be explained as (a) in the *ἡμερος*, or the *βλέφαρα*, i.e. by their agency: or (b) 'on her victim.' But the interpretation first given appears

simpler. (Cp. Vergil's absol. use of 'illudere,' *G.* 1. 181, *Tum variat illudent pestes*.)

801 ε. καὶ τὸς θεσμῶν ἔξω: i.e. like Haemon, I also am moved to rebel against Creon's sentence, and to take Antigone's part.—*φέρομαι*, a proverbial image from the race-course: Ar. *Ran.* 993 *μόνον δπως* | *μή σ' ὁ θυμὸς ἀπάσας* | *ἐκτὸς ὁσσει* τῶν ἐλαῶν, because some olives marked the limits of the course at the end of the race-course (schol. *ad loc.*), where the chariots turned, and where the horses were most likely to swerve or bolt. Plat. *Crat.* 414 B οὐ γὰρ ἐπισκοπεῖς με ὥσπερ ἐκτὸς δρόμου φερόμενον, ἐπειδὴν λείου ἐπιλάβωμαι (when I get on smooth ground). Aesch. *P. V.* 883 ἔξω δὲ δρόμου φέρομαι λύσσης | πνεύματι μάργῳ. Eur. *Bacch.* 853 ἔξω δ' ἐλαύνων τοῦ φρονεῖν.—*ἴσχειν δ'*: cp. 817 *ἔχουσ'*: 820 *λαχοῖσ'*, by the rule of continuity (*συνάφεια*) in anapaestic systems. In lyrics such elision is rarer (see on 350).

802 πηγὰς, not, the sources or springs, but the streams, of tears: so *Tr.* 852 *ἔρρωγεν παγὰ δακρύνων*, and oft.: cp. *O. C.* 479, where *πηγὰς* = the water gushing from the bowl. On the other hand in fr. 658 *νυκτός... πηγὰς* = 'the sources of night' (the west).

804 ε. παγκοίτην. The question between Doric and Attic forms in tragic anapaests cannot be decided by a rigid rule. It depends on the presence or absence of a lyric character. Thus in 110 f. the Doricisms are justified by the purely lyric stamp of the anapaests. Here, Attic forms are preferable. The lyric strains

laws; for there the goddess Aphrodite is working her unconquerable will.

But now I also am carried beyond the bounds of loyalty, and can no more keep back the streaming tears, when I see Antigone thus passing to the bridal chamber where all are laid to rest.

✓ AN. See me, citizens of my fatherland, setting forth on my last way, looking my last on the sunlight that is for me no more; no, Hades who gives sleep to all leads me living

Kommos.  
1st  
strophe.

παγκόλην Wolff. 809 λεύσουσας L. 810—816 L divides the vv. thus: κοῦ-  
ποτ—| 'Αιδας—| τὰν—| ἐγκληρον—| πῶ μέ—| ὕμνησεν . . νυμφεύσω. 810 παγ-  
κόλτας] πάγκουως Blaydes. 811 Αιδας] ἄιδας L.

of Antigone are brought into finer relief by the different tone of the choral anapaests. Cp. 822, and see Appendix on 110.—Cp. *O. C.* 1578 (Death) τὸν αἰ-  
νυκτον. The word *θάλαμον* here has ref. to its special sense, 'bridal-chamber': cp. 891 νυμφεῖον, 1207 παστάδα. So oft. in epitaphs on the unmarried; *Anthol. P.* 7. 489 (by Sappho) Τιμάδος ἄδε κῆρυς, τὰν δὴ πρὸ γάμοιο θανούσαν | δέ-  
ξατο Περσεφῶνας κνάνος θάλαμος. Kaibel *Epigrammata* 241 (on two young brothers) οἱ δισσοὶ συνόβριμοι, ἰὼ ξένη, τῷδ' ὑπὸ  
τύμβῳ | ἀψαυστοὶ τέκνων κείμεθα κου-  
ριδίων | 'Ἰκέσιος κἀγὼ νεαρὰν πληρούμενος  
ἦβαν | Ἑρμῆπος κρυερὸν τόνδ' ἔχομεν  
θάλαμον.—ἀνύτουσας with acc. of place,  
as *Αἰ.* 607 (ἀνύσειν), *O. C.* 1562 (ἐξανύσαι):  
cp. 231.

806—848 Fourth ἐπεισόδιον. Anti-  
gone has now been brought out of the  
house by two of Creon's servants (οἱ  
ἄγοντες, 931) who are about to conduct  
her to her doom. She speaks of her fate  
to the Chorus, and they seek to comfort  
her,—while they intimate that she alone  
is to blame (853, 875). Creon enters  
(883); and, in obedience to his peremp-  
tory command, Antigone is presently led  
forth to death (943).

The structure of the κομμός (806—882)  
is as follows. 1st strophe (806—816) = 1st  
ant. (823—833). A system of choral ana-  
paests (817—822) comes after the strophe,  
and a similar system (834—838) after the  
antistrophe.—2nd strophe (839—852)  
= 2nd ant. (857—871).—3rd str. (853—  
856) = 3rd ant. (872—875).—An epode  
forms the close (876—882). See Metrical  
Analysis.

806 ἄ. νεάταν... νέατον δέ. In such  
an epanaphora μέν regularly precedes δέ

(as *O. T.* 25, 259; *O. C.* 5, 610, etc.);  
but there are numerous exceptions in  
*Soph.*, as *O. C.* 1342 στήσω σ' ἄγων, |  
στήσω δ' ἐμαυτὸν: *Ph.* 633 πάντα λεκ-  
τά, πάντα δὲ | τολμητά: *Tr.* 517 τόν'  
ἦν χερὸς, ἦν δὲ τόξων πάταγος: *id.* 1147  
κάλει τὸ πᾶν μοι σπέρμα σὼν δαιμόνων, |  
κάλει δὲ τὴν τάλαιναν Ἀλκμήνην.—νέατον,  
in contrast with αἰθις, is best taken as adv.:  
*Eur. Tro.* 201 νέατον τεκῶν σώματα λεύ-  
σω: cp. the adv. τελευταῖον (*O. T.* 1183),  
ἔσχατον (*O. C.* 1550), πανύστατον, etc.—  
κοῦποτ' αἰθις, sc. ὀφρομένην: *Αἰ.* 857 Ἥλιον  
προσενέτω | πανύστατον δὲ κοῦποτ' αἰθις  
δωτερον.—Cp. the passage in Swinburne's  
*Erechtheus* where the maiden Chthonia,  
being about to die, speaks with the Chorus  
of Athenian Elders:—'People, old men  
of my city, lordly wise and hoar of head, |  
I, a spouseless bride and crownless, but  
with garlands of the dead, | From the  
fruitful light turn silent to my dark un-  
childbed bed.'

810 παγκόλτας = ὁ πάντας κοιμίζων.  
*Αἰ.* 831 καλῶ θ' ἄμα | πομπαῖον Ἑρμῆν  
χθόνιον εὐ με κοιμίσαι. Blaydes conjectures  
πάγκουως, very plausibly. Cp. *El.* 138  
τόν γ' ἐξ Ἀΐδας | παγκόλινον λίμνας. But  
these points may be noted. (1) Though  
we have had παγκόλην so lately as in  
v. 804, such a repetition is no safe argu-  
ment for spuriousness: see on 76. (2) The  
2nd and 3rd syllables of παγκόλτας = κα-  
λιν in 828, and πάγκουως therefore gives  
a more exact correspondence; but this  
proves nothing, since a spondee and a  
trochee are equally admissible. (See  
Metr. Analysis.) (3) παγκόλτας is here a  
more expressive epithet than πάγκουως  
(‘receiving all’): eyes still bright with  
life and youth are to suffer the ἀτέρμονα  
νήγητον ὕπνον.



4 τὰν Ἀχέροντος 812  
 5 ἀκτάν, οὐθ' ὕμεναίων ἐγκληρον, οὐτ' \*ἐπινύμφειός  
 6 πῶ μέ τις ὕμνος ὕμνησεν, ἀλλ' Ἀχέροντι νυμφεύσω.

σν. α'. ΧΟ. οὐκοῦν κλεινὴ καὶ ἔπαινον ἔχουσ' 817  
 ἐς τὸδ' ἀπέρχει κεῦθος νεκύνων,  
 οὔτε φθινάσιν πλληγείσα νόσοις  
 οὔτε ξιφέων ἐπίχειρα λαχοῦς', 820  
 ἀλλ' αὐτόνομος, ζῶσα μόνη δὴ  
 θνητῶν Ἀΐδην καταβήσει.

ἀντ. α'. ΑΝ. ἤκουσα δὴ λυγροτάταν ὀλέσθαι τὰν Φρυγίαν ξέναν  
 2 Ταντάλου Σιτυλῶ πρὸς ἄκρῳ, τὰν κισσὸς ὡς ἀτενῆς 825

814 ἐπινυμφίδιος MSS. (ἐπινυμφίδος Vat.). Dindorf conject. ἐπινύμφειος: Bergk,

811 f. ἀγει...ἀκτάν, a rare poet. constr. with ἄγω, as *Ph.* 1175 Τρωάδα γὰρ μ' ἠλπισας ἄξειν: Aesch. *Pers.* 861 νόστοι... εὐ πρᾶσσοντας ἄγον οἴκους (so Porson for ἐς οἴκους). Cp. *O. T.* 178 ἀκτάν πρὸς ἐσπέρου θεοῦ.

818 f. οὐθ' ὕμεναίων...οὐτ' ἐπινύμφειος...ὕμνος. The ὕμεναιος has not been sung by friends escorting bride and bridegroom to their home; nor has the ἐπιθαλάμῳ been sung in the evening at the door of the bridal chamber. (1) For the procession-song, cp. *Il.* 18. 492 νύμφας δ' ἐκ θαλάμων, δαΐδων ὕπο λαμπομενάων, | ἡγίεον ἀνὰ δατυ· πολλὸς δ' ὕμεναιος ὀρώρει. Ar. *Pax* 1332 ff. gives a specimen, with the refrain Τμήν, Τμέναι' ὦ. Cp. also *An.* 1736. This was specially called the ἀρμάτειον μέλος (from the carriage conveying the newly-married couple), *Etym. M.* p. 145. (2) As to the ἐπιθαλάμῳ (ὕμνος), or ἐπιθαλάμῳ (μέλος), sung in the evening, see Phot. *Bibl.* p. 321 καὶ τὰ ἐπιθαλάμια δὲ τοῖς ἄρτι θαλαμενομένοις ἅμα οἱ ἡῶται καὶ αἱ παρθέναι ἐπὶ τῶν θαλάμων ᾄδον. Extant specimens are Theocritus *Idyll.* 18 (for Helen and Menelaus), Catullus *Carm.* 61 and 62: for a burlesque, see Lucian *Symp.* 41. The word ὕμεναιος, though more specially denoting the procession-song, was a general term for a γαμήλιον ἄσμα, and could denote the ἐπιθαλάμῳ, in which Τμήν ὦ Τμέναιε was the usual refrain (Theoc. 18. 58, Catull. 61. 4 etc.): so Pindar *P.* 3. 17

οὐδὲ παμφώνων λαχὼν ὕμεναίων, ἄλικες | οἶα παρθέναι φιλέουσιν ἐταῖραι | ἐσπερίαις ὑποκουρίζεσθ' ἀοδαῖς: Apollon. Rhod. 4. 1160 νυμφιδίαις ὕμεναιον ἐπὶ προμολῆσιν (threshold) ᾄδιδον. — οὐτε...ἐγκληρον... οὐτε...ὕμνησεν: we expected οὐτε ὕμνηθῆσαν: a finite verb is substituted for the second participial clause: cp. 255 f.: *O. C.* 348 πολλὰ μὲν...ἀλωμένη, | πολλοῖσι δ'...ἡγείται, with n. there on 351.

ἐπινύμφειος, Dindorf's correction of ἐπινυμφίδιος, is strongly supported by these facts. (1) In *O. C.* 1088 Soph. certainly used ἐπινικίῳ instead of the usual ἐπινικίῳ. Cp. above, 358, ἐναλθρεῖα. (2) In Aesch. *Cho.* 334 ἐπινύμφιος (restored with certainty by Herm.) had been corrupted into ἐπινυμφίδιος. Bergk's ἐπὶ νυμφείος ('for crown of nuptials') is quite possible (cp. n. on 568); but an epithet for ὕμνος is decidedly preferable here. Bergk relies on the schol., λείπει θύραις ἡ κοίταις, which suggests that the Schol. read ἐπὶ νυμφιδίαις (or νυμφείαις); but, if this were so, the fact would have little weight. The corruption would have been easy.—Herm. Schütz defends ἐπινυμφίδιος as metrically possible. But, though it is possible that a logaedic dactyl might replace a spondee here, the latter is at least better suited to the grave and mournful rhythm. The antistrophic verse (831) ends with παγκλαίτους. So v. 816 ends with νυμφεύσω, and 833 with κατενιάζει.

816 Ἀχέροντι νυμφεύσω: cp. on 654.

to Acheron's shore; who have had no portion in the chant that brings the bride, nor hath any song been mine for the crowning of bridals; whom the lord of the Dark Lake shall wed.

CH. Glorious, therefore, and with praise, thou departest to that deep place of the dead: wasting sickness hath not smitten thee; thou hast not found the wages of the sword; no, mistress of thine own fate, and still alive, thou shalt pass to Hades, as no other of mortal kind hath passed.

AN. I have heard in other days how dread a doom befell <sup>1st anti-</sup>our Phrygian guest, the daughter of Tantalus, on the Sipyllian <sup>strophe.</sup> heights; how, like clinging ivy,

ἐπὶ νυμφελοῖς: Semitelos, ἐπὶ νυμφελοῖς, with εἰσαῖς for ὅμως. 822 θνατῶν ἀλδαν L. Dindorf writes 'Αἰδην: others, 'Αἰδην.

819 φθονοῖσι L.

820 ξιφίων (possessive gen.) ἐπὶ χεῖρα, 'the wages of swords,' i.e. the reward of strife with the sword,—viz. a violent death. The gen. after ἐπὶ χεῖρα always denotes that *for which* the reward is given, as Aesch. *P. V.* 318 ὑψηλόρου | γλώσσης, *Ar. Vesp.* 581 ταύτης (sc. τῆς δίκης), *Plat. Rep.* 608 c ἀρετῆς, [*Dem.*] *Epist.* p. 1484. 4 τῶν... πεποιημένων. Here, ξιφίων can hardly be a subjective gen., 'the reward which the sword gives'; though the meaning is the same. The ironical sense of ἐπὶ χεῖρα occurs in Attic prose as well as verse; Antiphon or. 1 § 20 ἡ μὲν διακονήσασα (in the murder) ἔχει τὰ ἐπὶ χεῖρα ὧν ἀξία ἦν (torture and death). *Cp. El.* 1382 τὰντιλμα | τῆς δυσσεβείας. ξιφίων might be poet. plur. for sing., as in *Eur. Andr.* 812 ἐκ τε δεξιᾶς | ἐξ ἑφθ καθαρπάζουσιν, and *Or.* 1398 (cp. σκήπτρα, etc.); but it is rather an ordinary plural.

821 ε. αὐτόνομος, i.e. of your own free will. No one constrained her to do the act for which she suffers. She knew that death would be the consequence, and she chose it. The word is fitting, since she has set her laws (the θεῶν νόμους) above Creon's. The implied contrast is with the helpless victims of disease or of war.—The word could not mean, 'by an ordinance peculiar to your case,' i.e. 'by the unique doom of a living death.'—δὴ strengthens μόνη, as *Tr.* 1063.—'Αἰδην seems preferable to 'Αἰδην in the paroemiac. *Cp.* on 804.—Acc. of motion, like δόμοις στέλλειν (*O. C.* 643).

828 ε. ἥκουσα δὴ. The Chorus has

said, 'No mortal's fate was ever like thine.' She continues: 'I have heard before now (δὴ) how Niobe perished,—by a doom like mine.' To which the Chorus reply that Niobe was not a mere mortal (834).—The Theban princess remembers the fate of the Theban queen. Niobe, daughter of Tantalus, married Amphion, king of Thebes. She vaunted that she had borne many children, while Leto had borne only two. Wherefore those two, Apollo and Artemis, slew all her sons and daughters,—at Thebes, as said the Theban story; but Niobe returned to her old home at Mount Sipylus, and was there turned to stone. (*Ovid, Met.* 6. 310, represents her as carried to Sipylus after the change.) Νιόβη was the title of lost plays by Aesch. and Soph.—*λυγοτάταν*, adverbial: cp. 305 (δρακίος): *Ai.* 966 ἐμοὶ μικρὸς τέθνηκεν.—ξέναν, in relation to Thebes; the foreign wife of the Theban king. Pindar wrote a *παῖον* on Niobe's marriage, and said that the Lydian *ἀρμονία* was first used at Thebes on that occasion. (*Plut. de Mus.* 15.)

828 Ταυτάλου, gen. of parentage: cp. 486, *Ai.* 172 Διὸς Ἀρτεμῖς: 952 Ζηνὸς ἡ δεινὴ θεός. Tantalus, son of Zeus, had his royal seat on Mount Sipylus, which belonged to Phrygia in the older and larger sense of that term. In Aesch. *Νιόβη* (fr. 153) he describes his realm as extending 'twelve days journey' from Sipylus westward to Ida.

Σιπύλλω. Mount Sipylus is in the country once called Maeonia, and after-

3 πετραία βλάστα δάμασεν· καί νιν \*ὄμβροι τακομέναν,  
 4 ὡς φάτις ἀνδρῶν,  
 5 χιών τ' οὐδαμὰ λείπει, τέγγει δ' ὑπ' ὀφρύσι παγ-  
     κλαύτους 830  
 6 δειράδας· ᾗ με δαίμων ὁμοιοτάταν κατευνάζει.

**827 ff.** L divides the vv. thus: πετραία—| ὄμβρῳ—| ὡς φάτις—| τάκει (τέγγει)—| δειράδας—| δαίμων . . κατευνάζει. **828** ὄμβρῳ MSS. ὄμβροι Musgrave, which most edd. have received. Nauck, keeping ὄμβρῳ, changes χιών τ' in 830 to αἰών

wards Lydia. It is a branch of the Tmolus range (N. of which stood Sardis), and extends in a N.W. direction to the Hermus. Magnesia 'ad Sipylum' was on that river's left bank. From a remote age volcanic forces were active in this region, known to the Greeks as the κατακεκαυμένη. Cp. Arist. *Meteor.* 2. 8 γενομένου σεισμοῦ τὰ περὶ Σίπυλον ἀνέτραπην. A city called Tantalus, once situated at Sipylus, was said to have perished by an earthquake, which made a lake. Tantalus, like Niobe, is a type of prosperity plunged by ἔβρις into misery. Here, as in the case of Sodom and Gomorrah, some physical catastrophe was at the root of the tradition.—See on 831.

**826 ε.** ἀτενής, prop. 'strained,' 'intent' (e.g. ἀτενὴς ὄψις), or 'intense' (as ἀτενὴς ὄργαι): here it denotes the close embrace of the ivy. Cp. *hederæ sequaces* (Persius *prol.*).—πετραία βλάστα δάμασεν, the 'growth of stone' (the process of petrification) 'subdued her,' i.e. passed gradually over her whole form: cp. Ovid, *Met.* 6. 301: Orba resedit | Exanimis inter natos, natusque, virumque, | Diriguitque malis. Nullos movet aura capillos. | In vultu color est sine sanguine: lumina maestis | Stant immota genis: nihil est in imagine vivi. | Ipsa quoque interius cum duro lingua palato | Congelat, et venae desistunt posse moveri. | Nec flecti cervix, nec brachia reddere gestus, | Nec pes ire potest: intra quoque viscera saxumst. For αἰ in πετραία, cp. 1310n.

**828 ε.** καί νιν ὄμβροι, κ.τ.λ. The poet is thinking of Niobe's petrified form among the lonely mountain-crags (*Il.* 24. 614 νῦν δέ που ἐν πέτρῃσιν, ἐν οὐρεσιν ὀλοπλοῦσιν, | ἐν Σιπύλῳ). 'The rain and the snow never leave her, as she pines with grief': i.e. she is amid the storms that visit snow-crowned Sipylus throughout the year.

By these words the poet wishes to call up a general image of bleak and storm-beaten solitude. Niobe's own weeping is then described by τέγγει δ', etc. Now, if we kept the MS. ὄμβρῳ, that dat. would go closely with τακομέναν: 'as she melts, flows down, with rain' (or 'with water'), 'the snow never leaves her.' Thus τέγγει . . δειράδας would be anticipated, and in a prosaic manner; viz., by words suggesting that the appearance of weeping is due to water trickling down the rock. This is the true reason for preferring ὄμβροι to ὄμβρῳ. It is no argument against ὄμβρῳ that χιών τε would answer to τέγγει θ' (for τε irregularly placed, cp. *O. T.* 258 n.). With ὄμβροι, θ' could still follow τέγγει, but δ' is better.—For the constr. ὄμβροι . . χιών τ' οὐ λείπει (verb agreeing in number with nearest subject) cp. 1132 f.: *O. C.* 7 στέργειν γὰρ αἱ πᾶσαι με χῶ χρόνος ξυνὼν | μακρὸς διδάσκει (n.). —χιών is taken by Wecklein as 'snow-water' (Eiswasser). The only passage which seems to favour that sense is Eur. *Tro.* 1066 Ἰδαία . . νάπη | χιόνι κατάρυτα ποταμίᾳ, but there the adj. makes the difference: 'snow carried down streams' can be only 'snow-water.' In *Andr.* 215 Θρήκην χιόνι τὴν κατάρρυτον means merely, 'on which snow falls thickly.' Cp. Quintus Smyrnaeus 1. 293 ὑπὸ Σιπύλῳ νιόβεντι.—οὐδαμὰ: cp. 763.

**831** τέγγει δ' ὑπ' ὀφρύσι . . δειράδας. Though ὀφρύς and δειράς could be said of a mountain, Soph. is here thinking simply of the human form. παγκλαύτους (L) might be proleptic (cp. n. on ἀδίκους, 791), but παγκλαύτους is better, since ὀφρύσι seems to need an epithet.

The Niobe of Sipylus has usually been identified with a colossal rock-image on the N. side of the range. It is rudely carved in relief, within a rectangular niche on the face of a limestone cliff, and re-

the growth of stone subdued her; and the rains fail not, as men tell, from her wasting form, nor fails the snow, while beneath her weeping lids the tears bedew her bosom; and most like to hers is the fate that brings me to my rest.

(without τ'). He would, however, prefer *σκηψ* to *δμβρω*. 880 οὐδαμὰ] οὐδαμῇ L. 881 τάκει θ' L: τέγει θ' γ. δ' for τ' Bothe.—παγκαλύτους L: παγκαλύτοις or παγκαλύστοις γ.

presents a woman seated on a throne. (See Stark, *Niobe*, pl. 1, Leips. 1863: cp. Baumeister, *Denkm.* p. 1029). Prof. W. M. Ramsay, however, holds that this image is the 'very ancient' *ἀγάλμα* of Cybele mentioned by Paus. 3. 22. 4. In two respects it differs from the ancient accounts of the Niobe (quoted below): (a) it does not 'weep,'—for the rain-water drops from the front of the niche, clear of the figure; and (b) the likeness to a human form grows, instead of vanishing, as one approaches. (*Journ. Hellen. Studies* III. 61 ff., 1882.) This has been confirmed by another traveller, Herr Schweisthal (as reported in the *Berl. Phil. Wochenschr.*, May 28, 1887, p. 704). He finds the true Niobe at no great distance from the Cybele, but nearer Magnesia, and in the vicinity of a stream (the Jariikkaia) which Humann, in his 'Excursion into Sipylus' (1881), had already identified with the Achelous of *Il.* 24. 616. It is a natural phenomenon,—the semblance—as seen from a distance—of a draped woman, seated high on the rocks; she looks towards the right, and lifts her right arm, as if in lament.

The best ancient description is by a poet whose native place was in that neighbourhood,—Quintus Smyrnaeus (1. 293—306):—'Her streaming tears still fall from the heights of the rugged cliff; and in sympathy with her the sounding waters of the Hermus make lament, and the lofty peaks of Sipylus, over which the mist that shepherds dread floats evermore. A great marvel is she to passers by, because she is like a sorrowful woman, who mourns some cruel grief, and weeps without stint. Such verily seems the figure, when thou gazest at it from afar; but when thou drawest near, lo, 'tis but a sheer rock, a cliff of Sipylus' (*φάινεται ἀπτήσσα πέτρη, Σιπυλίου τ' ἀπορρώξ*).

Nonnus was thinking of the effect from the road, when he wrote (2. 160), *ἑσσομαι ὡς Νιόβη καὶ ἐγὼ λίθος, ὄφρα καὶ αὐτὴν* |

*λαϊνὴν στενάχουσιν ἐποικτείρων ὀδῖται*. Pausanias, too, says that, at a certain distance from the cliff, *δεδακρυμένην δόξεις ὄραν καὶ κατηφῇ γυναῖκα*, but that the illusion vanishes on a nearer approach (1. 21 § 3).

888 ὁμοιοτάταν, because the stone into which Niobe was changed may be likened to Antigone's rocky tomb: cp. *El.* 150 *ὡς παντλήμων Νιόβα, σὲ δ' ἐγωγε νέμω θεόν, | ἄτ' ἐν τάφῳ πετραίῳ | αἰαὶ δακρύεις*.—The Niobe in the Uffizi Gallery at Florence will occur to many as offering an ideal type of majestic sorrow and beauty not unworthy to be associated with Antigone, and yet suggesting a contrast no less than a resemblance: the contrast between the desolate mother, and the maiden who is going to join those whom she loves (897); between pride steadfast under divine anger, and the piety that has dared to offend man.

884—888 ἀλλὰ... θανοῦσαν. The Chorus desire to console Antigone. There is no element of reproof in their words here. She has likened herself to Niobe. 'And yet Niobe'—the Chorus say—'was a goddess, while thou art a mortal. But (*καίτοι*) it will be a great glory for thy memory that thy fate was as the fate of a goddess, in life and in death.' 'In life' (*ζῶσαν*), and not only in death (*θανοῦσαν*), because Niobe, like Antigone, was in the fulness of her vitality when she met her doom. The moments of life through which Antigone is now passing are like the moments through which Niobe passed as she felt the beginning of the change into stone.—Why does Antigone rejoice, *οἱμοι, γελᾶμαι*? Because her thought had been, 'my doom is terrible and miserable as Niobe's'; but the Chorus had answered, 'It is indeed glorious for thee to be as Niobe.' She had looked for present pity. They had comforted her with the hope of posthumous fame.—See Appendix.

σν. β. ΧΟ. ἀλλὰ θεός τοι καὶ θεογεννής,  
 ἡμεῖς δὲ βροτοὶ καὶ θνητογενεῖς. 835  
 καίτοι φθιμένη μέγα κάκουσαι  
 τοῖς ἰσοθέοις \* σύγκληρα λαχεῖν  
 ζῶσαν καὶ ἔπειτα θανούσαν.

στρ. β. ΑΝ. οἴμοι γελῶμαι. τί με, πρὸς θεῶν πατρῶων,  
 2 οὐκ \*οἰχομέναν ὑβρίζεις, ἀλλ' ἐπίφαντον; 840  
 3 ὦ πόλις, ὦ πόλεως πολυκτήμενες ἄνδρες·  
 4 ἰὼ Διρκαίαι κρήναι  
 5 Θήβας τ' εὐαρμάτου ἄλσος, ἔμπας ξυμμάρτυρας ὕμν'  
 ἐπικτῶμαι, 845  
 6 οἷα φίλων ἄκλαντος, οἷοις νόμοις

834 θεογεννής L (not θεογενής, as Campb. gives it): the later MSS. vary between θεογεννής and θεογενής. Wieseler conject. θεογενής: M. Schmidt, καὶ θεῶν γέννημ': Nauck, θεῶν τε γένους (and formerly καὶ θεοῦ γέννης). 835 θνητογενεῖς L. 836 φθιμένα L, with ω above α from the first hand. φθιμένα or φθιμένα γ.—μέγ' ἀκούσαι L: μέγα κάκουσαι Seyffert: μέγα τάκουσαι Wecklein. 837 τοῖς ἰσοθέοις ἐγκληρα λαχεῖν L.—τοῖσι θεοῖσι σύγκληρα λαχεῖν Nauck (σύγκληρα Schaefer). 838 ζῶσαν.. θανούσαν. L has this v., which is also in most of the later MSS.; but it is omitted by A, and consequently by the Aldine. Dindorf and others

834 θεός, sc. ἐκεῖνη μὲν ἐστὶ (cp. 948). The absence of a pron., to balance ἡμεῖς, is unusual, but it is easy to carry on the subject of τέγγει in 831. Niobe is of divine race, since her father was the son of Zeus, and her mother the Pleiad Taygetē (or Dionē, one of the Hyades). So in Aesch. Νιόβη (fr. 157) her family is described as οἱ θεῶν ἀγχίσποροι (near kin), ...κούπω νυν ἐξίτηλον αἷμα δαιμόνων.—θεογεννής, god-begotten. The peculiarity is that the word is formed directly from γέννα, and not from the stem of the pass. aor. in use: i.e., we should expect θεογενήτος. But Pindar could coin θεοτίμος (I. 5. 13) as=θεοτίμητος. Why, then, should not a poet coin θεογεννής as=θεογεννήτος? It is of little moment that the extant classical literature happens to present no strictly parallel compound with γέννα (πρωτογεννής and πρωτογεννής being late Byzantine). θεογενής occurs in Orac. Sibyll. (5. 261), but is not classical. The Schol.'s paraphrase, θεοτέρου γένους τυγχάνουσα, is no token (as some fancy) that he read a gen., such as θεῶν τε γένους.

836 καίτοι has an illative force, introducing the next step in the reasoning:

cp. 949, O. T. 855.—L's φθιμένα should prob. be φθιμένη (see on παγκοτὴν 804). The variant φθιμένῃ (noted in L) is warrantable as the masc. of general statement (cp. 463): but it would be extremely harsh, when ζῶσαν... θανούσαν refers to the same person.—κάκουσαι, 'e'en to have it said of her' (καὶ meaning, 'even if there is no other comfort'). This seems a little more expressive than τάκουσαι (Wecklein), and also slightly more probable palaeographically (cp. O. C. 172 cr. n.). The ms. μέγ' ἀκούσαι is certainly wrong, since a paroemiac could not begin a new sentence. For ἀκούω (=λέγομαι, audire) with inf., cp. Her. 3. 131 'Ἀργεῖοι ἤκουον μουσικὴν εἶναι Ἑλλήνων πρῶτοι.

837 τοῖς ἰσοθέοις σύγκληρα, a lot shared by demigods. Plut. Mor. 103 F χρη γὰρ οὐ μόνον ἑαυτὸν εἶδέναι θνητὸν ὄντα τὴν φύσιν, ἀλλὰ καὶ ὅτι θνητῷ σύγκληρός ἐστι βίῳ καὶ πράγμασι ῥαδίως μεθιστάμενους πρὸς τοῖναντιον: i.e. that one shares the lot of humanity at large.—The decisive objection to the MS. reading ἐγκληρα is the sense of the adj.; for ἐγκληρος always means either (1) act., having a share in, as Eur. I. T. 682 ἐγκληρον... κασιγνήτην, 'heirress,'=ἐπικληρον, and so

CH. Yet she was a goddess, thou knowest, and born of gods; we are mortals, and of mortal race. But 'tis great renown for a woman who hath perished that she should have shared the doom of the godlike, in her life, and afterward in death.

AN. Ah, I am mocked! In the name of our fathers' gods,<sup>2nd</sup> can ye not wait till I am gone,—must ye taunt me to my face,<sup>strophe.</sup> O my city, and ye, her wealthy sons? Ah, fount of Dircè, and thou holy ground of Thebè whose chariots are many; ye, at least, will bear me witness, in what sort, unwept of friends, and by what laws

reject it. But M. Seyffert defends it, and among recent edd. who retain it are Bellermann, Nauck, Wecklein, Pallis, Semitelos.

§40 *ὀλομέναν* L: *ὀλλυμέναν* r. *ὀλομέναν* Triclinius. *ὀλομέναν* J. F. Martin and Wunder. §48 *πολυκτήμονος* Nauck.

§44 *Διρκάϊαι κρήναι* *Διρκάϊαι καὶ κρήναι* L (by dittographia).—L divides the vv. thus: *ἰὼ—| Θήβαστ' | ξυμάρτυρας—| ὅλα—| πρὸς ἔργμα—ἐρχομαι—ποταίνου.*

§46 *ὅμμι* *ὅμμι* L.—*ἐπικτώμαι* In the marg. of L, γρ. *ἐπιβῶμαι* (by S). Bergk reads *ὅμμι* *ἐπιβῶμαι* with *δυσμορα* for *δυσμύρω* in 865: Blaydes, *ὕμᾱς ἐπιβῶμαι*, with *δυσδαίμονι* *id.*—Musgrave conject. *ἐπὶ κτώμαι*.

*Hipp.* 1011: or (2) pass., included in one's κλῆρος, as *H. F.* 468 *ἐγκληρα πεδία ...εκκτημένος* ('by inheritance'). Here, *ἐγκληρα* was perh. partly due to a reminiscence of *ἐγκληρον* in 814.—The change of τοῖς *λοσθεῖς* into τοῖσι *θεοῖσιν*, though easy, is needless. The epic τ of *λοσθεῖς* might well be allowed in tragic lyrics or anapaests, like the α of *ἀθάνατος* (cp. 339 n.): and Aesch. once uses it, *Pers.* 80 *λοσθεῖς φῶς*. [But *λοσθεῖς* has τ in Eur. *Tro.* 1169, *I. A.* 626 (dial.), as *λοσνευρον* has in Aesch. *P. V.* 547.] Note that the MS. τοῖς *λοσθεῖς* *ἐγκληρα* would have arisen more easily from *ΤΟΙΣΙΘΕΟΙΣΙΝΣΥΓΚΛΗΡΑ* than from *ΤΟΙΣΙΘΕΟΙΣΙΝΣΥΓΚΛΗΡΑ*.

§§§ *ζῶσαν...θανοῦσαν*. The constr., *φθιμένη μέγα ἐστίν, ἀκοῦσαι ζῶσαν σύγκληρα λαχεῖν* (instead of *ζῶση*), is not rare: cp. Xen. *An.* 1. 2 § 1 *Ξενία τῷ Ἀρκάδι ἦκεν παραγγέλλει λαβόντα τοὺς ἄνδρας* [though shortly before, *παραγγέλλει τῷ Κλεάρχῳ λαβόντι ἦκειν*]: *id.* 3. 1. 5 *συμβουλεύει τῷ Ξενοφῶντι ἐλθόντα εἰς Δελφοὺς ἀνακοῦνσαι*: *id.* 3. 2. 1 *ἐδοξεν αὐτοῖς προφυλακὰς καταστήσαντας συγκαλεῖν τοὺς στρατιώτας*. The dat. with the inf. is, in such cases, equally right, but the acc. sometimes excludes an ambiguity. (Cp. on *O. T.* 913.) *El.* 479 *ὄρεστί μοι...κλύουσιν* is not similar.—I can see no reason to suppose the loss of a verse. The fact that six anapaestic verses (817–822) follow the strophe proves

nothing. Cp. on 110 f., and Append. on 155 ff.

§§§ *γελῶμαι*: see on 834 ff. Cp. Job xvii. 2: 'Are there not mockers with me?'

§48 *πολυκτήμονες*, an epith. which also implies *εὐγενεῖς*: cp. *O. T.* 1070 *πλουσίῳ χαίρειν γένει*. So these Theban elders are called *κοιρανίδαι* (940), and in *O. T.* 1223 *ὦ γῆς μέγιστα τῆσδ' αἰετὶ τιμώμενοι*: as Thebes itself, *ἀγλαα* (*O. T.* 153) and *μεγάλα* (*id.* 1203).

§44 *κρήναι*: so Polyneices appeals to Oed., *πρὸς νῦν σε κρηνῶν καὶ θεῶν ὁμογνῶν* (*O. C.* 1333, where see n.): and the dying Ajax invokes the *κρήναι* of Troy (*Ai.* 862).—*εὐαρμάτον*: see n. on 148 f.—*ἄλσος*: cp. *El.* 5 (Argos) *ὁλοτροπλήγος ἄλσος Ἰνάρχου κόρης*, as the scene of Io's visitation by Hera. So Thebes is the 'sacred precinct' of Dionysus (cp. 154, 1137) and the other *θεοὶ ἐγχώριοι*.—*ἔμπας*, even if human sympathy fails me. Soph. has *ἐμπας* (= *δμως*) also in *Ai.* 122, 1338, and *ἐμπὰ* *id.* 563 (dial.).

§46 *ὅμμι* (Aeolic and epic), as Aesch. *Eum.* 620: so dat. *ὅμμι* *O. C.* 247 (n).—*ἐπικτώμαι*, acquire, win: Aesch. *Eum.* 671 (*δπως*) *καὶ τόνδ' ἐπικτήσαιο σύμμαχον, θεά*. In this general sense the *ἐπὶ* is not inconsistent with what *ἐμπας* implies, viz. that she fails to win human sympathy.

§47 *ὅλα*: cp. on 823 (*λυγροτάταν*).—

7 πρὸς ἔργμα τυμβόχωστον ἔρχομαι τάφου ποταίνου.  
 8 ἰὼ δύστανος, \*βροτοῖς οὔτε νεκροῖς κυροῦσα 850  
 9 μέτοικος, οὐ ζῶσιν, οὐ θανοῦσιν.

στρ. γ'. ΧΟ. προβᾶς' ἐπ' ἔσχατον θράσους  
 2 ὑψηλὸν ἐς Δίκας βάθρον  
 3 προσέπεσες, ᾧ τέκνον, πολύ. 855  
 4 πατρῶον δ' ἐκτίνεις τιν' ἄθλον.

ἀντ. β'. ΑΝ. ἔψαυσας ἀλγεινοτάτας ἔμοι μερίμνας,  
 2 πατρὸς τριπόλιστον οἶκτον τοῦ τε πρόπαντος

848 ἔργμα L (with two dots over γ, indicating ἔρμα). This was the general reading, though V has ἔργμα, and Par. H (a copy of L) ἔρμα. Schol. in marg. of L, ἔρμα, περίφραγμα. Brunck gave ἔργμα: Hermann, ἔρμα. 849 ποταίνου] ποταίνου (from ποτ' αἰνειν?) L, with ι over ει from the first hand. 851 οὐτ' ἐν βροτοῖσιν οὐτ' ἐν νεκροῖσιν | L. Triclinius changed βροτοῖσιν to βροτοῖς.—The antistr. v. is 870 κασίγνητε γάμων κυρήσας. Boeckh conject. βροτοῖς οὐτ' ἐν νεκροῖς κυροῦσα (with κασίγνητος in 870): Seyffert, βροτοῖς οὔτε νεκροῖς κυροῦσα: and so Wecklein, but with ἰούσα. Emperius, οὐτ' ἐν τοῖσιν ἐτ' οὔτε τοῖσιν, which Heinrich Schmidt receives, adding γ' after δύστανος. Gleditsch, ἰὼ δύσποτος | βροτῶν, οὐδὲ νεκρὸς νεκροῖσιν. Cp. on 869 f. 853 ἔσχατον] ἔσχάτου F. Kern, and so Bellermand. 855 πολὺν L: πολὺ τ. Dindorf (who,

φίλων ἀκλαυτος: cp. 1034: *Al.* 910 ἀφαρκτος φίλων, and *O. C.* 1722 n.

848 ἔργμα τυμβόχωστον, an enclosure (prison) with a sepulchral χῶμα. The ἔργμα is the chamber in the rock, πετρώδης κατῶρυξ (774), in which she is to be immured: the χῶμα consists of the stones heaped up at the entrance, so as to close it: cp. 1216 ἀρῶν χῶματος λιθοσπαδῇ. For ἔργμα (εἶργω, to shut in) cp. *Arist. Part. Anim.* 2. 15. 1, where it is said that the eyelashes (βλεφαρίδες) protect the eyes, ὡς τὰ χαρὰ κῶματα ποιοῦσι τινες πρὸ τῶν ἐργμάτων, like the palings sometimes placed in front of fences (or hedges). The Berlin ed. (p. 958 b 18) there gives ἐργμάτων from the MSS. just as here L has ἔργμα, and as, conversely, MSS. of Pindar (*I.* 1. 27 etc.) give ἔργμα for ἔργμα=ἔργον. The old edd. of *Arist.* give ἐρμάτων.—The reading ἔρμα (from ἐρείδω)='mound': *C. I.* 4599 ἐρισθενὲς ἔρμα θανοῦσιν: *Kaibel Epigr.* 1063. 4 κἀγήραον ἔρμα. But this seems less fitting here than the notion of 'prison': cp. 886 περικτύξαντες, 892 δειφουρος.

849 ποταίνου, usu., 'recent,' 'fresh': here, 'of a new kind': cp. fr. 154. 5 ἦδο-

νὰς ποταίνου. A tomb destined for the dead is to receive the living (cp. 821).

851 Though every treatment of this verse must remain subject to doubt, far the most probable (to my mind) is Seyffert's modification of Boeckh's βροτοῖς οὐτ' ἐν νεκροῖς κυροῦσα. This gives an exact correspondence with 870, κασίγνητε γάμων κυρήσας, and there is every reason to think that 870 is sound. Further, the origin of L's reading is elucidated. The first οὔτε is omitted (*Aesch. Ag.* 532 Πάρις γὰρ οὔτε συντελής πόλις, cp. *O. T.* 239); and this poetical license might easily have led a corrector to suppose that the first οὔτε had been lost. Again, the loss of κυροῦσα would have been easy after νεκροῖς.

852 μέτοικος: cp. 868, 890: see on *O. C.* 934. It is her doom, ζῶσα τυμβεύειν (888). She is not a dweller with the living, because her abode is the grave; nor with the dead, because she lives.—The similar phrase—perhaps imitated from this—in *Eur. Suppl.* 968 f., οὐτ' ἐν τοῖς φθιμένοις | οὐτ' ἐν ζῶσιν ἀριθμουμένα (*Musgrave κρινομένα*) has no such special point: the Argive widows merely mean that their life is a living death.

I pass to the rock-closed prison of my strange tomb, ah me unhappy! who have no home on the earth or in the shades, no home with the living or with the dead.

CH. Thou hast rushed forward to the utmost verge of 3rd daring; and against that throne where Justice sits on high thou hast fallen, my daughter, with a grievous fall. But in this ordeal thou art paying, haply, for thy father's sin.

AN. Thou hast touched on my bitterest thought,—awaking the ever-new lament for my sire and for all the doom given to

however, suspects a lacuna) conject. *πάλιν*: Schneidewin, *ποδοῦν*: Wolff, *πῶλει*: Todt, *πάθει*: Seyffert, *πολύς* (as fem.): Bonitz, *μόρφῃ*: Hartung, *τάφῳ*: Blaydes, *μέγα*. Wieseler points at *τέκνον*, joining *πολὺν* with *ἄλλον*. §56 *πατρώων*.. *τιν' ἄλλον*] Blaydes conj. *πατρώων*.. *τιν' ἄταν*: Seyffert, *πατρώων*.. *γένεθλον*. —*ἐκτείνεις* L, *ἐκτίνεις* T. Donaldson conj. *ἐκτελεῖς*: Pallis, *ἐκπνεῖς*. §57 *ἐφ' αὐ-* *σας*] Blaydes writes *ἐμνασας*. §58 *τριπόλιστον*] Blaydes gives *τριπόλητον*: Hermann, *τριπλοῖστον* ('triplicatum'): Reiske, *τριπαλαιστον* (with *οἶκον*): Bergk *τριπαλτον* (with *τε* after *πατρός*).—*οἶκτον* L. and so the later mss., though in L<sup>2</sup> (cod. Laur. 31. 10) the *κ* has been erased, and in V *οἶκτον* is indicated as a variant. *οἶκον* in the lemma of L's schol. was doubtless a mere slip. Brunck gave

§53 π. *προβᾶσ'*...*πολύ*: having advanced to the furthest limit of rashness, thou hast struck heavily (*πολύ*) against the lofty pedestal of Justice. We are to imagine the daring offender as going forward to a boundary where Justice sits enthroned, forbidding all further advance. Instead of pausing there, the rebel still rushes on, to cross the boundary—and, in doing so, dashes herself against the throne of the goddess. For *βάθρον* cp. Her. i. 183 (a sitting statue of Zeus) *καὶ τὸ βάθρον* (pedestal) *οἱ καὶ ὁ θρόνος χρυσεύς ἐστι*. For *προσέτερες*, Polyb. i. 39 *προσπεσόντες εἰς τινα βραχέα* (having struck on some shallows—in sailing). Cp. Aesch. *Theb.* 409 *μὰλ' εὐγενὴ τε καὶ τὸν Διοχύνῃς θρόνον | τιμῶντα καὶ στυγούνην ὑπέρφρονος λόγους*. Ag. 383 *λακτίσαντι μέγαν Δίκας, βωμὸν*. *Euip.* 539 *βωμὸν αἰδεσσαι Δίκας, | μηδὲ νιν κέρδος ἰδὼν ἀθέψ ποδὶ λαῖς ἀτίσῃς*. Solon fr. 4. 14 *οὐδὲ φυλάσσονται σεμνὰ θέμεθλα Δίκης*.—*πολύ* (adv.) = *σφόδρα*, violently.—Bellermann, adopting Kvičala's general view, and also Kern's *ἐσχάτου*, renders: 'having advanced, with extreme rashness' (Dem. or. 18 § 17 *οὐτε δικαίως οὐτ' ἐπ' ἀληθείας οὐδεμιᾶς ἐρημνεία*), to the lofty threshold (*βάθρον*) of Justice, thou hast fallen heavily *δοῦναι*: i. e., 'while, with the utmost boldness, thou wert obeying the command of Justice, thou hast been

hurled to destruction.' But (1) *προσέτερες* could not mean this: we must at least have *κατέπεσες*. (2) The Chorus feel pity, indeed, for Ant., and recognise the praise of piety, which she has won (817, 872). But they also regard her collision with the city's law as an act of frantic folly (*λόγῳ τ' ἄνοια καὶ φρενῶν ἐρῶν*, 603); and they presently tell her that she had left Creon no choice but to punish her (874). By *Δίκη* they understand the law of the State,—not those *θεῶν νόμματα* which Ant. preferred to obey.

§56 *πατρώων τινα*.....*ἄλλον*, 'some ordeal inherited from thy sire' (v. 2); *τινὰ* softens a statement into a conjecture; it is perhaps the work of the fate which he bequeathed. This is better than to take *τινὰ* closely with *πατρώων* as = 'of the paternal kind.'—*ἐκτίνεις*, art paying (to the fates which exact it), like *ἐκτίνω δίκην*, *τίσω*, *ἀποῖνα*.

§57 π. *μερίμνας*, gen. sing.: *οἶκτον*, acc. depending on *ἐφ' αὐσας*...*μερίμνας* as = *ἐπολῆσάς με μερίμνῶν*: cp. *El.* 122 *τίνα | τάκεις ὧδ' ἀκόρεστον οἰμωγῶν | τὸν πάλαι ἐκ δολερᾶς ἀθεώτατα | ματρός ἄλῳτ' ἀπά- τας* 'Αγαμέμνονα, where *τὸν*...*Ἀγαμέμνονα* is governed by *τίνα τάκεις*...*οἰμωγῶν* as = *τί οἰμώξεις*; see other examples in n. on 211 f. *πατρός* and *πότμου* are oblique genitives with *οἶκτον*.—The objec-



- 3 ἀμετέρου πότμου κλεινοῖς λαβδακίδαισιν. 861  
 4 ἰὼ ματρῶναι λέκτρων  
 5 αἶται κοιμήματά τ' αὐτογέννητ' ἐμῷ πατρὶ δυσμόρου  
 ματρός, 865  
 6 οἶων ἐγὼ ποθ' ἅ ταλαίφρων ἔφυν.  
 7 πρὸς οὓς ἀραῖος, ἄγαμος, ἄδ' ἐγὼ μέτοικος ἔρχομαι.  
 8 ἰὼ δυσπότμων κασίγνητε γάμων κυρήσας,  
 9 θανῶν ἐτ' οὔσαν κατήναρές με. 871

ἀντ. γ'. ΧΟ. σέβειν μὲν εὐσέβειά τις,

οἶον, which Dindorf and others adopt. 861 πότμου] δόμον Hartung and Blaydes. 868 ματρῶναι γ: πατρώϊαι L. Cp. 980. 864 αἶται L.—κοιμήματ' αὐτογενῆ | τ' L: κοιμήματά τ' αὐτογέννητ' γ. Turnebus restored αὐτογενῆτ'. 865 ἐμῷ L: ἀμῷ Triclinius, which gives a long syllable to correspond with the first syllable of ξυμμάρτυρας (846), but is unnecessary, since that syllable may be either long or short (see Metr. Anal.).—δυσμόρῳ L: δυσμόρου γ and schol.

tion to taking οἶκτον as acc. in apposition with ἔψαντας...μερίμνας is that this would imply τό (σε) ψαῦσαι ἀλγ. ἐμοὶ μερίμνης οἶκτός ἐστιν: as Eur. *Or.* 1105 Ἑλένην κτάνωμεν, Μενέλεω λύπην πικράν, implies, τὸ Ἑλένην κτανεῖν Μενέλεω λύπη πικρά ἐσται: Aesch. *Ag.* 224 ἔτλα δ' οὖν | θυτὴρ γενέσθαι θυγατρός, γυναικοποιῶν πολέμων ἀρωγάν, implies, τὸ θυτὴρα γενέσθαι ἀρωγὴ ἦν. Now, if we had, for instance, ἀνεμνήσθην μερίμνης, it is conceivable that οἶκτον, as acc. in appos., should mean οἶκτου ἀφορμὴν or ἔγερσιν. But when, as here, the subject of ἔψαντας is distinct from the person who makes the lament, it seems impossible that οἶκτον should have this pregnant sense.—ἀλγ. μερίμνας is certainly not acc. plur. See on 546 and 961. No Greek hearer of these lyrics could take μερίμνας for anything but the usual gen. after ψαῦω. If Soph. had intended the acc., he would at least have written ἀλγευστάταν...μερίμναν.—The interpretation given above would admit the reading οἶκτον, 'doom,' which has, however, less authority (cr. n.). *El.* 166 τὸν ἀνθρώπον | οἶκτον ἔχουσα κακῶν. But, as οἶκτον πότμου is an impossible pleonasm, it would then be necessary to take τοῦ τε ...πότμου as depending on ἔψαντας: for τριπόλιστον οἶκτον could not be a parenthetic acc. in apposition with ἔψαντας...μερίμνας πατρός. This would be very awkward. Further, οἶκτον is clearly the right word to introduce the lament ἰὼ, etc., which actually follows.—τριπόλι-

στον (οἶκτον), a lament which has often been renewed; a thrice-told tale of sorrow. πολέω=to turn up the soil with the plough: ἀναπολέω, to plough anew: then fig., to 'go over the same ground' again. Pind. *N.* 7. 104 ταῦτά...τρὶς τετράκι τ' ἀμπολεῖν: *Ph.* 1238 δις ταῦτά βούλει καὶ τρὶς ἀναπολεῖν μ' ἐπη; No πολίζω as =πολέω occurs, but Pind. once has ἀναπολίζω as =ἀναπολέω (*P.* 6. 3). Similarly a poet might well use τριπόλιστος as if πολίζω existed. It is needless to write τριπόλητον. The epic adj. is τρίπολος.—κλεινοῖς λαβδακίδαισιν, dat. of interest after πότμου, all the fate *for* (i.e. appointed for) us, the Labdacidae, instead of the possessive gen., κλεινῶν λαβδακιδῶν. Cp. Eur. *Ph.* 17 ὦ Θήβαιον εὐίπποις ἀναξ. It is needless to explain the dat. by pressing the deriv. of πότμος from πίπτω ('what falls to one'). Cp. on 571, and on 865 (ἐμῷ πατρὶ).—ἀμετέρου (=ἡμῶν) is here joined with the dat. of interest, as the possessive pron. is oft. joined with the gen. of the pers. pron. (τάμα δυστήνου κακά, *O. C.* 344).

868 ματρῶναι λέκτρων αἶται =ματρῶν λ. αἶται (see n. on 793), calamities of the mother's bed, i.e. springing from marriage with a mother. (So *O. C.* 526 γάμων...ἀτρ.) For the plur. αἶται in this sense, cp. *O. C.* 1244, *El.* 215.—L's πατρῶναι ('calamities of my father's marriage') is possible, but less good, since (a) the epithet μητρῶναι denotes the bed *to which* he came: cp. *O. T.* 976 καὶ πῶς

us, the famed house of Labdacus. Alas for the horrors of the mother's bed ! alas for the wretched mother's slumber at the side of her own son,—and my sire ! From what manner of parents did I take my miserable being ! And to them I go thus, accursed, unwed, to share their home. Alas, my brother, ill-starred in thy marriage, in thy death thou hast undone my life !

CH. Reverent action claims a certain praise for reverence ; 3rd anti-  
strophe.

867 πρὸς οὐτ' . . ἔρχομαι] Two vv. in L, divided at διδ' ἐγώ. 869 εἰ ὡς] ὡς ἰδὼ L.—κασιγνήτη γάμων κυρσας] A separate v. in L.—Wolff read ὡς ἰδὼς κασιγνήτων γάμων κυρσας, and in 851 (where see n.) ὡς δύσαντος, οὐτ' ἐν βροτοῖς οὐτ' ἐν νεκροῖσιν. Bellermann suggests ὡς δυσπρότμων ὡς γάμων κασιγνήτη κύρσας=851 ὡς δύσαντος γ' οὐτ' ἐν βροτοῖσιν οὐτ' ἐν νεκροῖσι.—For γάμων Morstadt conject. τάφων. 872 εἰ σέβει μὲν εὐσέβειά τις] Musgrave conject. mun for μέν. Nauck, σέβειν μὲν εὐσεβὲς νεκροῖς, or σέβειν μὲν εὐσεβείας θέμεις. M. Schmidt, σέβειν μὲν εὐσέβειά τις | κρείσσους· κράτος δ' ὅτῳ μέλει etc. Semitelos, σέβειν μὲν εὐσέβεια τοῦς | κάτω· κράτος δ' ὅτῳ μέλει etc.

τὸ μητρὸς λέκτρον οὐκ ὀκνεῖν με δεῖ; and (b) with πατρῶαι the explanation by ἐμῷ πατρὶ, etc., would have been less needed.

804 f. κοιμήματα . . αὐτογέννητα . .  
 μητρός, the mother's union with her  
 own offspring; the adj. = μετὰ τοῦ αὐτῆς  
 γεννήματος: cp. O. C. 1463 κτύπος .  
 διόβολος (= κτύπος τοῦ ἐκ Διὸς βέλους).  
 Aesch. Eum. 212 δμαῖος (= συγγενούς)  
 αὐθέντης φόνος.—ἐμῷ πατρὶ, dat. of in-  
 terest, 'for my sire' (i.e. to his misery),  
 the whole phrase being equiv. to, 'a mo-  
 ther's incestuous union with our father.'  
 The dat. goes with the whole preceding  
 phrase, not with αὐτογέννητα only ('in-  
 cestuous in relation to him'), nor with κοι-  
 μήματα only ('sleep with him'). The  
 latter, which Wecklein assumes, implies  
 κοιμᾶσθαι τινι ας=συγκ. τινι, an unproved  
 constr.; for Hes. Th. 213 οὐτινι κοιμη-  
 θεῖσσι θεὰ τέκε Νύξ ἐρεβενή is of doubtful  
 genuineness, and even there οὐτινι could  
 go with τέκε.—δυσμῶρον is far better  
 than δυσμῶρ: without it, the words could  
 imply that only the father's sin merited  
 pity.

**3862** *ōlor* (masc.) *wōrē* is exclamatory: 'from what manner of parents,' (for the gen., cp. 38). The exclamatory *ōlor* is freq. in Soph. (cp. 1228, *Tr.* 997, etc.), and *wōrē* strengthens it just as it strengthens the interrogative *rīs* or *πῶς* (*O. T.* 754, *Ph.* 222, etc.). So the exclamatory *ōlor* is strengthened by *ἀπα* (*Ai.* 367, 910).—Most commentators make *ōlor* neut. Relative to *κοινητῶνα*: 'such

(wedlock) as that from which I sprang.' But **πῶτε** is fatal to this; for (a) it cannot here mean, 'in former days'; that would be too weak: (b) nor can **ὅσω πῶτε** mean, 'of whatever kind they may have been'—like **ὅσους πῶτε**. Besides, the masc. **οὗς** most naturally refers to persons denoted by **ὅσω**. I have therefore pointed at **ματρός**—**δραίος**, fem.: elsewhere this adj. is always of three terminations. So Attic tragedy uses **καυός**, **ποθενός**, **πρωχός**, **φανερός**, etc., as fem.: see *O. C.* 751 n.—**μυτικός**: see on 852.

870 καὶ ὄννη. Polynesices. His marriage with Argeia, daughter of the Argive king Adrastus, was the seal of the armed alliance against Thebes, and thus the prime cause of Antigone's death (*O. C.* 378).—Not Oedipus. Such an allusion would be too repulsive here. In *O. C.* 535 δδελφεία marks the climax of horror, and the word is wrung from unwilling lips. Further, as the doom of the whole race is in question (859), the brother is fitly mentioned.

**871** θανάω ἐτ' οἶσαν: so Electra says of her brother Orestes, ὥς μ' ἀπώλεας θανάω. Cp. on *Ō. T.* 1453.—κατηράω. This act. aor. occurs in later poetry. The epic form of the compound is καταράωμαι, aor. καταράμην. Eur. uses the epic ἐνάλω, ἤραρον, but only in lyrics. Soph. has κατηραρισμένας (κατεράριζω) in dial., *Al.* 26.

**872** σέβειν. 'Reverent action' (meaning her loyalty to Polyneices) 'is, in a

- 2 κράτος δ', ὅτω κράτος μέλει,  
 3 παραβατὸν οὐδαμῇ πέλει,  
 4 σέ δ' αὐτόγνωτος ὤλεσ' ὀργά. 875

εἰ. AN. ἄκλαντος, ἄφίλος, ἀνυμέναιος ταλαίφρων ἄγομαι  
 τάνδ' ἐτοίμαν ὁδόν.  
 οὐκέτι μοι τόδε λαμπάδος ἱερὸν  
 ὄμμα θέμις ὀρᾶν ταλαίνα· 880  
 τὸν δ' ἐμὸν πότμον ἀδάκρυτον  
 οὐδεὶς φίλων στενάζει.

KP. ἄρ' ἴστ', αἰοιδὰς καὶ γόους πρὸ τοῦ θανεῖν  
 ὡς οὐδ' αἶψα εἰς παύσασαί τ' αἶψα, εἰ χρεῖη λέγειν;  
 οὐκ ἄξεσθ' ὡς τάχιστα; καὶ κατηρεφεῖ 885  
 τύμβῳ περιπτύζαντες, ὡς εἴρηκ' ἐγώ,  
 ἄφετε μόνην ἔρημον, εἴτε χρῆ θανεῖν

874 οὐδαμῇ L. 876 ε. L divides the vv. thus: ἄκλαντος—| ταλαίφρων—| τάνδ'—| μοι—ὄμ|μα—ἐμὸν—| φίλων... στενάζει. For ταλαίφρων ἄγομαι τάνδ' ἐτοίμαν ὁδὸν Dindorf writes *έρχομαι τὰν πινάταν ὁδόν*. (Reiske had conjectured *τάνδε πινάταν ὁδόν*.) Heinrich Schmidt places ταλαίφρων after ἄγομαι. 880 ταλαί- ναι L (not ταλαίνα). The final ι is from the first hand; but the word was first accented *τάλαιναι*, and then *ταλᾶναι*. 884 *χρεῖ'* ηι L: *χρεῖη* Dawes.—

sense, *εὐσέβεια*: i.e. though it is not complete *εὐσέβεια*—which the Chorus regard as including loyalty to the State's laws—yet, so far as it goes, it deserves praise of the same kind. Cp. 924 *τὴν δυσσέβειαν εὐσεβοῦσ'* *ἐκτῆσάμην*: by practising *εὐσέβεια* towards the dead, she had come to be thought, on the whole, *δυσσεβής*—as a law-breaker. The Chorus is here the apologist of Creon, and this concession is meant to emphasise the next sentence. Hence the purposed vagueness of *σίβειν*. The speaker avoids a direct reference to the peculiarly sacred and tender duty which Ant. had fulfilled. The proposed emendations (see cr. n.) would obliterate this touch.

878 ε. *κράτος δὲ οὐδαμῇ παραβατὸν πέλει* (τούτῳ), ὅτω κράτος μέλει: but an offence against authority cannot be permitted by him who has authority in his keeping. The antecedent to *ὅτω*, viz. *τούτῳ*, is an ethic dat., 'in his sight'; he must not look on and see the law broken. For this dat., cp. 904.—*οὐδαμῇ* (Dor.): cp. 763.—For *μέλει* cp. 1335: *Il.* 2. 25

ὦ λαοὶ τ' ἐπιτετράφεται καὶ τόσσα μέμη- λεν. The Chorus echoes Creon's saying (677).

878 αὐτόγνωτος, act., deciding for oneself, *αὐτὴ γινώσκουσα*, like *μεμπτός*, 'blaming,' *ὑποπτος*, 'suspecting,' etc. (*O. C.* 1031 n.). Not pass., 'resolved upon' (i.e. here, 'adopted') 'by one's own choice,' as Ellendt takes it ('*ultro susceptus*'), and as the Schol. perh. did, who gives, *αὐθαίρετος καὶ ἰδιογνώμων τρόπος*.—*ὀργά*, disposition: see n. on 354 ff. (*ὀργάς*).

878 ἐτοίμαν, imminent, i.e. for which everything is prepared; *Il.* 18. 96 *αὐτίκα γάρ τοι ἔπειτα μεθ'* *Ἐκτορα πότμος ἐτόμος*: Plut. *Mor.* 706 C *ἐτοιμον τὸ διαφθαρῆναι τοῖς μὴ βοηθοῦντα...τὸν λογισμὸν ἔχουσι* (corruption is imminent for those who have not reason to aid them). Cp. 936.

879 τόδε λ. *ἱερὸν ὄμμα*=*τῆσδε ἱερᾶς λαμπάδος ὄμμα* (793 n.). Cp. Eur. *I. T.* 194 *ἀλλάξας... | ἱερὸν...ὄμμα' αὐγᾶς | ἄλιος*. *Ion* 1467 *ἀέλιου δ' ἀναβλέπει λαμπ' σιν*.

881 ἀδάκρυτον, predicate, with proleptic force: no friend mourns my fate,

but an offence against power cannot be brooked by him who hath power in his keeping. Thy self-willed temper hath wrought thy ruin.

AN. Unwept, unfriended, without marriage-song, I am led Epode. forth in my sorrow on this journey that can be delayed no more. No longer, hapless one, may I behold yon day-star's sacred eye; but for my fate no tear is shed, no friend makes moan.

CR. Know ye not that songs and wailings before death would never cease, if it profited to utter them? Away with her—away! And when ye have enclosed her, according to my word, in her vaulted grave, leave her alone, forlorn—whether she wishes to die,

Blaydes conject. *παύσειεν* for *παύσαι* *ἄν*: but prints, by another conject., *παύσαι* *ἄν*, *εἰ ἔλειν, κ' ἔλυν*. Semitelos, *προτοῦ λέγων | ὡς οὐδ' ἄν εἰς παύσαι* *ἄν*, *εἰ χρεὶν θανεῖν*. §§ 5 ἄξεσθ' L, ἄξετ' r. §§ 7 ἀφεῖτε μόνην L. Aldus (with A) has *μόνην ἀφ' ἧρ*. Most of the later MSS. have *ἀφεῖτε, ἀφεῖτε*, or *ἀφ' ἧτε*: but for *ἀφετε* Vat. is cited. Blaydes, with Brunck, reads *ἄνιτε μόνην*, a v. l. noted in A.—*χρη* L: Dindorf conject. *χρη*: Hermann, *εἰ χρη*: Nauck *λῆ*.

(and so it remains) unwept. Soph. has several instances of the predicative adj. thus added to a subst. which has the art. and possessive pron.; as *O. T.* 671 *τὸ γὰρ σὸν, οὐ τὸ τοῦδ', ἐποικτεῖρω σόμα | ἐλευόν* (n.): *El.* 1143 *τῆς ἐμῆς πάλαι τροφῆς | ἀνωφελήν*. Cp. 791.

§§ 8 *ἄρ' ἴστε, ὡς, εἰ χρεὶν λέγειν* *δοῖδ' αἰ καὶ γόους πρὸ τοῦ θανεῖν, οὐδ' εἰς ἄν παύσαιτο* (*λέγων*); The constr. would have been clearer with *λέγων* instead of *λέγειν*, but the latter has naturally been conformed to *χρεῖν*. The conject. *παύσειεν* is admissible (cp. *O. C.* 1751 *παύετε θρήνον, παῖδες*), but unnecessary, and scarcely probable. Prof. Postgate's suggestion, that *δοῖδ' αἰ καὶ γόους* are objects to *ἴστε*, is tenable; but against it is the fact that in such cases the object of the principal verb is almost invariably the anticipated subject of the dependent clause (as *O. C.* 1197 *γνώσει κακοῦ | θυμοῦ τελευτήν ὡς κακῇ προσγίγνεται*); as if here we had, *ἄρ' ἴστ' δοῖδ' αἰ καὶ μακρὰ εἰσι*; An object is very rarely so anticipated, as in Isae. or. 10 § 18, *ἴσως οὖν ἄν τις... τὸν χρόνον ὑμῶν θαυμάσει, πῶς ποτε πολλὸν οὕτως εἰδόμεν*.—οὐδ' ἄν εἰς, more emphatic than *οὐδέ* *ἄν*: *O. T.* 281 n.

§§ 9 *ὅτι ἄξεθ'*. When the first of two or more commands is given by *οὐ* with fut. indic., that constr. is usually continued,

either (a) with *καί*, as Eur. *Andr.* 1066 *οὐχ ὅσον τάχος | χωρήσεται τις... καί... λέξει...*; or (b) with repeated *οὐ*, as Ar. *Lys.* 459 *οὐχ ἔλξει, οὐ παύσει, οὐκ ἀράξετε*; Here a direct imperat. follows (§ 87), and a note of interrogation must therefore be placed after *τάχιστα*.—*καταρροφά*, a proper. 'roofed over,' oft. an epithet of a natural cave (*Od.* 13. 349 *στέος*, Soph. *Ph.* 272 *ἐν κ. πέτρα*), and in *El.* 381 of a chamber (*στέγη*) like this *κατῶρυξ*. The fact that Nauck wishes to change it into *κατῶρυχι* (or *κατωρυχεῖ*) is a strong instance of *μεταβολὴ πάντων γλυκύ*.

§§ 10 *περιπτύξαντες*: see on 848 (*ἔργμα*). Cp. Eur. *Ph.* 1357 *τευχέων περιπτύχα*. Kaibel *Épigr.* 468 *λαῖνος στήλη με πέριξ ἔχει*.

§§ 11 *χρη*, wishes: 3rd pers. pres. ind. of *χράω*, with contraction into *ῆ* instead of *ᾱ*, as in *δύῃν, ἱῇν, κῆν, πειῇν, σμῆν, χρεῖν* (to give an oracle), *χρησθαι, ψῆν*. Schol., *εἰ χρη* *ῆται καὶ θέλει*. If the nom. *ῆσθα* is sound, as it seems to be, in the next v., then *χρη* is certain: for *εἰ χρη* *ῆται* has no probability. Only one other passage, however, gives unambiguous support to the forms *χρη*, *χρη*,—viz. Ar. *Ach.* 778, (the Megarian) *οὐ χρησθα; σιγῆς, ὡ κακίστ' ἀπολουμένα*; 'will you not make a sound?' (*οὐ θέλεις, κ. φωνεῖν*;) There, indeed, Blaydes writes *οὐ χρη* *τε*

εἴτ' ἐν τοιαύτῃ ζῶσα τυμβεύειν στέγη·  
 ἡμεῖς γὰρ ἀγνοῖ τοῦπὶ τήνδε τὴν κόρην·  
 μετοικίας δ' οὖν τῆς ἄνω στερήσεται.

890

AN. ὦ τύμβος, ὦ νυμφεῖον, ὦ κατασκαφῆς  
 οἴκησις αἰέφρουρος, οἱ πορεύομαι  
 πρὸς τοὺς ἐμαυτῆς, ὧν ἀριθμὸν ἐν νεκροῖς  
 πλείστον δέδεκται Φερσέφασσ' ὀλωλότων·  
 ὧν λοισθία ἔγω καὶ κάκιστα δὴ μακρῶ  
 κάτειμι, πρὶν μοι μοῖραν ἐξήκειν βίου.  
 ἔλθούσα μέντοι κάρτ' ἐν ἐλπίσιν τρέφω  
 φίλῃ μὲν ἤξειν πατρί, προσφιλῆς δὲ σοί,  
 μῆτερ, φίλῃ δὲ σοί, κασίγνητον κάρα·

895

888 ζῶσα τυμβεύειν L. The difficulty felt as to *χρή* in 887 is shown by two types of reading which appear in later MSS., viz. (1) ζῶσα τυμβεύει in A, R, etc.: (2) ζῶσαν τυμβεύειν in Vat., Aug. b, and a few other 14th cent. MSS. Triclinius wrote ζῶσα τυμβεύσει. Reiske conject. ζῶσαν ὑμνήσεν: Semitelos, ζῶσαν ὑμνωδεῖν.—For τυμβεύειν Morstadt conject. νυμφεύειν. 891 In L the first hand

σιγῇ; but the MSS. are supported by the testimony of Suidas and Hesychius to *χρῆς* as = *χρήσεις*. In the other four places where these forms are usu. read, they are not indispensable, *χρή* being possible; but in two, at least, they are much better than *χρή*, viz. *El.* 606 κήρυσσέ μ' εἰς ἅπαντας, εἴτε χρῆς κακῆν, | εἴτε στόμαργον, κ.τ.λ.: and *Asi.* 1373 σοὶ δὲ δρᾶν ἐξεσθ' ἃ χρῆς. In the other two, *χρή* might well stand: *Eur.* fr. 910 πρὸς ταῦθ' ὅ τι χρῆ καὶ παλαμάσθω | καὶ πᾶν ἐπ' ἐμοὶ τεκταινέσθω: *Cratinus* Νόμοι fr. 2 νῦν γὰρ δὴ σοὶ πάρα μὲν θεσμοὶ | τῶν ἡμετέρων, πάρα δ' ἄλλ' ὅ τι χρῆς. Except in *Ach.* 778, the MSS. everywhere give *χρή*: and the variants in the next v. (see cr. n.) show that *χρή* was strange to the copyists, though known to the Scholiast.

888 ζῶσα τυμβεύειν, to live entombed. Elsewhere τυμβεύω = to entomb (*Asi.* 1063 σῶμα τυμβεύσαι τάφω); or to bring as a funeral offering, *El.* 406 πατρὶ τυμβεύσαι χόας. Here it is intrans., = ἐν τύμβῳ εἶναι. Cp. σαλεύω, which means either (1) to put others on a σάλος, —to toss them: or (2) intrans., to be on a σάλος. So the intrans. θαλασσεύω = to be on the sea. παρθενεύω, which is trans. in classical Gk. ('to bring up a maiden'), is intrans. in *Heliod.* 7. 8 τὸ... παρθενεῖον τοῦ ἀστεος. —The conject. νυμφεύειν is not right. That taunt would be quite out of place

here. Creon says simply, 'I immure her,—I do not kill her; she can either die,—or live,—but in the tomb.'—*στέγη*, iron.: cp. *El.* 381 ζῶσα δ' ἐν καταρρεφεί, στέγη χθονὸς τῆσδ' ἐκτός ὑμνήσῃς κακά, i.e. in a cave, or subterranean cell.

889 ἀγνοῖ: see on 775. His thought is: (1) she had warning: (2) no blood has been shed.—τοῦπὶ τήνδε, in what concerns her. In this phrase with the acc., ἐπὶ more often means, 'so far as depends on one': *Eur. Hec.* 514 ἡμεῖς δ' ἄτεκνοι τοῦπὶ σ': *Or.* 1345 σῶθῃθ' ὅσον γε τοῦπ' ἐμ': *Thuc.* 4. 28 (he told Cleon to try) τὸ ἐπὶ σφᾶς εἶναι (so far as the generals were concerned): *Xen. Cyr.* 1. 4. 12 ἄλλου τινὸς τὸ ἐπὶ σὲ ἀνάγκη ἔσται δεῖσθαι ἡμᾶς. In all these places ἐπὶ with dat. would equally suit the sense; but not so in this verse. Cp. 1348 τὰ γ' εἰς θεοὺς.

890 μετοικίας, cp. 852.—δ' οὖν, 688.—στερήσεται, 637.

891 ε. ὦ τύμβος, nom. for voc.: cp. 379.—νυμφεῖον: cp. 1205.—κατασκαφῆς: see on 774.—αἰέφρουρος = ἡ αἰὲ φρουρήσει με, not, ἥν ἐγὼ αἰὲ φρουρήσω (like *Aesch. P. V.* 31 τήνδε φρουρήσεις πέτραι): cp. 886.

893 ε. ἀριθμὸν... πλείστον: she thinks of Laïus, her father and mother, and her two brothers.—ἐν νεκροῖς with δέδεκται: the queen of the nether world has greeted them as they passed through the πολύξενον

or to live a buried life in such a home. Our hands are clean as touching this maiden. But this is certain—she shall be deprived of her sojourn in the light.

AN. Tomb, bridal-chamber, eternal prison in the caverned rock, whither I go to find mine own, those many who have perished, and whom Persephone hath received among the dead! Last of all shall I pass thither, and far most miserably of all, before the term of my life is spent. But I cherish good hope that my coming will be welcome to my father, and pleasant to thee, my mother, and welcome, brother, to thee;

accented  $\tilde{\omega}$ — $\tilde{\omega}$ — $\tilde{\omega}$ . The first  $\tilde{\omega}$  has been made  $\tilde{\omega}$ . 892 ἀδελφουρος L: αἰδελφουρος r. 894 φερσέφασσ' L (the first σ from ρ): Περσέφασσ' r. 895 λολισθί' ἀγῶ L. (The accent on the first l is faint.) The difference between the contracted αῤ and εῤ in L may be seen by comparing vv. 913, 916.

τύλαι to Hades (O. C. 1569 f.). So Oedipus is led by Ἑρμῆς ὁ πομπὸς ἢ τε νερέτρα θεός (ib. 1548). As ἡ ἀφανὴς θεός she is associated with Hades (ib. 1556).

Φερσέφασσα has L's support here. That form occurs also in Eur. *Helen*. 175, but Περσέφασσα in Aesch. *Cho.* 490. The *Il.* and *Od.* have only Περσεφόνηα. Περσεφόνηα occurs in *Hom. hymn.* 13. 2. Pindar uses Περσεφόνηα. Plato attests that, in his day, the popular form was Φερρέφαττα, which he explains as the goddess of wisdom, who enables men φερόμενων ἐφάπτεσθαι, to grasp changing phenomena. People were afraid to utter the name Περσεφόνη (Crat. 404 c). Attic inscr. of the 4th cent. B.C. give Περσεφόνη, Περσεφόνη, Φερρέφαττα (Meisterhans pp. 36 ff.). MSS. have Φερσέφαττα (which should perh. be Φερρέφαττα) in Ar. *Ran.* 671, *Th.* 287. A vase ascribed to c. 435 B.C. gives ΠΕΡΣΟΦΑΤΑ (sic, Baumeister *Denkm.* p. 424). Welcker cites ΦΕΡΕΦΑΣΑ from an Agrigentine vase (Götterl. 1. 393). We may infer that Soph., c. 440 B.C., might have used either Περσέφασσα or Φερσέφασσα. The testimony of our oldest and best MS., L, may therefore be allowed to turn the scale.—In Περσεφόνη, the φων is certainly φων, as in Ἀργειφόντης, and this comes out more clearly in Περσέφασσα: cp. Τηλεφάσσα = Τηλεφάσσα, Apollod. 3. 1. 1. The first part of the word is prob. φερ, φέρω; and the name meant originally, 'she who brings (vegetation) to the light.' The initial Π would then have been due to the following φ (cp. πέ-φυκα for φέ-φυκα).

The replacement of the initial Φ may have been prompted by a wish to mitigate the δυσφημία of the name by avoiding an association with πέρθω.

895 ε, κάκιστα, as a law-breaker (cp. 50): δῆ with superl., see 58 n.—μοῖραν... βίον: cp. 461. ἐξήκων of time, as Ph. 199.

897 ε, ἐν ἐπιδίον τρέφω = ἐλπίζω. ἐν ἐλπίδι (or ἐλπίδιον) εἰμι was a common phrase. Cp. ἐν πύθῳ λαβεῖν τι (O. C. 1678).—ΦΩλῇ μὲν... προσφύλης δέ: cp. 669 καλῶς μὲν... εὖ δέ, n.

899 κασίγνητον Κάρα. Eteocles. Whatever view may be taken of vv. 904—920, few would question the genuineness of 900—903: and if the latter are genuine, νῦν δέ shows that Polyneices is not meant here. She speaks first of those kinsfolk to whom she had rendered pious offices in the usual manner. Then she comes to him who is uppermost in her thoughts,—the brother whose case was different from that of the others. In v. 23 she spoke of the rumour that Eteocles had been duly buried. But nothing here implies her presence at his ἐκφορά. ἔλονται κάκισμῶτα were acts preparatory to the πρόθεσις. The χοαί could be rendered afterwards. She loved both brothers (cp. on 523). If father and mother were named here, without any mention of Eteocles, the omission would suggest that from him she could expect no welcome,—a contradiction of her real feeling (515). Further, the brevity of this reference to Eteocles heightens the effect of what follows.

ἐπεὶ θανόντας αὐτόχειρ ὑμᾶς ἐγὼ 900  
 ἔλουσα κακόσμησα κάπιτυμβίους  
 χοᾶς ἔδωκα· νῦν δέ, Πολύνεικες, τὸ σὸν  
 δέμας περιστέλλουσα τοιάδ' ἄρνυμαι.  
 [καίτοι σ' ἐγὼ τίμησα, τοῖς φρονούσιν, εὖ.  
 οὐ γάρ ποτ' οὐτ' ἂν εἰ τέκνων μήτηρ ἔφυν, 905  
 οὐτ' εἰ πόσις μοι κατθανὼν ἐτήκετο,  
 βία πολιτῶν τόνδ' ἂν ἥρόμην πόνον.  
 τίνος νόμου δὴ ταῦτα πρὸς χάριν λέγω;  
 πόσις μὲν ἂν μοι κατθανόντος ἄλλος ἦν,  
 καὶ παῖς ἀπ' ἄλλου φωτός, εἰ τοῦδ' ἥμπλακον· 910  
 μητρὸς δ' ἐν Αἰδου καὶ πατρὸς κεκευθότιν  
 οὐκ ἔστ' ἀδελφὸς ὅστις ἂν βλάστοι ποτέ.  
 τοιῷδε μέντοι σ' ἐκπροτιμήσας ἐγὼ  
 νόμῳ, Κρέοντι ταῦτ' ἔδοξ' ἀμαρτάνειν  
 καὶ δεινὰ τολμᾶν, ὧ κασίγνητον κάρα. 915

900—928 Dindorf rejects the whole of these 29 verses. 904 [τίμησα] τίμησα  
 L: cp. 457.—Lehrs rejects vv. 904—920. So Wecklein and Nauck. Nauck  
 formerly omitted from νῦν in 902 to Κρέοντι in 914 inclusive (so that v. 902 should  
 read, χοᾶς ἔδωκα· ταῦτ' ἔδοξ' ἀμαρτάνειν); and in 916 changed διὰ χειρῶν to δὴ  
 Κρέων. 905 A. Jacob (*Quaest. Sophocleae*, 1821, p. 363) first condemned

900 π. ὑμᾶς. This play supposes  
 Oedipus to have died at Thebes: see on  
 50.—*λουσα κακόσμησα*: see nn. on  
*O. C.* 1602 f. λουτροῖς τέ νιν | ἐσθῆτί τ'  
 ἐξήκησαν ἢ νομίζεται. Cp. below, 1201.  
 —*χοᾶς*: cp. 431.—*περιστελλουσα*: here,  
 of sprinkling the dust and pouring the  
 χοαί: cp. the general sense of the word  
 in *Αἰ.* 1170 τάφον περιστέλλουντε. More  
 oft. of laying out the dead (like κοσμεῖν  
 here, and συγκαθαρμόζειν in *Αἰ.* 912):  
*Od.* 24. 292 οὐδέ ἐ μήτηρ | κλαῦσε περι-  
 στελλασα. Verg. *Aen.* 9. 485 canibus date  
 praeda Latinis | Alitibusque iaces: nec te  
 tua funera mater | Produxit, pressive oculo-  
 los, aut vulnera lavi, | Veste tegens.—  
*δέμας*: 205.

904—920 Few problems of Greek  
 Tragedy have been more discussed than  
 the question whether these vv., or some  
 of them, are spurious. Arist. (*Rhet.* 3.  
 16 § 9) quotes vv. 911, 912, and certainly  
 had the whole passage in his text  
 of Soph. The interpolation, then, if  
 such it be, must have been made soon  
 after the poet's death; and has been im-

puted to his son Iophon (ὁ ψυχρός), or  
 some other sorry poet; or to the actors.  
 I confess that, after long thought, I can-  
 not bring myself to believe that Soph.  
 wrote 905—912: with which 904 and  
 913—920 are in organic unity, and must  
 now stand or fall. Some remarks will  
 be found in the Appendix.

The main points (to my mind) are  
 briefly these. (1) The general validity  
 of the divine law, as asserted in 450—  
 460, cannot be intelligibly reconciled with  
 the limitation in vv. 905—907. (2) A  
 still further limitation is involved in 911 f.  
 She has buried her brother, not simply as  
 such, but because, while he lived, he was  
 an irreplaceable relative. Could she have  
 hoped for the birth of another brother, she  
 would not, then, have felt the duty to be  
 so binding. (3) The composition of vv.  
 909—912 is unworthy of Sophocles.

904 [τίμησα] (cp. φάνη, 457 n.), with  
 εὖ (last word of v., as *O. C.* 642), I  
 honoured thee rightly, τοῖς φρονούσιν,  
 in the judgment of the wise; ethic dat.  
 (25 n.): cp. 514.

for, when ye died, with mine own hands I washed and dressed you, and poured drink-offerings at your graves; and now, Polyneices, 'tis for tending thy corpse that I win such recompense as this,

[And yet I honoured thee, as the wise will deem, rightly. Never, had I been a mother of children, or if a husband had been mouldering in death, would I have taken this task upon me in the city's despite. What law, ye ask, is my warrant for that word? The husband lost, another might have been found, and child from another, to replace the first-born; but, father and mother hidden with Hades, no brother's life could ever bloom for me again. Such was the law whereby I held thee first in honour; but Creon deemed me guilty of error therein, and of outrage, ah brother mine!]

vv. 905—913 inclusive: and so Schneidewin, conjecturing in 914 *Κρέοντι μέντοι*, or *μόνῳ Κρέοντι*. *Kvčala* condemns 905—912. 907 *ἀν' ἡρόμην* r: *ἀνηρόμην* L. 911 *κεκευθότων*] *βεβηκότων* Arist. *Rh.* 3. 16 § 9. *τετευχότων* (*τυγχάνω*) Clemens Alex. *Strom.* 6, p. 747, 30.

906 *ἐτήκετο*, lay mouldering: Plat. *Tim.* 82 E *θαν...τηκομένη σὰρξ ἀνάπαλι* eis τὰς φλέβας τὴν τηκεῖν ἐξή. So *tabum* of corpses, Verg. *Aen.* 8. 487.

907 *βίᾳ πολιτῶν*. This was Ismene's phrase (79). Antigone had believed that the city was on her side (509). This has been noted as a mark of spuriousness in the verse. But it cannot (I think) be fairly claimed as such; for, since the Chorus had seemed to fail in sympathy (838), she had regarded herself as *ἀφίλος* (876) in Thebes.

908 *πρὸς χάριν*: see on 30.

909 π. Cp. Her. 3. 119, which clearly supplied, not merely the thought, but the form, of these verses:—*ἀνὴρ μὲν μοι ἄλλος γένοιτο, εἰ δαίμων ἐθέλοι, καὶ τέκνα ἄλλα, εἰ ταῦτα ἀποβάλωμι*: *πατὴρ δὲ καὶ μητὴρ οὐκ ἐμὴ μοι ζώντων, ἀδελφεὸς δὲ ἄλλος οὐδὲν ἰσχύω γένοιτο*. Arist. *Rhet.* 3. 16 § 9 (if you introduce a trait of character which will seem improbable, the reason of it should be added): *ἀνδ' ἄπιστον ἦ, τότε τὴν αἰτίαν ἐπιλέγειν, ὥσπερ Σοφοκλῆς ποιεῖ παράδειγμα τὸ ἐκ τῆς Ἀντιγόνης, ὅτι μᾶλλον τοῦ ἀδελφοῦ ἐκείνητο ἢ ἀνδρὸς ἢ τέκνων*: τὰ μὲν γὰρ ἂν γενέσθαι ἀπολόμενα [this = vv. 909, 910] *μητὴρ δ' ἐν ᾧδον κ.τ.λ.* (he then quotes 911 f., with *βεβηκότων*,—a mere slip of memory: see on 223).

Three points in these vv. are strange. (1) The gen. abs. *κατθανόντος*, for which a gen. has to be evolved from *πῶσις*. The gen. of that word was not in Attic use ('*mihi non succurrit exemplum ubi πόσεος aut πόσεως legatur*,' Pors. *Med.* 906). Why was not *ἀνδρός* used? It looks as if the composer who made up these verses from Her. 3. 119 (see above) had sought to import a touch of tragic dignity by substituting *πῶσις* for the historian's word, *ἀνὴρ*. The gen. *κατθανόντος* cannot be taken (as some wish) with *ἄλλος*, 'different from the dead' (!). (2) *ἀπ' ἄλλου φωτός*. Why is it assumed that the first husband died before, or with, his child? The two hypotheses of loss should have been kept separate. We wanted something like *καὶ παῖς ἄν ἄλλος, παιδὸς ἐστέρημένη*. (3) *τοῦδ'* means the first husband's child, but is most awkward.—As to *οὐκ ἔστ'* *ἀδελφός κ.τ.λ.*, it may be somewhat inelegant; but it is not (as some urge) incorrect, since *οὐκ ἔστιν ὅστις* = *οὐδεὶς*.

918 *ἐκπροσηύεσσα*, 'having singled thee out for honour,'—with ref. to the supposed cases in which she would not have paid the burial rites. The double compound occurs only here,—as *ἐξαγοράω* only in *O. C.* 1648.



καὶ νῦν ἄγει με διὰ χερῶν οὕτω λαβὼν  
 ἄλεκτρον, ἀνυμέναιον, οὔτε του γάμου  
 μέρος λαχοῦσαν οὔτε παιδείου τροφῆς,  
 ἀλλ' ὧδ' ἔρημος πρὸς φίλων ἢ δῦσμός  
 ζῶσ' εἰς θανόντων ἔρχομαι κατασκαφάς.] 920  
 ποῖαν παρεξελθούσα δαιμόνων δίκην;  
 τί χρή με τὴν δύστηνον ἐς θεοὺς ἔτι  
 βλέπειν; τίν' αὐδᾶν ξυμμάχων; ἐπεὶ γε δι'  
 τὴν δυσσέβειαν εὖσεβοῦσ' ἔκτησάμην.  
 ἀλλ' εἰ μὲν οὖν τάδ' ἐστὶν ἐν θεοῖς καλὰ, 925  
 παθόντες ἂν ξυγγοῖμεν ἡμαρτηκότες.  
 εἰ δ' οἷδ' ἁμαρτάνουσι, μὴ πλείω κακὰ  
 πάθοιεν ἢ καὶ δρῶσιν ἐκδίκως ἐμέ.

- XO. ἔτι τῶν αὐτῶν ἀνέμων αὐταὶ  
 ψυχῆς ῥιπαὶ τήνδε γ' ἔχουσιν. 930  
 KP. τοιγὰρ τοῦτων τοῖσιν ἀγοῦσιν  
 κλαῦμαθ' ὑπάρξει βραδυτῆτος ὕπερ.  
 AN. οἶμοι, θανάτου τοῦτ' ἐγγυτάτω  
 τοῦπος ἀφίκεται.  
 KP. θαρσεῖν οὐδὲν παραμυθούμαι 935  
 μὴ οὐ τάδε ταύτη κατακυροῦσθαι.

917 οὔτε τοῦ] οὐ τέ του L (του from τοῦ): Schneidewin conject. οὔτε πω.

920 θανάτων... κατασκαφάς L: θανόντων... κατασκαφάς r. 922 f. Nauck rejects these two vv. 927 πλείω] Vauvilliers conject. μείω. 928 ἐνδίκως L, with κ written above ν by S. 929 f. ἔτι τῶν αὐτῶν ἀνέμων αὐταὶ | ψυχῆς ῥιπαὶ τήνδε γ' ἔχουσιν L. For αὐταὶ Erfurdt wrote αὐταί. Dindorf, thinking that ψυχῆς was a gloss on ἀνέμων, and that αὐταὶ was afterwards added for metre's

916 διὰ χερῶν... λαβὼν, i.e., by forcible arrest, as though I were a criminal. Cp. O. C. 470 δι' ὁσίων χειρῶν θιγῶν (= 'with'), Aesch. Suppl. 193 (κτῆρας) ἔχουσιν διὰ χερῶν.

917 ἀνυμέναιον: see on 814.

919 ἀλλ': cp. on 810.—πρὸς φίλων with ἔρημος (not with ἀγομαι), forsaken on the part of my friends. The sense of πρὸς in Ph. 1070 is similar, though there it goes with the verb; ἢ καὶ πρὸς ὑμῶν ὧδ' ἔρημος, ὦ φίλοι, | λειψήσομαι δὴ...;

921 δαιμόνων δίκην, that which the gods recognise (451), as distinguished from the human δίκη (854) which she has offended.

922 f. If the gods allow her to suffer

for obeying them, is it not vain for her to invoke them?—βλέπειν εἰς τινα (for help), as Ai. 398, 514, El. 959.—τίνα... ξυμμάχων, what ally (of all conceivable allies)?—ἐπεὶ γε δὴ: cp. Tr. 484 ἐπεὶ γε μὲν δὴ. For the place of δὴ, cp. 726.—τὴν δυσσέβειαν, the repute of it; El. 968 εὐσέβειαν ἐκ πατρὸς | θανόντος οἴσει: Eur. I. T. 676 καὶ δειλὴν γὰρ καὶ κἀκὴν κεκτήσομαι: Med. 218 δύσκληαν ἐκτήσαντο καὶ βραθυμίαν: Ion 600 γέλωτ' ἐν αὐτοῖς μωρίαν τε λήψομαι.

925 f. The gods are allowing her to perish. But it does not follow that they approve of her doom: for they are sometimes slow in punishing wrong (O. C. 1536). Hence the dilemma, introduced

And now he leads me thus, a captive in his hands; no bridal bed, no bridal song hath been mine, no joy of marriage, no portion in the nurture of children; but thus, forlorn of friends, unhappy one, I go living to the vaults of death.]

And what law of heaven have I transgressed? Why, hapless one, should I look to the gods any more,—what ally should I invoke,—when by piety I have earned the name of impious? Nay, then, if these things are pleasing to the gods, when I have suffered my doom, I shall come to know my sin; but if the sin is with my judges, I could wish them no fuller measure of evil than they, on their part, mete wrongfully to me.

CH. Still the same tempest of the soul vexes this maiden with the same fierce gusts.

CR. Then for this shall her guards have cause to rue their slowness.

AN. Ah me! that word hath come very near to death.

CR. I can cheer thee with no hope that this doom is not thus to be fulfilled.

sake, gives *ἐτι τῶν αὐτῶν ἀνέμων ῥεῖται | τῆρδε γ' ἔχουσιν.* 931 *τοι γάρ τοι τούτων* L. Dindorf conject. *τοιγάροι καί*: Wecklein, *τοιγάροι νῦ*: Bothe, *τοιγάροι ταύτην*.—*τοῖσιν* 1: *τοῖς* L. 933 *ἔγγυτάτω* L.—Lehrs, with whom Nauck agrees, assigns these two vv. to the Chorus. 935 *ἔ* L gives these two vv. to Creon: Boeckh, to the Chorus. The Scholiast recognises both views.

by *ἀλλ' οὖν* ('well then'). (1) If the gods approve of my doom, then, after suffering it, I shall become conscious (in the other world) that I have sinned. (2) But if they disapprove of it, and regard Creon as the sinner, then they will punish him at last. And I could wish him no sorer doom than mine.—*ἐν θεοῖς*: cp. 459.—*ἐγγυνοίμεν* = *συνειδέμεν*. Lys. or. 9 § 11 *συνέγνωσαν δὲ καὶ αὐτοὶ σφίσιν ὡς ἡδικηκότες*, 'became conscious that they had done wrong.' The word could also mean, *ὁμολογήσαμεν*, 'confess': but in that sense it regularly takes either an inf., as Her. 1. 91 *συνέγνω ἑωυτοῦ εἶναι τὴν ἀμαρτάδα*: or a dependent clause, as Plat. *Legg.* 717D *ἐγγυνοῦσκότα ὡς εἰκότως...θυμοῖ' ἄν*.—*ἡμαρτηκότες* belongs more closely to the verb than does *παθόντες*: cp. Plat. *Phaed.* 70A (*ἡ ψυχὴ*) *διασκεδασθεῖσα οἰχεται διαπτομένη*. For the tragic masc. plur., when a woman speaks of herself, cp. *El.* 399.

927 *ἔ* οἶδα, Creon: cp. 10.—*μὴ πλάω*, i. e. she will be content if they suffer *ἴσα*. She can imagine no worse fate. The tame conjecture *μᾶλιν* would not express

this bitter feeling.—*καὶ δρῶσω*, do on their part: *O. C.* 53 n.

929 *ἔ* *ἀνέμων ῥεῖται ψυχῆς*, storm-gusts of the soul: both genitives are possessive: cp. 795 *βλεφάρων-ἱμερος...νύμφας*—Dindorf's expulsion of *αὐταὶ* | *ψυχῆς* (cr. n.) is unwarranted. *ψυχῆς* interprets the figurative sense; for *αὐταὶ* after *τῶν αὐτῶν* cp. n. on 155 ff. (*πρόσμος νεαραῖσι*).

931 *ἔ* *τούτων*, neut., causal gen. (*O. T.* 48). After *τῆρδε γ'*, this is better than *ταύτην* would be: *τοιγάροι* (whether with *καὶ* or with *νῦ*) would be displeasing.—*κλαυμάθ'*: cp. 754: so *Ph.* 1260 *ἐκτός κλαυμάτων*.—*ἔπερ* = *ἐνεκα* (*O. T.* 165 n.). *ὁμοί* follows, but the change of person excuses the breach of synapheia: so *O. C.* 139 *τὸ φατιζόμενον* is followed by *ὡς*, and *id.* 143 *πρόσβυ* by *οὐ*.

933 *ἔ*. This threat (to the guards) 'has come very near to death,' i. e., 'portends imminent death for me.' The phrase is not fig., 'is bitter as death to hear' (being a prelude to death).

935 *ἔ*. Said by Creon, clearly—not by the Chorus. 'I can give thee no encouragement (*οὐδέν* adv.) to hope that

AN. ὦ γῆς Θήβης ἄστρ' πατρῶν  
καὶ θεοὶ προγενεῖς,  
ἄγομαι δὴ κοῦκέτι μέλλω.  
λεύσσετε, Θήβης οἱ κοιρανίδαι, 940  
τὴν \*βασιλειδᾶν μούνην λοιπὴν,  
οἷα πρὸς οἶων ἀνδρῶν πάσχω,  
τὴν εὐσεβίαν σεβίσασα.

στρ. α'. XO. ἔτλα καὶ Δανάας οὐράνιον φῶς  
2 ἀλλάξαι δέμας ἐν χαλκοδέτοις αὐλαῖς. 945

937 γῆσ made from γῆ in L. 939 δὴ is the reading of A: δὴ γὰρ of L. The latter arose from the wish to make the paroemiac into a dimeter. 940 οἱ ὦ Pallis. 941 τὴν βασίλιδαν μούνην λοιπὴν L. The correction *βασιλειδᾶν*, which recent edd. have generally received, was first proposed by K. Winckelmann (Salzwedler Programm, p. 30, 1852); afterwards by M. Seyffert, in his ed. (1865). Triclinius conjectured

the doom is not to be ratified on this wise' (i.e., by death). *μή οὐ*, not *μή*, on account of *οὐδέν* (443 n.).—*κατακυροῦσθαι*, pres. denoting what is to be; *Ph.* 113 αἰρεῖ τὰ τόξα ταῦτα τὴν Τροίαν μόνα. Attic prose used *κυροῦν* or *ἐπικυροῦν* (*γνώμη*, νόμον, ψήφισμα, etc.). Cp. Creon's peremptory word *τελείαν* in 632.—*ταύτη* (722) combined with *τάδε*: cp. 39.

938 θεοὶ προγενεῖς, ancestral, not merely as protectors of the race, but also as progenitors. She thinks esp. of Ares and Aphrodite, the parents of Harmonia, wife of Cadmus: Aesch. *Theb.* 135 σύ τ', Ἄρης, πόλιν Κάδμου ἐπώνυμον | φύλαξαι κῆδεσσι τ' ἐναργῶς. | καὶ Κύπρις, ἅτ' εἰ γένους προμάτωρ, | ἄλευσον. Dionysus, the son of 'Cadmean' Semele (1115), is another of the deities meant. *προγενής*, born before one, a poet. word, unfamiliar to good Attic prose, but used by Aristotle and later writers, usu. in comparat. (as *οἱ προγενέστεροι*, 'those who have gone before us'): so *οἱ μεταγενέστεροι*.

939 δὴ=ἤδη (*O. T.* 968), as in *καὶ δὴ*.—*κοῦκέτι μέλλω*, and am no longer (merely) about to be led away: cp. *O. C.* 1074 ἔρδουσ' ἢ μέλλουσιν; *Ph.* 1255 κάμει τοι | ταῦτον τόδ' ὅψι δρώντα κοῦ μέλλοντ' ἐτι. Meineke's conjecture *μελλῶ* (= *μέλλω*, Aesch. *Ag.* 1356) was needless.—Seyffert understands, 'I make no more delay,'—said firmly and proudly: she scorns to bring punishment on her guards by detaining them longer. But this does not suit *ἄγομαι δὴ*.

940 οἱ κοιρανίδαι, the Theban *εὐπατρίδαι* of the Chorus: see on 843. The nom. with art., instead of voc., = 'ye who are princes of Thebes,' and so brings out the implied reproach to their apathy. This constr. usu. has a somewhat peremptory tone, as Plat. *Symp.* 218 B οἱ δὲ οἰκέται... πύλας... τοῖς ὧν ἐπίθεσθε. It is different when a voc. precedes the art. and partic., as Ar. *Av.* 30 ὠδῶρες οἱ παρόντες ἐν λόγῳ: cp. on 100 f.

941 *βασιλειδᾶν*, i.e., of the race of the Labdacidae. This correction of *βασίλιδαι* is certain. In Plat. *Critias* 116 C, τὸ τῶν δέκα βασιλειδῶν γένος, the same corruption, *βασιλίδων*, occurs in the MSS. Suidas has *βασιλειδης*: ὁ τοῦ βασιλέως (where Küster wrongly proposed ὁ τοῦ Βασιλείου). In adding the patronymic suffix *ιδᾶ* to a stem in *ευ* (*βασιλεῦ*), the *υ* is dropped, as in the gen. plur. (*βασιλέων*): hence *βασιλε-ίδης*, *βασιλειδης*: cp. *Πηλείδης*.—*μούνην*, ignoring Ismene; not in bitterness (cp. on 559), but because she feels that, in spirit at least, she herself is indeed the last of the race. It is otherwise when Oed. speaks of his daughters as his only children (*O. C.* 895); and when Electra says that she is *ἀνευ τοκέων* (187),—since Clytaemnestra is a *μήτηρ ἀμήτωρ* (1154).

942 *εὐσεβίαν*. Epic and lyric poetry could substitute *-ια* for *-εια* in fem. nouns from adjectives in *-ης*: so *O. C.* 1043 *προμηθίας*: Pind. *P.* 12. 4 *εὐμετίας*: Aesch. *Eum.* 534 *δυσσεβίας*: Eur. *H. F.* 696

AN. O city of my fathers in the land of Thebè! O ye gods, eldest of our race!—they lead me hence—now, now—they tarry not! Behold me, princes of Thebes, the last daughter of the house of your kings,—see what I suffer, and from whom, because I feared to cast away the fear of Heaven!

[ANTIGONE is led away by the guards.

CH. Even thus endured Danaë in her beauty to change the<sup>1st</sup> light of day for brass-bound walls; strophe.

βασιλειαν: Bergk, λαβδακιδαν: Doederlein, Οιδιπόδα: Seidler and others, βασιληίδα. Emperius proposed λεύσσετε Θήβης την κοιρανιδαν | μούνην λοιπήν, regarding την βασιλίδα as a gloss. 943 ευσέβειαν MSS.: ευσεβίαν Triclinius, saying, οὕτω χρή γράφειν ἰωνικῶς . . . ἀλλὰ καὶ τὸ σεβίσασα ἀπὸ τοῦ σεβίξω ὀφείλεις λέγειν, which shows that his text had σεβίσασα. 944—954 L divides the vv. thus: ἐτλα—| ἀλλάξαι—| αὐλαῖς—| τυμβήρει—| καίτοι—| καὶ Ζηῖον—| σκε γοῦν—| ἀλλ' ἂν—| οὐτ' ἂν νῦν—| οὐ πύργον—| κελαιναῖ . . . ἐκφύγον.

εὐγενίας. The motive was metrical convenience. Such forms are not Ionic, as Triclinius called them (cr. n.): thus Herod. used ἀληθείη, not ἀληθινή: though there are other cases in which Ionic substitutes ε for ει (as βαθεία, ἐπιτήδεος, etc.).—σεβίσασα, of respecting a law or custom: so O. C. 636, Ai. 713 (θέσμια...σέβων).

944—987 Fourth stasimon. 1st strophe 944—954 = 1st antistrophe 955—965. 2nd str. 966—976 = 2nd antistr. 977—987. See Metrical Analysis.

As Antigone spoke the verses ending at 943, the guards were in the act of leading her forth. The choral ode may have begun before she had vanished; but she is not to be conceived as still present when she is apostrophised (949, 987).

A princess is about to be immured in a rocky cell. The Chorus remember three other royal persons who have suffered a like fate—Danaë, Lycurgus and Cleopatra. The only points which these cases have in common with Antigone's are the facts of noble birth and cruel imprisonment.

All four cases illustrate the same general truth—no mortal can resist fate. Danaë and Cleopatra were innocent; Lycurgus was guilty. But the Chorus do not mean to suggest Antigone's guilt or innocence; still less, to foreshadow the punishment of Creon. On this side, the ode is neutral, purely a free lyric treatment of the examples. Such neutrality suits the moment before the beginning of the περιπέτεια. Teiresias is soon to come.

944 ε. Acrisius, the father of Danaë, was king of Argos. The oracle at Delphi told him that he was to be slain by his

daughter's son. He therefore immured the maiden in a chamber built for that purpose within the precincts of his house at Argos. Here Zeus visited her in the golden rain; she bore Perseus; and Acrisius sent mother and child adrift on the Aegean in a chest; but Zeus heard her prayer, and brought them safely to the island of Seriphus. Both Soph. and Eur. wrote a Δανάη: Soph. wrote also an 'Ακρίσιος.

καὶ Δανάας δέμας ἐτλα ἀλλάξαι οὐράνιον φῶς: note the bold order of words, and cp. Ph. 598 f. (τίνος...πράγματος). ἐτλα καὶ is a Homeric echo, from Il. 5. 382 ff. Aphrodite has been wounded by Diomed: her mother Dionè comforts her by saying that Ares, Hera, and Hades have also suffered wounds: τέτλαθι, τέκνον ἐμόν... | τλή μὲν Ἄρης... | τλή δ' Ἥρην... | τλή δ' Αἰδῶν. So here we have three examples—Danaë, Lycurgus, Cleopatra.—δέμας in periphrasis (Tr. 908) here suggests her youthful beauty.—ἀλλάξαι οὐρ. φῶς ἐν χαλκοῦ αὐλαῖς, 'to give up light, (so as to be) in a prison,' i. e. to exchange the light for the darkness of a prison. ἀλλάσσω τί τινας can mean either to give, or to take, one thing in exchange for another. When ἀλλάσσω is used absolutely, with ref. to place, it more naturally means 'to go to' (Eur. Hec. 483 ἀλλάξας 'Αἰδα θαλάμους), not, as here, 'to leave': but ἀμείβω is freq. in both senses. Cp. Ph. 1262 ἀμείβας... στέγας (having quitted them).

χαλκοδέτοις αὐλαῖς, 'a brass-bound dwelling': poet. pl. for sing., like δώματα, etc.: cp. 785. Pherecydes (ap. schol.

- 3 κρυπτομένα δ' ἐν τυμβήρει θαλάμῳ κατεζεύχθη·  
 4 καίτοι <καί> γενεᾷ τίμιος, ὦ παῖ παῖ,  
 5 καὶ Ζητὸς ταμιεύσκε γονὰς χρυσορύτους. 950  
 6 ἀλλ' ἄ μοιριδία τις δύναισις δεινά·  
 7 οὐτ' ἂν νιν \*ὄλβος οὐτ' Ἄρης, οὐ πύργος, οὐχ ἀλί-  
 κτυποι  
 8 κελαιναὶ νᾶες ἐκφύγοιεν.

- ἀντ. α'. ζεύχθη δ' \*ὀξύχολος παῖς ὁ Δρύαντος, 955  
 2 Ἡδωνῶν βασιλεὺς, κερτομίους ὀργαῖς,  
 3 ἐκ Διονύσου πετρώδει κατάφαρκτος ἐν δεσμῶ.

948 καὶ after καίτοι was added by Hermann. Wieseler conject. καίτοι γ' ἦν: as γεν follows, a scribe reading ΓΕΝΤΕΝ might easily omit γ' ἦν.—γενεᾷ L: γενεά in Dresd. a was prob. either a late conject., or a mere error. (γέννα Aug. b, V4.)—Hartung conject. ἦν, ὦ παῖ (instead of ὦ παῖ, παῖ): and so Blaydes. 950 χρυσορύτους L: χρυσορύτους Triclinius. 952 ὄλβος Erfurdt: ὄμβρος mss.

Apoll. Rhod. 4. 1091) describes it as 'a brazen chamber (θάλαμον...χαλκοῦν) made under ground, in the court-yard (αὐλή) of his house.' Paus. (2. 23. 7) says that he saw at Argos κατάγειον οἰκοδόμημα, ἐπ' αὐτῷ δὲ ἦν ὁ χαλκοῦς θάλαμος (made by Acrisius): i. e. the θάλαμος itself was above ground;—as Horace calls it *turris aenea* (C. 3. 16. 1). By the epithet χαλκοῦς the legend evidently meant to denote the strength and security of the prison,—as though the doors were of bronze. But it is very probable that this epithet originally came into the story through a reminiscence of a tomb (like the 'treasury of Atreus' at Mycenae), to the walls of which bronze plates had been nailed. (Cp. *Introd. to Homer*, ch. 11. § 25.) In Simonides fr. 37. 7 χαλκεογόμφῳ is said of the chest in which Danaë was sent adrift,—not of the θάλαμος.

948 τυμβήρει: cp. on 255.—κατεζεύχθη: was brought under the yoke, i. e., was strictly confined. Her. 8. 22 εἰ... ἔπ' ἀναγκαίης μέζονος κατέζευθε ἢ ὥστε ἀπίστασθαι, if ye are in the bondage of a control too severe, etc. Cp. ζεύχθη, 955.

948 π. τίμιος, sc. ἦν: cp. 834. Hermann's καίτοι καὶ is preferable to Wieseler's καίτοι γ' ἦν, because the doubled καὶ is forcible, while καὶ Ζητὸς (without a previous καὶ) would be somewhat weak.—ταμιεύσκε, as a precious charge. Cp. Aesch. *Eum.* 660 τίκτει δ' ὁ θρώ-

σκων: ἡ δ' (the mother) ἀπερ ξένῳ ξένη | ἔσωσεν ἔρνος. The iterative form occurs in only three other places of trag.: 963: Aesch. *Pers.* 656 ἔσκεν, Aesch. fr. 305 κλά-εσκον.—χρυσορύτους, for metre's sake, like *Al.* 134 ἀμφιρύτου: ρρ regularly follows a simple vowel, but ρ a diphthong (O. C. 469).—A bowl (κρατήρ) from Caere, of the 5th cent. B.C., shows the golden rain descending on Danaë; she is sitting on the bed in her chamber, and preparing to retire to rest. A second scene, on the same bowl, represents the moment when she is about to be placed, where Simonides imagines her, *λάρνακι ἐν δαιδαλέῳ*. Both paintings are reproduced by Baumeister (*Denkm.* p. 407).

951 ἄ μοιριδία τις κ.τ.λ. The peculiar place of τις makes it really equiv. to a parenthetic thought: 'the power of fate (whatever it may be) is a dread power.' So, while the general sense is what would be ordinarily given by ἄ μοιριδία δύναισις δεινά τις (δύνασις) ἐστίν, the actual order of the words is more expressive. This is not merely an instance of τις preceding the adj. (as though τις δεινὰ stood for δεινὰ τις, cp. *Ph.* 519). Nor, again, is it strictly parallel with *δταν δ' ὁ κύριος | παρῇ τις* (O. C. 288), where art. and subst. precede; though it is similar.

952 π. οὐτ'...ὄλβος: wealth cannot buy off fate; arms cannot vanquish it; walls cannot keep it out; flight beyond sea cannot elude it.—Bacchylides fr. 36

and in that chamber, secret as the grave, she was held close prisoner; yet was she of a proud lineage, O my daughter, and charged with the keeping of the seed of Zeus, that fell in the golden rain.

But dreadful is the mysterious power of fate; there is no deliverance from it by wealth or by war, by fenced city, or dark, sea-beaten ships.

And bonds tamed the son of Dryas, swift to wrath, that king of the Edonians; so paid he for his frenzied taunts, when, by the will of Dionysus, he was pent in a rocky prison. 1st anti-strophe.

955—966 L divides thus: ζεύχθη—| Ἡδωνῶν—| ὄργαις—| πετρῶδει—| οὕτω—| ἀνθρῶν . . . κείνοσ—| παύω—| παύσκει—| γυναῖκας—| φιλαύλους . . . μούσας.  
955 ὀξύχλωις MSS. (in L from ὀξύχλωις): ὀξύχλωις Scaliger. 966 πετρῶδει] ei made from η in L.

θνατοῖσι δ' οὐκ αὐθαίρετοι | οὐτ' ὀλβος  
οὐτ' ἀκαμπτος Ἄρης οὔτε παμφθέρης στά-  
σις, | ἀλλ' ἐπιχόμπτει νέφος ἄλλοι' ἐπ'  
ἀλλαν | γαῖαν ἃ πάνδωρος αἶσα.—πύργος,  
city-walls, with their towers (O. T. 56).—  
οὐτ' . . . οὐτ', followed by οὐ . . . οὐχ: so even  
when only one οὐτε has been used, 249 n.

955 f. ζεύχθη, was brought under  
the yoke. As κατεζεύχθη in 946 better  
suited the sense, 'was strictly confined,'  
so here the simple ζεύχθη better sug-  
gests the idea, 'was tamed by imprison-  
ment.'—ὀξύχλωις κ.τ.λ.=ὁ Δρύαντος  
ὀξύχλωις παῖς: the adj. is epithet, not  
predicate. Verg. *Aen.* 3. 13 Terra pro-  
cul vastis colitur Mavortia campis, |  
Thracas arant, acriter quondam regnata  
Lycurgo.

The Ἡδωνοί, or Ἡδῶνες (Thuc. 2. 99),  
occupied in historical times the part of  
Thrace E. of the Strymon and W. of the  
Nestus. In earlier times they had dwelt  
further west, but had been driven east-  
ward by the Macedonian conquest of  
Mygdonia.

Dionysus, when he came from Asia  
with his new rites, was opposed by Ly-  
curgus in Thrace, as by Pentheus at  
Thebes. The *Λυκούργεια* of Aeschylus  
is known from the schol. on Ar. *Th.* 135.  
This trilogy consisted of Ἡδωνοί, *Βασσα-  
ρίδες*, *Νεαρίσσοι*, with *Λυκούργος* as satyric  
drama. In *Il.* 6. 130 ff. Dionysus, pursued  
by Lycurgus, dives beneath the sea; Thetis  
receives him; and Zeus blinds Lycurgus.

κερτομίους ὄργαις, causal dat. with  
ἐζεύχθη: was subjugated by reason of the  
bursts of fury in which he reviled Dio-

nysus. For the dat., cp. 391, 691: *El.*  
838 χρυσοδέτοις ἔρκεσι κρυφθέντα γυναι-  
κῶν, (Amphiaraus) buried alive, by reason  
of a woman's golden snares. ὄργαις might  
be general, 'moods' (355), but here has  
its special sense, though plur.: cp. Aesch.  
*Eum.* 848 ὄργας ξυπόλωσαι. The dat.  
could be taken as a modal dat. with  
ὀξύχλωις ('in,' or 'with,' his ὄργαις), but  
this is less good.—We could not take  
ζεύχθη . . . ὄργαις as 'was enslaved to (his  
own) fierce moods.'—The recurrence of  
κερτομίους in 961 is noteworthy, but not  
a ground for suspicion (76 n.): cp. 613  
οὐδὲν ἔρπει with 618: and 614 ἐκτός ἄρας  
with 625. The idea of κερτομίους is mock-  
ery, or bitter jest: cp. *Ph.* 1235 κερ-  
τομῶν λέγεις τάδε; with the answer, *ὁ*  
*κερτομῆσις ἐστὶ τάλπηθ' λέγειν*. The word  
is illustrated by the whole scene in which  
Pentheus mocks and taunts Dionysus  
(Eur. *Bacch.* 451—514). So Aesch. fr.  
59 made Lycurgus ask, ποδαπὸς δ' ὀνό-  
νεις; (whence comes this womanish  
youth?)

967 ἐκ Διονύσου, by his command  
(O. C. 67 n.). Lycurgus, having been  
driven mad by Dionysus, did many vio-  
lent deeds, until at last the Edonians  
were commanded by an oracle to im-  
prison him in a cave on Mount Pan-  
gaeus (Apollod. 3. 5. 1). He was after-  
wards torn asunder by wild horses (*ἰβ.*),  
or devoured by panthers (Hyginus *Fab.*  
132).—πετρῶδει . . . δεσμῷ, the cave. Cp.  
Plat. *Legg.* 864 εἰ ἐν δημοσίῳ δεσμῷ δεθεῖς.  
—κατάφαρτος: for the spelling, cp. on  
241.

- 4 οὕτω τὰς μανίας δεινὸν ἀποστάζει  
 5 ἀνθηρόν τε μένος. κῆνος ἐπέγνω μανίαις 960  
 6 ψαύων τὸν θεὸν ἐν κερτομίοις γλώσσαις.  
 7 παύεσκε μὲν γὰρ ἐνθέους γυναικάς εὐίον τε πῦρ,  
 8 φιλαύλους τ' ἡρέθιζε Μούσας. 965

στρ. β'. παρὰ δὲ Κνανεᾶν \*πελάγει διδύμας ἀλὸς

960 ἀνθηρόν] Nauck conject. ἀτηρόν: Pleitner and Wolff, ἐνθηρον.—Schneidewin wrote ἀνθηρόν τὸ μένος. 961 ψαύων] Herwerden conject. χραίνων: M. Schmidt, θήγων: Nauck (formerly), θραύων: Mekler, σεύων. 965 φιλαύλους L: φιλαύλους τ' γ: φιλαύλους δ' Seyffert, and so most recent edd. 966—976 L divides the vv.

959 ε. οὕτω, i.e., under the discipline of the rocky prison.—ἀνθηρόν, bursting into flower, hence, fig., exuberant, or at its height: cp. Plat. *Polit.* 310 D πέφυκεν ἀνδρία...κατὰ μὲν ἀρχὰς ἀκμάζειν ῥώμῃ, τελευτῶσα δὲ ἐξανθεῖν παντάπασιν μανίαις: Aesch. *Pers.* 821 ὕβρις...ἐξανθοῦς'. So oft. ἀνθος=ἀκμή, as *Tr.* 998 τῶδ' ἀκλήλητον | μανίας ἀνθος.—ἀποστάζει=ἀπορρεῖ, 'trickles away,' so, 'gradually passes off.' The fig. use of ἀνθεῖν being so familiar, the change of metaphor in ἀποστάζει would hardly be felt. Wecklein, indeed, conceives that the poet is thinking of a tumour, which bursts when it has attained its full size. Unity of metaphor can be bought too dearly.—Others understand: 'so dread and exuberant is the rage that flows from madness': i.e., 'so dreadful was the excess of impiety into which L. had been led by his madness.' But here we look rather for some direct comment on his punishment. His abasement (ξέυχθη) is the theme of these verses. The reference to his crime comes later (962).

960 ε. ἐπέγνω τὸν θεόν, μανίαις ψαύων (αὐτοῦ) ἐν κ. γλώσσαις: he came to know the god, when in madness he assailed him with taunts. He had mistaken Dionysus for an effeminate mortal (see on 955 f.). Cp. *Od.* 24. 216 πατὴρ περὶ ῥήσομαι... | αἶ κέ μ' ἐπιγνώῃ (recognise). ψαύων nowhere else takes an acc. in class. Greek (see on 546, 859), and it is unnecessary to regard this passage as a solitary example. Poetry, esp. lyric, allowed occasional boldness, and even harshness, in the arrangement of words (cp. 944: *O. T.* 1251 n.: *O. C.* 1428). Even in prose we could have (e.g.) ἐνίκησαν ἄφρων ἐπιπεσόν-

τες τοὺς πολεμούς, though the partic. could not govern an acc. Here the order is only so far bolder, that τὸν θεόν divides ψαύων from ἐν κ. γλώσσαις: as if, in our example, a second qualification of ἐπιπεσόντες (such as νύκτωρ) followed τοὺς πολεμούς. But, since the meaning of ψαύων is already indicated by μανίαις, we are not mentally straining forward for a clue to be given by ἐν κερτ. γλώσσαις. That is, we are not forced to bind the words, ψαύων τὸν θεόν, closely together in our thought, but can easily take the sentence as though it were pointed thus:—ἐπέγνω, μανίαις | ψαύων, τὸν θεόν, ἐν κερτ. γλώσσαις.—μανίαις, modal (rather than causal) dat.—ψαύων like καθαπτόμενος (ἀντιβίαις ἐπέεσσιν, *Od.* 18. 415), but also suggesting profanation, —ἀθίκτου θιγγάνων.—ἐν= 'with' (764 n.).—γλώσσας, a bold use of the plur., due to the fact that the sing., with an adj., could so easily be fig., e.g. κακὴ γλώσσα= 'slander': so κερτόμιοι γλώσσαι= 'taunts.'

963 ε. παύεσκε: see on 950.—ἐνθέους γυναικάς: the Maenads attendant on Dionysus, cp. 1128, 1150, *O. T.* 212, *O. C.* 680.—εὐίον...πῦρ, the torches which the Bacchanals swing while they raise the cry εὐόε. In *O. T.* 211 the god himself is εἰσιος. Cp. Eur. *Bacch.* 307 (Dionysus by night on Parnassus) πηδῶντα σὺν τεύκαισι δικόρυφον πλάκα.

965 Μούσας. An interesting illustration is afforded by a sarcophagus in Baumeister's *Denkmäler*, p. 837. At the centre of the group is the raging Lycurgus, with uplifted axe, about to slay the Dionysiac nymph Ambrosia, who cowers at his feet. A Fury is on each side of him, urging him on. To the right is Dionysus,—about to

There the fierce exuberance of his madness slowly passed away. That man learned to know the god, whom in his frenzy he had provoked with mockeries; for he had sought to quell the god-possessed women, and the Bacchanalian fire; and he angered the Muses that love the flute.

And by the waters of the Dark Rocks, the waters of the and  
twofold sea, strophe.

thus: παρά—| διδύμασ—| ἀκταί—| ᾗδ' ὁ θρηικῶν—| ἔν—| δισσοῖσι—| εἶδεν—|  
τυφλωθέν—| ἀλαόν—| ἀραχθέν—| χεῖρεσσι . . ἀκμαῖσι. 999 ε. παρα δε (sic)  
κυανέων πελάγεων (note the accent) πετρῶν | διδύμασ ἄλδσ L. Brunk omitted  
πετρῶν. For πελάγεων I conjecture πελάγει. See comment.

save the nymph by changing her into a vine; and behind him stand his followers. At the extreme left are three Muses—Urania, with globe; Clio, with roll; Euterpe, prob. with flutes. (Zoega seems clearly right in thus explaining the three women: others have made them Moirae.)—The close relation of Dionysus with the Muses is marked by one of his Attic titles, Μελ-  
πόμενος (Paus. 1. 2. 5), as conversely Apollo had the title Διονυσόδοτος (id. 1. 31. 4). Muses were sometimes said to have nursed him. (Cp. Welcker, *Götterl.* 2. 611.)

The monuments relating to the myth of Lycurgus have been critically treated by Michaelis (*Annal. Inst.* 1872, pp. 248—270). The Italian vase-paintings follow a version different from that of Soph., viz. that the frenzy of Lycurgus was wreaked on his own son and wife. A large Neapolitan vase gives two pictures: in one, we see his murderous rage; in the other, Dionysus sits on his throne in calm majesty, stroking his panther.

999 Cleopatra is the third example. Her father was the wind-god, Boreas; her mother, the Athenian Oreithyia, whom he carried off to his wild home in Thrace. Cleopatra married Phineus, king of the Thracian Salmydessus, on the w. coast of the Euxine, not far from the entrance to the Bosphorus. She bore him two sons. He afterwards put her away, and imprisoned her. Her imprisonment is not directly mentioned here: but cp. Diod. 4. 44, who says of Heracles, when serving with the Argonauts, τῇ Κλεοπάτρῃ ἐκ τῆς φυλακῆς προαγαγεῖν. Phineus then married Eidothea, sister of Cadmus. Eidothea put out the eyes of Cleopatra's two sons, and caused them also to be imprisoned.

It is the fate of Cleopatra herself which Soph. means to compare with Antigone's: this is plain from 986. The fate of the sons is made so prominent only because nothing else could give us so strong a sense of the savage hatred which pursued the mother.

Soph. supposes the outline of the story to be familiar. Cleopatra has already been divorced and imprisoned. The poet chooses the moment at which Cleopatra's sons are being blinded by Eidothea, with the sharp shuttle in her blood-stained hands. Ares, the god of cruel bloodshed, beholds with joy a deed so worthy of his Thracian realm.

The name of Cleopatra (like that of Capaneus, 133) is not mentioned. Two strophes are given to this theme, partly, perch., as having an Attic interest (982). Soph. wrote two plays called *Φυεῖς*. We know only that Cleopatra's sons were there called Ὀαρθος (? Ἰαρθένιος H. Weil) and Κράμβος: and that the subsequent blindness of Phineus was represented as a punishment of his cruelty (schol. Apoll. Rhod. 2. 178). Eidothea was mentioned by Soph. in his *Τυμπανισταί* (schol. on 980),—a play which perch. concerned the Dionysiac worship, since the *τύμπανον* (kettle-drum) was used in his *ὄργανα* as well as in those of Cybelē. Another version called her Idaea, daughter of Dardanus.

παρα δὲ Κυανέων πελάγει δ. ἄλδσ. For the double possessive gen., cp. 795, 929. πελάγει... ἄλδσ, as Eur. *Tru.* 88 *πέλαγος Ἀλγας* ἄλδσ, the Homeric ἄλδσ ἐν πελάγεσσιν, etc. The rocky islets on the N. side of the entrance from the Euxine to the Bosphorus were regularly called Κυνεαί simply (without *νήσοι* or *πέτραι*, Her. 4. 85). L's πετρῶν has long been recognised as a gloss. But Wieseler's change



- 2 ἀκταὶ Βοσπόριαι †ἡδ' ὁ Θρηκῶν — — —  
 3 Σαλμυδησός, ἔν' ἀγχίπολις Ἄρης 970  
 4 δισσοῖσι Φινείδαις  
 5 εἶδεν ἀρατὸν ἔλκος  
 6 τυφλωθὲν ἐξ ἀγρίας δάμαρτος,  
 7 ἀλαδὸν ἀλαστόροισιν ὀμμάτων κύκλοις,  
 8 \*ἀραχθέντων ὑφ' αἱματηραῖς 975  
 9 χεῖρεσσι καὶ κερκίδων ἀκμαῖσιν.

968 **Σ.** ἀκταὶ βοσπόριαι | ἡδ' ὁ θρηκῶν σαλμυδησός | L. For ἡδ' (ἡδ' r) Triclinius wrote ἰδ'. Blaydes suggests ἔν' or καί: Semitelos r' ἰδ'. After Θρηκῶν, Boeckh supplies ἄξενος: Meineke, ἡῶν: H. Schütz, δύσχιμος.—ἔν' ἀγχίπολις Ἄρης L, with -δν- written over ἔν' by S. Of the later mss., some (as A, V) have ἀγχίπολις, others (as L<sup>2</sup>, Vat., Vat. b, Aug. b, Dresd. a) ἀγχίπολις. Dindorf

of πελαγέων into σπιλάδων is also erroneous.

L's accent, πελάγειον, points to the truth,—as similar small hints in that ms. have been found to do elsewhere also (cp. on 467; and O. C. 1113 n.). The correction, πελάγει, is so easy that it may well have occurred to others; but I have not met with it. It removes the difficulty (insuperable, to my mind) of παρά with the genitive here. Those who read κυανέων σπιλάδων, or κυανέων πελαγέων, are forced to take παρά as = 'extending from the dark rocks (etc.) are the coasts.' But such a use is wholly unparalleled. As to 1123, see n. there. In Pind. P. 1 75 ἀρέομαι | πὰρ μὲν Σαλαμῖνος Ἀθαναίων χάριν = 'from Salamis' (i.e., by celebrating it). In Ar. Ach. 68 the Ravenna has ἐτρυχόμεσθα παρὰ Καῦστριων | πεδίων ὁδοπλανοῦντες, while other mss. have διὰ (also with gen. plur.); but there παρὰ Καῦστριον | πεδίων (Dindorf) is certain. In Pind. P. 3. 60 γνόντα τὸ πὰρ ποδός, 'having learned one's nearest business' (cp. P. 10. 63), παρὰ has its normal sense,—'that which begins from one's foot,' = which is directly before one in one's path. The corruption of πελάγει into πελαγέων naturally followed that of Κυανέων into κυανέων.

967 **Σ.** ἀκταὶ βοσπόριαι, sc. εἰσι (cp. 948 n.). The Κυνάειαι are at the point where the coast of the Bosporus joins the western coast of the Euxine. The city Salmydessus stood just S. of the promontory of Thynias, about 60 miles N.W. of the entrance of the Bosporus, near the modern Midjeh. The name Salmydessus was given also to the tract of coast ex-

tending S. of the town.—After Θρηκῶν a cretic has been lost (= -τον γονάν in 980). Boeckh supplies it with ἄξενος, which is at least simple and fitting. Cp. Aesch. P. V. 726 τραχεῖα πόντου Σαλμυδησσία γνάθος | ἐχθρόξενος ναῦταισι, μητρὶά νεών. Schütz, referring to the schol. on 969, πέλαγος δέ ἐστι δυσχείμερον περὶ Θράκην, proposes δύσχιμος ('dangerous'), a word used by Aesch. and Eur., though not by Soph. But the want of a verb is somewhat awkward. Can the missing word be κλῆζεται? (Cp. O. T. 1451 n.: and for the sing., below, 1133.) Ships often grounded on the shallows (τέναγος) which stretched from Salmydessus into the Euxine. The Thracians had set up slabs (στήλαι), marking off the coast into allotments for wrecking purposes. Before this was done, there had been much bloodshed between rival wreckers (Xen. An. 7. 5. 13).—The ms. †ἡδ' cannot be right. A short syll. is required (= the last syll. of ἔχοντες in 980). In my first ed. I adopted ἰδ', the conjecture of Triclinius. Prof. Tyrrell remarks (*Class. Review* vol. 11. p. 141) that ἰδέ is not elsewhere elided in classical poetry. As ἡδέ could be elided, that may be accidental. Still, it should be noted along with the other facts,—that ἰδέ occurs nowhere else in tragedy, and that the hiatus after βοσπόριαι must be excused, as in epic verse, by the ictus before caesura (*Introd. to Homer* p. 194): cp. Il. 14. 175 ἀλεῖψα μένη, ἰδὲ χαλτὰς | πεξαμένη. On the whole, I now prefer to leave ἡδ', with an obelus. Either βοσπόριαι καὶ ὁ βοσπόριος θ' ὁ τε would be possible.

are the shores of Bosphorus, and Thracian Salmydessus; where Ares, neighbour to the city, saw the accurst, blinding wound dealt to the two sons of Phineus by his fierce wife,—the wound that brought darkness to those vengeance-craving orbs, smitten with her bloody hands, smitten with her shuttle for a dagger.

(formerly) conject. ἀρχουρος. Seyffert, ἀρχέπολις. 972 ἀρατὸν] Hermann conject. ἀρακτὸν: Schneidewin, ἀραῖον. 973 τυφλωθέν MSS.: ἀραχθέν Wunder. 975 ἀραχθέν ἐγγέων L: the later MSS. have either this or ἀραχθέν ἀχέων. Seidler and Lachmann restored ἀραχθέντων. Nauck would prefer τυφλωθέντων here, and ἀραχθέν in 973.

970 ἀγγίπολις Ἄρης. This reading (L's) agrees metrically with the antistrophe (981 ἀρχαιογόνων), if we suppose the 2nd and 3rd syllables of ἀγγίπολις to represent a resolved long syllable. Such a resolution is rare, but not unexampled: see on 798. We could avoid it by reading, with Gleditsch, ἀκταλ Βοσπόρια, ἢ ὁ Θρηκῶν ἄξενος | Σαλμυδησσὸς Ἄρης τ' ἀγγίπολις. But (a) this does not explain how ἡδ' came into the MSS.: and (b) it is evidently better to say, 'where Ares saw,' than, 'where Salmydessus and Ares saw.' The reference to the god's cruel joy would thus lose much of its force. If, on the other hand, ἀγγίπολις is read, then Ἄρης has ᾶ, and in 981 we must suppose the loss of a syllable after ἀρχαιογόνων. But such a loss is very improbable: that verse appears sound. Neither ἀρχουρος nor ἀρχέπολις has any likelihood.—Ares is 'neighbour to the city' of Salmydessus because his home is in Thrace (Il. 13. 301, etc.). There may also be a special reference to some local shrine. 'He saw the wound dealt': i.e., it was a deed such as he loves to see.

971 π. Φινέβαν, dat. of interest, with τυφλωθέν.—ἀρατὸν, accursed, bringing a curse on the authors of the wound. In his dramatic treatment of the story, Soph. had connected this blinding of the sons with the punishment of blindness which the gods afterwards inflicted on Phineus himself (schol. Apoll. Rhod. 2. 178).—ὄκος τυφλωθέν. τυφλὸν ὄκος=to inflict a blinding wound. Cp. Ai. 55 ἐκείρε... φόνον, he dealt death by heaving down. Eur. Suppl. 1205 τρώσης φόνον, (wherever) thou dealest the death-wound. Verg. Aen. 11. 82 caeso sparsurus sanguine flammam (caedere sanguinem=to shed blood by cutting). In such pregnant idioms the special verb=a general verb plus the partic. of the special verb used

instrumentally: e.g., τυφλῷ ὄκος=ποιῶ ὄκος τυφλῶν.—ἐξ here = ὑπὸ of the direct agent: for, as κερκίδων indicates, she did it with her own hand. Distinguish ἐκ Διονύσου in 957 (by his order).

974 δλαδόν...κύνκλοις, sightless for the orbs, i.e., making them sightless. Cp. Pind. O. 1. 26 καθαροῦ λέβητος, the purifying cauldron.—δλαστόροισιν. The form δλαστόρος was used by Aesch. as = δλαστωρ (fr. 87 πρευματῆς δ., fr. 286 μέγαν δ.). The form may have been generally current, since Pherecydes used Ζεὺς Ἀλάστορος instead of Ζ. Ἀλδστωρ (Cramer Anecd. 1. 62). The blind orbs are δλαστοροί, 'avenging spirits,' in the sense that they mutely appeal to the gods for vengeance.—For the παρήχησις (O. T. 371) Wolff cp. Il. 6. 201 καὶ πέβλον τὸ Ἀλγίων ὅς αὐτοῖς ἀλάτο.

975 ἀραχθέντων. So ἀράσσω is used of Oed. striking his eyes with the πέροναι (O. T. 1276).—ὑπὸ with dat. of the instrument, as in the epic ὑπὸ χειρὶ δαμῆται, O. T. 202 ὑπὸ σφ' φθίσον κεραυνῶ.

976 κερκίδων, poet. plur. for sing., like βωμοί, σκήπτρα, etc.—The κερκίς (κρέκω, to strike the web in weaving) was 'like a large netting needle' (Rich s.v. radius), 'rather longer than the breadth of the web.' It was used for two purposes. (1) As a rod with which to strike the threads of the woof, in order to condense them. The flat blade called στάθη was a later substitute. In the modern loom this is done by the moveable bar called the 'batten.' (2) As a shuttle, i.e., an instrument for shooting the threads of the woof (κρόκη) from one side of the loom to the other, between the threads of the warp (στήμων). In the East weavers sometimes use a long reed for both these purposes. Eur. Tro. 198 οὐκ Ἰδαίος ἰστοῖς κερκίδα δινεύουσι ἐξαλλάξω ('no more,

- ἀντ. β.      κατὰ δὲ τακόμενοι μέλαιοι μέλεον πάθαν      977  
 2 κλαῖον, ματρός ἔχοντες ἀνύμφευτον γονάν.      980  
 3 ἃ δὲ σπέρμα μὲν ἀρχαιογόνων  
 4 ἄντασ' Ἐρεχθεῖδαν,  
 5 τηλεπόροις δ' ἐν ἄντροις  
 6 τράφη θυέλλαισιν ἐν πατρώαις  
 7 Βορεῆς ἀμιππος ὀρθόποδος ὑπὲρ πάγου,      985  
 8 θεῶν παῖς· ἀλλὰ καὶ ἐκείνα  
 9 Μοῖραι μακραίωνες ἔσχον, ὦ παῖ.

## ΤΕΙΡΕΣΙΑΣ.

- Θήβης ἄνακτες, ἤκομεν κοινὴν ὁδὸν  
 δὺ' ἐξ ἑνὸς βλέποντε· τοῖς τυφλοῖσι γὰρ  
 αὕτη κέλευθος ἐκ προηγητοῦ πέλει.      990  
 ΚΡ. τί δ' ἔστιν, ὦ γεραῖε Τειρεσία, νέον;  
 ΤΕ. ἐγὼ διδάξω, καὶ σὺ τῷ μάντει πιθοῦ.

977—987 L divides thus: κατὰ δὲ—| μέλεον—| κλαῖον—| ἔχον| τας—| δὲ σπέρμα  
 —| ἄντασ—| τηλεπόροις—| τράφη—| βορεῆς—| θεῶν—| μοῖραι . . παῖ. 980  
 ματρός γ, πατρός L. Cp. 863. 981 L Dindorf conject. ἀρχαιογόνου | . .

at the loom, will I send the shuttle flying across the warp').—Cp. Eur. *Hec.* 1170, where the women blind Polymestor with their brooches (πόρπαι=περόναι); and *O. T.* 1269 n.

977 L κατὰ in tmesis, as *O. T.* 1198, *O. C.* 1689, etc.—κατατακόμενοι alludes to their imprisonment; cp. schol. on 980 τυφλώσασα τοὺς Κλεοπάτρας παῖδας ἐν τάφῳ καθείρξεν.—μέλαιοι μέλεον: cp. 156: *O. T.* 479.

980 ματρός ἔχοντες ἀν. γονάν, having their origin from an unhappily-married mother. The epithet is made to agree with γονάν, not with ματρός, as in 793, νεῖκος-ἀνδρῶν ἔξουσιον: i.e., μητρός-γονή, mother-source, forms one notion. For γονὰς ἔχειν cp. *O. C.* 972 δὲ οὕτε βλάστας πω γενεθλοῦσι πατρός, | οὐ μητρός ἔχον. For ἀνύμφ., cp. Eur. *Tr.* 144 δλοχοι μέλαια...καὶ δύστυχοι: *Hēr.* 757 κακονυμφόταται δρᾶσιν ('to bless her with a marriage most unldest'). *O. T.* 1214 ἀγαμον γάμον.—The comma should not be placed after ματρός, which is inseparable from the following phrase. Without ματρός, the words ἔχοντες ἀνύμφευτον γονάν could still mean, 'born from one who was unhappily married,' but would be harsh and obscure. The word πάθαν

refers to their own fate. Then ματρός... γονάν supplements this by indicating that they mourn for their mother's fate also.

981 L σπέρμα, acc. of respect; *Od.* 15. 267 ἐξ Ἰθάκης γένος εἰμί.—ἀρχαιογ.: *Ai.* 202 γενεᾶς χθονίων ἀπ' Ἐρεχθεῖδων.—ἄντασ' Ἐρ., attained unto them, could trace her lineage to them,—her mother Oreithyia being the daughter of Erechtheus. Remark that the acc. σπέρμα mitigates the boldness of ἄντασε, and also suggests its primary meaning—viz., that the genealogy is carried back to a point at which it meets the Erechtheid line. Cp. *Her.* 2. 143 (Hecataeus) γενεολογήσαντί τε ἐωυτὸν καὶ ἀναθήσαντι τὴν πατρίην ἐς ἐκκαδέκατον θεόν.

983 τηλεπόροις, merely poet. for 'distant'; lit., to which it is a far journey. Not (I think), 'spacious' (i.e. 'in which one can go far'); nor, 'extending far into the mountains.' So in *Ai.* 564, τηλωπὸς οἰχνεῖ, the adj. is merely 'distant'; it has not its full sense, 'seen afar.' Boreas carried Oreithyia to a region of Thrace which the poets called 'Sarpédon' (we see the association with ἀρπάξω)—not, seemingly, the promontory called 'Sarpedonion,' on the s. coast, but in the wilds

Pining in their misery, they bewailed their cruel doom, those <sup>2nd</sup> sons of a mother hapless in her marriage; but she traced her descent from the ancient line of the Erechtheidae; and in far-distant caves she was nursed amid her father's storms, that child of Boreas, swift as a steed over the steep hills, a daughter of gods; yet upon her also the grey Fates bore hard, my daughter.

*Enter TEIRESIAS, led by a boy, on the spectators' right.*

TE. Princes of Thebes, we have come with linked steps, both served by the eyes of one; for thus, by a guide's help, the blind must walk.

CR. And what, aged Teiresias, are thy tidings?

TE. I will tell thee; and do thou hearken to the seer.

'Ερεχθείδα, reading ἀγγέλλουσι in 970.  
Meineke conject. ὦ Ζεῦ: Bergk, ὦτα.

984 θυέλλῃων MSS. 987 ὦ παῖ  
990 ἐκ] Blaydes conject. ἡκ.

of Haemus. It is of this that Soph. is thinking here: cp. fr. 575 ἡμεῖς δ' ἐν ἀντροῖς, ἐνθα Σαρπηδὼν πέτρα. That verse is from the *Τυμπαισταί*, in which the story of Cleopatra was noticed (cp. on 966); and she was probably the speaker. Oreithyia bore two sons to Boreas, Calais and Zetes; and, besides Cleopatra, another daughter, Chionè.

985 ἄμπροσ, swift as horses. Cp. *O. T.* 466 ἀελλάδων | ἱππῶν, 'storm-swift steeds.' In prose ἄμπροσι=foot-soldiers who, in the Boeotian army, were sometimes told off to run alongside the cavalry (Thuc. 5. 57, Xen. *H.* 7. 5. 23). Cp. Theogn. 715 ὠκύτερος δ' εἴσθα πόδας ταχεῶν Ἀρπυιῶν | καὶ παλῶν Βορέω.—δρθόποδος, steep. δρθόπους, 'erect upon one's feet,' seems to be here merely a poet. equiv. (suggested by metrical convenience) for δρθιος. This was the more natural, since ποῖς, κτήμη, etc., were so oft. said of mountains. In *O. T.* 866 ὑψίποδες, said of the eternal νόμοι, differs from δρθόπους here by implying movement ('of sublime range'). We need not, then, explain δρθόπους as =δρθιος τοῖς τοῦ ἀναβαίνοντος ποσὶ.

986 ε. κατ' ἐκείνῃ... ἴσχον=καὶ ἐκείνῃ ἐπεσχον, from the intrans. ἐπέχω as 'to direct (one's course) against a person,' 'to attack him': cp. *Od.* 19. 71 τί μοι ὦδ' ἐπέχεις κεκοτηρότι θυμῷ; ('assail

me'): *ib.* 22. 75 ἐπ' αὐτῷ πάντες ἔχονμεν ('let us all have at him').—Others understand, 'extended even to her,' 'reached her,' which mars the personification.—μακραίωνες: Aesch. *Eum.* 172 παλαγερεῖς... Μόρας.

988—1114 Fifth ἐπεισόδιον. Teiresias denounces the divine wrath. Creon, terror-stricken, hastens to bury Polyneices and to release Antigone.

988 ε. ἀνακτες: cp. 843, 940.—86 εἰς ἐνός βλ., two seeing by the agency of one (ἐκ as in 973): cp. *O. C.* 33 τῆς ὑπὲρ τ' ἐμοῦ | αὐτῆς θ' ὁρώσης. The words would usu. mean, 'two seeing, where only one saw formerly.' Cp. *O. C.* 1764, where the regular sense of πρόσσεω καλῶς, 'to fare well,' has not hindered the poet from using it as = 'to do rightly.'

990 αἴτη κ., the blind have this kind of walking appointed for them,—viz., walking with the help of a guide. αἴτη κ.=αἴτη ἢ κ. (*O. C.* 471): κλεισθος is not predicate (like παῦλαν in *O. C.* 88), as if the sense were, 'this (αἴτη for τοῦτο) is walking for the blind,—viz. to walk with a guide.' We do not need the art. ἡ with ἐκ, because πᾶσα=not simply 'is,' but, 'is possible.' Cp. *O. C.* 848 οὐκουν ποτ' ἐκ (by means of) τούτων γε μὴ σκῆπτρων ἐτι | ὁδοιπορήσης (the blind Oed.'s daughters).

991 τί δ' ἴστων: cp. 20 n.

- KP. οὐκ οὖν πάρος γε σῆς ἀπειστάτου φρενός.  
 TE. τοιγὰρ δι' ὀρθῆς τήνδ' \*ἐναυκλήρεις πόλιν.  
 KP. ἔχω πεπονθὼς μαρτυρεῖν ὀνήσιμα. 995  
 TE. φρόνει βεβῶς αὖ νῦν ἐπὶ ξυροῦ τύχης.  
 KP. τί δ' ἔστιν; ὥς ἐγὼ τὸ σὸν φρίσσω στόμα.  
 TE. γνώσει, τέχνης σημεῖα τῆς ἐμῆς κλύων.  
 εἰς γὰρ παλαιὸν θᾶκον ὀρνιθοσκόπον  
 ἰζων, ἔν' ἦν μοι παντὸς οἰωνοῦ λιμὴν, 1000  
 ἀγνώτ' ἀκούω φθόγγον ὀρνίθων, κακῶ  
 κλάζ' ὄντας οἴστρω καὶ βεβαρβαρωμένῳ  
 καὶ σπῶντας ἐν χηλαῖσιν ἀλλήλους φοναῖς  
 ἔγνω· πτερῶν γὰρ ροῖβδος οὐκ ἄσημος ἦν.  
 εὐθὺς δὲ δείσας ἐμπύρων ἐγεύομην 1005  
 βωμοῖσι παμφλέκτοισιν· ἐκ δὲ θυμάτων  
 ἤφαιστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῶ

994 ναυκληρεῖς L: ἐναυκλήρεις Valckenaer.  
 κυρεῖς. Blaydes, νῦν ἀκμῆς ἐπὶ ξυροῦ.

996 τύχη] Semitelos conject.

998 σημεία τῆς ἐμῆς γ: τῆς ἐμῆς σημεία L

998 ε. οὐκ οὖν...γε: cp. 321 n.—δι' ὀρθῆς, sc. ὁδοῦ. A rare instance of the fem. adj. in such a phrase with διὰ, which regularly takes a subst. (742 n.); but it follows the analogy of the freq. phrases with ἐκ, as ἐξ εὐθείας: Tr. 395 ἐκ ταχέας, 727 ἐξ ἐκουσίας: Thuc. 3. 92 ἐκ καινῆς: Her. 5. 116 ἐκ νέης, 6. 85 ἐξ ὑστέρης, 8. 6 ἐκ τῆς ἀντίης, etc.—ἐναυκλήρεις is right. The seer hopes, indeed, that the mischief can still be repaired (1025 ff.), but he thinks that Creon has made a disastrous mistake (1015). He could hardly say, then, δι' ὀρθῆς...ναυκληρεῖς. Creon has only just become king; but he had formerly been regent for some years (cp. O. T. 1418). Aesch. has the verb in this fig. sense (Th. 652). Cp. 167 ὥρθον: O. T. 104 ἀπειθύνειν: ib. 923 κυβερνήτην.

996 πεπονθὼς ὀνήσιμα, ἔχω μαρτυρεῖν (πεπονθέναι). We could say, μαρτυρῶ σοι εὐεργετήσαντι (like σύναιδα): but less well, μαρτυρῶ εὖ πεπονθὼς. Cp. O. C. 1128 εἰδὼς δ' ἀμύνω τοῖσδε τοῖς λόγοις τάδε, with like emphasis on the partic., 'I have felt these benefits which I thus requite.'

998 φρόνει βεβῶς, bethink thee that thou art placed. O. C. 1358 ἐν πόνῳ | ... βεβήκως, n. II. 10. 173 νῦν γὰρ δὴ πάντες ἐπὶ ξυροῦ ἴσταται ἀκμῆς, | ἥ μάλα λυγρὸς ὀλεσθός Ἀχαιοῖς, τῇ βίῳ. Eur.

H. F. 630 ὦδ' ἐβη' ἐπὶ ξυροῦ; Helen. 897 ἐπ' ἀκμῆς εἰμὶ καθ' ἀνόντ' ἰδεῖν.—τύχη, interpreting ξυροῦ, adds dignity and solemnity to the phrase.

997 εἰ, exclamatory. El. 1112 τί δ' ἔστιν, ὦ ξέν'; ὥς μ' ὑπέρχεται φόβος.

998 ε. θᾶκον. Paus. (9. 16. 1) saw at Thebes, near the temple of Zeus Ammon, οἰωνοσκοτεῖον...Τειρεσίον καλούμενον. Near it was a shrine of Τύχη.—λιμὴν, a place to which the birds came: schol. ὄρμος καὶ ἔδρα, ὅπου πάντα τὰ ὄρνεα προσέρχονται. Cp. Eur. Or. 1077 καὶ δῶμα πατρὸς καὶ μέγας πλοῦτος λιμὴν ('receptacle'): Aesch. applied the same phrase to Persia (Pers. 250). Omens were taken, not only from the flight of birds, but also from the positions in which they settled,—from their sounds,—and from their mode of feeding. The λιμὴν means a place to which they were lured by food, so that their συνεδρίαί (Aesch. P. V. 492), and the other signs, could be noted. Cp. Arist. H. A. 9. 1 ὅθεν καὶ τὰς διεδρίας καὶ τὰς συνεδρίας οἱ μάντις λαμβάνουσι, διέδρα μὲν τὰ πολέμα τιθέντες, σύνεδρα δὲ τὰ εἰρηνοῦτα πρὸς ἄλληλα.—Herwerden conjectures οὐρανοῦ λιμὴν, understanding a space of sky chosen as a field of augural observation (scrimptum).

1001 ε. κακῶ, ill-omened (O. C. 1433).

CR. Indeed, it has not been my wont to slight thy counsel.  
 TE. Therefore didst thou steer our city's course aright.  
 CR. I have felt, and can attest, thy benefits.  
 TE. Mark that now, once more, thou standest on fate's fine edge.

CR. What means this? How I shudder at thy message!

TE. Thou wilt learn, when thou hearest the warnings of mine art. As I took my place on mine old seat of augury, where all birds have been wont to gather within my ken, I heard a strange voice among them; they were screaming with dire, feverish rage, that drowned their language in a jargon; and I knew that they were rending each other with their talons, murderously; the whirr of wings told no doubtful tale.

Forthwith, in fear, I essayed burnt-sacrifice on a duly kindled altar: but from my offerings the Fire-god showed no flame;

(cp. comment. on 106).

☉☉☉ ὀρνιθοσκοπῶν] Nauck conject. ὀλνθοσκοπῶν.

1000 ὀλνθού] Herwerden conject. οὐρανού.

1002 Wecklein conject.

βεβαρβαρωμένως: Usener, βεβαρβαρωμένα.

—ὀστραφ, 'gad-fly,' then fig., 'rage,' a word which often suggests divine stimulation: as Heracles asks, πού δ' ὀστρος ἡμᾶς εἶλαβε; (Eur. *H. F.* 1144).—κλάζοντες, since φθογγὸν ὀρνίθων = ὀρνίθας φθεγγόμενοι: *Il.* 17. 755 τῶν δ' ὥστε ψαρῶν νέφος ἔρχεται ἢ κολοιών | οὐλον κεκλήγοντες: *Od.* 12. 181 ἀλλ' ὅτε τόσσον ἀπὴν (sc. ἡ νῆς) ὅσον τε γέγωνε βοήσας, | ῥιμφα δῶκοντες.—βεβαρβαρωμένῳ. To the seer, the voices of birds were usually εὐσημοί (1021). Conversely the sound of a strange language is likened to the twittering of birds: *Her.* 2. 57 ἕως δὲ ἐβαρβαρίζε (ἡ γυνή), ὀρνίθος τρόπον ἐδόκεε σφί φθέγγεσθαι. Aesch. used χελιδονίζειν as = βαρβαρίζειν (fr. 440, cp. *Ag.* 1050).

1005 ἐν χηλαῖς, 'with' them: 764 n. —φοναῖς, an adverbial dat. of manner, 'murderously.' Cp. *O. C.* 1318 εὐχεται κατασκαφῇ | Καπαρεὺς τὸ Θήβης ἄστυ δρώσειεν πυρὶ, where the first dat. is one of manner, like φοναῖς here, and the second (instrumental) answers to ἐν χηλαῖς. Elsewhere the Attic use of the subst. is limited to the phrase ἐν φοναῖς (696 n.). The Schol. has φοναῖς ταῖς αἰμακτικαῖς: as though it were from an adj. φονός. So some recent edd. take it. Such an adj. could have come from the rt. φεῖ, but there is no trace of it.

1005 The feuds and friendships of birds (ἐχθραὶ τε καὶ στέργῃθρα *Aesch. P. V.* 492) were among the signs noted by augurs. In this case there was a vague

omen of bloodshed (φοναῖς), but no clear sign. The seer now sought further light by another mode of divination.—ἐμπύρων, sc. ἱερῶν, burnt-sacrifice; where the omen was given by the manner in which the fire dealt with the offering. Eur. *Suppl.* 155 μάντεϊς δ' ἐπήλθες, ἐμπύρων τ' εἶδες φλόγα; *Phoen.* 954 ἐμπύρω χρηταί τεχνη. *I. T.* 16 εἰς ἐμπύρῳ ἦλθε (had recourse to). This was ἡ δι' ἐμπύρων μαντεία, ἰγνίστρισιον, while ἱεροσκοπία = *haruspicia*, divination by inspecting entrails. In *Aesch. P. V.*, 488—499, vv. 488—492 concern ὀρνιθομαντεία: vv. 493—5, ἱεροσκοπία: and vv. 496—9, ἐμπύρα.—ἐγνούμην, proceeded to make trial of: *Tr.* 1101 μόχθων μυρίων ἐγνέσδμην: *Plat. Rep.* 475 C παντὸς μαθήματος γένεσθαι.

1006 παμφέλεκτοις, fully kindled. Fuel was placed around the offerings on the altar, and ignited at several points. The epithet marks that the failure of the rite was not due to any negligence.—θυμέτων. The offering consisted of thigh-bones cut from a sheep (or ox), with some of the flesh adhering to them, and wrapped round with a double covering of fat. On the top of these thigh-bones were laid parts of the victim's intestines (σπλάγχνα), including the gall-bladder (χολή).

1007 Ἡφαίστος = πῦρ (n. on 120 ff.). It was a good sign if the fire at once seized on the offering, and blazed up in clear flames (*Apoll. Rhod.* 1. 436 σέλας... | πάντοσε λαμπόμενον θυέων ἀπὸ). It was

μυδῶσα κηκὶς μηρίων ἐτήκετο  
 κατύφε κἀνέπτυε, καὶ μετάρσιοι  
 χολαὶ διεσπείροντο, καὶ καταρρυεῖς  
 1010  
 μηροὶ καλυπτῆς ἐξέκειντο πιμελῆς.  
 τοιαῦτα παιδὸς τοῦδ' ἐμάνθανον πάρα  
 φθίνοντ' ἀσήμεων ὀργίων μαντεύματα·  
 ἐμοὶ γὰρ οὗτος ἡγεμών, ἄλλοις δ' ἐγώ.  
 καὶ ταῦτα τῆς σῆς ἐκ φρενὸς νοσεῖ πόλις. 1015

1018 φθίνοντ'] Wecklein conject. φανέντ': Semitelos φανέντα, with Nauck's  
 σεμῶν for ἀσήμεων.—μαντεύματα] Nauck μαγέματα: M. Schmidt λατρεύματα.

a bad sign, if the fire was smothered in smoke, or played feebly around the flesh without consuming it. See Eur. *Ph.* 1255 *μάρτυς δὲ μῆλ' ἔσφαζον, ἐμπύρους τ' ἀκμάς* | *ρήξεις τ' ἐνώμων, ὑγρότητ' ἐναντίαν*, | *ἀκραν τε λαμπάδ'*, ἡ δνοῖν ὄρους ἔχει, | *νίκη τε σῆμα καὶ τὸ τῶν ἡσσωμένων*: the seers 'were watching for *point*s of flame, or for *breaks* in it,—such flickering as portends evil'; i.e., they were watching to see whether it would blaze up or die down. The *ἀκρα λαμπάς* is prob. the highest point of the fire, which, if towards the rightside, meant victory; if towards the left, defeat. So Statius, *Theb.* 10. 599, where Teiresias offers *ἐμπυρα*, and his daughter reports the signs to him (as the *païs* does here): *Sanguineas flammarum apices* (= *ἐμπύρους ἀκμάς*) *geminumque per aras* | *Ignem, et clara tamen mediae fastigia lucis* (= *ἀκραν λαμπάδα*) | *Orta docet: tunc in speciem serpentis inanem* | *Ancipiti gyro volvi* ('as if creeping on its way without an aim, the fire played timidly around the offering'). In Seneca *Oed.* 307 Teiresias asks, *Quid flamma? Larga iamne comprehendit dapes?* | *Utrumne clarus ignis et nitidus stetit*, | *Rectusque purum verticem caelo tulit*, | *An latera circum serpit incertus viae*, | *Et fluctuante turbidus fumo labat?*

1008 ε. The fat wrapped about the thigh-bones ought to have caught fire, when the flesh on the bones would have been burned, and the bones themselves calcined. But here there was no flame; the kindled fuel lay in smouldering embers (*σποδός*). The heat caused a fatty moisture to exude from the covering of the thigh-bones. Trickling forth on the embers, this moisture emitted smoke, and sputtered as it threw parti-

cles of the fat upwards. The gall-bladder, too, which lay on the top of the thigh-bones, instead of catching fire, was gradually inflated by the heat, till it burst, scattering the gall into the air. And now the melting of the fat which covered the thigh-bones had gone so far that it was no longer a covering, but merely a liquid that was streaming off them, while they themselves were left naked and intact. So utterly had the gods refused the offering.

μυδῶσα: cp. 410: *O. T.* 1278 *φόνου μυδῶσας σταγόνας*.—*κηκὶς μηρίων*, a moisture exuding from them. For *μηρία* see on 1011. Cp. Aesch. *Cho.* 268 *ἐν κηκίδι πισσῆ-ρει φλογός*, pitchy ooze of flame, i.e., the funeral-fire of pine-wood from which pitch oozes. We might perh. join *μηρίων ἐτήκετο*, 'was distilled from them': but the other constr. is simpler, and *τήκεσθαι* *τυνός* is not found elsewhere.—*ἐτήκετο* here=exuded: it goes with *ἐπὶ σποδῶ* (the embers of the fuel placed around the offering).—*ἀνέπτυε*, as particles of the fat crackled and were tossed upward at contact with the smouldering fire.

1010 χολαί. Arist. always uses the sing. *χολή* for the gall-bladder. In Plat. *Tim.* 82 ε *χολάς*= 'kinds of bile,' the *χολῆς εἶδη* of 83 c. Here there was a metrical motive (*διεσπείροντο*) for the plur., which denotes not merely the gall-bladder, but also the gall dispersed from it. The gall-bladder, and the lobe of the liver, afforded omens, by colour and form, in *λεροσκοπία* (1005 n.): Aesch. *P. V.* 495 *χολῆς λοβοῦ τε ποικίλην εὐμορφίαν*: cp. Eur. *El.* 827 ff. But here, in *ἐμπυρα*, the *χολή* was simply a part of the burnt-offering,—added to the *μηρία*, because otherwise associated with divina-

a dank moisture, oozing from the thigh-flesh, trickled forth upon the embers, and smoked, and sputtered; the gall was scattered to the air; and the streaming thighs lay bared of the fat that had been wrapped round them.

Such was the failure of the rites by which I vainly asked a sign, as from this boy I learned; for he is my guide, as I am guide to others. And 'tis thy counsel that hath brought this sickness on our state.

1015 ταῦτα had been omitted in L, but the first hand has added it above the line.

tion. Cp. the unknown poet in Clemens Alex. *Strom.* p. 851 (it is vain to think that the gods rejoice) δατῶν ἀσάρκων καὶ χολῆς πυρουμένης. So, too, Menander ap. Athen. 146 E οἱ δὲ τῆν ὀσφὺν ἀκραν | καὶ τῆν χολὴν δατᾶ τ' ἄβρωτα τοῖς θεοῖς | ἐπιθέτες αὐτοὶ τᾶλλα καταπίνου' del.

καταρρεῖς, running down, dripping, with the fat which was melting off them: schol. καταρρέμενοι, καθυγραινόμενοι. This use of the adj. is parallel with a frequent use of the verb, as Eur. *Trö* 15 θεῶν ἀνάκτορα | φόνῳ καταρρεῖ: *Il.* 8. 65 βέε' αἵματι γαῖα: Eur. *Bacch.* 142 βέε' δὲ γάλακτι πέδον, etc.—καταρρεῖς could also mean, 'slipping down'; but it does not appear that the *μηροὶ* were displaced; they were merely bared.

1011 *μηροί*=*μηρία* in 1008,—thigh-bones, with some flesh on them. *μηρός* is the ordinary word for 'thigh.' *μηρία* was the sacrificial word, denoting thigh-bones, with so much flesh as the sacrificer chose to leave upon them. The tendency to give the gods more bone than meat is noticed by the poets quoted on v. 1010 (δατῶν ἀσάρκων—δατᾶ ἄβρωτα), and by Hes. *Th.* 556 (where men offer δατᾶ λευκά to the gods),—as it is implied in the story there told, of Prometheus giving the worst parts of the ox to Zeus, and keeping the best for men. Since the bone was an essential part of the offering, *μηρία* cannot be merely, 'slices cut from the thighs.' In the Homeric phrase, κατὰ πλόνα *μηρία* καλεῖν, the word means, like *μηροὶ* here, thigh-bones wrapped in fat, the *κνίσθη*... κῶλα συγκαλυπτά of Aesch. *P. V.* 496. In *Od.* 3. 456 ἐκ *μηρία* τάμων | πάντα κατὰ μοῖραν, the phrase is equiv. to the *μηρούς* ἐξέταμον of the *Il.* (1. 460 etc.); i.e., *μηρία* includes the bones. Only one ox is there in question, but πάντα='completely.' The Hom. *μηρία*=*μηρία* (*Il.*

1. 464).—καλυπτήs='which had been wrapped round them'; cp. *Il.* 21. 321 τῶσσην οἱ ἄσω καθύπερθε καλύψω, 'so thick a covering of silt will I lay on him.' This is better than to make the adj. active, 'covering,' like *μεμπτός*, 'blaming' (*Tr.* 446: cp. *O. T.* 969 n.).—*πυμάλῃς* (*πίων*), prop., soft fat (*ἀδερῆς*), as dist. from *στέαρ*, stiff fat, tallow (*στέαρ*). The fat was laid in a double layer round the *μηρία*: *Il.* 1. 460 *μηρούς* τ' ἐξέταμον κατὰ τε κνίσθη ἐκάλυψαν, | δίπτυχα ποιήσαντες. So human bones are wrapped *δίπτυχα* *θημῶ*, *Il.* 23. 243.—ἐξέκυντο, lay outside of, i.e., had been bared of, the fat.

1012 *τῶσσην*, adverbially with *φθίνοντα*: cp. 848 *οἶα* n.—*ὀργίων* *μαντεύματα*, 'oracles derived from rites,'—the predictions which he could have made if the rites had given him a sign. They gave none; and so his hopes of reading the future came to nought (*φθίνοντα*: cp. *O. T.* 906 *φθίνοντα*... | *ὀκνοφάτα*). Cp. *Tr.* 765 (where Heracles offers burnt sacrifice) *ὅπως δὲ σεμνῶν ὀργίων ἰδαίτο* | *φάδξ* *αἵματηρά*.—*δοτήμων*, not giving the *φλογωπὰ* *σήματα* (Aesch. *P. V.* 498) which burnt offerings can yield. Such signs might be good or evil, according to the aspects of the fire (cp. 1007 n.). But here the fire had refused to burn at all. Like the birds, these rites also had left him without any definite sign—though with a strengthened presentiment of evil.

1014 *ἡγήμην*. Cp. Statius *Theb.* 10. 603: the daughter of Teiresias describes the omens to him, *patriasque illuminauit umbras*.

1016 *ἐκ*, of cause, as *O. C.* 620 *ἐκ* *συμφορῶν* λόγου. Cp. 957, 973.—*φρονέει*, counsel, as 993.—*νοσέει*, i.e., has incurred a *μῆλασμα*: cp. 1141.



βωμοὶ γὰρ ἡμῖν ἐσχάrai τε παντελεῖς  
 πλήρεις ὑπ' οἰωνῶν τε καὶ κυνῶν βοράς  
 τοῦ δυσμόρου πεπτῶτος Οἰδίου γόνου.  
 κᾶτ' οὐ δέχονται θυστάδας λιτὰς ἔτι  
 θεοὶ παρ' ἡμῶν οὐδὲ μηρίων φλόγα, 1020  
 οὐδ' ὄρνις εὐσήμους ἀπορροιβδεῖ βοάς,  
 ἀνδροφθόρου βεβρώτες αἵματος λίπος.  
 ταῦτ' οὖν, τέκνον, φρόνησον. ἀνθρώποισι γὰρ  
 τοῖς πᾶσι κοινόν ἐστι τοῦ ξαμαρτάνειν.  
 ἐπεὶ δ' ἀμάρτη, κείνος οὐκέτ' ἔστ' ἀνήρ 1025  
 ἄβουλος οὐδ' ἀνολβος, ὅστις ἐς κακὸν  
 πεσὼν ἀκεῖται μηδ' ἀκίνητος πέλει.  
 αὐθαδία τοι σκαυτότητ' ὀφλισκάνει.  
 ἀλλ' εἴκε τῷ θανόντι, μηδ' ὀλωλότα

**1016** **εἰ** παντελεῖς] In L *εἰ* has been made from *η*: over which *ει* had been written. So in 1017 *πλήρεις* from *πλήρης*. **1021** *εὐσήμους*] In L there has been an erasure of two (or three) letters after *εὐ*. Nauck conj. *οὐδ' αἰσίους βοιβδοῦσιν ὄρνιθες βοάς*. **1022** *λίπος*] Blomfield conject. *λίβος*.—Blaydes proposes (*inter alia*) *ἀνδρ. βεβρώτα σώματος λίπος*, with *ὄρνις* in 1021. **1026** *ἀμάρτη*. L:

**1016** *βωμοί*, the public altars of the gods, usu. raised on a base (*κρηπίς*) with steps (cp. 854, *O. T.* 182).—*ἐσχάrai*, portable braziers, used in private houses either for sacrifice to household deities (esp. *Ἑστία*), or for purposes of cooking. Harpocration s.v. quotes Ammonius of Lamprae (an Attic writer of the 1st cent. A.D., who left a treatise *Περὶ βωμῶν καὶ θυσιῶν*):—*ἐσχάραν φησὶ καλεῖσθαι τὴν μὴ ἔχουσαν ὕψος, ... ἀλλ' ἐπὶ γῆς ἰδρυμένην*. It stood on four legs, instead of having a pedestal like the *βωμός* (Ross *Inscr.* 3. 52 *ἐσχάραν τετράποδον*). It was used in sacrifice to the *ἥρωες*, who, not being *θεοί*, had no claim to *βωμοί*: Pollux 1. 8 *ἐσχάρα δ' ἰδικίως δοκεῖ ὠνομάσθαι, ἐφ' ἧς τοῖς ἥρωσι ἀποθύομεν*.—*παντελεῖς*, in their full tale, 'one and all.' So *ὀλόκληροι* or *ὀλοσχερεῖς* could be used, where the notion was that of a total to which no unit was lacking.—Not, 'receiving *ιερά τέλεια*': nor, 'serving for all rites' (*τέλη*).

**1017** **εἰ** *πλήρεις* (*εἰσίν*) are defiled, *ὑπ' οἰων. κ. κυνῶν*, by birds and dogs, *βοράς τοῦ...Οἰδ. γόνου*, with their food, (torn) from the son of Oed. This sense of *πλήρης* belongs also to *πλέως* and *μεστός*, but esp. to *ἀνάπλεως*, as to *ἀναπλήρημι*. The fig. sense of *πλήρης* might

here allow us to take *ὑπό* with *βοράς*, but it goes more naturally with the agents. For the gen. *γόνου*, describing the source or material of the *βορά*, cp. Aesch. *Ag.* 1220 *κρεῶν...οἰκείας βοράς*, food supplied by their own flesh (*οἰκείας* instead of *οἰκείων*: cp. above, 793). *δυσμόρου*, adverbially with *πεπτῶτος*, instead of *δυσμόρου*: cp. 823 *λυγροτάταν ὀλέσθαι*, n.—Two other constructions are possible. (1) *τοῦ...γόνου* in appos. with *βοράς*: 'their food,—viz., the son': cp. 1040 *βορὰν | φέρειν νιν*. But this seems forced, when the reference is to dispersed morsels of his flesh. (2) *τοῦ...γόνου* as gen. absol., 'as,' or 'since,' he has fallen. Such a gen. absol., however, ought here to express, not, 'as he has fallen,' but, 'as he has been left unburied'

**1019** *κᾶτ'*, 'and then,' here = 'and so.' It usually means, 'and after that,' i.e., 'and nevertheless' (*O. C.* 418).—*θυστάδας*, accompanying sacrifice: Aesch. *Theb.* 269 *Ἑλληνικὸν νόμισμα θυστάδος βοῆς*. Cp. *Il.* 9. 499 *καὶ μὲν τοῖς (the gods) θνέσσει καὶ εὐχολῆς ἀγαπήσιν | λαιβῇ τε κνίσῃ τε πατραπῶσ' ἀνθρωποι | λισσόμενοι*.

**1021** **εἰ** *ὄρνις*, as *Il.* 24. 219; *El.* 149; *Eur. H. F.* 72, fr. 637; *Ar. Av.*

For the altars of our city and of our hearths have been tainted, one and all, by birds and dogs, with carrion from the hapless corpse, the son of Oedipus: and therefore the gods no more accept prayer and sacrifice at our hands; or the flame of meat-offering; nor doth any bird give a clear sign by its shrill cry, for they have tasted the fatness of a slain man's blood.

Think, then, on these things, my son. All men are liable to err; but when an error hath been made, that man is no longer witless or unblest who heals the ill into which he hath fallen, and remains not stubborn. Self-will, we know, incurs the charge of folly. Nay, allow the claim of the dead; stab not the

ἀμάρτυς γ.—οὐκ ἔστ' L: οὐκέτ' ἔστ' γ. 1027 ἀκείται MSS. ἀκῆται Wunder.—ἀνῆτος L: ἀκίνητος γ. Blaydes conject. ἀνῆτος or ἀνίαςτος: M. Schmidt, ἀνῆ-κεστος.—πέλει L, with η written above by the first hand. 1029 τῷ θανόντι] Heimsoeth conject. τῷ δέοντι: Nauck, τῷ φρεσύντι: Wecklein, νοθευόντι:

168 (v. l. τίς ὄρνις οὗτος, a quotation from tragedy: v. l. τίς οὗτος ὄρνις;). But ὄρνις (Eur. Bacch. 1364, Ar. Av. 833, etc.) is said to have been normal in Attic.—The ruggedness of the rhythm gives a certain impressive slowness, perhaps purposed. When an iambic verse has no caesura in the 3rd or in the 4th foot, it almost always has the 'quasi-caesura' (elision) after the 3rd foot (as if εὐσήμους were εὐσημοῦς). For other exceptions, cp. Ai. 1091 Μενέλαε, μὴ γνῶμας ὑποστήσας σοφάς: Ph. 101, 1064, 1369: Aesch. Pers. 509 ὅρῃκην περάσαντες μογίς πολλῶ πόνῳ.—εὐσήμους: cp. on 1002.—βεβρω-τες, as if πάντες ὄρνιθες σιγῶσι had preceded. Cp. Her. 1. 87 ὡς ὅρα πάντα μὲν ἀνδρα σβενόντα τὸ πῦρ, δυναμένους δὲ οὐκέτι καταλαβεῖν.—ἀνδροφθόρον. ἀνδροφθόρον αἷμα=ἀνδρὸς ἐφθαρμένον αἷμα: cp. Ph. 208 αὐτὰ τρυσάνωρ: O. C. 711, n. on αἰχμημα εὐίππων.

1025 εἰ ἐπέ, instead of ἐπ' ἀν, with subjunct.: O. C. 1225. The subject to ἀμάρτυ (ἀνῆρ, or τις) is quickly supplied by the next clause.—ἀνολβος, of folly, as Ai. 1156: so δύσσοτος, O. T. 888.

1027 ἀκείται. Il. 13. 115 ἀλλ' ἀκείω-μεθα θάσσαν' ἀκεσταί τοι φρένες ἐσθλῶν.—ἀκίνητος: cp. O. T. 336 ἀγεγυκτος. Plat. Tim. 51 E τὸ μὲν δει μετὰ ἀληθοῦς λόγου, τὸ δὲ ἄλογον· καὶ τὸ μὲν ἀκίνητον πειθαί, τὸ δὲ μεταπειστών. Il. 15. 203 ἢ τι μετα-στρέψεις; στρεπταί μὲν τε φρένες ἐσθλῶν.

1028 αὐθάδεια (poet. for αὐθάδεια), self-will, incurs the reproach of σκαυότης (for ὀφλισκάνει cp. 470). As δεξιός is a

quick-witted man, of flexible and receptive mind, so σκαυός is one whose mental clumsiness makes him unapt to learn. σκαυότης, 'ineptitude,' is often associated with ignorance and with inaccessibility to new ideas. Cp. Plat. Rep. 411 E; one who omits to cultivate his mind acts βλα...καὶ ἀγνώστη, ὥσπερ θηρίον..., καὶ ἐν ἀμαθίᾳ καὶ σκαυ-τητι μετὰ ἀρρυθμίας τε καὶ ἀχαριστίας ζῇ. Lys. or. 10 § 15 ἡγοῦμαι...τούτων...οὕτω σκαυὸν εἶναι ὥστε οὐ δύνασθαι μαθεῖν τὰ λεγόμενα. Ar. Vespr. 1183 ὦ σκαυὲ κἀπαλ-δευτε. So here σκαυότης expresses a stupidity that is deaf to remonstrance.

1029 εἰ εἰκε τῷ θανόντι, 'make a concession to the dead,' i. e., give him the burial rites which are his due. It is not as if he were a living foe, and prowess (ἀλκή) could be shown by resisting his claim. The words τῷ θανόντι have been groundlessly suspected (see cr. n.).—κάνται, stab. Cp. the scene in the Iliad where the Greeks prick Hector's corpse with their swords; Il. 22. 371 οὐδ' ἄρα ὁ τις ἀνουνήλι γε παρέρσθη: and ib. 24. 421. For κεντεῖν of cowardly or treacherous wounding, cp. Ai. 1244 ἡμᾶς ἢ κακῶς βα-λεῖτέ που | ἢ σὺν δόλῳ κεντήσεθ' οἱ λελεμ-μένοι.—ἐπικτανεῖν, 'slay anew.' In comp. with verbs of killing, ἐπὶ usu. = either 'in addition' (O. C. 1733 ἐπενάριξον, n.), or 'over' a grave, etc., as usu. ἐπισφάττειν: but cp. 1288: Diog. Laert. 2. 17 § 135 (Menedemus) βίωτος...ἐπιμελὴς κατατρέχ-οντος τῶν μάντεων νεκροῦς αὐτοῦ ἐπι-σφάττειν ἔλεγε. Cp. Ph. 946 ἐναίρων νεκρῶν.

- κέντει. τίς ἀλήκῃ τὸν θανόντ' ἐπικτανεῖν; 1030  
 εὖ σοι φρονήσας εὖ λέγω· τὸ μανθάνειν δ'  
 ἡδιστον εὖ λέγοντος, εἰ κέρδος λέγοι.  
 KP. ὦ πρέσβυ, πάντες ὥστε τοξόται σκοποῦ  
 τοξεύετ' ἀνδρὸς τοῦδε, κοῦδὲ μαντικῆς  
 ἄπρακτος ὑμῖν εἰμι, τῶν δ' ὑπαὶ γένους 1035  
 ἐξημπόλημαι κάμπεφόρτισμαι πάλαι.  
 κερδαίνειτ', ἐμπολάτε τὰπὸ Σάρδεων  
 ἡλεκτρον, εἰ βούλεσθε, καὶ τὸν Ἴνδικὸν  
 χρυσόν· τάφῳ δ' ἐκείνον οὐχὶ κρύψετε,  
 οὐδ' εἰ θέλουσ' οἱ Ζηνὸς αἰετοὶ βορὰν 1040

Semitelos, θεσπίζοντι. 1030 ἐπικτανεῖν] The first hand in L had inadvertently written some other and longer word beginning with ἐπι-. κτανεῖν is in an erasure, which extends beyond it to the space of four or five letters. 1031 εὖ μανθάνειν | δ' ἡδιστον L. 1034 εὖ κοῦδὲ μαντικῆς | ἄπρακτος ὑμῖν εἰμι τῶν δ' ὑπαὶ γένους MSS. (δμν L). See comment. 1036 κάμπεφόρτισμαι L, with κ written above μ by an early hand. The later MSS. are divided between κάμ- and κάκ-: A has the latter. 1037 τὰ προ σάρδεων L, with ὦν above τὰ from the first

1031 εὖ φρονήσας, having conceived kindly thoughts; a very rare use of the aor. part. in this sense, instead of εὖ φρονέων. The aor. part. of φρονέω usu. means, (1) 'having come to a sound mind,' O. T. 649, and so Isocr. or. 8. § 141, εὖ φρονήσαντας: (2) 'having formed a project,' as Her. 7. 145: (3) in the phrase τῷτὸ (or τὰ αὐτὰ) φρονήσαντες, 'having come to an agreement,' Her. 1. 60, 5. 72.—μανθάνειν δ': for the elision (ἐπισυνα- λουφῆ) see O. T. 29 n.: and cp. above, 350.—εἰ...λέγοι: for the optative in the γνώμη, see 666 n. With ἡδιστον we supply ἐστὶ, as in O. T. 315.

1033 ὥστε=ὥς: O. C. 343.—σκοποῦ, sc. τοξεύουσι: the gen. as with στοχάζομαι: so Il. 4. 100 διόττευσον Μενελάου: 14. 402 Αἰαντος δὲ πρῶτος ἀκόντισε. Cp. 241.

1034 εὖ κοῦδὲ μαντικῆς κ.τ.λ.: not even by seer-craft do ye leave me unat- tempted: in your plots against me ye resort even to seer-craft. Two points in this phrase are notable. (1) ἄπρακτος = 'not worked,' in the sense of, 'not plotted against.' πράσσειν oft. = 'to intrigue'; and 'to intrigue against one' might be expressed by πράσσειν περὶ τινος, or ἐπὶ τινι, though ἐπιβουλεύω τινί is the usu. phrase. But, while ἐπιβουλεύομαι had a personal pass. use ('to be plotted against'), we could not say πράσσονται,

'they are the objects of an intrigue.' ἄπρακτος is therefore bolder than its prose equivalent, ἀνεπιβουλεύτος. Still, for poetry, it seems possible. (2) μαντικῆς. Such a gen., joined to a verbal adj. with a privative, more often denotes the agent, answering to a gen. with ὑπὸ after a pass. verb, or to the subject of an act. verb: cp. 847: Τρ. 685 ἀκτύπος...ἀθικτον (untouched by the ray). Here, the instrument, μαντική, is, in fact, personified as the agent: i.e., μαντικῆς does not correspond to the instrum. dat. in καὶ μαντικῇ πράσσετε περὶ ἐμοῦ, but to the nom. in καὶ μαντικῇ πράσσει περὶ ἐμοῦ ὑμῖν (ye have even seer-craft practising on me). An easier reading would be μαντικῇ. The instrumental dat. is often retained with the negative verbal; as Plat. Συμπ. 219 ε χρημασι...μᾶλλον ἄπρωτος ἢ σιδήρῳ: fr. com. anon. 52 ἀνεπιβουλεύτου φθόνῳ. But poetical usage seems to warrant μαντικῆς.—The conjecture ἄπρατος (see Appendix) would forestall the taunt which now forms the climax, ἐξημπόλημαι.

τῶν δ' ὑπαὶ γένους, 'by the tribe of those men,'—the μάντεϊς implied in μαντικῆς. Creon, though he addresses Teiresias, is speaking as much to the Chorus as to him. If we read τῶν (with- out δ'), as relative, it would naturally

fallen; what prowess is it to slay the slain anew? I have sought thy good, and for thy good I speak: and never is it sweeter to learn from a good counsellor than when he counsels for thine own gain.

CR. Old man, ye all shoot your shafts at me, as archers at the butts;—ye must needs practise on me with seer-craft also;—aye, the seer-tribe hath long trafficked in me, and made me their merchandise. Gain your gains, drive your trade, if ye list, in the silver-gold of Sardis and the gold of India; but ye shall not hide that man in the grave,—no, though the eagles of Zeus should

hand. Notwithstanding the space after *προ*, the scribe may have meant *προ-σάρδων* to be one word, as it is in the lemma of the schol. But it is also possible that he merely forgot to accent *πρό*. Some of the later mss. have *τὸν πρὸ σάρδων* (as Vat.), others *τὸν πρὸς σάρδων* (as A). Eustathius (p. 368. 30, 1483. 27) reads *τὸν πρὸς Σάρδων*, which Brunck gave. Musgrave defended *τὸν πρὸ Σάρδων*. Blaydes and Nauck restored *τάπὸ Σάρδων*. 1038 *βούλεσθε* made from *βούλεσθαι* L. 1040 *οὐδ' εἰ* οὐ δὴ L.

refer to *ἡμῖν*: it could hardly refer to *μαντικῆς*. The conjecture of Semitelos, *μαντικοῖς*, would then be attractive. But such a substitute for *μάντεσι* would be very strange. And, if we keep L's *τῶν δ'*, the scornful demonstrative sufficiently interprets the reference to *μάντεσι*.—*ἔπαλ* in trimeters, as *El.* 711: Aesch. *Ag.* 892, 944, *Eum.* 417.—*γένους*: cp. 1055.—For other views of the passage, see Appendix.

1036 *ἐμπόλημα*. Creon means: 'The Thebans have bribed Teiresias to frighten me. He has taken their money. In return, he is to deliver me into their hands. I am like a piece of merchandise which has been sold for export, and put on board the buyer's ship.' Cp. 1063. Her. 1. 1 *ἐξεμπολημένον* (Ion.) *σφι σχεδὸν πάντων*, when they had sold off almost everything.—Neither *ἐμφορίζομαι* nor *ἐκφορίζομαι* occurs elsewhere, except that an old glossary (cited by Dind.) gives *ἐξεφορίσατο, ἐκομεναί* ('unladen'). In later Greek we find *ἐμφορτοῦσθαι ναῦν, ἐμφορτος*, and *ἐκφορτοῦν* (both act. and midd.). Here, *ἐμπεφορίζομαι*, the reading of the first hand in L, marks the completion of the sale by the delivery of the goods. The Schol. quotes Callimachus (fr. 529), *ἐποιήσαντό με φόρτον*.—The correction in L, *ἐκπεφορίζομαι*, is far inferior. It would mean, 'unladen (as a cargo) from a ship': not, 'made into a cargo,' nor, 'exported as a cargo.'—In *Tr.* 537 there is a like association of *ἐμπόλημα* and *φόρτος* (though the passage is not other-

wise similar). Cp. Shaks. *Com. Err.* 3. 1. 72 'It would make a man mad as a buck, to be so bought and sold.'

1037 *εἰ τάπὸ Σάρδων ἤλεκτρον*: electron, or silver-gold, from the gold-mines of Tmolus in Lydia, the range s. of Sardis. Croesus dedicated at Delphi a lion of refined gold (*χρυσὸς ἀπεφθός*), standing on a pedestal formed by 117 half-plinths, or ingots, of gold,—four being of refined gold, and the rest of this electron, or 'white gold' (*λευκὸς χρυσός*); Her. 1. 50. The celebrity of this *ἀνάθημα* in Greece helps to explain the poet's phrase. Stein on Her. *l.c.* shows that the ratio of silver to gold in electron was about 3 to 7. Pliny, who makes the ratio only 1 to 4, describes electron both as a natural blend of metals, and as an artificial product (*fit et cura, ... addito argento*, 33.80).—Paus. 5. 12 § 7 distinguishes the two senses of *ἤλεκτρον*, (1) silver-gold, (2) amber. The latter is the *ἤλεκτρον* of Herodotus (3. 115), and of *Od.* 15. 460, where a Phoenician brings a golden *δρμος*,—*μετὰ δ' ἤλεκτροισιν ἔερτο* ('strung with amber beads').—*τάπὸ* is a certain correction of *τὸν πρὸς* (or *πρό*): in class. Greek *ἤλεκτρον* is always neut., as it is in Paus. also.—*Ἰνδικὸν χρυσόν*: Her. 3. 94 speaks of the *Ἰνδοί* as sending Dareius an annual tribute of 360 talents in gold dust (*ψῆγμα*).

1040 *οἱ Ζηνὸς αἰετοί*: *Il.* 24. 310 *ὅς τε σοι αὐτῷ | φίλτατος ὠκυνῶν, καὶ εὐκράτος ἐστὶ μέγιστον*. Pind. *P.* 4. 4 (the

φέρειν νιν ἀρπάζοντες ἐς Διὸς θρόνους,  
οὐδ' ὥς μίᾱσμα τοῦτο μὴ τρέσας ἐγὼ  
θάπτειν παρήσω κείνον· εὖ γὰρ οἶδ' ὅτι  
θεοὺς μαιίνειν οὐτις ἀνθρώπων σθένει.  
πίπτουσι δ' ὧ γεραιῇ Τειρεσία, βροτῶν 1045  
χοῖ πολλὰ δεινοὶ πτώματ' αἰσchr', ὅταν λόγους  
αἰσχροὺς καλῶς λέγωσι τοῦ κέρδους χάριν.

TE. φεῦ·

ἀρ' οἶδεν ἀνθρώπων τις, ἄρα φράζεται

KP. τί χρῆμα; ποῖον τοῦτο πάγκοινον λέγεις;

TE. ὅσῳ κράτιστον κτημάτων εὐβουλία; 1050

KP. ὅσῳ περ, οἶμαι, μὴ φρονεῖν πλείστη βλάβη.

TE. ταύτης σὺ μέντοι τῆς νόσου πλήρης ἔφυς.

KP. οὐ βούλομαι τὸν μάντιν ἀντιπεῖν κακῶς.

TE. καὶ μὴν λέγεις, ψευδῇ με θεσπίζειν λέγων.

KP. τὸ μαντικὸν γὰρ πᾶν φιλάργυρον γένος. 1055

TE. τὸ δ' ἐκ τυράννων αἰσχροκέρδειαν φιλεῖ.

1042 ε. ὥς] ὡς L.—τοῦτο μὴ τρέσας] Nauck conject. τοῦτο ταρβήσας. Blaydes, τοῦτο δὴ τρέσας, if παρήσω be kept: but he gives τοῦτο μὴ τρέσας... παρῶ τῃ (his own conject.). 1046 After αἰσchr' two letters have been erased in L: the first

Delphian priestess) χρυσῶν Διὸς αἰγῶν  
πάρεδρος (the golden eagles on the ὀμφαλός). Hor. Carm. 4. 4. 1 *ministrum fulminis alitem*.

1042 ε. οὐδ' ὥς, not even (I say) in that case,—repeating the supposition, οὐδ' εἰ θέλουσ'. Cp. *Il.* 9. 379 ff. οὐδ' εἰ μοι δεκάκις τε καὶ εἰκοσάκις τόσα δοίη, | ... οὐδ' ἐκεν ὥς ἐτι θυμὸν ἐμὸν πείσει' Ἀγαμέμνων. *Od.* 22. 61 ff. οὐδ' εἰ μοι πατρώϊα πάντ' ἀποδοῖτε | ... οὐδ' ἐκεν ὥς ἐτι χεῖρας ἐμὰς λήξαιμι φόνου.—Attic prose, too, used καὶ ὥς, 'even in that case' (*Thuc.* 1. 44), οὐδ' ὥς (*id.* 1. 132), etc.—παρίσσω. οὐ μή, with the 2nd pers. fut. ind., prohibits; but with the 1st or 3rd pers. it can be used in emphatic denial, though the aor. subjunct. is more usual: *El.* 1052 οὐ σοι μὴ μεθέψομαι ποτε: see n. on *O. C.* 177. There is no reason, then, for suspecting the text (see cr. n.).

1044 θεοὺς μαιίνειν. Teiresias had said that the altars were defiled (1016). Creon replies that he will not yield, even if birds fly with the carrion up to the very throne of Zeus:—'for no mortal can pollute the gods.' Campbell takes this to be an utterance of scepticism,

like οὐκ ἔφα τις | θεοὺς βροτῶν ἀξιοῦσθαι μέλειν (*Aesch. Ag.* 369).—anticipating the Epicurean conception of gods who are neither pleased nor angered by men.

This view seems to do some injustice to the poet's dramatic psychology. I read the words quite differently. The most orthodox Greek piety held that 'no mortal could pollute the gods.' See, for example, *Eur. H. F.* 1232. Heracles, having recovered sanity after slaying his children, has covered his face, to hide it from the holy light of the sun. Theseus—who is a type of normal εὐσέβεια—makes him uncover, saying,—τί δ'; οὐ μαινεῖς θνητὸς ὧς τὰ τῶν θεῶν. The sun-god cannot be polluted by a mortal. The idea of religious μίᾱσμα was that a mortal had contracted some impurity which disqualified him for communion with the gods. The tainting of an altar cut off such communion by bringing uncleanness to the very place where men sought to be cleansed. Creon excitedly imagines a seemingly worse profanation, and then excuses his apparent impiety by a general maxim which all would admit:—'no man can pollute the gods.'

bear the carrion morsels to their Master's throne—no, not for dread of that defilement will I suffer his burial:—for well I know that no mortal can defile the gods.—But, aged Teiresias, the wisest fall with a shameful fall, when they clothe shameful thoughts in fair words, for lucre's sake.

TE. Alas! Doth any man know, doth any consider...

CR. Whereof? What general truth dost thou announce?

TE. How precious, above all wealth, is good counsel.

CR. As folly, I think, is the worst mischief.

TE. Yet thou art tainted with that distemper.

CR. I would not answer the seer with a taunt.

TE. But thou dost, in saying that I prophesy falsely.

CR. Well, the prophet-tribe was ever fond of money.

TE. And the race bred of tyrants loves base gain.

hand had written *αλοχράν*.

1049 *χρήμα*] Nauck conject. *γνώμα* or *ῥήμα*.

1051 *πλείστη*] *πλείστη* L, made from *πλήστη*.

1053 *ἀντ' εἰπὼν* L.

1054 *λέγων*] *λέγειν* L, with *ω* written above by the first hand. Cp. *O. T.* 360.

1056 *τὸ δ' ἐκ*] Hartung conject. *τὸ δ' αὖ*: Bischoff and Seyffert, *τὸ δέ γε*.

'The sky-throne of Zeus is still more sacred than his altar on earth: if defilement cannot reach him there, much less here.' The sophism is of the kind with which an honest but stubborn and wrong-headed man might seek to quiet his conscience. Creon reveres Zeus (304): he feels for the majesty of the gods, and refuses to believe that they can honour the wicked (284 ff.). But his religious sense is temporarily confused by his anger.

1046 *πολλά*, adv., = 'very,' with adj.: *O. C.* 1514 n.

1047 *καλῶς*, = *εὐπρεπῶς*, in a bad sense: Eur. *Hipp.* 505 *τῶσχα δ' ἦν λέγεις καλῶς*: Thuc. 5. 89 *μετ' ὀνομάτων καλῶν*. So Eur. *Hec.* 1191 *τάδικ' εὖ λέγειν*: cp. *O. C.* 807.

1048 *ἄρ' οἶδεν* κ.τ.λ. Instead of being angered by Creon's bitter words, Teiresias is communing with the mournful thought which they suggest—the thought of human folly. His sorrowful exclamation here is like his *πάντες γὰρ οὐ φρονεῖν*' in the scene with Oedipus (*O. T.* 328).

1049 *τί χρήμα*: Cp. Eur. *Hec.* 754 (Hecuba having said, *ικετεύω*.) ΔΓ. *τί χρήμα μαστεύουσα*: So oft. in questions, as *Ai.* 228, *Ph.* 1231.—*πύγκοινον*, a sneer at the generality of the seer's exordium. What aphorism is this to be? But the seer's thought has a terribly definite point, as Creon is soon to feel (1066).

1050 *ἐκ κτημάτων*: cp. 684.—*δοῦναι* with superl., as *O. C.* 743 n. By *μη φρονεῖν* Creon hints that the seer's cleverness has outrun his prudence (1046).

1052 *νόστος*: cp. 732: *πλήρης*, 1017.

1053 In *ἀντιτεῖν κακῶς*, *ἀντί* qualifies the whole phrase: *i.e.*, it means, 'to revile in return,' *ἀντιλοιδορεῖν*, as *ἀντιδρῶν κακῶς* (*O. C.* 1191) = *ἀνταδικεῖν*.

1054 *καὶ μὲν*, 'and verily,' meaning here, 'and yet,'—the adversative force arising from the contrast between Creon's profession and his practice. Cp. 221.—*λέγεις*, sc. *κακῶς τὸν μάντιν*.—For the metre, cp. 44, 502.

1055 *γένος*: 1035. Cp. Eur. *I. A.* 520 *τὸ μαντικὸν πᾶν σπέρμα φιλότιμον κακόν*. *Heleu.* 755 (of *μαντικῇ*), *βλοῦ γὰρ ἄλλως δέλεαρ ἠνέρεθ' τὸδε*, | *κοῦδεῖς ἐπ' αὐτοῦ*—*της* ἐμπόρουσαν ἄργος ὦν,—*i.e.*, the seer's client is never enriched (though the seer himself is).

1056 *τὸ δ' ἐκ τυράννων*. The text is sound. Instead of saying, 'the race of tyrants' (*i.e.*, all the tyrants who exist), he says, with more rhetorical force, 'the race bred of tyrants,' *i.e.*, the tyrants whose progenitors have also been tyrants. Thus *ἐκ* expresses that the love of 'base gain' is hereditary. For *τύραννος* in the bad sense, see *O. T.* 873 n.—*αλοχράν*—*κέρδειαν*: not in the literal sense in which Creon imputed it to his servants (313), but in this, that Creon secures an un-

- KP. ἀρ' οἶσθα ταγούς ὄντας ἂν λέγῃς λέγων;  
 TE. οἶδ'. ἐξ ἐμοῦ γὰρ τήνδ' ἔχεις σώσας πόλιν.  
 KP. σοφὸς σὺ μάντις, ἀλλὰ τὰδικεῖν φιλῶν.  
 TE. ὄρσεις με τὰκίνητα διὰ φρενῶν φράσαι. 1060  
 KP. κίνει, μόνον δὲ μὴ 'πὶ κέρδεσιν λέγων.  
 TE. οὕτω γὰρ ἤδη καὶ δοκῶ τὸ σὸν μέρος.  
 KP. ὥς μὴ 'μπολήσων ἴσθι τὴν ἐμὴν φρένα.  
 TE. ἀλλ' εὖ γέ τοι κάτισθι μὴ πολλοὺς ἔτι  
 τρόχους ἀμιλλητῆρας ἡλίου τελῶν, 1065  
 ἐν οἷσι τῶν σῶν αὐτὸς ἐκ σπλάγχνων ἓνα

1057 λέγῃς L, from λέγεισ. (The first hand has merely added strokes, denoting η, to the contracted character for ει, instead of altering the latter.)—λέγων] Keck conject. ψέγων. 1061 μόνον δὲ μὴ 'πὶ] μόνον δ' ἐπὶ L, with μὴ written above ἐπὶ by first hand. 1062 The first hand in L had placed a full stop at μέρος. The first

worthy personal triumph by trampling on religion and silencing just remonstrance (505 ff.). Such a triumph is an *αλοχρὸν κέρδος*.

1057 ε. ἀρ' οἶσθα λέγων ταγούς ὄντας ἂν λέγῃς; knowest thou that whatever it pleases thee to say is said of men who are rulers? λέγω τινά τι=to say something of him. ἂν λέγῃς is a scornful euphemism, implying that he indulges in random abuse. ταγούς: only here in Soph.: oft. in Aesch. (in *P. V.* 96 Ζεὺς ὁ νέος ταγὸς μακάρων); once in Eur., *I. A.* 269 (Adrastus). Here the word is not specially=στρατηγός (8), but simply=βασιλεὺς.

1058 ἐξ ἐμοῦ: cp. *O. T.* 1221 ἀνέπνευσα...ἐκ σέθεν.—ἔχεις σώσας, merely=σέσωκας (cp. 22). The rare position of ἔχεις might suggest the prose sense ('thou hast saved, and keepest'); but that position occurs where ἔχω is merely the auxiliary (794; *Al.* 22 ἔχει παράνας).

1060 τὰκίνητα διὰ φρενῶν,=τὰ διὰ φρενῶν ἀκίνητα, those secrets in my soul which ought to be let alone. Cp. *O. C.* 1526 ἀ δ' ἐξάγιστα μηδὲ κινεῖται λόγῳ, n. For the place of the adv. διὰ φρενῶν, cp. 659 n.: for διὰ, 639 n.: Aesch. *Th.* 593 βαθεῖαν ἀλοκα διὰ φρονός καρπούμενος.

1061 κίνει: a word used esp. of sacrifice: Her. 6. 134 κινήσοντά τι τῶν ἀκινήτων (in a temple): Thuc. 4. 98 ὅδωρ..κινήσαι (to profane, by secular use, water reserved for sacrifices).—μόνον δέ, sc. κίνει.—ἐπὶ κέρδεσιν, i.e., with a view to

receiving money from the Thebans for persuading me to bury Polyneices. So Oed. (*O. T.* 388) calls the seer, δόλιον ἀγύρτην, δστις ἐν τοῖς κέρδεσιν | μόνον δέδορκε.

1062 οὕτω γὰρ ἤδη: 'indeed, as matters stand (ἤδη), καὶ δοκῶ (λέγειν), I think that I shall speak thus—i.e., not for gain—so far as thou art concerned.' The seer, with grave irony, gives a new turn to Creon's phrase, μὴ ἐπὶ κέρδεσιν, and says that the admonition is superfluous. The message which he has to utter is fraught with no κέρδη—for Creon. For the plur. κέρδη in this general sense, cp. 1326. τὸ σὸν μέρος here=quantum ad te attinet: a sense quite as correct for it as the more usual quantum in te est (*O. T.* 1509, *O. C.* 1366, *Tr.* 1215). For καὶ emphasising δοκῶ (λέγειν), cp. 726. Creon's reply (1063) refers to the covert threat: 'say what thou wilt, thou shalt not shake my purpose.'—The choice lies between this view and that of the Scholiast, who makes the verse interrogative:—οὕτω νομίζεις, ὅτι ἐπὶ κέρδεσιν λέγω; i.e., 'what, do I seem now—on thy part—to be speaking for money?' The points in favour of the Scholiast's interpretation are:—(a) The combination γὰρ...καὶ (before the verb) suits an indignant question: cp. 770, *Tr.* 1124. (b) The tone of rising anger—which began at 1060—fitly preludes the outburst at 1064: cp. *O. T.* 343—350. But on the other hand:—(a) The indignation comes late, seeing that Creon has already used the same taunt four times (1036, 1047,

- CR. Knowest thou that thy speech is spoken of thy King?  
 TE. I know it; for through me thou hast saved Thebes.  
 CR. Thou art a wise seer; but thou lovest evil deeds.  
 TE. Thou wilt rouse me to utter the dread secret in my soul.  
 CR. Out with it!—Only speak it not for gain.  
 TE. Indeed, methinks, I shall not,—as touching thee.  
 CR. Know that thou shalt not trade on my resolve.  
 TE. Then know thou—aye, know it well—that thou shalt not live through many more courses of the sun's swift chariot, ere one begotten of thine own loins

corrector (S) changed this into a mark of interrogation. 1064 πολλὰς L, with .ού· above & from first hand. 1065 τροχούς MSS.: τρήχους Erfurd. —ἀμλλητήρας] Musgrave conject. ἀμλλητήρας.—ἡλίου τελών] Winckelmann conject. ἡλιον τελειν.

1055, 1059); not, indeed, in so directly personal a form, yet still openly enough. (b) Though the seer is angered (1085), it is dramatically better to conceive him as speaking here with a stern calmness. (c) It would be correct to say (e.g.) πείρασμαι λέγων, τὸ σὺν μέρος ('I have been represented as speaking..., so far as you could create such a belief'): but hardly, δοκῶ τὸ σὺν μέρος, as merely = δοκῶ σοι.—On the whole, then, the first view is best.—Others, which may be rejected, are:—(1) 'I think that I shall speak for your good.' But, if we are thus to supply ἐπὶ κέρδουσιν, and not οὐκ ἐπὶ κέρδουσιν, the verse must be interrogative. (2) 'So far as you are concerned, I do not expect to speak for my own profit'; i.e., I shall receive no thanks from you. (3) 'Do you really think that I shall find any satisfaction in speaking?'—i.e., it will be only pain for you, without advantage for me.

1068 ἴσθι ὡς μὴ ἔμψ., rest assured that thou art not to trade (1037) on my resolve; i.e., to make profit out of it (from the Thebans) by persuading me to surrender it. αἰς (which might have been absent) adds emphasis by marking the point of view at which he is to place himself. In such phrases it is more often added to a partic. in the accus., the object of the imperat. verb: Ph. 253 ὡς μηδὲν εἰδὼτ' ἴσθι μ' ὦν ἀνιστορεῖς: O. T. 848 n. But cp. Her. 1. 91 ἐπιστάσθω Κροίσος ὡς ὑστερον... ἄλλοις τῆς περὶ μένης.—φρίνα: cp. 993.

1064 ε. ἀλλ' εὖ γέ τοι: 473 n.—μὴ ...τελών, that thou art not to accom-

plish, i.e., live through: μὴ is due to the imperat. κάτισθι (O. C. 78 n.). The easy correction, ἡλιον τελειν, has been received by some recent edd. (κάτισθι then has the constr. with inf., as 473 ἴσθι... πίπτειν). 'It may be right. But τελών, if not a usual phrase, is a natural one; and it is more impressive here to say, 'thou shalt not live through many days,' than, 'the sun shall not fulfil many days.'—τρήχους = δρόμους, 'courses.' The MS. τροχούς = 'runners,' i.e., κύκλους, wheels. The authority for this Attic distinction goes back at least to the Augustan age: see Chandler § 332 n. 1 (2nd ed.), who cites Ammonius p. 137 τροχοὶ δύνανται καὶ τρήχοι βαρυτόνως διαφέρουσι παρὰ τοῖς Ἀττικοῖς. φησὶ Τρόφων (in the Augustan age) ἐν δευτέρᾳ περὶ Ἀττικῆς προσφθίας. τοὺς μὲν γὰρ περιφερεῖς τροχοὺς ὁμοίως ἡμῶν προφέρονται δύναντοὺντες τρήχους δὲ βαρυτόνως λέγουσι τοὺς δρόμους. This passage helps to explain why our MSS. all give τροχούς here. When Ammonius wrote (towards the end of the 4th cent. A.D.) τρήχος, 'course,' was known only as an Atticism, while τροχός, 'wheel,' was a common word.—ἀμλλητήρας, racing, rapid: Eur. Or. 456 γέροντι δεῦρ' ἀμλληταὶ ποδὶ. Xen. An. 3. 4. 44 ὤρμησαν ἀμλλησθαι ἐπὶ τὸ ἄκρον.—The Schol. explains, τοὺς ἀλλήλους διαδεχομένους, 'successive'; perh. taking the word to mean, 'competitors,' i.e., 'vying in swiftmess.' But that does not warrant his version.

1066 ἐν οἷσι = ἐν τοῖς ὧν, i.e., before they have elapsed: cp. O. C. 619 n.—τῶν σῶν... ἐκ σπλάγχνων ἑνα, a strong



νέκυν νεκρῶν ἀμοιβὸν ἀντιδοὺς ἔσει,  
 ἀνθ' ὧν ἔχεις μὲν τῶν ἄνω βαλὼν κάτω,  
 ψυχὴν τ' ἀτίμως ἐν τάφῳ κατῴκισας,  
 ἔχεις δὲ τῶν κάτωθεν ἐνθάδ' αὖ θεῶν 1070  
 ἀμοιβρον, ἀκτέριστον, ἀνόσιον νέκυν.  
 ὧν οὔτε σοὶ μέτεστιν οὔτε τοῖς ἄνω  
 θεοῖσιν, ἀλλ' ἐκ σοῦ βιάζονται τάδε.  
 τούτων σε λωβητῆρες ὑστεροφθόροι  
 λοχῶσιν Ἄιδου καὶ θεῶν Ἑρινύες, 1075  
 ἐν τοῖσιν αὐτοῖς τοῖσδε ληφθῆναι κακοῖς.  
 καὶ ταῦτ' ἄθρησον εἰ κατηργυρωμένους  
 λέγω· φανεῖ γὰρ οὐ μακροῦ χρόνου τριβῇ  
 ἀνδρῶν γυναικῶν σοῖς δόμοις κωκύματα.  
 ἐχθραὶ δὲ πᾶσαι συνταράσσονται πόλεις, 1080

**1068** βαλὼν r: βάλλειν L, with ω above εἰ from first hand. **1069** κατῴκισας L, κατοικίσας, the reading of some later mss. (as E, L<sup>2</sup>), is adopted by Bothe, who omits τ' after ψυχὴν, and by Bergk, who places τ' after ἀτίμως. **1070** θεῶν] Semitelos conject. γῶν, to go with ἀμοιβρον. **1078** τριβῇ L. The only trace of

fig. phrase, one whose life is nourished by thine own heart's blood,—the son begotten of thee. If the ref. were to the mother, σπλάγχνα could mean 'womb': cp. Kaibel *Erigr.* 691 ζῶν δὲ πλείων μητρὸς ἐν σπλάγχνοις ἐμῇ (of a babe who died just after birth). So brothers and sisters are ὁμόσπλαγχοι (511).

**1067** νέκυν νεκρῶν: 596 n. The νεκροὶ are Polyneices and Antigone.—ἀντιδοὺς ἔσει, fut. perf.: cp. *O. C.* 816 n.

**1068** ἀνθ' ὧν here = ἀντὶ τούτων ὅτι, 'because': so Ar. *Plut.* 434. The phrase more often means 'wherefore' (*O. C.* 1295): cp. *O. T.* 264 n.—ἔχεις βαλὼν κάτω τῶν ἄνω (τῶν), thou hast thrust to the grave (one) of the living. For the omission of τῶν after the partitive gen., cp. *El.* 1322 κλύω | τῶν ἐνδοθεν χωροῦντος.

**1069** Bothe, omitting τε after ψυχὴν, takes the latter with τῶν ἄνω, 'a life belonging to the upper world.' We could then read either (a) ἀτίμως...κατοικίσας, or (b) with Bergk, ἀτίμως τ'...κατοικίσας or κατῴκισας. But I prefer the ms. reading, because (a) τῶν ἄνω as = τῶν ἄνω τινά has a certain tone of solemnity and mystery which befits the utterance: (b) τῶν ἄνω...ψυχὴν is somewhat weak: (c) the words ψυχὴν τ'...κατῴκισας, both by rhythm and by diction, naturally form one clause,

—paraphrasing and interpreting the darker utterance in v. 1068.—Schütz takes ἀνθ' ὧν as = ἀντὶ τούτων ὅτι, and τῶν ἄνω as by attraction for τοῖς ἄνω: i.e., 'on account of those persons whom, being alive, thou hast entombed.' Kern, too, so takes ἀνθ' ὧν, but makes τῶν ἄνω partitive ('on account of those among the living whom'); and so, I think, it must be on any view. But the parallelism of ἔχεις μὲν...ἔχεις δέ plainly requires that ἀνθ' ὧν should apply in the same sense to both clauses. Schütz, however, has to supply it with ἔχεις δέ in the changed sense of ἀντὶ τούτων (neut.) ὅτι.—For αἱ ἄνω = αἱ ἐν φάει, cp. 890: *Ph.* 1348 ὦ στυγρὸς αἰὼν, τί μ' ἐτι δῆτ' ἔχεις ἄνω | βλέποντα, κοῦκ ἀφήκας εἰς Ἄιδου μολεῖν;—Some take τῶν ἄνω as = τῶν ἄνω θεῶν: 'one belonging to the gods above.' This is too forced.—ἀτίμως, ruthlessly: cp. *O. C.* 428, *El.* 1181.

**1070** εἰ ἔχεις δέ = κατέχεις δέ. Since in ἔχεις μὲν...ἔχεις δέ the rhetorical effect depends simply on the repetition (*εἰς ἀναφορά*), the change of sense is immaterial.—τῶν κάτωθεν θεῶν, possess. gen. with νέκυν, a corpse belonging to them. For κάτωθεν = κάτω, 521 n.—ἀμοιβρον, without its due μοῖρα of burial rites: *Ai.* 1327 νεκρὸν ταφῆς | ἀμοιβρον. Others take τῶν

shall have been given by thee, a corpse for corpses; because thou hast thrust children of the sunlight to the shades, and ruthlessly lodged a living soul in the grave; but keepest in this world one who belongs to the gods infernal, a corpse unburied, unhonoured, all unhallowed. In such thou hast no part, nor have the gods above, but this is a violence done to them by thee. Therefore the avenging destroyers lie in wait for thee, the Furies of Hades and of the gods, that thou mayest be taken in these same ills.

And mark well if I speak these things as a hireling. A time not long to be delayed shall awaken the wailing of men and of women in thy house. And a tumult of hatred against thee stirs all the cities

a reading *τριβή* seems to be in A (*τριβή*). *λόγου* for *χρόνου* in E was probably a mere oversight. 1080—1088 Wunder and Dindorf reject these four verses.

1080 *ἐχθραί*] Reiske conject. *ἐχθραί*: Musgrave, *ἐχθραί*: Semitelos *ἐχθραί* . . *συνταρσσοῦσιν*.—*συνταρσσοῦνται*] Bergk conject. *συνταρσζονται*.

κ. θεῶν with *ἀμοιβῶν*: 'without a portion in the gods below,' i.e., not admitted to communion with them. But the phrase is a strange one; and the leading thought here is that the νεῖτεροι are robbed of one who belongs to them.—*ἀκτίριστον* (1207), without offerings at the grave, *κτερίσματα* (O. C. 1410): cp. 204.—*ἀνόσιον*, 'unhallowed,' sums up the state of the dead who has received no rites: cp. 545 n. Cp. Shaks. *Haml.* 1. 5. 77 'Unhousel'd, disappointed, unanel'd' [without sacrament—unprepared for death—without extreme unction].

1072 ε. *ἀν*, sc. τῶν νεκρῶν, suggested by *νέκω*. Others make it neut., 'such acts as these.' It cannot refer to *οἱ κάτωθεν θεοί*.—*βιάζονται*, sc. *οἱ ἀνω θεοί*: because it was an offence against the pure *οὐράνιοι θεοί* to keep a *μiasma* in their presence. Cp. O. T. 1425 *τῇ γούν πάντα βόσκουσιν φλόγα | αἰδεῖσθ' ἀνακτος* 'Hllov, and see n. there on 1427. The subject to *βιάζονται* might, indeed, be *οἱ κάτωθεν θεοί*, for Greek idiom is often bold in such transitions: but the verb suits a positive better than a negative wrong.

1074 *τούτων*, neut., causal gen.: cp. 931 n.—*λυβητήρες*, though the subject is fem.: so *El.* 850 *ἰστωρ*: Aesch. *Ag.* 111 *χειρὶ πράκτορι*: id. 664 *τύχη... σωτήρ*: *Suppl.* 1040 *θέλεκτορ Πειθοῖ*.—*ὠστροφθοῖρον*, destroying after (though not, here, long after) the crime. Aesch. *Ag.* 58 (Zeus) *ὠστροφθοῖρον | πέμπει παραβᾶσιν Ἐρινύν*.

*Anthol.* 12. 229 *ὠστροφθοῖρον ἀξίμου Νέμεσιν*.

1076 ε. *λοχῶσιν*: *El.* 490 *ἀ δεινοῖς κρυπτομένα λόχοις | χαλκῶπυος Ἑρινός*.—*ἄιδον καὶ θεῶν*, possess. gen.; the Erinyes are their ministers, avenging their wrongs: so oft. *πατρός, μητρός, Ἑρινός*. In *El.* 112 the Erinyes are *σεμναί... θεῶν παῖδες*.—*ληφθῆναι*, inf. of result: cp. 64 *ἀκούειν*. The omission of *ὥστε* is somewhat bold, since the subject of the inf. is not that of *λοχῶσιν*. Cp. O. C. 385 *ἐμοῦ θεοῦ | ὦραν τι' ἔξεν ὥστε σωθῆναι ποτε*.

1077 ε. *κατηργ.*, prop., overlaid with silver (Her. 1. 98); hence, fig., bribed. Cp. Pind. *P.* 11. 41 *μισθοῖο συνέθεν παρέχεν | φωνῶν ὑπάργυρον* (a word prop. said of a gilded surface, with silver below).—*οὐ μακρ. χρόν.* *τριβή*=a time for which thou wilt not have long to wait. Some, less naturally, make these words a parenthesis with *ἔσται* understood, and supply *ταῦτα* as subject to *φανεί*. Cp. Ar. *Ran.* 156 *θιάσους εὐδαίμονας | ἀδρῶν γυναικῶν*.

1080—1088 The πόλεις are the cities which had furnished contingents to the Argive expedition against Thebes. These cities are stirred with passionate hatred against Creon by the tidings that burial has been refused to their fallen warriors. There is no direct allusion to the war of the Epigoni,—the expedition which the sons of the fallen chiefs led against Thebes, and in which they destroyed it. Bergk's *συνταρσζονται* might

ὄσων σπαράγματ' ἡ κύνες καθήγγισαν  
 ἡ θῆρες, ἡ τις πτηνὸς οἰωνός, φέρων  
 ἀνόσιον ὄσμῃν ἐστιοῦχον ἐς πόλιν.  
 τοιαῦτά σου, λυπεῖς γάρ, ὥστε τοξότης  
 ἀφῆκα θυμῷ καρδίας τοξεύματα 1085  
 βέβαια, τῶν σὺ θάλλπος οὐχ ὑπεκδραμεῖ.  
 ὦ παῖ, σὺ δ' ἡμᾶς ἄπαγε πρὸς δόμους, ἵνα  
 τὸν θυμὸν οὗτος ἐς νεωτέρους ἀφῇ,  
 καὶ γυνὴ τρέφειν τὴν γλῶσσαν ἡσυχωτέραν  
 τὸν νοῦν τ' ἀμείνω τῶν φρενῶν ἡ νῦν φέρει. 1090

1081 σπαράγματ'] Seyffert conject. τὰ πρᾶγματ'. Tournier, ἀπάργματ' . . καθό-  
 βρισαν.—καθήγγισαν MSS. Burton gave καθήγγισαν (from which καθήγγισαν has been  
 made in V); and so most of the recent editors. Bellermann keeps καθήγγισαν.  
 1088 πόλιν] Nauck and Seyffert write πόλιν (but in different senses): for other

suggest such an allusion; but the pres.  
 συνταράσσονται is right. The reference  
 is to the feelings which *now* agitate the  
 cities. Those feelings are one day to pro-  
 duce the new war. Here the prophet notes  
 them only as signs of a still distant storm.  
 Having foretold a domestic sorrow for  
 the father, he now foreshadows a public  
 danger for the king.

It has been objected that the play con-  
 tains no hint of burial having been  
 denied to any one except Polyneices.  
 This is not exactly the case: the phrase  
 τῶν ἐχθρῶν κακὰ in v. 10 is such a hint.  
 But it was unnecessary for the poet to  
 state a fact which all his hearers would  
 assume. Every one knew how Creon  
 had refused burial to the Argives, and  
 how Theseus had recovered their corpses  
 by force of arms. In the *Supplikes* of  
 Eur. the Chorus consists of widows and  
 mothers of the unburiel warriors. No  
 Athenian exploit was more famous (Her.  
 9. 27; Isocr. *Paneg.* § 52, *Encom. Helen.*  
 § 31, *Panath.* § 168; Plat. *Menex.* 244;  
 [Lys.] or. 2 §§ 4 ff.: [Dem.] or. 60 §§ 7 ff.).  
 The war of the Epigoni, which was in-  
 cluded in the epic *Thebais* (Paus. 9. 9  
 § 5), was dramatised both by Aesch. and  
 by Soph. (*Ἐπιγονοί*).

Just as, in the *O. C.* (1410 n.), Soph.  
 glances at the theme of his *Antigone*,  
 so here he might naturally glance—  
 however indirectly—at a later chapter of  
 the Theban story,—whether his *Ἐπιγονή*  
 already existed, or was still in the future.  
 Dramatically, the reference is the more

fitting, since the legend represented  
 Teiresias as still living, and still zealous  
 for Theban welfare, when the Epigoni  
 came.—For other views of the passage,  
 see Appendix.

1081 ὄσων (fem.) σπαράγματα, man-  
 gled bodies *belonging* to them, as being  
 the corpses of their citizens. The pos-  
 sessive gen. in this sense is quite justifi-  
 cable, since σπαράγματα = σώματα ἐσπα-  
 ραγμένα, just as πτώματα = σώματα πεπτω-  
 κέα. (It would be possible, but harsh,  
 to make ὄσων masc., as = ἐπελ τοσοῦτων:  
 cp. *O. C.* 263 n.)

L's καθήγγισαν = 'hallowed' them, in  
 the sense of, 'gave burial rites to them':  
 cp. Eur. *Or.* 40 μήτηρ πυρὶ καθήγγισται  
 δέμας (has had the funeral rite of fire):  
*Suppl.* 1211 ὦ αὐτῶν σώμαθ' ἡγνίσθη  
 πυρὶ. The v. 1. καθήγγισαν reaches the  
 same meaning ('buried') by a different  
 channel. καθάγιζω was properly 'to de-  
 vote' or 'dedicate': Her. 1. 86 ἀκροθίνια  
 ...καταγιεῖν θεῶν δτεω δῆ. Then, fig., to  
 devote to the gods below by the funeral  
 fire; Plut. *Anton.* 14 τὸ...σῶμα τοῦ Καί-  
 σαρτος ἐν ἀγορᾷ καθάγισται ('solemnly burn').  
 Either καθήγγισαν or καθήγγισαν, then,  
 is admissible. But (apart from L's sup-  
 port) καθήγγισαν seems preferable on two  
 grounds: (a) its primary sense lends force  
 to the grim irony: (b) the funeral sense  
 of καθάγιζω has only post-classical evi-  
 dence.—Hesychius (καθαγιζω) says that  
 Soph. used καθαγιζω, not in the sense of  
 καθιερῶ, but in that of μαίωω:—a state-  
 ment perh. founded on a misunderstanding

whose mangled sons had the burial-rite from dogs, or from wild beasts, or from some winged bird that bore a polluting breath to each city that contains the hearths of the dead.

Such arrows for thy heart—since thou provokest me—have I launched at thee, archer-like, in my anger,—sure arrows, of which thou shalt not escape the smart.—Boy, lead me home, that he may spend his rage on younger men, and learn to keep a tongue more temperate, and to bear within his breast a better mind than now he bears. [Exit TEIRESIAS.

emendations see Appendix.

1089 L has τρέφειν, not στρέφειν.—ήσυχατέραν MSS.: ήσυχατέραν Schaefer. 1090 ή] ών Brunck.—Schneidewin, ή νύν φέρειν: Herwerden, ή νύν φέρει: F. W. Schmidt, τών γε νύν φέρειν φρενών.

of καθήγισαν here. The Schol. read the latter (μετά δ' α' γους εκόμισαν). But the fact that L has καθήγισαν must be set against these doubtful testimonies.—For the irony, cp. *El.* 1487 πρὸς | ταφῆσιν, ών τόνδ' εἰκόσ' ἐστι τυγχάνειν (as Gorgias called vultures ἐμψυχὸι τάφοι, Longin. π. 5903 3 § 2): Aesch. *Th.* 1020 ὑπ' οἰωνῶν ... | ταφῆν' ἀτιμῶς: Ennius *Ann.* 142 *volturni' crudeli condebat membra sepulcro*: Lucr. 5. 993 *vivā videns vīvo sepeliri viscera busto*.

1088 ἐστιούχον... πόλιν, the city containing the ἐστίαι of those on whose flesh the bird has fed. The sing. is used, although several πόλεις are concerned, since the case of one city is the case of all. For the adj., cp. Aesch. *Pers.* 510 ἤκουσιν ἐκφυγόντες, οὐ πολλοὶ τινες, | ἐφ' ἐστιούχων γαίαν, 'the land of their homes.' Eur. *Andr.* 283 ἐστιούχον αὐλῶν, the abode that contains his hearth. Here, the word serves to suggest a pollution of hearth and altar (1016). Pollution, in a ceremonial sense, could be brought by the δσμή, even without an actual transport of carrion. And it is only the birds that are said to carry the taint.—See Appendix on 1080 ff.

1084 ε. σου, 'at thee,' with ἀφήκα: 1033 n.—θυμῷ, modal dat.: 620 n.—καρδίας τοξώματα, heart-arrows, i.e., arrows for thy heart. Cp. Eur. *Hec.* 235 καρδίας δηκτήρια: *Med.* 1360 τῆς σῆς γάρ, ὡς χρῆν, καρδίας ἀνθηψάμεν.—Not, arrows from my (angry) heart, like δμματος... τόξευμα (Aesch. *Suppl.* 1004).—τών=ών: cp. *O. C.* 747 n.

1087 δ παῖ. Cp. *O. T.* 444 ἀπειμὶ τοῖνον' καὶ σὺ, παῖ, κόμισέ με.

1089 τρέφειν. Cp. 660 n.—ήσυχατέραν, the MS. reading, has been prudently

retained by most of the recent edd. In Plat. *Charm.* 160 A the MSS. give δ ήσυχώτατος, though two lines before they give ὡς ήσυχαίτατα. A grammarian in Bekker *Anecd.* 98. 19 quotes ήσυχώτερον. In Aesch. *Eum.* 223 the MSS. give ήσυχαίτερον, and in Plat. *Phileb.* 24 C ήσυχαίτερον. It is true that our MSS. have no great weight on such a point, and that, if the ω form had been the current one in later Greek, it would have been likely to oust an older form in α. But we see that sometimes, at least, the MSS. could preserve the α and the ω forms side by side. It seems safer, then, to suppose that the normal ω form and the irregular α form were both in Attic use, than to assume that the α form alone was tolerated. The dictum of Thomas Magister, (quoted by Dindorf,) p. 426 ήσυχαίτερον' οὐχ ήσυχώτερον, is indecisive without more evidence than we possess.

1090 τὸν νοῦν... τῶν φρενῶν ἀμείνω (τρέφειν) ή νύν φέρει (αὐτόν). Cp. *Il.* 18. 419 τῆς ἐν μὲν νόος ἐστὶ μετὰ φρεσίν, there is understanding in their breasts: 22. 475 ἐς φρένα θυμὸς ἀγέσθη, the soul returned to her breast. The word φρήν being thus associated with the physical seat of thought and feeling, δ νοῦς τῶν φρενῶν was a possible phrase. So trag. adesp. fr. 240 (when divine anger visits a man) ἐξαφαρείται φρενῶν | τὸν νοῦν τὸν ἐσθλόν. (Cp. 176 n. ad fin.)—φέρει: 705 n.—If we took τῶν φρενῶν with ἀμείνω, then ή must be changed to ὦν, with Brunck. In so compact a clause, ή could not be an irregular substitute for ὦν. Nor could ή νύν φέρει be an epexegetis: 'better than his (present) mind,—(that is, better) than he now bears it.'

- ΧΟ. ἀνὴρ, ἄναξ, βέβηκε δεινὰ θεσπίσας·  
ἐπιστάμεσθα δ', ἐξ ὄτου λευκὴν ἐγὼ  
τῇδ' ἐκ μελαίνης ἀμφιβάλλομαι τρίχα,  
μή πώ ποτ' αὐτὸν ψεύδος ἐς πόλιν λακεῖν.
- ΚΡ. ἔγνωκα καὶ τὸς καὶ ταρασσομαι φρένας· 1095  
τό τ' εἰκαθεῖν γὰρ δεινόν, ἀντιστάντα δὲ  
ἄτη πατάξει θυμὸν ἐν δεινῷ πάρα.
- ΧΟ. εὐβουλίας δεῖ, παῖ Μενοικέως, λαβεῖν.
- ΚΡ. τί δῆτα χρὴ δρᾶν; φράζε· πείσομαι δ' ἐγώ.
- ΧΟ. ἔλθων κόρην μὲν ἐκ κατώρυχος στέγης 1100  
ἄνες, κτίσον δὲ τῷ προκειμένῳ τάφον.
- ΚΡ. καὶ ταυτ' ἐπαινέις, καὶ \*δοκεῖ παρεικαθεῖν;

1091 ἀνὴρ] ἀνὴρ L.—After βέβηκε, ν has been erased in L. 1092 ἐπιστά-  
μεσθα γ: ἐπιστάμεθα L. 1094 λακεῖν from λαβεῖν L. 1096 τό τ' εἰκάθειν . .  
ἀντιστάτα δε (without accent) L: the first hand has written τ above δε.—εἰκαθεῖν  
Elmsley. 1097 ἀτη πατάξει θυμὸν ἐν δεινῷ πάρα mss.—Seyffert conject. ἐν  
δεινοῦ πέρα (Musgrave had already proposed πέρα, and Martin δεινῶν οἱ δεινοῦ  
πέρα).—Wecklein, ἐπὶ δεινῷ πάρα.—Nauck, ἀτη παλαῖσαι δεινὰ καὶ δεινῶν πέρα.—  
M. Schmidt, ἀντιστάτη δε | ἀτη, μαλάξει θυμὸν ἐν δεινοῖς, πάρα.—Semitelos, ἀτη

1092 ε. ἐξ ὄτου: cp. 12 n.—λευκὴν...  
ἐκ μελαίνης. The words could mean  
either: (1) 'since this hair which clothes  
my head, once dark, has been white': or  
(2) 'since this hair,—once dark, now  
white,—has clothed my head,'—i.e., from  
infancy. The first is the sense intended  
here. There is a certain looseness of  
expression, since the thought is, 'though  
I am old, I can recall no such case';  
whereas the period actually described  
might be a comparatively short one. So  
we can say, 'he has grown grey in the  
service of his country,' meaning, 'he has  
served it all his life.'—ἀμφιβάλλομαι: cp.  
Rhianus (the elegiac poet of Crete,  
c. 225 B.C.) *Anthol. P.* 12. 93 χαίρετε,  
καλοὶ παῖδες, ἐς ἀκμῆν δὲ μόλοιτε | ἦβην,  
καὶ λευκὴν ἀμφιέσαισθε κόμην. For the  
1st pers. sing. following ἐπιστάμεσθα, see  
734 n.

1094 μή. We might have had the οὐ  
of oratio obliqua with λακεῖν, = ὅτι οὐκ  
ἔλακε. But here we have μή, as after  
πιστεύω and like verbs. So *O. T.* 1455  
οἶδα, μήτε μ' ἂν νύσον | μήτ' ἄλλο πέρσαι  
μηδέν (n.). Cp. *O. C.* 656 n., 797 n.  
In such cases μή, seems to add a certain  
emphasis to the statement of fact (like  
saying, 'I protest that I know no in-  
stance').—λακεῖν, infin. (instead of the

more usual partic.) after ἐπιστάμεσθα:  
293 n. This verb is esp. used of pro-  
phesy: cp. *Tt.* 822 (where τοῦτος τὸ  
θεσπρόπον is subject to ἔλακεν): Aesch.  
*Ag.* 1426 (of Clytaemnestra) περίφρονα δ'  
ἔλακες. The ref. is esp. to the seer's  
denunciation of Oedipus, and his com-  
mand regarding Megareus (1303 n.).

1096 ἔγνωκα, I have noted it = I know  
it well; more emphatic than οἶδα: cp.  
*O. C.* 553 n.

1096 For τε...δε, instead of τε...τε,  
cp. *Tt.* 285 ταῦτα γὰρ πόσις τε σὸς |  
ἐφεῖτ', ἐγὼ δὲ πιστὸς ὦν κείνῳ τελῶ: *ib.*  
333 ὡς σύ θ' οἱ θέλεις | σπεύδης, ἐγὼ δὲ  
πάνθων ἐξαρκῇ τιθῶ. See also *O. C.*  
367 n., 442 n.: *Ph.* 1312 f. Here, δε is  
accentless in L, and the first hand has  
written τ above; but, if the genuine read-  
ing had been τε...τε, the change to τε...δε  
was not likely to occur; and the antithesis  
makes δε very natural. Cp. Aesch. *Ag.*  
206 βαρεῖα μὲν κτλ τὸ μή τιθέσθαι, | βαρεῖα  
δ', εἰ τέκνον δαΐτω.

1097 ε. ἀτη πατάξει (170 n.) θυμὸν,  
to smite my proud spirit with a curse.  
ἀντιστάνα implies that he is stationary:  
the image is not, then, like that in 854  
(ἐς Δίκας βάθρον | προσέτεσσε). Rather the  
ἀτη is to be conceived as sweeping down  
on him, like the torrent which destroys

CH. The man hath gone, O King, with dread prophecies. And, since the hair on this head, once dark, hath been white, I know that he hath never been a false prophet to our city.

CR. I, too, know it well, and am troubled in soul. 'Tis dire to yield; but, by resistance, to smite my pride with ruin—this, too, is a dire choice.

CH. Son of Menoeceus, it behoves thee to take wise counsel.

CR. What should I do, then? Speak, and I will obey.

CH. Go thou, and free the maiden from her rocky chamber, and make a tomb for the unburied dead.

CR. And this is thy counsel? Thou wouldst have me yield?

παράξει πημονήν ('to punish an outrage by injury') δεινὸν πέρα. 1098 L has λαβεῖν, as Cobet and Campbell report; not λακεῖν, as Elmsley and Dübner. β and κ are somewhat alike in L, but β resembles our υ, while the left-hand stroke of κ is always higher than the right-hand stroke. See 1094, where λακεῖν has been made from λαβεῖν. The difference is usually plain; nor is there any doubt here. L<sup>2</sup> agrees with L, but has λαχεῖν κρέον in marg.: E has λαχεῖν. A, with the other MSS., has κρέον. 1102 δοκεῖς MSS.: I conjecture δοκεῖ. Nauck, λέγεις, or με λῆς.—παρεκδθεῖν MSS.: παρεκαθεῖν Elmsley.

trees that resist it (712).—ἐν δεινῷ πέρα (= πάρεστιν), it is open to me, as the dreadful alternative; lit., as a thing in the region of τὸ δεινόν. For ἐν δεινῷ cp. *El.* 384 νῦν γὰρ ἐν καλῷ φρονεῖν ('tis opportunity). *Eur. Her.* 971 οὐκοῦν ἐτ' ἐστὶν ἐν καλῷ δοῦμαι δίκη; *I. A.* 969 ἐν εὐμαρείῃ τε (sc. ἐστὶ) δρᾶν: *Helena.* 1277 ἐν εὐσεβείῃ γούν νόμιμα μὴ κλέπτειν νεκρῶν ('tis a matter of piety). Here, the only peculiarity arises from the fusion of two propositions, viz. (1) πάρεστιν, and (2) ἐν δεινῷ ἐστίν. The phrase would have been clearer if *de* had been added to ἐν δεινῷ: cp. 471 n. It may be noticed that elsewhere also *Soph.* uses πάρεστι and παρὼν of an evil lot: *Ai.* 432 νῦν γὰρ πάρεστι καὶ δις ἀλάξω ἐμοί: *El.* 959 ἢ πάρεστι μὲν στένω... | πάρεστι δ' ἀλγύν: *Ph.* 283 πῦρ σκοπὸν οὐδὲν πλὴν ἀνιάσθαι παρὼν. This is a point in favour of the traditional πέρα.—Seyffert's ἐν δεινοῦ πέρα would be excellent, were it not for *en*, which cannot be justified by the use of *els* with superlatives (*O. C.* 563 n.). Cp. [*Dem.*] or. 45 § 73 δεινόν, ὡ γῇ καὶ θεοῖ, καὶ πέρα δεινοῦ. Wecklein conjectures ἐπὶ (for ἐν) δεινῷ: 'by resisting, it is possible that, in addition to the difficulty (of resistance), I may incur calamity.' But, apart from the risk of calamity, there was nothing in

resistance that he could call δεινόν. There is no likelihood in conjectures which displace θυμόν, such as Nauck's (see cr. n.).

1098 The question between L's λαβεῖν, and the Κρέον of later MSS., is not an easy one to decide. If λαβεῖν is an error, then it must be explained by the scribe's eye having wandered to v. 1094. But it has not been noticed (I think) that the argument from v. 1094 is two-edged. There, the scribe of L wrote λαβεῖν, which was afterwards corrected to λακεῖν, either by his own hand or by another. It might be held, then, that he wrote λαβεῖν, by an error of the eye, in 1094, because his archetype had λαβεῖν in 1098. The exegetical construction of the inf. (= ὥστε λαβεῖν αὐτήν, see examples on 489 f.) may have been a stumblingblock, leading transcribers to think it a redundant gloss; when Κρέον would have been the obvious resource. Everything considered, I prefer to retain λαβεῖν.

1100 ζ. κατόνυχος: 774 n.—κτίσων is here more than πόλιν, as it implies observance of solemn rites: cp. 1201 ff.: *Aesch. Cho.* 483 οὕτω γὰρ ἂν σοι δαίτες ἐννομοὶ βροτῶν | κτίζοιαν'.

1102 I read the impers. δοκεῖ: 'and does it seem good (to you) that I should yield?' The dat. can be understood, as

- ΧΟ. ὅσον γ', ἀναξ, τάχιστα· συντέμνουσι γὰρ  
θεῶν ποδώκεις τοὺς κακόφρονας βλάβαι.  
ΚΡ. οἴμοι· μόλις μὲν, καρδίας δ' ἐξίσταμαι 1105  
τὸ δρᾶν· ἀνάγκη δ' οὐχὶ δυσμαχητέον.  
ΧΟ. δρᾶ νυν τάδ' ἐλθὼν μηδ' ἐπ' ἄλλοισιν τρέπε.  
ΚΡ. ᾧδ' ὡς ἔχω στείχοιμ' ἄν· ἵτ' ἵτ' ὁπάονες,  
οἱ τ' ὄντες οἱ τ' ἀπόντες, ἀξίνας χεροῖν  
ὀρμάσθ' ἐλόντες εἰς ἐπόψιον τόπον. 1110  
ἐγὼ δ', ἐπειδὴ δόξα τῇδ' ἐπεστράφη,  
αὐτός τ' ἔδησα καὶ παρὼν ἐκλύσομαι.

**1105** καρδίαι L. Most of the later mss. have καρδίας: but some καρδία (as A, L<sup>2</sup>), καρδίαν, or καρδία. In L there is an erasure before ἐξίσταμαι, the first hand having first written ἐξεπίσταμαι. Semitelos writes καὶ βία 'ἐξεπίσταμαι (= 'have been taught' how to act). **1107** νῦν L. **1108** [τ' τ'] Triclinius conjecturally added the second τ'. L has τ', as Elmsley read it: the rough breathing has been

in Ph. 526 ἀλλ', εἰ δοκεῖ, πλέωμεν, and ib. 645. This correction is confirmed by Aesch. Th. 650 σὺ δ' αὐτὸς ἤδη γνώθι τίνα πέμπειν δοκεῖ, where L has δοκεῖ with an accent erased over the ο, —showing that the use of the impers. verb without a dat., seeming strange, had suggested δοκεῖ (imperat.). There, some of the later mss. have δοκεῖς. Here, L shares the error of the rest, and has δοκάς—generated, doubtless, from δοκεῖ by the same misapprehension as in Aesch. l. c. The decisive objection to δοκεῖς here is that it could mean only, 'art thou minded to yield?' (Aesch. Ag. 16 ὅταν δ' αἰδέω ἢ μινύρεσθαι δοκῶ); not, 'dost thou think it right that I should yield?'—παρεικαθεῖν: for the form, see on O. T. 651.

**1108** εἰ συντέμνουσι... τοὺς κ., cut them (i.e., their careers) short, 'cut them off.' The compressed phrase, though not strictly correct, is natural.—ποδώκεις: cp. Il. 9. 505 ἡ δ' ἄτη σθεναρὴ τε καὶ ἀργί-ποις: Ai. 837 Ἐρμούς τανυπόδας (who are ταχέαι, ib. 843): O. T. 418 δεινόπους ἀρά.—βλάβαι, 'harms,' 'mischiefs,' with ref. to the primary sense of βλάπτω, to disable, or stop: Il. 6. 39 (horses) δῖψ' ἐνὶ βλαφθέντε μυρκίνψ, 'caught in' a tamarisk branch: Aesch. Ag. 120 (a hare) βλαβέντα λουσθίων δρόμων, 'stopped' from running further. The βλάβαι θεῶν cannot, however, be properly regarded as personified beings; and therefore we should not write Βλάβαι. In Aesch. Eum. 491 εἰ κρατήσῃ δίκαι τε καὶ βλάβαι |

τοῦδε μητροκτόνου, where some write Δίκαι—Βλάβαι, the sense is, 'if the cause and the wrong (=the wrongful cause) of Orestes shall prevail.'—κακόφρονας: for the δ before φρ, cp. 336 n.

**1108** εἰ μόλις μὲν (ἐξίστ.), ἐξίστ. δέ: cp. Eur. Ph. 1421 μόλις μὲν, ἐξέτεινε δ' εἰς ἡπαρ ξίφος: Ar. Nuβ. 1363 γὰρ μόλις μὲν, ἀλλ' ὅμως ἠνεσχόμην.—ἐξίσταμαι καρ-δίας, resign my cherished resolve: Plat. Phaedr. 249 D ἐξιστάμενος... τῶν ἀνθρωπί-νων σπουδασμάτων, καὶ πρὸς τῷ θεῷ γιγνώ-μενος. This use of καρδία was suggested by the similar use of θυμός, with which Homer associates it as the seat of desire or passion (Il. 13. 784 νῦν δ' ἀρχ' ὅππῃ σε κρα-δίη θυμός τε κελεύει): thus πληροῦσα θυμόν (Eur. Hēr. 1328)=πληροῦσα ἐπιθυμίαν.—τὸ δρᾶν, acc. of inner object, defining the concession: Ph. 1252 ἀλλ' οὐδέ τοι σὴ χειρὶ πείθομαι τὸ δρᾶν.—δυσμαχητέον: Tr. 492 θεοῖσι δυσμαχοῦντες.

**1107** ἐπ' ἄλλ. τρέπε=ἄλλως ἐπίτρεπε: Aesch. Eum. 434 ἡ γὰρ ἐμοὶ τρέποιτ' ἄν αἰτίας τέλος; ('would ye commit the decision of the charge to me?') This is 'tmesis' in the proper sense,—where the prep. determines the special sense of the verb: cp. Il. 8. 108 οὐς ποτ' ἀπ' Ἀνδρείαν ἐλόμην=ἀφειλόμην.

**1108** ὡς ἔχω, i.e., forthwith: 1235: Ph. 819 δέξαι θανάσιμόν μ' ὅπως ἔχω.—στείχοιμ' ἄν, optat. with ἄν expressing a fixed resolve: O. T. 343 οὐκ ἄν πέρα φρά-σαιμι: O. C. 45 οὐχ... ἄν ἐξέλθοιμ' ἐτι.—ἵτ' ἵτ'. The rhythm given by the tri-

CH. Yea, King, and with all speed; for swift harms from the gods cut short the folly of men.

CR. Ah me, 'tis hard, but I resign my cherished resolve, —I obey. We must not wage a vain war with destiny.

CH. Go, thou, and do these things; leave them not to others.

CR. Even as I am I'll go:—on, on, my servants, each and all of you,—take axes in your hands, and hasten to the ground that ye see yonder! Since our judgment hath taken this turn, I will be present to unloose her, as I myself bound her.

questioned, but is certain. The later MSS. have *tr*, or (as A) *στ'*. Nauck conject. *ε'* or *δλλ'*: Mekler, *δνι'*. 1111 *δόξαι τῇδ' (sic) ἐπεστράφη* L: *δόξα τῇδ' ἐπεστράφη* r. The corruption in L (shared by L<sup>2</sup> and V<sup>4</sup>) evidently arose from failure to perceive that *τῇδ'* was an adverb. 1112 *αὐτός τ' ἔδησα*] Semitelos conject. *αὐτός πεδήσας*.

branch suits this agitated utterance. *ε'* would be no improvement (see cr. n.).

1109 *οἱ τ' ὄντες οἱ τ' ἀπόντες*, one and all. This was doubtless a familiar phrase: cp. 40 n. *El. 305 τὰς οὐσας τέ μοι | καὶ τὰς ἀπούσας ἐλπίδας διέφθορον*. Plaut. *Trin. 360 comedit quod fuit quod non fuit*.—*ἄξιναι*. In Xen. *An. i. 5. 12* the *ἄξινη* is used by one who is *ξύλα σχίζων*. Here it has usually been supposed that the *ἄξιναι* were to cut wood for the burning of the corpse. But no regular *πυρά* was made; the remains of the corpse were burned with *νεοσπάδες θαλλοί*, branches freshly plucked from the trees in the plain (1201). On the other hand, some implement was needed to raise the *τύμβος ὀρθόκρανος* of earth (1203). It seems, then, as if Soph. referred to some kind of axe which could serve like the *γενής* of v. 249 (n.). No tool was used to break open Antigone's tomb; the stones were dragged away (1216).

1110 *ἐπὶ φῶν*, pass., looked-upon, beheld, from here: hence = *φανερὸν* (schol.), 'in view.' Cp. *O. C. 1600 εἰς προσόψιον | πάγον*, the hill which was in view.—As Creon speaks, he points with his hand in a direction to the left of the spectators. The region meant is the furthest and highest part of the Theban plain (1197), where the body of Polyneices still lay. In the *πάγον* adjacent to it was the rocky tomb of Antigone (774 n.).—Hermann assumed the loss of some vv. after 1110, in which Creon described the *ἐπὶ φῶν τόπος*,—explaining that he would first bury Polyneices, and then free Antigone. But what need

was there for this, when he was himself to accompany his servants? Besides, his men, like all the other Thebans, might be supposed to know the place meant; and the Chorus had already said what was to be done there. Equally baseless is Bergk's theory that vv. 1111—1114 are an interpolation, designed to fill a gap in the original text. See the notes on them. Dindorf agrees with Bergk only so far as to suspect vv. 1111, 1112.

1111 *ἐγὼ δ'*. The sense is not: 'do you go and bury Polyneices, while I release Antigone.' Creon takes part in both acts (1196 ff.). But at this moment his foremost thought is of saving Antigone. If she dies, his son must die (1066). Therefore, while he glances at the burial-rites by telling his men to bring axes, he describes his own part by his *most urgent* task,—the release.—*ἐπεστράφη*, prop., 'turned round'; as a person faces about, Eur. *Alc. 187 καὶ πολλὰ θάλαμον ἐξιοῦσ' ἐπεστράφη. τῇδ'*, this way, in this direction (*O. C. 1547*).

1112 *αὐτός τ' ἔδησα* κ.τ.λ. = *ἑσπερ αὐτὸς ἔδησα, οὕτω καὶ αὐτὸς παρὼν ἐκλύσομαι*. The co-ordination (parataxis) of clauses by *τε...καὶ*, as elsewhere by *μέν...δέ*, is peculiarly Greek. Cp. *O. T. 419 βλέποντα νῦν μὲν ὀρθ', ἔπειτα δὲ σκότον* (=dark then, though now thou hast sight): *O. C. 853 οὕτε νῦν καλὰ | ὄρας, οὕτε πρόσθεν εἰργάσω* (=thou art not doing well now, as neither didst thou formerly): *id. 1202 (οὐ καλῶν) αὐτὸν μὲν εὖ | πάσχειν, παθόντα δ' οὐκ ἐπιστάσθαι τίεν* (while receiving benefits, to be incapable of re-



δέδοικα γὰρ μὴ τοὺς καθεστῶτας νόμους  
ἄριστον ᾗ σῶζοντα τὸν βίον τελεῖν.

τρ. α'. ΧΟ. πολυνύμμε, Καδμείας νύμφας ἄγαλμα

1115

2 καὶ Διὸς βαρυβρεμέτα

3 γένος, κλυτὰν ὅς ἀμφέπει

4 Ἰταλίαν, μέδεις δὲ

5 παγκοῖνους Ἑλευσινίας

1120

1114 σῶζοντα τὸν βίον] τὸν βίον σῶζοντα L. 1115—1125 L. divides thus: πολυνύμμε—| νύμφας—| βαρυβρεμέτα—| κλυτὰν—| Ἰταλίαν.. παγκοῖνους—| δηνίου—| ὦ βακχεῦ—| ναίων—| ρέεθρον—| τ' ἐπὶ.. δράκοντος|. 1116 Καδμείας] Dindorf writes Καδμείας, and in 1126 διλόφοιο for διλόφον.—νύμφας ἄγαλμα

quitting them). Here, the rhetorical effect of the idiom is to place the two acts in bolder contrast. The middle ἐκλύομαι and the active ἐκλύω (Aesch. *P. V.* 326) are equivalent in poetry. They do not differ as λυω (said of the captor) from λύομαι (of the ransom).—Nauck and others take the words figuratively; 'As I have made the tangle, I will unravel it' (cp. 40 n.). This is surely wrong. See on v. 1111.

1118 ε. δέδοικα μὴ...ᾗ: cp. *O. T.* 747 δεινὸς ἀθυμῶ μὴ βλέπων ὁ μάντις ᾗ. In both these places, 'I fear lest...' means 'I shrewdly suspect that...' and δέδοικα μὴ might therefore have been followed by pres. indic., which expresses a fear that something is now going on (cp. 278 n. *Ar. Nub.* 493 δέδοικα...μὴ πηλῶν δέει).—τοὺς καθεστ. νόμους, the laws established by the gods,—the θεῶν νόμιμα of 454 f.—σῶζοντα...τὸν βίον τελεῖν=σῶζεν ἕως ἀν τελευτήσης: but the turn of phrase chosen unconsciously foreshadows Antigone's fate.

1116—1154 This ὑπόρχημα, or 'dance-song,' takes the place of a fifth stasimon. The Chorus hopes that Creon may be in time to save Antigone, and that his sin against the dead may be expiated without disaster. Hence this strain, full of gladness, invoking the healing presence (1144) of the bright and joyous god who protects Thebes. The substitution of a ὑπόρχημα for a stasimon is used with a like dramatic purpose in other plays. (1) *O. T.* 1086—1109: the Chorus hopes that Oedipus may prove to be of Theban birth. (2) *Ai.* 693—717, a joyous invocation of Pan, the Chorus believing that Ajax has indeed repented. (3) *Tr.* 633—662: the Chorus joyously anticipates the return of Heracles. In

each of these cases the beginning of the end is near.

1st strophe 1115—1125=1st antistr. 1126—1136: 2nd str. 1137—1145=2nd antistr. 1146—1154. See Metrical Analysis.

1118 ε. πολυνύμμε, i.e., worshipped by various special titles in different places. The reference of the epithet to local rituals is well brought out by Theocr. 15. 109 (Aphrodite) πολυνύμμε καὶ πολύναιε. Most of the greater deities are called πολυνύμμοι by the poets; but the word is peculiarly suitable to Dionysus, owing to the manner in which his cult was interwoven with other cults; thus in relation to Demeter he was Ἰακχος; to the Muses, Μελπόμενος; to Hades, Ζαγρεῦς. Dionysus was distinctively πολυειδὴς καὶ πολύμορφος (Plut. *Mor.* 389 c). Upwards of sixty titles given to him can be enumerated (see Preller, *Griech. Mythol.*).—Καδμείας. We should not write Καδμείας, and διλόφοιο in 1126, with Dindorf. Nor is it necessary to place νύμφας after ἄγαλμα, with Nauck. See Metrical Analysis.—ἄγαλμα, glory: Aesch. *Ag.* 207 τέκνον...δόμων ἄγαλμα.—νύμφας, bride, young wife. Semele, daughter of Cadmus and Harmonia, was beloved by Zeus, and was ensnared by Hera into praying him that he would come to her in the same guise as to Hera. He came to her, therefore, armed with his thunderbolts, and amid lightning, which destroyed her. She was great with child, and Zeus saved her son, Dionysus. βαρυβρεμέτα (for the ὤ, cp. 336 n.) alludes to this story. *Ov. Met.* 3. 298 (Jupiter, bound by his own oath, grants Semele's prayer): ergo maestissimus altum | Aethera conscendit, nuntique sequentia traxit | Nubila; quis nimbos

My heart misgives me, 'tis best to keep the established laws,  
even to life's end.

CH. O thou of many names, glory of the Cadmeian bride,<sup>1st</sup>  
offspring of loud-thundering Zeus! thou who watchest over <sup>strophe.</sup>  
famed Italia, and reignest, where all guests are welcomed, in  
the sheltered plain of Eleusinian .

MSS.: ἀγαλμα νύμφας Nauck. 1119 Ἰθάλειαν L.: Ἰταλίαν r.—R. Unger conject.  
'Ἰκαρίαν (also suggested by Erfurd): Bergk, Κίδαλιαν: M. Schmidt, Φιγαλίαν:  
Seyffert, φυνταλίαν.—μέδωσ from μηδωσ L. 1120 παγκόνοιον L. The first hand  
sometimes writes νσ very like ω: but normally it makes this distinction, that υ is  
joined to the σ, while ι is not; so in κόλπαις, 1121.

*immixtaque fulgura ventis | Addidit, et  
tonitrus, et inevitabile fulmen.*

1119 The traditional reading, 'Ἰτα-  
λίαν, may be supported by these con-  
siderations. (1) Southern Italy, the seat  
of so many Greek colonies, was pre-  
eminently associated with the cultivation  
of the vine; and Sophocles has himself  
used the name which expresses that fact:  
*Triptolemus* fr. 538 *Ὀλῶωτρία τε πᾶσα  
καὶ Τυρσηνικὸς | κόλπος Λιγυστικὴ τε γῆ σε  
δέξεται.* (2) The opening words of the  
ode, *Καδμείας νύμφας ἀγαλμα*, claim  
Thebes as the birth-place of Dionysus.  
Though Italy, then, is mentioned before  
Eleusis, Parnassus and Euboea, that  
precedence has not the effect of repre-  
senting Italy as the head-quarters of the  
Dionysiac worship. Rather the mention  
of Italy just after Thebes serves to exalt  
the Theban god by marking the wide  
range of his power. And this reference  
to a distant country well suits the im-  
mediately following *παγκόνοιον*, expressing  
that Eleusis receives votaries from every  
part of the Greek world. (3) Athenian  
colonists founded Thurii, on the site of  
Sybaris, in 444—3 B.C.,—only two or  
three years before the probable date of  
this play. Thus, just at this time, the  
Athenian mind had been turned towards  
Southern Italy, and the allusion would  
strike a chord of sympathy in the audi-  
ence. It may be worth remembering  
that the poet himself would naturally  
have felt a more than common interest  
in the new home of his friend Herodotus.

The only worthy rival of 'Ἰταλίαν is the  
conjecture 'Ἰκαρίαν. This was the name  
of a deme in the N. E. of Attica, pic-  
turesquely situated in an upland valley  
bounded on the N. by the mountain-  
chain ('Aphorismo') which shuts in the

plain of Marathon, and on the S. by Pen-  
telicus. The site—at a place called 'Dio-  
nyso'—is proved by local inscriptions,  
found by members of the American School  
in 1888. The story was that, when Dio-  
nysus first entered Attica, he was received  
at Icaria by Icarus, whom he taught to  
make wine. Icaria was associated with  
the earliest celebrations of the rural Dio-  
nysia (thus the *δάκτυλασμός*, or dancing  
on greased wine-skins, was said to have  
been introduced by Icarus himself), and  
with the infancy of Attic drama in both  
kinds,—as it was also the birth-place of  
Thespis, and, at a later time, of the comic  
poet Magnes. Inscriptions and other re-  
mains show that, in the 5th century B.C.,  
it was the seat of an active Dionysiac  
worship, with dramatic performances.  
These discoveries remind us that Sopho-  
cles might well have called Icaria *κλυτά*.  
Prof. A. C. Merriam further points out  
that, in literature, the legend of Icaria  
is often associated with that of Eleusis  
(*American School at Athens: Seventh An-  
nual Report*, 1887—88, p. 96). To Sta-  
tius, *Theb.* 12. 619 (*Icaris Celestius do-  
mus*), may be added Apollod. 3. 14. 7,  
Lucian *De Salt.* 39 f., Nonnus 27. 283 ff.,  
etc. But these facts remain: (1) 'Ἰταλίαν  
is also suitable, and is in all the MSS.:  
(2) it widens the range ascribed to the god's  
power: (3) a corruption of 'Ἰκαρίαν into  
'Ἰταλίαν is not one to which the letters  
would readily lend themselves, and would  
have been the less likely to occur be-  
cause Icaria was familiarly associated  
with Dionysus.

1120 ἔ. παγκόνοιον, welcoming guests  
from every quarter to the Eleusinian  
Mysteries: schol. *ἐν οἷς πάντες συνάγω-  
νται διὰ τὰς πανηγύρεις.* Cp. *El.* 138 ἔ.  
'Αἶδα παγκόλου λήμας. Pind. *O.* 6. 63

6 Δηοῦς ἐν κόλποις, Βακχεῦ, Βακχᾶν  
 7 ὁ ματρόπολιν Θήβαν  
 8 \* ναιετών παρ' ὑγρόν  
 9 Ἰσμηνοῦ ρείθρον <τ'> ἀγρίου τ' ἐπὶ σπορᾷ δρᾶ-  
 κοντος· 1124

ἀντ. α'. σέ δ' ὑπὲρ διλόφου πέτρας στέροψ ὅπως  
 2 λιγνύς, ἔνθα Κωρύκiai  
 3 στείχουσι Νύμφαι Βακχίδες,

1121 Δηοῦς] δηιοῦς L. 1122 ὦ βακχεῦ· βακχᾶν ματρόπολιν L. Herm. deleted  
 ὦ: Musgrave added ὁ before ματρόπολιν.—ματρόπολιν Dindorf. 1123 εἰ ναιέων  
 παρ' ὑγρόν Ἰσμηνοῦ | ρέεθρον L (the second ρ of ρέεθρον from ν). Dindorf restored  
 ναιετών. Triclinius gave ὑγρῶν . . ρέεθρων (Hermann ρέιθρων). I conjecture ὑγρὸν . .  
 ρείθρον τ'. 1126—1135 L divides thus: σέ δ'—| στέροψ...ἐνθα—| στείχουσι—|  
 κασταλείας τε—| σε νυσάλιν—| κισσῆρεισ—| πολυστάφυλος—| ἀμβρότων—| θηβαίας  
 ...ἀγνιδί. | 1126 διλόφου MSS.: διλόφοιο Dindorf (cp. on 1115). 1127 εἰ ἐνθα

πάγκουνον ἐς χώραν (Olympia).—κόλποις, recesses, i.e., the sheltered Thriasian plain, enclosed by hills,—Aegaleos on the E., Cithaeron on the N., and the Kerāta range on N.W. and W. Cp. *Ar. Ran.* 373 ἐς τοὺς εὐανθεῖς κόλπους λειμῶνων (where, though the scene is in Hades, the allusion is to the Initiated visiting Eleusis). So Pind. *O.* 9. 87 Νεμέας... κατὰ κόλπον: *ib.* 14. 23 κόλποις παρ' εὐδόξου Πίσας. This is better than to refer κόλποις to the Bay of Eleusis, whose shores are the λαμπάδες ἀκταί of *O. C.* 1049 (where see nn.).—Ἐλευσίνιας: on the ἱ, see n. on this v. in *Metr. Analysis*. Δηοῦς = Δήμητρος: *Hom. h. Dem.* 47 πότνια Δηώ. In this connection the proper name of the god was Ἰακχος (1152), a young deity who was represented as the son of Cora (or of Demeter); cp. *O. C.* 682 n. Indeed, Arrian expressly distinguishes the Eleusinian Iacchus from the Theban Dionysus, *An.* 2. 16 § 3: Ἀθηναῖοι Διόνυσον τὸν Διὸς καὶ Κόρης σέβουσιν...καὶ ὁ Ἰακχος ὁ μυστικός (the chant of the initiated) τούτῳ τῷ Διονύσῳ, οὐχὶ τῷ Θηβαίῳ, ἐπάδεται. But, as Welcker remarks (*Götterl.* 2, p. 543), Dionysus was the general name, often substituted for the special title.

1123 Βακχεῦ. The omission of ὦ before this word, and the addition of ὁ before ματρόπολιν, are conjectural (cr. n.). But they are certainly right; for the antistrophic words (1133) answering to Βακχεῦ—Θήβαν, are χλωρὰ τ' ἀκτὰ ! πολυστάφυλος πέμπει, which are unques-

tionably sound.—ματρόπολιν: cp. *O. C.* 707 n. Thebes is the 'mother-city' of the Bacchants, as being the city of Semele and the native place of Dionysus. It was the place at which the Dionysiac cult, coming from Asia Minor by way of Thrace, first established itself in Greece Proper. From Thebes the cult was propagated to Delphi, and associated with the worship of Apollo. See *Eur. Bacch.* 306. Cp. *O. T.* 210 n., *Tr.* 510.

1123 εἰ L has ὑγρὸν...ρέεθρον, not ὑγρῶν...ρείθρων, which was merely a conjecture of Triclinius. And the use of παρὰ with the genit. is not only unexampled (see n. on 966), but here, at least, wholly unintelligible. Metre requires, however, that a long syllable (answering to the first syll. of Θηβαίας in 1135) should precede ἀγρίου. I obtain this by adding τ' after ρείθρον. The second syll. of ὑγρὸν, as the last of a verse, is common. παρὰ with acc. is correct in ref. to a river, the notion being that his abode extends along its banks: cp. *El.* 184 ὁ παρὰ τὸν Ἀχέροντα θεὸς ἀνάσσειν: *Xen. An.* 4. 3 § 1 τοῦ πεδίου τοῦ παρὰ τὸν Κεντρίτην ποταμὸν: *ib.* § 6 ἐστρατοπεδεύσαντο παρὰ τὸν ποταμὸν. For the position of τ', cp. *O. T.* 258 n., *O. C.* 33 n. The sing. ρείθρον is not less suitable than the plur.: cp. *Aesch. Pers.* 497, *P. V.* 790. For the epithet ὑγρὸν, cp. *Od.* 4. 458 (Proteus) γίγρετο δ' ὑγρὸν ὕδωρ, 'running water.'—Ἰσμηνοῦ: see n. on 103 f.

1126 ἐπὶ σπορᾷ δρ., 'over the seed

Deô! O Bacchus, dweller in Thebè, mother-city of Bacchants, by the softly-gliding stream of Ismenus, on the soil where the fierce dragon's teeth were sown!

Thou hast been seen where torch-flames glare through <sup>1st anti-</sup>smoke, above the crests of the twin peaks, where move the <sup>strophe.</sup>Corycian nymphs, thy votaries,

κωρύκται νύμφαι | στείχουσι βακχίδες L. Blaydes places νύμφαι after στείχουσι. Dindorf gives νύμφαι στίχουσι (Hesych. στίχουσι· βαδίζουσι, πορεύονται. στίχων· πορευθῶμεν, βαδίσωμεν). Pallis, στείβουσι νύμφαι. Rauchenstein, Κωρύκιον | νύμφαι νέμονται. M. Schmidt, Κωρύκται | γυνφαί ('glens') τ' ἔχουσι Βακχίδες. (Hesych. explains γυνφή by γάπη.) Seyffert, ἐνθα Κωρυκίας | γυνφάς τ' ἔχουσι Βακχίδες. So Keck, but with νάπας τ' for γυνφάς τ', and Semitelos with εὐνάς τ'.

of the dragon,' i.e., on the ground where Cadmus sowed the dragon's teeth, from which the ancestors of the Cadmeans sprang. Hence the Thebans are called σπαρτοὶ ἄνδρες (O. C. 1534 n.). The place where Cadmus sowed the teeth was shown on the s. side of Thebes, near the Ἠλεκτραί πύλαι (Paus. 9. 10. 1).—Not, '(ruling) over the dragon's seed,' as if σπορά meant the Thebans.

1126 ζ. The general sense is: 'and on the heights of Parnassus thou holdest thy revels by night amid the Corycian Nymphs, who brandish torches.'—διλόφον πέτρας: i.e., two πέτραι, each with a λόφος (cp. 146 δικρατεῖς λόγχας, n.): two peaks, one of which stands on each side of a great recess in the steep cliffs above Delphi,—the cliffs called Φαιδριάδες, 'gleaming,' from their splendour in the morning sunshine (cp. Eur. Ion 86 ff.). These cliffs are about 2000 ft. above sea-level. The easternmost of the two peaks was called Τάμπεια: the westernmost, perh. Ναυπλία, but this is doubtful. Neither of them is the summit of Parnassus. That summit, called Λυκώρεια, rises high above them (about 8000 ft. above the sea). Misunderstanding διόρυφος, the Roman poets gave a wrong impression by their 'biceps Parnassus,' which Lucan brings out when he says (5. 72) 'Parnassus gemino petit aethera colle.'

By ὑπὲρ διλόφον πέτρας Soph. means the high ground above these two lower peaks, but below the summit of Parnassus. This high ground is what Eur. calls the δικόρυφος πλάξ (Eur. Bacch. 307). It consists of uplands stretching about 16 miles westward from the summit,

and affording pasturage, interspersed with firs, and with pieces of arable land: wheat, oats, and barley are now grown there. These uplands were the scene of a Dionysiac τριετηρίς, a torch-festival, held every second year, at the end of winter, by women from the surrounding districts; even Attic women went to it (Paus. 10. 4. 3). Cp. Lucan 5. 73 *Mons Phoebo Bromioque sacer, cui numine misto | Delphica Thebaeae referunt trietertia Bacchae*: and Macrobius Sat. 1. 18. 3. Here, however, the poet alludes, not to the human festival, but to supernatural revels.

Λυγνός is a smoky flame, such as a resinous pine-torch gives; στέροφ finely expresses the lurid and fitful glare flashing through the smoke.—ἐπὶ νύκτι, gnomic perf., 'hath (oft) seen thee': i.e., when the Nymphs brandish their torches, Dionysus is in the midst of them. It was the popular belief that dancing fires could be seen by night on Parnassus, when the god was holding his revels. Eur. Ion 716 (Parnassus) ἔα Βάκχιος ἀμφιπύρους ἀνέχων πέυκας | λαίψηρὰ πηδᾷ νυκτιπόλοισι ἅμα σὺν Βάκχαις: cp. ib. 1125: Bacch. 306: Phoen. 226: I. T. 1243.

Κωρύκται... Νύμφαι: Nymphs who haunt the Κωρύκιον ἄντρον and its neighbourhood. The name is from κώρυκος, 'a wallet' (and so, a hollow thing), and was given also to a cave on the Cilician coast. The Parnassian cave is near the top of a hill on the high table-land which lies at the base of the central cone,—about 7 miles N. E. of Delphi, and as many N. W. of Arachova. It is a large stalactite cavern, consisting of an outer chamber of some 200 ft. in length, and an inner one

- 4 Κασταλίας τε νᾶμα. 1130  
 5 καί σε Νυσαίων ὀρέων  
 6 κισσῆρεις ὄχθαι χλωρά τ' ἄκτα  
 7 πολυστάφυλος πέμπει,  
 8 ἀμβρότων ἐπέων  
 9 εὐαζόντων, Θηβαίτας ἐπισκοποῦντ' ἀγυιάς. 1135
- στρ. β'. τὰν ἐκ πασᾶν τιμᾶς ὑπερτάταν πόλεων  
 2 ματρὶ σὺν κεραυνίᾳ.  
 3 καὶ νῦν, ὡς βιαίας ἔχεται 1140  
 4 πάνδαμος πόλις ἐπὶ νόσον,  
 5 μολεῖν καθαρσίῳ ποδὶ Παρνασίαν ὑπὲρ κλιτὺν  
 6 ἧ στονόεντα πορθμόν. 1145

1130 *κασταλείας* L, with *ι* above *ει* from the first hand. 1134 *ἀμβρότων* L: *ἀβρότων* Turnebus.—*ἐπέων*] Hartung conj. *ἐπετών* (Pallis, *ἐπετών*). 1135 *θηβαίτας* L. *Θηβαίτας* Hermann (=1124 *ων ἀγρίου τ'*). 1137—1145 L divides thus: τὰν—| ὑπερτάταν—| ματρὶ—| καὶ νῦν—| ἔχεται—| ἐπὶ—| καθαρσίῳ—| ὑπὲρ...πορθμόν. | 1137 *τὰν ἐκ πασᾶν τιμᾶς ὑπερτάταν πόλεων* L. The second *α* of *ὑπερτάταν* seems to have been *ω*: and some letters have been erased above the line. Dindorf conject. τὰν ἐκπαγλα τιμᾶς | ὑπὲρ πασᾶν πόλεων. Blaydes τὰν ἐξ ἀπασᾶν |

of about 100 ft.; the greatest breadth is about 200 ft., and the greatest height, 40. In 480 B.C., when the Persians were coming, many of the Delphians took refuge in it (Her. 8. 36). An old place of sacrifice can still be seen in it; and an inscription found there shows that it was sacred Πανὶ καὶ νύμφαι (C. I. G. 1728). Aesch. *Eum.* 22 σέβω δὲ νύμφαι, ἐνθα Κωρυκίς πέτρα | κολλη, φίλορσι, δαιμόνων ἀναστροφῇ.

The simple transposition, *στελχουσι νύμφαι* for *νύμφαι στελχουσι*, satisfies the metre, and is far more probable than the change of *στελχουσι* into *στίλχουσι*,—a form which, though noticed by Hesychius, is not known to have been used by any Attic writer of the classical age.

1130 *Κασταλίας τε νᾶμα*, sc. *ὀρωπῆ* *σε*. The *Κασταλία* is a stream which flows from a fissure in the high cliffs above Delphi. It issues near the easternmost of the two peaks (1126 ff., n.),—that which was called *Τάμπεια*: and bounds in cataracts, down a precipitous channel, to Delphi, where its water was used for all sacred purposes. Below Delphi it joins the *Pleistus* (Aesch. *Eum.* 27). It is now called *Ἅγιος Ἰωάννης*. It is fitly mentioned here, since it rises on the edge

of the highlands which form the scene of the revels.

1131 *καὶ σε Νυσαίων*. And from Nysa in Euboea thou comest to visit Thebes, with thy followers who cry *εἰδοί*. The Euboean Nysa was imagined near Aegae (famous for its temple of Poseidon), on the w. coast of the island, opposite Anthedon. Cp. Stephanus Byz. and Hesych. s.v. *Νῦσα*. That word. prob. denoted a moist and fertile place: Welcker would refer it to a lost *νύω* from rt. *νυ* (*νέω*): *Götterl.* i. 439. 'Dionysos' was 'the Zeus of Nysa' (Preller *Myth.* i. 549). Legend placed a Nysa in Thrace (*I.* 6. 133), Macedonia, Thessaly, Boeotia, Naxos, Caria, Lydia, Cilicia, Arabia, Aethiopia, Libya, India, and even at Parnassus. In a fragment of the *Thyestes* Sophocles beautifully describes a wondrous vine of Euboea, which puts forth leaves and bears fruit in the same day: fr. 235 *ἔστι γὰρ τις ἐναλία | Εὐβοίς ἀλ' ἤντι βάκχειος βότρυς | ἐπ' ἡμᾶρ ἔρπει, κ.τ.λ.*

1132 *κισσῆρεις ὄχθαι*, ivy-clad hills. Usually *ὄχθη*=a river-bank, *ὄχθος*=a hill: so *Ph.* 726 *Σπερχεῖοῦ...παρ' ὄχθας*, and just afterwards (729) *Ὀίτας ὑπὲρ ὄχθων*. But the distinction is not always observed; nor need we suspect our MSS.,

hard by Castalia's stream.

Thou comest from the ivy-mantled slopes of Nysa's hills, and from the shore green with many-clustered vines, while thy name is lifted up on strains of more than mortal power, as thou visitest the ways of Thebè :

Thebè, of all cities, thou holdest first in honour, thou, and thy mother whom the lightning smote ; and now, when all our people is captive to a violent plague, come thou with healing feet over the Parnassian height, or over the moaning strait !

*ὑπερτιμῆς πόλεων.* Wecklein proposed (*Ar. Soph. em.* p. 76) *τὴν ἑκπαγλα τιμῆς* | *ὑπερτιμῆς πόλεων*, but in his ed. (1874) has *πασῶν* instead of *τιμῆς*. 1140 *καὶ νῦν* L. Tournier conject. *καὶρὸς*. 1141 *πάνδημος* L: *πάνδαμος* Dindorf.—Boeckh added *ἀμὰ* before *πόλις*, in order to obtain a metrical correspondence with the MS. text of the antistrophic verse, 1150: but see n. there.—*ἐπι*] Musgrave conject. *ὀπὸ*. 1144 *παρησίαν* L: *Παρωσίαν* r.

for the fact was noticed in antiquity (schol. on Aratus *Phaenomen.* 33). Thus Pind. *P.* 1. 64 *ὄχθαις ὑπο Ταυγέτου*: Eur. *Suppl.* 655 *Ἰσμήνιον πρὸς ὄχθον*.—The *κισσὸς* was to Dionysus what the *δάφνη* was to Apollo. The crowning with ivy (*κισσωσις*) was a regular incident of his festivities: he was called *κισσεύς*, *κισσοκόμης*, *κισσοχαλτῆς*. Cp. Alciphron *Epist.* 2. 3 § 10 *μὰ τὸν Διόνυσον καὶ τοὺς Βακχικοὺς αὐτοῦ κισσοῦς*. Ov. *F.* 3. 767 *hedera est gratissima Baccho*.

1138 *πολυστάφυλος*: cp. *Il.* 2. 537 *Χαλκίδα τ' Εἰρήτριάν τε πολυστάφυλόν θ' Ἰσθίαν*. As Histiaeae, afterwards Oreus, was on the N. coast, we may suppose that the Homeric epithet—here borrowed by Soph.—would have been at least equally applicable to other parts of the island.—*πέμπτῃ*, agreeing with nearest subject: 830 n.

1134 f. The words *ἀμβρότων ἐτίων* answer metrically to *ναεῶν παρ' ὑγρόν* (1123). There is no metrical reason, then, for altering the MS. *ἀμβρότων*, with Turnebus, to *δβρότων*. Cp. *O. T.* 158 *ἀμβροτε Φάμα*. There is no certain instance of *δβροτος* in Tragedy. Cp. Pind. *P.* 4. 299 *ἀμβροσίων ἐτίων*, 'divine strains.' Here the epithet suggests the mystic power of the invocation.—*ἐναῖόντων*: see on *εἶον*, 964: 'while divine chants resound with the cry *εὐοῖ*'; i.e., while the bacchants escort thee on thy way to Thebes with chants of praise. The conjecture *ἐνε-τῶν* is neat, but needless.

1137 f. *τὴν ἐκ πασῶν*. There is no reason, metrical or other, for suspecting

the MS. reading here. See on 1146. *τὴν*, *Θήβαν*, implied in *Θηβαίας*: cp. 668, 1072.—For *ἐκ* ('chosen out of') cp. 164: *ὑπερτάταν*, proleptic; cp. Eur. *I. A.* 573 *μεῖζω πόλιν ἀλλεῖ*: Plat. *Rep.* 565 c *τοῦτον τρέφειν τε καὶ ἀθεῖν μέγα*.

1139 *κεραυνίᾳ*, destroyed by the lightning of Zeus: see on 1115 f. Works of art frequently associate Dionysus with his mother. Thus a fragmentary vase-painting shows him introducing her to Olympus (Welcker, *Alte Denkm.* III. pl. 13). On coins she is sometimes enthroned beside him. See Baumeister, *Denkm.* p. 443.

1140 f. *ἔχεται ἐπὶ βίαιας νόσον*, is captive to a violent (= a most grievous) plague. The *νόσος* is the divine anger which Thebes has incurred (1015). *ἐπὶ νόσου* seems to be like *ἐπ' εἰρήνης* ('in time of peace' *Il.* 2. 797), *ἐπὶ σχολῆς* (Aeschin. or. 3 § 191): i.e., the prep. expresses the continuing presence of the *νόσος*, and the whole phrase strictly means, 'the city is in distress, under the prevalence of a malady.' (We could scarcely compare *ἐπὶ ξύλου*, and suppose a metaphor for a rack or cross; cp. n. on 308 f.) Musgrave's *ὀπὸ* (for *ἐπὶ*) is tame. For *ἔχεται* cp. Plat. *Legg.* 780 b *ὑπὸ πολλῆς ἀπορίας ἐχομένους*. There is only a verbal likeness to Her. 6. 11 *ἐπὶ ξυροῦ γὰρ ἀκμῆς ἔχεται* (are poised) *ἡμῶν τὰ πρήγματα*.—For *βίαιας* cp. n. on 1310 *δειλαῖος*. The text is sound, without Boeckh's conjectural insertion of *ἀμὰ* before *πόλις*: see on 1150.—*πάνδαμος*: cp. on 7.

1143 f. *μολαῖν*: infin. for imperat.: cp. n. on 150 ff.—*καθαροῖο*: Dionysus

ἀντ. β.

ὡ πῦρ \*πνεύοντων χοράγ' ἄστρον, νυχίαν  
 2 φθεγμάτων ἐπίσκοπε,  
 3 παῖ Διὸς γένεθλον, προφάνηθ',  
 4 \*ὦναξ, σαῖς ἅμα περιπόλοις  
 5 Θυίαισιν, αἱ σε μαινόμεναι πάννυχτοι χορεύουσι  
 6 τὸν ταμίαν Ἰακχον.

1150

1146—1154 L divides thus: ὡ— | χοράγ— | φθεγμάτων— | παῖ— | προφάνηθι— | σαῖς— | θυίαισιν— | πάννυχτοι— | χορεύουσι . . Ἰακχον. | 1146 f. ὡ πῦρ πνεύοντων | χοράγ' ἄστρον καὶ νυχίαν | L. (So the later mss., some with χοράγ'.) For πνεύοντων, Brunck gave πνεύοντων. Hermann, inserting τῶν before πῦρ, made πνεύοντων a spondee. He also deleted καὶ before νυχίαν.—Wolff: ὡ πύρπνων ἄστρον χοράγ' καὶ νυχίαν. (So Campbell, but with ὦ πῦρ πνεύοντων.)—Semitelos: ὡ

was often invested with the attributes of the Purifier and Healer, as καθάρσιος, ἀλεξίκακος, δαείσιος, etc. Cp. Athen. 22 E, and 36—37. This was one aspect of the Delphian cult which associated him with Apollo.—κλιτὴν —, as Tr. 271: but —, Od. 5. 470 ἐς κλιτὴν ἀναβὰς. Here, the last syll. of the verse being common, ὦν stands for ὦν.—πορθμόν, the Euripus, between Euboea and Boeotia. At Chalcis (Egripi) it is only 40 yards across.—στονόντα refers to the noise of wind and water in the strait, with its constantly changing currents. Strabo 9. 403 περὶ δὲ τῆς παλαιοῦς τοῦ Εὐρέπου τοσοῦτον μόνον εἰπεῖν ἱκανόν, ὅτι ἐπτάκις μεταβάλλειν φασὶ καθ' ἡμέραν ἐκάστην καὶ νύκτα. Livy (28. 6) explains this by the squalls from the hills. Cp. Lucan's description of the Euripus, 5. 234, *Arctatus rapido fervet qua gurgite pontus*.

1146 f. πνεύοντων, Brunck's simple correction of πνεύοντων, heals the metre. The ms. reading in 1137 f. is above all reasonable suspicion; and these verses now agree with them. It is a sin against all critical method to make violent changes in 1137 f.—as Dindorf (followed by Wecklein) does—in order to keep the short syllable of πνεύοντων here. Hermann's argument against πνεύοντων, which has deterred editors from admitting it, was strangely weak. He said that the first syllable of the epic πνέω never occurs with ictus (i.e., in arsis); and that, if the tragic poets had used that form, they would at least not have put an ictus on the πνε. But Homer repeatedly has πνοιῇ with ictus on the 1st syll. (as first

word of the verse): and as πνοιῇ to πνοή, so is πνέω to πνέω. It is plain, therefore, that the Homeric absence of ictus from the πνει of πνέω was purely an accident of convenience in composition, —the phrases being μένεα πνέοντες, ξεφυρτὴ πνέουσα, ἡδὺ μάλα πνέουσιν, πνέει τε καὶ ἔρπει, etc. We need not dwell, then, on the fact which makes a second fallacy in the argument,—viz. that the ictus on πνει here is only equal to that which falls on οντ (see Metr. Anal.). Tragic lyrics teem with epic forms and phrases. ξάω was at least as familiar a word as πνέω. Yet twice in lyrics Soph. has ventured to use the epic ξάω: *El.* 157 οἱ Χρυσόθεμις ζῶει: *O. C.* 1213 ζῶειν. Is it, then, reasonable to suppose that the poet, requiring — instead of —, would have hesitated to use the familiar epic form πνεύοντων? Nor is this all. In Aesch. *Cho.* 621 the mss. give πνέονθ' ἂ κυνόφρων ὕπνῳ: where πνέονθ' ἂ = σύμμετρον in the strophe (610), and the 1st syllable is (pace Hermann) necessarily long, being that of a spondee (or trochee): Heath's correction, πνέονθ', is therefore certain.

Other conjectures are: (1) ὡ πύρπνων ἄστρον χοράγ' καὶ νυχίαν (G. Wolff). The objection is that the contracted πύρπνους and πύρπνων do not justify πύρπνων for πύρπνων: cp. Eur. *Med.* 478 ταύρων πύρπνων ἐπιστάτην. (2) ὦ (for ὡ) πῦρ πνεύοντων χοράγ' καὶ νυχίαν (Campbell). Here πνεύοντων is a spondee. But such a synizesis seems very improbable. Remark, too, that L's χοράγ' ἄστρον does not warrant us in supposing that ἄστρον

O thou with whom the stars rejoice as they move, the 2nd anti-  
stars whose breath is fire; O master of the voices of the night; strophe.  
son begotten of Zeus; appear, O king, with thine attendant  
Thyiads, who in night-long frenzy dance before thee, the giver  
of good gifts, Iacchus!

πῦρ παλλόντων χοράγ', ἄστρον νυχίων | φθεγμάτων. Cp. on 1149. 1148 φθεγ-  
μάτων] φεγγάτων Gleditsch, on a former conject. of Nauck's. 1149 παί  
διδος L. In order to obtain a long syll. (=νῦν 1140), Pallis proposes Διδος παί:  
Seyffert, παί Διδος: Bothe, παί Ζηρός.—Semitelos writes, ἐπισκόπει | γὰρ, Διούτι  
γένεθλον. 1150 προφάνηθι ναξίαισ L. Bergk restored προφάνηθ', ὦναξ:—  
Musgrave had given προφάνηθ', ὦ Ναξίαισ. See on 1141. 1152 θύϊδων L:  
Θυϊαῖσιν Boeckh.

originally preceded χοραγέ. Neglect of  
elision is frequent in L: thus, to take  
one play only, the O. C. supplies these  
examples: 266 τάμ' ἐπει: 694 ἐστιν δὲ  
οἶον: 883 τάδε. ὅβρις: 915 κύρια ὦδε:  
1026 θηρώντα ἢ τύχη: 1210 ἰσθί, ἐάνπερ.  
The deletion of καὶ before νυχίων is also  
warranted by instances in which καὶ has  
been thrust into L. Here, the καὶ would  
decidedly enfeeble the passage.

χοράγ' ἄστρον. The sympathetic joy  
of the elemental powers—stars, moon, and  
sea—was especially associated with those  
night-festivals in which Dionysus bore  
his mystic character, as the young Ἰακχος  
of the Eleusinian ritual, the companion  
of Demeter and Cora (n. on O. C. 682 ff.).  
See Eur. Ion 1078 ff., where the refer-  
ence is to the Dionysus of the Great Mys-  
teries at Eleusis: δρε καὶ Διδος ἀστερωπὸς  
| ἀνεχόρευσεν αἰθήρ, | χορεύει δὲ Σελάνα |  
καὶ πεντήκοντα κόραι | Νηρέος. Hence  
this crowning strain, which begins by  
greeting him as χοραγὸς ἄστρον, fitly closes  
with his Eleusinian name.—νυχίων φθεγ-  
μάτων, the songs, or wild cries, of his  
worshippers. Eur. Bacch. 485 (Pentheus)  
τὰ δ' ἱερὰ νύκτωρ ἢ μεθ' ἡμέραν τελεῖς:—  
ΔΙ. νύκτωρ τὰ πολλὰ σμεῖνόντη' ἔχει σκό-  
τος. Plut. Mor. 291 A mentions, as  
Boeotian festivals of Dionysus, the Ἀγρι-  
ώνια and Νυκτέλια,—ὡν τὰ πολλὰ διὰ  
σκότους δρᾶται. Ar. Ran. 340 (the Chorus  
of the Initiated) ἔγειρε φλογέας λαμπάδας  
ἐν χειρὶ τυάσσω, | Ἰαχ', ὦ Ἰαχ', | νυκ-  
τέρου τελετῆς φωσφόρος δότηρ.

1149 παί Διδος: καὶ νῦν ὡς (1140),  
but is sound, since the second syllable  
may be either long or short (see Metr.  
Anal.).

1150 ὦναξ is a certain correction of

L's ναξίαισ. The latter, i.e., Ναξίαισ,  
may be rejected for two reasons. (1) vv.  
1140 f. (καὶ νῦν—ἐπὶ νόσου) are clearly  
sound, and the weak addition of ἀμὰ be-  
fore νόσος is a pure guess, based on the  
supposed genuineness of Ναξίαισ here.  
(2) Naxos was, indeed, peculiarly asso-  
ciated with Dionysus, through Ariadne's  
story, and in other ways (Diod. 5. 50 ff.,  
Plin. N. H. 4. 12. 22): but, here, Ναξίαισ,  
as the epithet of his followers, would be  
inappropriate, since he is to visit Thebes  
either from Parnassus or from Euboea  
(1143 f.).

1152 ξ. Θυϊαῖσιν (θύω, to sacrifice),  
female votaries of Dionysus,—here, his  
attendant Nymphs (O. C. 679 n.),—not  
human worshippers. The pediment of  
the temple at Delphi represented Diony-  
sus with the Thyiads, and a setting sun  
(Stephani, Compt. rend., 1860, vol. 3 pp.  
77 ff.). Similar names were Βάκχαι,  
Ἀῖναι, Μανιάδες (this properly a general  
epithet); and, in Macedonia, Κλώδες,  
Μιμαλλόνες (Plut. Alex. 2). Plut. Mor.  
389 c quotes some words of a thyiad  
song, εἶον ὁρσιγύναικα μαυρομέναις Διόνυ-  
σον ἀνθέοντα τιμαῖς. In Elis a Dionysiac  
festival was called τὰ θυῖα (Paus. 6. 26.  
1). Cp. Catull. 64. 255 ff.: Verg. Aen. 4.  
301 ff.—χορεύονσι with acc. of the god,  
as Pind. I. 1. 7 Φοῖβον χορεύον. Cp.  
κόπτομαι, τλλομαι, τύπτομαι with acc. of  
person mourned.

1154 ταμίαν, dispenser (of their for-  
tunes): cp. Plat. Rep. 379 E ὡς 'ταμίαις'  
ἡμῖν Ζεὺς ἀγαθῶν τε κακῶν τε τέτυκ-  
ται.'—Ἰαχχον: see on χοράγ' ἄστρον  
(1146).

1155—1152 Exodos. The threefold  
catastrophe. Creon's remorse.



## ΑΓΓΕΛΟΣ.

Κάδμου πάροιχοι καὶ δόμων Ἀμφίονος, 1155  
οὐκ ἔσθ' ὅποιον στάντ' ἄν ἀνθρώπου βίον  
οὐτ' αἰνέσαιμ' ἄν οὔτε μεμψαίμην ποτέ.  
τύχη γὰρ ὀρθοῖ καὶ τύχη καταρρέπει  
τὸν εὐτυχοῦντα τὸν τε δυστυχοῦντ' αἶε'  
καὶ μάντις οὐδεὶς τῶν καθεστῶτων βροτοῖς. 1160  
Κρέων γὰρ ἦν ζηλωτός, ὡς ἔμοι, ποτέ,  
σώσας μὲν ἐχθρῶν τήνδε Καδμείαν χθόνα,  
λαβὼν τε χώρας παντελῇ μοναρχίαν  
ἡϋθυνε, θάλλων εὐγενεὶ τέκνων σπορά·  
καὶ νῦν ἀφείται πάντα. τὰς γὰρ ἡδονὰς 1165  
ὅταν προδῶσιν ἄνδρες, οὐ τίθημ' ἐγὼ

1156 στάντ' ἄν] Nauck conject. πάντ' ἄν: Meineke, ἄν τιν': Semitelos, ὅψ συνόντ' ἄν. 1157 ἄν from ἄμ, with an erasure after it, L. 1160 καθεστῶτων] Blaydes conject. ἐφεστῶτων. 1161 ὡς ἔμοι, ποτέ] ὡς ἔμοι ποτε L. 1162 μὲν] Hartung conject. γάρ. 1163 λαβὼν τε] λαβόντε L. 1164 After θάλλων, τε has been erased in L. 1165 π. τὰς γὰρ ἡδονὰς | ὅταν προδῶσιν ἄνδρες οὐ τίθημ' ἐγὼ L. Then follows v. 1168 πλούτει τε. So too the later MSS. Athenaeus 7. 280 C supplies verse 1167, quoting 1165—1171 thus: τὰς γὰρ ἡδονὰς | ὅταν προδῶσιν ἄνδρες, οὐ τίθημ' ἐγὼ | [τὴν τοῦτον, ἀλλ' ἐμψυχον ἡγοῦμαι νεκρὸν. | πλούτει τε... πρὸς τὴν ἡδονήν. In 12. p. 547 C he quotes the same verses in the same

1155 δόμων goes with Κάδμου also: cp. *O. T.* 417 μητρός τε καὶ τοῦ σοῦ πατρός: *O. C.* 1399 κελεύθου τῆς τ' ἐμῆς δυσπραξίας. Cadmus founded Thebes; at a later time, Amphion (Niobe's husband) and his brother Zethus built a wall round it (*Apoll. Rhod.* 1. 740 ff.). The Thebans are πάροιχοι (neighbours) δόμων, as dwelling around the Καδμεία, the Theban acropolis which was the seat of Cadmus (cp. *O. T.* 20 n.).

1156 ε. οὐκ ἔστι (τοιούτος ἀνθρώπου βίος), ὅποιον οὐτ' αἰνέσαιμ ἄν ποτε οὔτε μεμψαίμην στάντα: there is no kind of human life that I would ever praise, or complain of, as fixed. The partic. στάντα has a causal force, giving the ground for the praise or blame. Prosperity may seem secure, or misery irremediable; but no condition can be regarded as really stable (στάσιμον). Soph. has given us a perfect comment on στάντα (which Nauck calls 'undoubtedly' corrupt) in fr. 786, and it is strange that it should have escaped notice:—ἀλλ' οὐμός ἀεὶ πότμος ἐν πυκνῷ θεοῦ | τρόχῳ κυκλεῖται, καὶ μεταλλάσσει φύσιν | ὥσπερ

σελήνης δ' οὔσις εὐφρόνας δύο | στῆναι δύ-  
ναιτ' ἄν οὐποτ' ἐν μορφῇ μιᾷ,—cannot  
remain fixed in one phase.—βίος is the  
antecedent drawn into the clause and  
case of the relative: *O. C.* 56 ὃν δ' ἐπι-  
στέλβεις τόπον | ...καλεῖται etc.: *ib.* 907  
νῦν δ' οὐσπερ αὐτὸς τοὺς νόμους εἰσῆλθ'  
ἔχων.—The only other tenable view would  
be: οὐκ ἔστι (βίος τοιούτος στάς) ὅποιον  
αἰνέσαιμ ἄν: there is no life so situated  
that I could praise it. On this view,  
στάντα would cohere closely with ὅποιον,  
having been attracted into the acc. like  
βίος itself. This is not impossible; but,  
if this were the construction, I should  
wish to read ὅποια: cp. *Ai.* 950 οὐκ ἄν  
τάδ' ἔστι τῇδε μὴ θεῶν μέτα.

1160 μάντις...τῶν καθεστῶτων, a  
prophet about them,—i. e., one who can  
say how long they will last. The con-  
jecture ἐφεστῶτων ('imminent'), which  
Nauck receives, is decidedly wrong for  
two reasons. (1) Though we find *ἔφη*  
ἐφεστᾶσιν, etc., the perf. part. was regu-  
larly used as it is in *Ai.* 1072 τῶν ἐφεσ-  
τῶτων (masc.) κλύειν 'to obey the rulers';  
and here a Greek would rather have sup-

ζῆν τοῦτον, ἀλλ' ἔμψυχον ἡγοῦμαι νεκρόν.  
 πλούτει τε γὰρ κατ' οἶκον, εἰ βούλει, μέγα,  
 καὶ ζῆ τύραννον σχῆμ' ἔχων· ἐὰν δ' ἀπὴ  
 τούτων τὸ χαίρειν, τὰλλ' ἐγὼ καπνοῦ σκιᾶς 1170  
 οὐκ ἂν πριαίμην ἀνδρὶ πρὸς τὴν ἡδονήν.

ΧΟ. τί δ' αὖ τὸδ' ἄχθος βασιλέων ἡκεις φέρων;

ΑΓ. τεθνᾶσιν· οἱ δὲ ζῶντες αἴτιοι θανεῖν.

ΧΟ. καὶ τίς φονεύει; τίς δ' ὁ κείμενος; λέγε.

ΑΓ. Αἷμων ὄλωλεν· αὐτόχειρ δ' αἰμάσσεται. 1175

ΧΟ. πότερα πατρώας ἢ πρὸς οἰκείας χερός;

ΑΓ. αὐτὸς πρὸς αὐτοῦ, πατρὶ μηνίσας φόνου.

ΧΟ. ὦ μάντι, τοῦπος ὡς ἄρ' ὀρθὸν ἦνυσας.

1168 πλούτει from πλουτεῖ L. βούλει is accentless in L, with an erasure above it.  
 1169 ζῆ] ζῆι L: ζῆ r (with gl. ζῆθι in V). 1170 ε. ἐγώ] Tournier proposes  
 to write ἐγώ, and to delete v. 1171.—πριαίμην ἀνδρὶ] Gleditsch conject. ποιόμην πάντα.

sidered in connection with the fact that L (like our other mss.) omits v. 1167. L has a point at *προδῶσιν*, and its reading was (I suspect) understood thus: 'when (men) forfeit their pleasures, I do not count that the part of a man' (i. e., of one who can be really said to live). Hence I do not think that L's *ἀνδρὸς* really confirms Seyffert's conjecture, *καὶ γὰρ ἡδοναὶ* | *ὅταν προδῶσιν ἀνδρός*, 'when a man's pleasures fail.' For this use of *προδιδόναι*, cp. Her. 7. 187 οὐδὲν μοι θωῦμα παρίσταται προδοῦναι τὰ ρέεθρα τῶν ποταμῶν (that they failed = *ἐπιλιπεῖν*): id. 8. 52 τοῦ φράγματος προδεωκότος, the barricade having failed (them). Xenophanes fr. 1. 5 ἄλλος δ' οἶνος ἐτοῖμος, δε οὐποτέ φησι προδῶσειν. So with acc., [Dem.] or. 52 § 13 τὸν ὀφθαλμὸν αὐτὸν προδιδόντα (his eye-sight failing him). Yet here the phrase would seem a strange one. And if *ἀνδρες* was older than *ἀνδρός*, as we have reason to believe that it was, that fact would confirm the genuineness of *τὰς γὰρ ἡδονάς*.—See Appendix.

οὐ τίθῃμι with inf., as oft. with the midd. τίθεμαι; Plat. *Phaed.* 93 c τῶν οὖν τιθεμένων ψυχῇ ἀμονίαν εἶναι. Cp. *El.* 1270 δαιμόνιον αὐτὸ τίθῃμι ἐγώ.

1167 For ζῆν, ζῶν has been proposed: but the Epic and Ionic ζῶν does not occur in Attic.—τοῦτον after the plur. as, conversely, *δοτῆς* is followed by οὗτοι (709 n.), and *νέκυν* by ὧν (1072).—ἐμψ. νεκρόν: cp.

*Ph.* 1018 ἀφίλον, ἔρμην, ἀπολιν, ἐν ζῶσιν νεκρόν.

1168 ε. πλούτῃ...ζῆ, the hypothetical imperat.: Antiphon fr. 130 (ap. Stob. *Flor.* 68. 37) φέρε δὴ καὶ παῖδες γενέσθωσαν· φροστίδων ἥδη πάντα πλέα. Dem. or. 20 § 14 οὐδὲ γὰρ εἰ πάνιν χρηστός ἐσθ', ὡς ἐμοῦ γ' ἔνεκα ἐστὼ, βελτίων ἐστὶ τῆς πόλεως τὸ ἦθος.—α. βούλει: Plat. *Rep.* 432 A τοὺς ἰσχυροτάτους καὶ τοὺς μέσους, εἰ μὲν βούλει, φροσῆσει, εἰ δὲ βούλει, ἰσχυρῶ. For the form ζῆ, cp. Eur. *I. T.* 699 ἀλλ' ἔρπε καὶ ζῆ καὶ δόμονος οἶκει πατρός. But *Anthol. P.* 11. 57 πῦρε, γέρον, καὶ ζῆθι (by Agathias, c. 550 A.D.): and so *ib.* 10. 43 (author uncertain).—σχῆμα, outward show, dignity, pomp: Plat. *Legg.* 685 c τὸ τῆς ἀρχῆς σχῆμα...οὐ συμκρόν.

1170 τὸ χαίρειν: *Αἰ.* 555 ἐως τὸ χαίρειν καὶ τὸ λυπεῖσθαι μάθης. Aesch. *Eum.* 301 ἔρρειν, τὸ χαίρειν μὴ μάθῃθ' ὅπου φρενῶν: *ib.* 423 ὅπου τὸ χαίρειν μηδαμῶς νομίζεται. For the thought, cp. Simonides fr. 71 τίς γὰρ ἀδονᾶς ἀτερ θνατῶν βίος ποθευὼς ἢ ποία τυραννίς; | τὰς δ' ἀτερ οὐδὲ θεῶν ζαλωτὸς αἰών: where *ἡδονή* is as general as τὸ χαίρειν here. More often, however, the sentiment refers to sensuous ἡδοναί: cp. Mimnermus fr. 1 τεθναίνην ὅτε μοι μηκέτι ταῦτα μέλοι: Antiphanes fr. incert. 51 (it is foolish to disparage ἔρως), εἰ γὰρ ἀφελὸι τις τοῦ βίου τὰς ἡδονάς, | καταλείπῃ οὐδὲν ἕτερον ἢ τεθηγένηαι.—καπνοῦ σκιᾶς: gen. of price

*Enter MESSENGER, on the spectators' left hand.*

ME. Dwellers by the house of Cadmus and of Amphion, there is no estate of mortal life that I would ever praise or blame as settled. Fortune raises and Fortune humbles the lucky or unlucky from day to day, and no one can prophesy to men concerning those things which are established. For Creon was blest once, as I count bliss; he had saved this land of Cadmus from its foes; he was clothed with sole dominion in the land; he reigned, the glorious sire of princely children. And now all hath been lost. For when a man hath forfeited his pleasures, I count him not

words. Eustathius p. 957. 17 quotes τὰς γὰρ ἡδονὰς | δταν προδῶσιν ἄνδρα (sic), οὐ τίθημι' ἐγώ, and remarks that, after these words, τὰ ἀκριβῆ ἀντίγραφα have the verse, ἦν τοῦτον, ἀλλ' ἐμψυχον ἡγοῦμαι νεκρόν. If his statement did not rest merely on Athenaeus, then, in the 12th cent., a century after L was written, there were mss. extant which could have corrected it here; yet all our mss. share its defect. This point should be noticed as favouring the view that all our mss. come from L. The edition of Turnebus (Paris, 1553) was the first which incorporated v. 1167.—See Appendix.

posed the sense to be, 'no one in authority is a prophet.' (2) The point is that things may seem established, and yet be unstable.

1101 ὡς ἐμοί: Ai. 396 ἐρεβος ὡ φαεννότατον ὡς ἐμοί: cp. O. C. 20 n.

1102 εἰ σώσας... ἐχθρῶν: the gen. as after λύω, ἐλευθερώ: Ph. 919 σώσαι κακοῦ: Eur. Or. 779 σωθῆναι κακῶν.—The regular constr. would have been ἦν ζηλωτός, σώσας μὲν χθόνα, λαβὼν δὲ μοναρχίαν. For δέ, τε has been substituted, as in Tr. 1012 πολλὰ μὲν ἐν πότι κατὰ τε δρία πάντα καθαίρων: Ph. 1056 πάρεστι μὲν | Τεῦκρος,... | ἐγώ θ': ib. 1136 ὁρῶν μὲν ἀσχερὰς ἀπάτας, | στρυγνὸν τε φῶτ'. Then in the second clause, λαβὼν τε, a new finite verb, ἡῦθνε, has been inserted, with the result that λαβὼν now begins a new sentence. Cp. 815 ὅμνησεν, n.—παντελῆ, complete; Plat. Legg. 698 A ἡ παντελῆς...ἐλευθερία: cp. 737 n.—ἡῦθνε: cp. 178, 167: O. T. 104 ἀπευθύνει πόλιν. The temporal augment for verbs beginning with εὔ is attested by Attic inscr. of c. 403—321 B.C. (Meisterhans, p. 78).—εὐγενέ, not εὐγενών: 793 n.

1105 ἀφείται πάντα, all has been given up,—has slipped from his grasp, and been lost. Cp. Her. 8. 49 ἡ γὰρ Ἀττική ἀπείτο ἤδη (to the Persians). The perf. pass. of ἀφίημι is always pass. in sense, usu. meaning either 'set free'

(as Isocr. or. 17 § 11), or, 'left free' (Plat. Critias 117 C, of open ground), or 'permitted' (Thuc. 5. 91). The only apparent instance of ἀφείμαι as a perf. midd. is Dem. or. 23 § 157 τοῦ μὲν τιμωρεῖσθαι τὸν Χαρίδημον ἀφείσθαι, ἀποστεῖλαι δ' ὑπόσπονδον. But there, as ἀποστεῖλαι suggests, we must surely read the 2nd aor. midd. ἀφέσθαι, which was frequent in this sense (Plat. Gorg. 458 C, etc.). If ἀφείται were midd. here, we should require πάντων: cp. Thuc. 2. 60 τοῦ κοινού τῆς σωτηρίας ἀφίεσθε.

1106 προδῶσιν. προδιδόναι ἡδονὰς could not mean merely, 'to resign' one's joys. It necessarily implies a fault on the loser's part; and it is precisely because Creon had committed such a fault that I believe προδῶσιν to be sound. The man accused of taking a bribe to break the law was described at 322 as ἐπ' ἀργύρῳ... τὴν ψυχὴν προδοῦς. Our word, 'to forfeit,' i.e., 'to lose by one's own fault,' seems fairly to represent the shade of meaning which distinguishes προδιδόναι ἡδονὰς from ἀπολλύναι ἡδονὰς. Creon's joys—the life of his son, and the good opinion of his subjects—have been sacrificed by him to the indulgence of stubborn self-will. Athenaeus, who twice quotes this passage (c. n.), shows that c. 200 A.D. it was read as above: he is our oldest and best source for it. L's ἀνδρὸς must be con-

as living.—I hold him but a breathing corpse) (Heap up riches in thy house, if thou wilt; live in kingly state; yet, if there be no gladness therewith, I would not give the shadow of a vapour for all the rest, compared with joy.)

CH. And what is this new grief that thou hast to tell for our princes?

ME. Death; and the living are guilty for the dead.

CH. And who is the slayer? Who the stricken? Speak.

ME. Haemon hath perished; his blood hath been shed by no stranger.

CH. By his father's hand, or by his own?

ME. By his own, in wrath with his sire for the murder.

CH. O prophet, how true, then, hast thou proved thy word!

1175 αὐτόχειρ] Meineke conject. ἀρτιχειρ. from first hand.—Herwerden conject. γένος: Keck, κόρης.

1177 φόνου] φόνωι L, with ου above

(nom., καπνοῦ σκιά). Ph. 946 οὐδ' οἷδ' ἐναίρων νεκρὸν ἢ καπνοῦ σκιά, | εἰδὼλον ἄλλως. Aesch. fr. 390 τὸ γὰρ βρότειον σπέρμ' ἐφ' ἡμέραν φρονεῖ, | καὶ πιστὸν οὐδὲν μᾶλλον ἢ καπνοῦ σκιά. So Soph. fr. 12 ἀνθρωπὸς ἐστὶ πνεῦμα καὶ σκιά μόνον. Cp. Pind. P. 8. 95 σκιάς ἄναρ | ἀνθρωπος. Aesch. Ag. 839 εἰδὼλον σκιάς.

1171 πριαμένη ἀνδρὶ. After a verb of buying or receiving, the dat. of interest denotes the person who has the thing taken off his hands: Ar. Ach. 812 πῶσου πριάμαι σοι τὰ χοιρῖδια; Il. 15. 87 θέμιστι δὲ καλλιπαρήψ | δέκτο δέπας.—πρὸς τὴν ἡδ., compared with it: fr. 327. 4 κδοσι πρὸς τὰ χρήματα | θνητοῖσι τᾶλλα δεῦτερ'. Eur. fr. 96 ἄλλ' οὐδὲν ἡγήγεια πρὸς τὰ χρήματα. Suppose that one could buy either (1) wealth and power without joy, or (2) joy without wealth and power; in comparison with (2), (1) would be worth nothing.—Not, 'in exchange for pleasure,' like Plat. Phaed. 69 A ἡδονὰς πρὸς ἡδονὰς... καταλλάττεσθαι: for the price is expressed by καπνοῦ σκιάς.

1172 ε. βασιλέων = τυράννων, the royal house. Tr. 316 μὴ τῶν τυράννων; is she of the royal stock?—αἰτιοὶ θανεῖν, instead of τοῦ θανεῖν: Antiphon or. 5 § 23 ἐγὼ αἰτιος ἦν πεμφθῆναι ἀγγελον.—As vv. 1186 ff. show, Euryclicé is supposed to be in the act of opening the palace-door, to come out, when she overhears evil tidings. If she is supposed to have fainted (1188) immediately on hearing the general announcement in v. 1173,

then her request in v. 1190 is the more natural. Possibly the spectators were allowed to catch a glimpse of her through the partly opened doors; though the Chorus announce her only at 1180.

1174 φονεῖται = δ φονεῖς ἐστὶν: cp. O. T. 437 τίς δέ μ' ἐκφύει βροτῶν (is my sire), where see n.—δ καίματος: cp. Aesch. Eum. 590 οὐ κειμένω πω τόνδε κομπάγεις λόγον.

1175 αὐτόχειρ could mean either 'by a kinsman's hand,' or 'by his own hand.' See n. on 56 αὐτοκτονοῦντα. Hence such compounds sometimes receive a further definition, as Ai. 841 αὐτοσφαγείς | πρὸς τῶν φίλων ἐκγόνων. But in Aesch. Eum. 336 αὐτοσυργαί, without any such addition, = 'murders of kinsfolk.' G. Wolff ought not, however, to have compared Xen. H. 6. 4. 35, ἀποθνήσκει αὐτοχειρίᾳ μὲν ὑπὸ τῶν τῆς γυναῖκος ἀδελφῶν, βουλῇ δὲ ὑπ' αὐτῆς ἐκείνης, i.e., 'by the deed of their hands' (cp. above, v. 306), 'though at her instigation.' Attic prose does not use αὐτόχειρ or αὐτοχειρία in the pregnant poetical sense (a slayer, or a slaying, of kinsfolk), but merely in the general sense, 'doing with one's own hands,' etc. See Plat. Legg. 872 B: ib. 865 B, etc.

1177 ε. φόνου, causal gen.: 931 (τοῦτων) n.—ὄρθον ἥνυσας, hast fulfilled it, so that it comes right (cp. 1136, n. on ὑπερτάτων): O. T. 506 πρὶν ἰδοῦμ' ὄρθον ἔπος: cp. ib. 853. O. C. 454 (μαρτεία) ἀμολ Φοῖβος ἦν-σέν ποτε.

ΑΓ. ὡς ᾧδ' ἐχόντων τᾶλλα βουλευεῖν πάρα.  
 ΧΟ. καὶ μὴν ὁρῶ τάλαιναν Εὐρυδίκην ὁμοῦ  
 δάμαρτα τὴν Κρέοντος· ἐκ δὲ δωμαίων  
 ἦτοι κλύουσα παιδὸς ἣ τύχη πάρα.

1180

## ΕΤΡΤΔΙΚΗ.

ὦ πάντες ἄστοί, τῶν λόγων ἐπησθόμην  
 πρὸς ἔξοδον στείχουσα, Παλλάδος θεᾶς  
 ὅπως ἰκοίμην εὐγμάτων προσήγορος.  
 καὶ τυγχάνω τε κλῆθρ' ἀνασπαστοῦ πύλης  
 χαλῶσα, καί με φθόγγος οἰκείου κακοῦ  
 βάλλει δι' ὧτων· ὑπτία δὲ κλίνομαι  
 δείσασα πρὸς δμωαῖσι κάποπλήσσομαι.

1185

1179 τᾶλλα βουλευεῖν] Blaydes conject. τῶνδε βουλευεῖν: Martin, τᾶλλα μου κλύειν: Wecklein, τᾶλλα συμβάλλειν. 1182 πάρα] Brunck conject. περᾶ. 1183 ὦ πάντες] Blaydes conject. ὠνακτες: Heimsoeth, ἀπῶθεν (with ῥημάτων for τῶν λόγων): Hense, γέροντες.—τῶν λόγων L: τοῦ λόγου γ' A. 1184 θεᾶς] Nauck conject. βρέτας: Dorschel (ap. Wolff) σέβας. Semitelos, Παλλάδ' ὡς θεᾶν.

1179 ὡς with the gen. absol. (cp. 1053 n.) marks the point of view which is to be taken: 'in the certainty that matters stand thus.' πᾶρεστι βουλ. τὰ ἄλλα, 'ye may consider of the rest': i.e., such are the facts; it only remains to deal with them as may seem best. βουλευεῖν, to form plans, decide on a course of action, O. T. 619: τὰ ἄλλα, adverbial acc. of respect, 'as to what remains,' instead of περὶ τῶν ἄλλων (Aī. 551 τὰ δ' ἄλλ' ὅμοιος).—ᾧδ' ἐχόντων, neut. gen. abs., without a subject: Aī. 981 ὡς ᾧδ' ἐχόντων... | πάρα στενάξειν: Eī. 1344 τελοῦμένων εἰποιμ' ἄν: Aesch. Pers. 170 πρὸς τὰδ', ὡς οὕτως ἐχόντων τῶνδε, συμβουλοῖσι λόγου | τοῦδ' ἐμοὶ γένεσθε, Πέρσαι. Thuc. 1. 116 ἐσαγγελθέντων ὅτι... ἦτες... πλέουσιν.

1180 καὶ μὴν: 526 n.—Εὐρυδίκην: anapaest in 5th place: cp. 11 n. Schol.: 'Ἡσιόδος Ἡνιόχην αὐτὴν καλεῖ' ἱκετο δ' εἰς Κρέοντα καὶ Ἡνιόχην [ταυτέπληρον, sc. Heracles: Scut. 83].—ὁμοῦ=ἐγγύς: Ar. Pax 513 καὶ μὴν ὁμοῦ 'στιν ἡδῆ. Soph. has it also as a prep.: Aī. 767 θεοῖς... ὁμοῦ=σὺν θ.: in Ph. 1218 νεῶς ὁμοῦ=πέλας νεῶς.

1182 κλύουσα παιδός: gen. of connection, 'about' him: O. C. 307 κλύω σοῦ (n.), hearing of thee.

1183 ὦ πάντες ἄστοί, said to the

Chorus and the Messenger, as representing the Thebans generally. In Eur. I. T. 1422 Thoas says ὦ πάντες ἄστοί, not to the Chorus (of Greek women), but to the Tauri as represented by his attendants. So, too, in Ar. Eccl. 834 ὦ πάντες ἄστοί is said to an imaginary body of Athenian citizens, represented by two men on the stage. In Lys. 638 the Chorus say ὦ πάντες ἄστοί to the audience.

1184 ε. Παλλάδος προσήγορος εὐγμάτων answers to Παλλάδα προσαγορεύω εὐγματα: i.e., the first gen. is objective, while the second represents an 'inner' accus. A combination of genitives was easily tolerated by Greek idiom: cp. 795 βλεφάρων ἱμερος... νύμφας (n.): Xen. Cyr. 8. 3. 19 δεόμενοι Κύρου ἄλλος ἄλλης πράξεως. προσήγορος, active, as O. T. 1338: it is passive id. 1437, Ph. 1353.—The shrine to which Eurydicè was going may be imagined as one of the two Παλλάδος ναοί at Thebes mentioned in O. T. 20 (n.). She was anxious to do her part in seeking to propitiate the angry gods (1019).—So Iocasta comes forth from the house to offer prayers at the altar of Apollo Δάκειος (O. T. 919), and Clytaemnestra at that of Apollo προστατήριος (Eī. 637).

1186 ε. τυγχάνω τε... καί... βάλλει: just as she was loosing the bolt, she heard

ME. These things stand thus ; ye must consider of the rest.  
CH. Lo, I see the hapless Eurydicè, Creon's wife, approaching ; she comes from the house by chance, haply,—or because she knows the tidings of her son.

Enter EURYDICE.

EU. People of Thebes, I heard your words as I was going forth, to salute the goddess Pallas with my prayers. Even as I was loosing the fastenings of the gate, to open it, the message of a household woe smote on mine ear : I sank back, terror-stricken, into the arms of my handmaids, and my senses fled.

1185 δπως] Wolff conject. δμῶς ὡς. 1186 τε L, with γ written above τ by the first corrector S, (not, I think, by the first hand:) some of the later MSS. have γε: L<sup>2</sup> has δέ. 1189 δμῶαίσι] In L, S has written -εσ- over αἰ (i.e., δμῶεσσι).

the sound (cp. 1172 f. n.). For the temporal parataxis with τε...καί, cp. Xen. An. 1. 8 § 1 ἥδη τε ἤν ἀμφὶ ἀγορὰν πλῆθυσαν καὶ πλεόνον ἤν ὁ σταθμός: so ib. 4. 2. 12, 4. 6. 2, Cyr. 1. 4. 28. So with καὶ alone, O. T. 718 n.

κλῆθρα χαλῶσα πύλης ἀνασπαστοῦ, loosing the bolts of the door, so that it should be opened (proleptic, cp. 475, 881). For the fem. of the verbal in -τός, see O. T. 384 n.—κλῆθρα, 'bolts,' are bars of wood drawn across the doors inside, and held by staples or sockets (πυθμένες O. T. 1261) in the door-posts (σταθμοί). Such bars were usu. called μοχλοί, but even in prose we find the more general word κλῆθρα: Xen. An. 7. 1. 17 διακόπτοντες ταῖς ἀξίαις τὰ κλῆθρα ἀναπεταγνύουσι τὰς πύλας. There, as here, the plur. κλῆθρα, referring to only one gate, indicates that more than one bolt was used; so, too, Ar. Lys. 310 κὰν μὴ καλοῦντων τοὺς μοχλοὺς χαλῶσιν αἱ γυναῖκες, | ἐμμι-πράαι χρὴ τὰς θύρας. Cp. Aesch. Cho. 878 πύλας | μοχλοῖς χαλᾶτε, open the door by (withdrawing) the bars. Eur. Med. 1314 χαλᾶτε κλῆθας. Plut. Pelop. 11 ἐνθῶναι καὶ χαλᾶσαι τὰς θύρας.

ἀνασπαστοῦ. These doors opened inwards. ἐπισπᾶν θύραν meant to shut the door after one, in going out. Cp. Xen. H. 6. 4. 36 ὡς δ' εἰσῆλθον, ἐπισπᾶσα αὐτὴν θύραν ἐλκετο τοῦ ῥόπτρου (Thebè's object was to shut her brothers into the room, till they had killed Alexander of Phœræ): 'when they had entered, she, [having gone out and] shut

the door, held the knocker,'—the ῥόπτρον being a metal ring on the outside of the door, which also served as ἐπισπαστήρ or handle (cp. Her. 6. 91). Plut. Dion 57 οἱ μὲν ἔξω τὰς θύρας ἐπισπασάμενοι κατεῖχον. (In O. T. 1244 πύλας...ἐπιρράξασα is said of Iocasta, within the room, shutting the doors; but they, too, opened inwards, see ib. 1261 ff.) Hence ἀνασπᾶν θύραν, 'to draw it back,' is the opposite of ἐπισπᾶν, and means 'to open it' (from within). That phrase was not actually current, ἀνοιγνύναι being the common word; but the poetical ἀνασπαστός here implies it. Polyb. 5. 39. 4 is not rightly compared: there, ὡς ἀνασπᾶντες...τὰς πύλιδας='intending to wrench the gates open,' from outside: cp. id. 2. 5. 5 τῆς...γεφύρας ἀνασπᾶσαντες τὰς σαρῖδας, 'having torn up the floor of the bridge.'

φθόγγος, the Messenger's words. She had fainted before hearing more, perhaps, than vv. 1172 f., where see n.—οἰκίῳ, domestic (affecting her family): cp. 1249.—Distinguish οἶκ. πάθῃ (Al. 260), οἶκ. ἄρας (El. 215) as='caused by oneself.'

1188 δὲ ἄτων: El. 737 ἔξῃ δὲ ἄτων κελᾶδον ἐνσεύσας βοᾷς | πῶλῳ: cp. O. T. 1386 f.—πρὸς δμῶαίσι, with κλισομαι: a use of the dat. with πρὸς which has epic precedent, as Il. 20. 420 λιαζόμενον πρὸς γαλῇ, sinking to earth: ib. 21. 507 τὴν δὲ πρὸς οἱ | εἶλε πατὴρ Κρονίδης, took her to his arms: cp. O. T. 1302 n.—ἀποσπλήσσομαι, as=λεποῦνχῳ, only here: Hippocr. uses it of apoplexy.

- ἀλλ' ὅστις ἦν ὁ μῦθος αὖθις εἶπατε· 1190  
 κακῶν γὰρ οὐκ ἀπειρος οὔσ' ἀκούσομαι.  
 ΑΓ. ἐγώ, φίλη δέσποινα, καὶ παρῶν ἐρῶ,  
 κούδεν παρήσω τῆς ἀληθείας ἔπος.  
 τί γάρ σε μαλθάσσοιμ', ἂν ὦν ἐς ὕστερον  
 ψεύσται φανούμεθ'; ὀρθὸν ἀλήθει' αἶε. 1195  
 ἐγὼ δὲ σὺ ποδαγὸς ἐσπόμεν πόσει  
 πεδίων ἐπ' ἄκρον, ἐνθ' ἔκειτο νηλεὲς  
 κυνοσπάρακτον σῶμα Πολυνείκουσ' ἔτι·  
 καὶ τὸν μὲν, αἰτήσαντες ἐνοδίαν θεὸν  
 Πλούτωνά τ' ὄργας εὐμενεῖς κατασχεθεῖν, 1200  
 λούσαντες ἄγνον λουτρόν, ἐν νεοσπάσιν  
 θαλλοῖς ὃ δὴ ἔλειπτο συγκατήθομεν,  
 καὶ τύμβον ὀρθόκρανον οἰκείας χθονὸς  
 χώσαντες, αὖθις πρὸς λιθόστρωτον κόρης

1198 παρῶν L, with η above ει from S.

1194 ἐς ὕστερον] ἐσώστερον L.

1195 ἡ ἀλήθει' L: ἀλήθει' Hermann.

1197 πεδίων ἐπ' ἄκρων (sic) L. The later MSS. have either πεδίων ἐπ' ἄκρων (as V), or πεδίων ἐπ' ἄκρον (as A). Pallis,

1192 ε. καὶ παρῶν ἐρῶ, κούδεν παρήσω: I *both* will speak as one who was present, *and* will omit nothing: *i.e.*, as my knowledge is full, so shall the story be told without reserve. For the parataxis, cp. 1112: *El.* 680 κάπεμπόμην πρὸς ταῦτα καὶ τὸ πᾶν φράσω: *Tr.* 626 ἐπίσταμαι τε καὶ φράσω σεσσωμένα. For παρῶν as partic. of the imperfect, cp. 166 σέβοντας (n.). Verses 1192—1195 form the dramatic apology for a trait which is manifestly open to criticism,—viz., the fulness of harrowing details communicated by the Messenger to this unhappy mother, who has only just recovered from a swoon. (See esp. 1231—1239.)

1194 ε. ὦν=τούτους ὦν: *Xen. Mem.* 1. 2. 6 διαλέγεσθαι παρ' ὧν λάβοιεν τὸν μισθόν, to converse with any who might pay them. Cp. 35 n.—ὦν with ψεύσται (=fabricators), as one could say, ταῦτα ἐψεύσαντο. For φανούμεθ' after the sing. verb, cp. 734 n.—ὀρθόν, not ὀρθή: *O. T.* 542 n.: *O. C.* 592.

1196 ποδαγός, Doric (cp. 715 ναός, n.), 'guide,' as *Eur. Ph.* 1715 σύ μοι ποδαγός ἀθλα γενεῷ (*Oed.* to Antigone). *Plat. Legg.* 899 A has ποδηγεῖν as 'to guide.'—The word is usu. taken here as merely

*pedissequus*, 'attendant.' But the sense of 'guiding' is essential to it. Creon had indicated the region (1110), but he need not be supposed to know the spot where the body lay, or even the exact situation of Antigone's tomb. ἐσπόμεν, 'attended,' is compatible with guiding.

1197 πεδίων...ἄκρον = the furthest part of the plain. Near this part were the πάγοι on which the watchers sat (411), and Antigone's tomb was in one of those πάγοι (774 n.). Thebes had hills to the N. of it, and stood on a low spur which they throw out southward (117 ff., n.). The ἄκρον πεδίων, then, is the plain's northern edge, where it touches the lower slopes of the hills. The 'furthest' was thus also the highest part.—νηλεές, passive: *O. T.* 180.

1198 κυνοσπάρακτον: cp. 206, 1017. Antigone had paid the rites while the corpse was still intact (257), and in this sense is said to have saved it from birds and dogs (697: cp. 467).

1199 ε. τὸν μὲν, as opposed to Antigone: but instead of τῆς δὲ νυμφεῖον, etc., we have a change of construction (1204 αὖθις κ.τ.λ.).—ἐνοδίαν θεόν, Hecate, who was conceived as a wandering goddess, haunting the places where roads met, and where

But say again what the tidings were; I shall hear them as one who is no stranger to sorrow.

ME. Dear lady, I will witness of what I saw, and will leave no word of the truth untold. Why, indeed, should I soothe thee with words in which I must presently be found false? Truth is ever best.—I attended thy lord as his guide to the furthest part of the plain, where the body of Polyneices, torn by dogs, still lay unpitied. We prayed the goddess of the roads, and Pluto, in mercy to restrain their wrath; we washed the dead with holy washing; and with freshly-plucked boughs we solemnly burned such relics as there were. We raised a high mound of his native earth; and then we turned away to enter the maiden's nuptial chamber with rocky couch,

πάγων ἐπ' ἄκρων.

1200 πλούτωνά τ' ὄργᾳς from πλούτωνά τ' ὄργᾳς L.—κατα-σχέθειν L: κατασχεθεῖν Elmsley. 1202 δὴ λέλειπτο L: cp. on 539.

offerings were left for her. (Τριδίτις, *Tri-dia*: Theocr. 2. 36 ἄ θεός ἐν τριδίδοισι.) Sophocles in his *Τριτόμοι* gave an incantation by Medea, invoking Helios and Hecate (fr. 490, schol. Apoll. Rhod. 3. 1214): Ἠλίου δέσποτα καὶ πῦρ ἱερὸν, | τῆς εἰνοδίας Ἐκάτης ἔγχος, | τὸ δ' Οὐλύμπου πωλοῦσα φέρει (which she bears when she moves through the sky, as Selené), | καὶ γῆς ναίουσ' ἱερὰς τριόδους, | στεφανώσα-μένη δρυὶ καὶ πλεκταῖς | ὤμων σπείραισι δρακόντων. The last two lines refer to a custom of representing her as crowned with serpents, and with chaplets of oak-leaves. Creon invokes her along with Pluto (Hades, *O. T.* 30 n.), because on earth she represented the χθόνιοι. As *ἐνοδία*, she was more especially associated with Hermes *ἐνοδῖος* and *ψυχοπομπός*: hence she was sometimes called ἄγγελος. —θεόν, fem., as 834: *O. C.* 1548 ἡ... νερέτρα θεός, *ib.* 1556 τὰν ἀφανὴ θεόν (Persephone). Cp. *ib.* 683 n.—εὐμένεις, proleptic: 881 n.—κατασχεθεῖν: cp. on 1102.

1201 ε. λούσαντες ἄγρ. λουτρόν (cognate acc.): cp. on 901.—ἐν, 'with,' of the instrument: 764 (n.), 962, 1003.—θαλλοῖς, from the ὕλη πεδίας close by (420).—Boeckh thought that *οἶνε*-boughs were meant, citing a νόμος *ap.* [Dem.] or. 43 § 71 ἐὰν μὴ (ἐλαία)...ἐπὶ ἀποθανόντα δέη χρῆσασθαι. But that, surely, does not refer to a πυρά. The olive, like the laurel, was used for other purposes connected with the dead,—viz., in crowning the corpse

for the πρόθεσις (cp. schol. Eur. *Ph.* 1626), and in decking the κλῆνη on which the corpse was laid (Ar. *Ecl.* 1030).—8 δὴ = 8 τι *δήποτε*, implying that much of the body had been destroyed. Cp. Her. 1. 160 ἐπὶ μισθῷ δῶψ δὴ: οὐ γὰρ ἔχω τοῦτό γε εἰπεῖν ἀτρεκέως.—Λέλειπτο: cp. 457 'φάνη n.—συγκατῆθμεν. The σύν here is perh. not merely 'completely,' but implies the collecting of dismembered pieces: as συγκατακαίω regularly=to burn something 'along with' something else (*Xen. An.* 3. 2. 27). Like *ἀσβεβαίνωμεν* (1205), this is the imperf. of consecutive action ('proceeded to burn,' = 'next burned').

1203 τύμβον. If the Homeric usage was followed, when the flesh had been burned the bones would be washed with wine or oil, wrapped in fat, and placed in an urn (λάβραξ). The urn having been deposited in a grave (κάπετος), the τύμβος (or σῆμα) would be raised over it. Cp. *Introd. to Homer*, ch. II. § 33.—ὀρθόκρανος, lit., with head erect, so= 'high': cp. ὀψικάρπος, ὀψίλοφος (of hills). From κράν (κρανίον) we have also βοῦκράνος, ταυρόκράνος.—οἰκέας, 'native,'—a thing pleasing to the dead: so in *O. C.* 406 *Oed.* asks, ἡ καὶ κατασκιδύει Θηβαίᾳ κῆναι; The father's prophecy for his sons was fulfilled: of their father-land they obtained ὄψσαν καὶ φθιμένοισιν κατέχευ (Aesch. *Th.* 731: cp. *O. C.* 789).

1204 ε. αὖθις answers to τὸν μὲν (1199), as in 167 τούτ' αὖθις τοῦτο μὲν.



νυμφεῖον Ἄιδου κοῖλον εἰσεβαίνομεν. 1205  
 φωνῆς δ' ἄπωθεν ὀρθίων κωκυμάτων  
 κλύει τις ἀκτέριστον ἀμφὶ παστάδα,  
 καὶ δεσπότη Κρέοντι σημαίνει μολών.  
 τῷ δ' ἀθλίας ἀσημα περιβαίνει βοῆς  
 ἔρποντι μᾶλλον ἄσσον, οἰμῶξας δ' ἔπος 1210  
 ἱησι δυσθρήνητον· ὦ τάλας ἐγώ,  
 ἄρ' εἰμὶ μάντις; ἄρα δυστυχεστάτην  
 κέλευθον ἔρπω τῶν παρελθουσῶν ὁδῶν;  
 παιδός με σαίνει φθόγγος. ἀλλὰ, πρόσπολοι,  
 ἵτ' ἄσσον ὠκέϊς, καὶ παραστάντες τάφῳ 1215  
 ἀθρήσαθ', ἀρμόν χώματος λιθοσπαδῇ  
 δύντες πρὸς αὐτὸ στόμιον, εἰ τὸν Αἴμονος

1208 μολών] L has *αθ* written above *ολ* by S: this variant *μαθών* is in the text of some later MSS. (as V). 1209 ἄσημα] Nauck conject. *ἀχημα*.—*περιβαίνει*] Schaefer conject. *περισαίνει*: Wunder, *περιπολεῖ*. 1212 ἄρ' L.—*εἰμὶ*] L has the second *ι* in an erasure: *εἰ μὴ* had been written. 1215 *παραστάντες* φ. *τάφῳ* L.

For *αὐθις* as = 'afterwards,' cp. *Ai.* 1283, *Tr.* 270.—*λιθόστρωτον*, 'with floor of stone,' here suggests, 'affording no couch but one of stone,' in contrast with a real *νυμφεῖον*, which contains a *λέχος* *εὐστρωτον*... | *χλαίτην* *μαλακῆς* *ἐστρωμένον* (*Hom. hymn. Ven.* 157 f.).—*κόρης νυμφεῖον*—*Αἴδου*, the maiden's death-bower: cp. 795 n., 929.

1206 *κωκυμάτων*, the word used by Teiresias (1079): here, as usu., for the dead: cp. 28, 204. 1302: so *κωκυτός*, *Ai.* 851 etc.—Cp. *El.* 683 *ὀρθίων κηνυμάτων*.

1207 *ἀκτέριστον ἀμφὶ παστάδα*, near (*i.e.* from the quarter of) the bridal-chamber where no funeral-rites had been paid; *i.e.*, where Antigone had been made the bride of Death, without even such honours as befitted such nuptials. For *ἀκτέριστος* cp. 1071 n. The word *παστάς* seems to be here used simply as a poetical equivalent for *θάλαμος*. There is probably no reference to pillars of rock (natural or artificial) in the *τάφος*. On the uses of *παστάς*, see Appendix.

1209 *ἀθλίας...ἀσημα βοῆς*, indistinct sounds, consisting in an *ἀθλία βοή*: *i.e.*, as he drew nearer, the sounds resolved themselves into the mournful cry of a human voice. The genit. is thus a 'defining' one. Cp. *O. C.* 923 n. *φωνῶν*

*ἀθλίων* *ικτήρια* (suppliant objects consisting in unhappy persons). Below, in 1265, the form of *ὅμοι ἐμῶν ἀνολβα βουλευμάτων* is analogous, but the gen. is there partitive (see n.). Here, *βοῆς* could, indeed, be possessive ('sounds belonging to, *i.e.*, forming part of, a cry'). But the perspective of the description is better kept by the other view of the genitive, which supposes that a sound, ambiguous at a distance, defines itself as we approach.—*περιβαίνει*, with dat. instead of the normal acc.; this dat. denotes the person interested, *i.e.*, here affected through the senses: *O. C.* 372 *εἰσῆλθε τοῖν τρις ἀθλίων ἔρις* (n.): *Tr.* 298 *ἐμοὶ γὰρ οἶκος... εἰσέβη*. For the image, cp. *O. C.* 1477 *ἀμφίσταται* | *διαπρύσιος* *ὄτατος*: *Od.* 6. 122 *ὥς τέ με κουράων ἀμφήλυθε θήλυς αὐτή*.

1210 *ε. μᾶλλον ἄσσον*: cp. Aesch. *Th.* 673 *μᾶλλον ἐνδικώτερος*: Eur. *El.* 222 *μᾶλλον ἐχθίους*: Plat. *Legg.* 781 A *λαθραῖον μᾶλλον καὶ ἐπικλοπώτερον*.—*ἔπος* (= *θρήνον*) *δυσθρήνητον*: see n. on 7.—*ὦ τάλας*: cp. *O. T.* 744 n.

1213 *ε. τῶν παρελθουσῶν*: cp. 100 f. *κάλιστον...τῶν προτέρων*, n.—*σαίνει*, 'greets my ear.' As *σαίνω* was properly said of a dog wagging its tail or fawning so it could be said of a sight or a sound

the caverned mansion of the bride of Death. And, from afar off, one of us heard a voice of loud wailing at that bride's unhallowed bower; and came to tell our master Creon.

And as the King drew nearer, doubtful sounds of a bitter cry floated around him; he groaned, and said in accents of anguish, 'Wretched that I am, can my foreboding be true? Am I going on the wofullest way that ever I went? My son's voice greets me.—Go, my servants,—haste ye nearer, and when ye have reached the tomb, pass through the gap, where the stones have been wrenched away, to the cell's very mouth,—and look, and see if 'tis Haemon's

The meaning of this  $\phi$  is simply (I think) that the scribe's eye had caught the word  $\phi\theta\omicron\rho\alpha\nu$  in 1224. Having written  $\phi$ , he judged it simpler to leave it (with dots) than to change it by erasure into  $\tau$ . 1216 ἀθήσαθ', ἀρμόν] Semitelos conject. ἀθρείτε, θαλάμων.—χώματος] Seyffert conject. χάματος: Tournier, δώματος.—λιθοσπαθή. In L, ι has been erased after η. Cp. on 726.

which *appeals for recognition* by vividly striking our senses. Like *arridere*, the word usually implied a sensation of pleasure (O. C. 319 n.). But it could also denote, as here, a recognition attended by pain. So in Eur. *Hippol.* 862 f., where Theseus recognises the seal on the tablets left by his dead wife, he says *τύποι... προσσαίνονσί με*.

1215 ἄκες, adverbial: cp. 823, 847: *Tr.* 927 *δρομαία βῆσ'*.

1216 ἀρμόν χώματος λιθοσπ., an opening in the stones heaped up at the entrance, made by dragging some of them away. Cp. 848 *ἔργμα τυμβόχωστον*. Haemon, in his frenzy of despair, had broken into the tomb by wrenching away part of this rude wall-work. The gap remained as he had made it. He had reached the spot only a short time before Creon (cp. on 1223).

ἀρμόν. The word ἀρμός means, (1) a fastening: Eur. *Med.* 1315 ἐκλύεθ' ἀρμούς, undo the fastenings of the doors: (2) the chink between two things which are jointed together: so in Plut. *Alex.* 3 a furtive listener is described as *τῷ τῆς θύρας ἀρμῷ προσβαλὼν (τὴν δύνῃ)*, 'having put his eye to the chink in the door.' So here ἀρμός is an aperture, just wide enough to admit of a man going through (cp. δύντες).—ἀρμός (with its derivatives ἀρμοί, ἀρμόζω, ἀρμονία), and ἀρπεδύνη (or ἀρπεδών), 'rope,' are connected with the causative form of the root *ar*, *ar-rajā-mi*, 'to fasten': see Curt. *Etyim.* § 488.

1217 στόμιον. Having passed through the gap, they will find themselves in a narrow passage. They are to go along this passage to the very mouth (στόμιον) of the sepulchral chamber into which it opens.

The kind of tomb which the poet here imagines is perhaps best represented, in Greece, by the rock-tombs of Nauplia, and of Spata in Attica. These consist of chambers worked horizontally into the rock, and approached by a passage or δρόμος, answering to that which Creon's men have to traverse before they reach the στόμιον of the tomb. The general type seems to have been determined by that of the more elaborate domed tombs, such as the so-called 'Treasury of Atreus' at Mycenae, which, like these ruder copies, were entered by a δρόμος. Indeed, the Nauplia tombs indicate a rough attempt to reproduce the dome (θόλος). [See Helbig, *Das Homer. Epos aus den Denkm. erläutert*, p. 53, with the sources quoted there in nn. 5, 6.]

The phrase *λοσθίων τύμβευμα* (1220) might suggest a recess *within* the principal chamber, like that in the 'Treasury of Atreus'; but it is simpler to take it as merely 'the furthest part of the tomb.' We may observe that the words *κατ' ὄρυξ* (774) and *κατασκαφής* (891) are sufficiently explained if we suppose that the δρόμος leading to the chamber sloped downwards from the entrance.

φθόγγον συνίημ', ἢ θεοῖσι κλέπτομαι.  
 τὰδ' ἐξ ἀθύμου δεσπότη \*κελευσμάτων  
 ἡθροῦμεν· ἐν δὲ λοισθίῳ τυμβεύματι  
 τὴν μὲν κρεμαστὴν αὐχένος κατεΐδομεν,  
 βρόχῳ μιτῶδει σινδόνης καθημμένην,  
 τὸν δ' ἀμφὶ μέσση περιπετὴ προσκείμενον,  
 εὐνῆς ἀποιμῶζοντα τῆς κάτω φθορὰν  
 καὶ πατρὸς ἔργα καὶ τὸ δύστηνον λέχος. 1220  
 ὁ δ' ὡς ὄρᾳ σφε, στυνγνὸν οἰμῶξας ἔσω  
 χωρεῖ πρὸς αὐτὸν κἀνακωκύσας καλεῖ·  
 ὦ τλήμων, οἶον ἔργον εἶργασαι· τίνα  
 νοῦν ἔσχες; ἐν τῷ συμφορᾷς διεφθάρης;

**1218** Reiske conject. *φθόβοις κλέπτομαι*: Tournier, *θεοῖσι βλάπτομαι*. **1219** *τὰδ' ἐξ ἀθύμου*] Nauck reads *ἀθύμου*, ascribing that conject. to J. P. Pompe van Meerdervoort, and referring to Naber *Mnem. nov.* 9. 219 f.—Heath conject. *τὰδ' οὖν ἀθύμου*: Pallis, *τὰδ' οὐκ ἀθυμοί*: Seyffert, *τὰδ' ἐξ ἐτοίμου*: Semitelos, *τὰδ' εἰκάθοντες*.—*κελεύσασιν* MSS. Dindorf writes *κελεύμασιν*, the form given by L in Aesch. *Pers.* 397, *Ch.* 751. Burton conject. *κελευσμάτων*. **1222** *μιτῶδει*] The first

**1218** *θεοῖσι*: dat. of agent with *pres. pass.*: see n. on 503 ff.—*κλέπτομαι*, am deluded: 681 n.—*Cp. O. C.* 316 ἡ γνώμη πλανᾷ;

**1219** The simple correction, *κελευσμάτων* for *κελεύσασιν*, is (I think) certainly right. *Cp. Aesch. Pers.* 397 *ἐπαισαν ἄλμην βρύχιον ἐκ κελεύματος* (and similarly *Eur. I. T.* 1405); *Her.* 6. 50 *ἔλεγε δὲ ταῦτα ἐξ ἐπιστολῆς τῆς Δημαρτήτου*.

With *κελεύσασιν*, we have only two tolerable resources. (1) To join *κελεύσασιν* ἐξ ἀθύμου δεσπότη, 'orders given by him.' But, though *τοῖς ἐξ ἀθ. δεσπ. κελεύσασιν* could be defended by *τὴν ἐξ ἐμοῦ δυσβουλίαν* (95), the phrase without the article is very strange. In phrases which might appear similar, it will be found that a verb has influenced the use of *ἐκ* with gen.: thus *Ai.* 137 *σὲ δ' ὅταν... | λόγος ἐκ Δαναῶν κακόθροος ἐπιβῇ*: *Aesch. Ag.* 1366 *ἢ γὰρ τεκμηρίοισιν ἐξ οἰμωγμάτων | μαντευσόμεσθα τάνδρως ὡς ὀλωλότες*; here, however, it is impossible to take *ἐξ ἀθύμου δεσπότη* with *ἡθροῦμεν*, and to make *κελεύσασιν* a mere epexegetis ('looked, at our master's instigation, i.e., by his command').

(2) The alternative is to amend *ἐξ ἀθύμου*. Only one correction is probable, viz. *ἀθύμου*. The decisive objection to this is the sense. It could mean only,

'swift to wrath,' like *ὀξύχολος* (955). It could not mean merely, 'agitated' (by alarm). But Creon is no longer proud or fierce; he has been humbled: his late words (1211 ff.) expressed only grief and fear.

Dindorf writes *κελεύμασιν*, holding this to be the older Attic form (*cr. n.*). The fact appears to be that both *κέλευμα* and *κέλευσμα* are well attested in our MSS. of some authors: and there is no evidence from inscriptions. As regards the verb, Lobeck (on *Ai.* 704) remarks that, while *ἐκελεύσθην* is far commoner than *ἐκελεύθην*, *κεκелеυμαι* and *κεκέλευσαι* are both well attested for the best age. But Veitch's statement on this point is more accurate. While *ἐκελεύθην* is extremely rare in classical Greek, *κεκέλευμαι* is nearly (if not quite) unknown to it. It would be very rash, then, to affirm that Soph. must have used the non-significative form of the noun.

**1221** *αὐχένος*: the gen. of the part, as with verbs of seizing, etc.: *Arist. H. A.* 9. 50. 7 *ὅταν κρεμάσῃσι (τὰς ὕς) τῶν ὀπισθίων ποδῶν*: so *κρεμῶμεν* with gen., *Ar. Plut.* 312: *Il.* 17. 289 (*τὸν*) *ποδὸς ἔλκε*: *Od.* 3. 439 *βοῦν δ' ἀγέτην κεράων*.

**1222** *μιτῶδει*, thread-like, i.e., formed by a thread-wrought fabric (the *σινδών*), and not, as usual, by a cord. *μίτρος* (ὁ),

voice that I know, or if mine ear is cheated by the gods.'

This search, at our despairing master's word, we went to make; and in the furthest part of the tomb we descried *her* hanging by the neck, slung by a threadwrought halter of fine linen; while *he* was embracing her with arms thrown around her waist,—bemoaning the loss of his bride who is with the dead, and his father's deeds, and his own ill-starred love.

But his father, when he saw him, cried aloud with a dread cry, and went in, and called to him with a voice of wailing:—  
'Unhappy, what a deed hast thou done! What thought hath come to thee? What manner of mischance hath marred thy reason?'

hand in L wrote *μτωῖδῃ*, adding *ει* above the *η*. S inserted *ρ* between *τ* and *ω*, and accented *ω*, but without deleting the accent on *ι*. A few of the later MSS. have *μτρώδει*, either in the text (as V<sup>4</sup>), or as a correction (V<sup>1</sup>, V<sup>2</sup>): it is also the Aldine reading. 1226 *στυγὼν* L, with *ν* above *γ* from an early hand. 1228 *ὄλων*] *πῶλον* L. 1229 *συμφορᾶς* (not *ξ*.) L.

the thread of the warp: Eur. *I. T.* 817 *ὄφρη καὶ τὸδ' εἶδος εὐμίτοις πλοκαῖς* (I wrought this scene, too, with threads deftly woven).—*συνδόνος*. *συνδών* (prob. from *Ἰνδ*-, *Sind*) was a general term for a smooth, fine texture, as *βύσσος* was the specific word for a kind of fine linen: Her. 2. 86 describes mummies as swathed *συνδόνος βυσσίνης τελαμῶσι* (where see Stein). Thuc. 2. 49. 4 *τῶν πάντων λεπτῶν ἱματίων καὶ συνδόνων*. Diog. Laert. 6. 90 tells of an Athenian (c. 300 B.C.) being reprimanded by the *δοσυνόμοι* for luxuriousness, *ὅτι συνδὼνα ἡμίφειστο*.—Antigone used her veil (*κάλυμμα*: cp. Ar. *Lys.* 532).

1228 Haemon has thrown his arms around her waist (*ἀμφὶ μέσση περιπετῇ*), embracing her (*προσκαίμενον*), where she hangs lifeless. But verses 1236—1240 require us to suppose that Antigone's body is then stretched on the ground. We are left to understand that Haemon, while uttering his lament (1224 f.), has lifted the corpse, so as to extricate it from the noose, and has laid it down. Cp. *O. T.* 1266 (where Oed. finds Iocasta hanging), *χαλῶ κρεμαστὴν δρόανην*.—*μέσση*: cp. 1236: fr. 235. 5 (iambics). Eur. has this form only in lyr.; Aesch. nowhere.—*περιπετῇ*, act.; but pass. in *Ai.* 907 *ἐγχος περιπετῆς* ('on which he fell'), unless I am right in suspecting that there we should read, *τὸδ' ἐγχος περιπετοῦς κατηγορεῖ*, 'shows that he

fell upon it'. Cp. *O. C.* 1620 *ἐπ' ἀλλήλοισιν ἀμφυκείμενοι*, n.

1224 *εὐνῆς...τῆς κάτω*, his bride who is dead. Cp. Eur. *Tro.* 831 *αἱ μὲν εὐνάς* (husbands), *αἱ δὲ παῖδας*, | *αἱ δὲ ματέρας γεραίς*. It would be awkward to understand, 'the ruin of his marriage, (which is to be only) in the world below.'—*πατρός ἔργα*: he does not know that Creon is listening.—*λέχος*, marriage, as in 573. This word, too, could mean 'bride' (*Ai.* 211): it is v. 1224 that decides our version.

1226 *σφῆ*, Haemon: 44 n.—*στυγνόν*, bitter,—the notion of 'sad', 'gloomy', coming from that of 'hateful': cp. Moschus 3. 68 *καὶ στυγνὰ (tristes) περὶ σῶμα τὸν κλαλοῦσιν Ἔρωτες*.

1228 *εὐ ὄλων ἔργον*: i.e., Haemon's forcible entrance into Antigone's tomb.—*τίνα νοῦν ἔρχεαι*: lit., 'what thoughts hast thou conceived?'—the aor. meaning, as usu., not 'had,' but 'came to have.' So *El.* 1013 f. *νοῦν σχῆς...εἰκαθεῖν*, 'form the purpose to yield': *ib.* 1465 *νοῦν ἔσχον*, ὥστε συμφέρειν τοῖς κρείσσοιν.—*ἐν τῷ συμφορᾶς*, by what manner of calamity: i.e., 'what cruel god hath deprived thee of thy reason?' *Ai.* 314 *κάνηρ' ἐν τῷ πράγματος κυροῖ ποτε*: *Ph.* 174 *ἐπὶ παντὶ τῷ χρείας*: Eur. *Helen.* 1195 *ἐν τῷ δὲ κείσαι συμφορᾶς*;—*διεφθάρης*, mentally: *Il.* 15. 128 *μαϊνόμενε, φρένας ἤλέ, διεφθόρας*: Eur. *Helen.* 1192 *διεφθάρσαι φρένας*;

ἐξελθε, τέκνον, ἰκέσιός σε λίσσομαι. 1230  
 τὸν δ' ἀγρίοις ὄσσοισι παπτήνας ὁ παῖς,  
 πτύσας προσώπῳ κοῦδεν ἀντειπών, ξίφους  
 ἔλκει διπλοῦς κνώδοντας· ἐκ δ' ὀρμωμένον  
 πατρός φυγαῖσιν ἤμπλακ'· εἴθ' ὁ δύσμορος 1235  
 αὐτῷ χολωθείς, ὥσπερ εἶχ', ἐπενταθεῖς  
 ἤρεισε πλευραῖς μέσσον ἐγχος· ἐς δ' ὕγρὸν  
 ἀγκῶν' εἴτ' ἐμφρὼν παρθένῳ προσπτύσσεται·  
 καὶ φυσιῶν ὀξεῖαν ἐκβάλλει ῥοήν  
 λευκῇ παρεῖα φοινίου σταλάγματος.  
 κεῖται δὲ νεκρὸς περὶ νεκρῷ, τὰ νυμφικὰ 1240

1232 ἀντειπών δλωσ L, with ξίφους written above δλωσ by the first hand. The final ν of ἀντειπών has been made from ο, and ὁ has been written above the line, by the first hand.—Wecklein thinks that δλωσ came from κολεῶν [rather κολεῶ] written over ξίφους; but ἔλκει did not require such explanation.—Seyffert conject. βέλους; Dindorf, ἔπος.—Nauck thinks the whole verse spurious. 1234 εἴθ' ὁ In L the first hand wrote εἰ δύσμορος: S made εἰ into εἴθ' ὁ. 1235 αὐτῷ αὐτῷ L. 1236 μέσσον] Nauck conject. πηκτόν; Pallis, διστόν.

1230 εἰ. ἰκέσιος, adverbial: cp. 1215 ὠκέϊς, n. He extends his right hand in supplication.—ὄσσοις: Aesch. admits ὄσσοις, and Eur. both ὄσσοις and ὄσων, in iambs no less than in lyrics.—παπτήνας: with an acc. this verb usu. = 'to look around for,' as *Il.* 4. 200.

1232 πτύσας προσώπῳ. Haemon is momentarily insane with despair and rage: the very words αὐτῷ χολωθείς, 1235, indicate the transport of frenzy which these verses were meant to depict. Nothing could do more violence to the language, or more injury to the dramatic effect, than the Scholiast's theory that πτύσας προσώπῳ has a merely figurative sense, 'with an expression of loathing on his face.' When the figurative sense of a word (like πτύσας) is to be marked by a qualifying addition (like προσώπῳ), that addition must not be such as equally to suggest the literal sense. Thus a socialist riot might be called 'a fire not of Hephaestus' (Eur. *Or.* 621); but it would not be equally happy to describe it as 'a fire kindled by the tables of the rich.' πτύσας προσώπῳ, instead of ἐπιπτύσας προσώπῳ (πατρός), is merely an instance of the boldness with which poetry could use a simple dative to express the object to (or against) which an action is directed. Such a dat. is often equivalent to (a) ἐπὶ with dat., (b) ἐπὶ,

πρὸς, or εἰς, with acc.,—in various relations, and with various shades of meaning. Thus we have such phrases as κακοῖς γελῶν (*Ai.* 1042) = κακοῖς ἐπεγγελῶν: *Ph.* 67 λύπην... Ἀργείοις βαλεῖς = ἐμβαλεῖς: Eur. *Suppl.* 322 τοῖς κερτομοῦσι γοργὸν ὡς ἀναβλέπει, how she looks up sternly at her revilers: *Il.* 7. 101 τῷδε δ' ἐγὼν αὐτὸς θωρήσομαι, against him: *id.* 23. 635 δὲ μοι ἀνέστη, against me: and below 1236 ἤρεισε πλευραῖς = ἐπήρεισε. Prose would have πτύσας εἰς (or ἐπὶ) πρόσωπον.

1233 εἰ διπλοῦς κνώδοντας ξίφους, his cross-hilted sword. κνώδοντας are the two projecting cross-pieces at the point where the hilt joins the blade. The hilt (κῶπη) of the Greek sword had no guard, nor had it always the cross-pieces; but these, when used, served partly to protect the hand. The κνώδοντας, or cross-hilt, can be seen on some of the swords given by Guhl and Koner, p. 244, fig. 277 (a, d). The cross-hilt was sometimes simply a straight cross-bar; sometimes the side next the hand was rounded. Cp. Silius *Italicus Pun.* 1. 515 *pressumque ira simul exigit ense*, | *Quia capuli statuere morae*. —κνώδων (κνώω, ὁδοῖς) meant properly any tooth-like prong or spike: see Xen. *Cyneg.* 10. 3, where boar-spears (προβόδια) have κνώδοντας ἀποκεχαλκευμένους σιφρούς, stout *teeth* forged of bronze, projecting from the shaft a little below the

Come forth, my child! I pray thee—I implore! But the boy glared at him with fierce eyes, spat in his face, and, without a word of answer, drew his cross-hilted sword:—as his father rushed forth in flight, he missed his aim;—then, hapless one, wroth with himself, he straightway leaned with all his weight against his sword, and drove it, half its length, into his side; and, while sense lingered, he clasped the maiden to his faint embrace, and, as he gasped, sent forth on her pale cheek the swift stream of the oozing blood.

Corpse enfolding corpse he lies; he hath won his nuptial

**1238** *ρόη* L. The schol. in L has: *τὴν πνοὴν τοῦ φονίου σταλάγματος ἐκβάλλει τῇ λευκῇ αὐτῆς παρειᾷ, ὃ ἐστίν, αἷμα ἐξέπνευσεν*. The last words show that *πνοή* was not a slip for *ρόη*, but was in the Scholiast's text. Most of the later mss. (including A) have *πνοή*: but a few have *ρόη* (as L<sup>2</sup>, V, V<sup>4</sup>, Aug. b).—Blaydes conject. *σφαγήν*, and *ἐμβάλλει* for *ἐκβάλλει*. **1240** *περικερῶν* L: but it does not follow that the scribe meant the two words to form one.

head (*λόγχη*). In *Ai.* 1015, *τοῦδ' αἰόλου κνώδοντος*, 'this gleaming spike,' is the end of the sword-blade projecting through the body of Ajax. So in Kaibel *Eriger.* 549. 11 (an epitaph of the 1st cent. A.D.) *φασγάνου κνώδοντι* = 'with the point (not, 'edge') of the sword': the ref. is to thrusting, not cutting.—The Scholiast wrongly explains *διπλοῦς κνώδοντας* by *διπλᾶς ἀκμᾶς*, 'double edge.' This interpretation was obviously suggested by *διπλοῦς* (since a sword is often called *διστόμιον* or *διμήκης*), while the true sense of *κνώδων* was not accurately remembered: thus the Schol. vaguely calls it *τὸ ἄξυ τοῦ ξίφους*.

*ἐκ δ' ὄρη*, tmesis: cp. 427.—*φυγαίσιν*, dat. of manner (620 n.). The poet. plur. of *φυγή*, when it does not mean 'remedies' (364), usu. means 'exile' (Eur. *El.* 233). The gen. might be absol., but is more simply taken with *ἡμῶν*.

Haemon, in his madness, meant to kill his father. He had harboured no such purpose before (see on 753); and his frantic impulse is instantly followed by violent remorse. Arist. (*Poet.* 14) observes that it is not conducive to a properly tragic effect (*οὐ τραγικόν, ἀπαθές*) if a person contemplates a dreadful act, and then desists from it, in the light of sober thought or fuller knowledge: *διόπερ οὐδεὶς ποιεῖ ὁμοίως εἰ μὴ δολιγὰς* (such incidents in Tragedy are rare), *ὅλον ἐν Ἀντιγόῃ Κρόντα ὁ Αἴμων*. It need not be assumed that Arist. meant to censure Sophocles; it is more natural to suppose

that he cited the exception as one justified by the circumstances. But it should further be noticed that Aristotle was not accurate in taking this incident as the exception which illustrated his rule. For Haemon did not abandon his dreadful purpose; he was simply foiled by his father's flight. And then, in swift remorse, he actually did *τῶν ἀνηκέστων τι*.

**1235** *ἔ. ὄσπερ εἴχ'*: cp. 1108.—*ἐπενταθείς*, lit., 'stretched,' or 'strained,' against the sword: i.e., pressing his right side against the point of the sword, which at the same time he drove home with his right hand.—*πλευραῖς*, used as though *ἦρσε* were *ἐπ'ἦρσε*: cp. Pind. *P.* 10. 51 *ἀγκυραν ἔρσειον χθονί*. For the verb cp. Eur. *Andr.* 844 (*ξίφος*) *ἀπόδος... ἔ. ἀνταίαν* | *ἐρεῖσω πλάγαν*.—*μέσσον*, predicative, denoting the point up to which he drove it in: *Ai.* 809 *κείται κρυφαίῳ φασγάνῳ περιπτυχῆς*.—*ἐγγχεῖ*=*ξίφος*: *Ai.* 95, 658, etc.—*ἐκ δ' ὑγρὸν ἀγκών'*, since π. *προσπύσσεται* = *παρθέον λαμβάνει*: cp. the beautiful lines in Eur. *Ph.* 1439 (the dying Eteocles): *ἤκουσε μητρός, κἀπείθεις ὑγρὰν χεῖρα* | *φωτὴν μὲν οὐκ ἀφήκεν, ὀμμάτων δ' ἀπο* | *προσεῖπε δακρύοις*.

**1238** *φυσίων*, breathing hard: *ρόη* is governed by *ἐκβάλλει* only. But in Aesch. *Ag.* 1389 the compound governs the acc.: *κάκφυσίων ὄξεια αἵματος σφαγήν* | *βάλλει μ' ἐρεμῇ ψακάδι φονίας δρόσου*.—*ρόη* is plainly right: the bad variant, *πνοή*, was perh. suggested by *φυσίων*.

τέλη λαχὼν δειλῖος ἐν <γ> Ἄιδου δόμοις,  
δείξας ἐν ἀνθρώποισι τὴν ἀβουλίαν  
ὄσῳ μέγιστον ἀνδρὶ πρόσκειται κακόν.

ΧΟ. τί τοῦτ' ἂν εἰκάσειας; ἡ γυνὴ πάλιν  
φροῦδῃ, πρὶν εἰπεῖν ἐσθλὸν ἢ κακὸν λόγον. 1245

ΑΓ. καὐτὸς τεθάμβηκ'· ἐλπίσιν δὲ βόσκομαι  
ἄχῃ τέκνου κλύουσιν ἐς πόλιν γόους  
οὐκ ἀξιώσειν, ἀλλ' ὑπὸ στέγῃς ἔσω  
δμῳαῖς προθήσειν πένθος οἰκείον στένειν.  
γνώμης γὰρ οὐκ ἄπειρος, ὥσθ' ἀμαρτάνειν. 1250

ΧΟ. οὐκ οἶδ'· ἐμοὶ δ' οὖν ἢ τ' ἄγαν σιγὴ βαρὺ  
δοκεῖ προσεῖναι χῆ μάτην πολλὴ βοή.

ΑΓ. ἀλλ' εἰσόμμεσθα, μὴ τι καὶ κατὰσχετον  
κρυφῇ καλύπτει καρδίᾳ θυμουμένη,  
δόμους παραστείχοντες· εὐ γὰρ οὖν λέγεις· 1255  
καὶ τῆς ἄγαν γὰρ ἐστὶ που σιγῆς βάρος.

1241 ἐν γ' Ἄιδου] ἐν αἰδου L, with most of the later mss.: but L<sup>2</sup>, with a few others, has εἰδ. Brunck wrote ἐν Ἄιδου. Heath conject. ἐν γ': Vauvilliers, εἰς Ἄιδου δόμους: Semitelos, Ἐνοδίας δόμοις: Mekler, ἐν σκάτου δόμοις: Nauck, ἐν γαίας μυχοῖς.

1245 ἡ was omitted by the first hand in L, and added by S. 1248 ἀξιώσειν] Pallis conject. ἀξιοῦν χεῖν: Burges, ἀξὺν ἦσεν: Blaydes, ἐξῆσεν:

1241 τέλη, rites: O. C. 1050 n.—ἐν γ' Ἄιδου. Though εἰδ occurs nowhere else in tragic iambs, it might fairly be defended, in a ῥῆσις of epic colour, as a reminiscence of the Homeric εἰν Ἄϊδαο. But I decidedly prefer Heath's ἐν γ' ('in that world, though not in this'), because it adds point and pathos to what would otherwise be a somewhat tame statement of fact. Cp. 750. For another (probable) loss of γε in this play, cp. 648. For ἐν γε, cp. O. T. 1380 ἐν γε ταῖς Θήβαις: O. C. 153 ἐν γ' ἐμοί: Ph. 685 ἴσος ἐν γ' ἴσος: Eur. fr. 349 ὡς ἐν γ' ἐμοὶ κρίνεται ἂν οὐ καλῶς φρονεῖν.

1242 δείξας...τὴν ἀβουλίαν: for the constr., cp. n. on 883 f. For δεικνύναι said of a warning example, see *El.* 1382 καὶ δείξον ἀνθρώποισι ταπεινίμια | τῆς δυσσεβείας οἷα δωροῦνται θεοί: cp. O. T. append. on 622 ff.

1248 πρόσκειται: cp. 94 n.

1244 ε. τί τοῦτ' ἂν εἰκάσῃ, sc. εἶναι: what wouldst thou conjecture this to be (or, to mean)? The optat. ending used here was the usual one in Attic: cp. O. T.

843 n.—ἐσθλὸν ἢ κακόν: cp. on 40.—A silent exit is similarly a prelude to disaster in the case of Deianeira (*Tr.* 813). Iocasta, too, quits the scene, not, indeed, without a word, yet with a reticence which is called *σιωπῇ* (O. T. 1075).

1246 τεθάμβηκ'· cp. O. C. 1140 θανμάσας ἔχω (n.): and so oft. τεθαύμακα.—βόσκομαι: cp. fr. 863 ἐλπίς γὰρ ἡ βόσκουσα τοὺς πολλοὺς βροτῶν.

1247 ε. γόους...ἀξιώσειν = to think them ἀξιοί, i.e., meet. This use of ἀξίω is freq. in regard to persons, as *Al.* 1114 οὐ γὰρ ἤξιον τοὺς μηδέντας (esteem them). On the other hand, ἀξίος, as applied to actions, oft. = 'proper,' 'becoming': as *Ar. Eg.* 616 νῦν ἀρ' ἀξίον γε πᾶσιν ἐστὶν ἐπολοῦν. But, if ἀξίω τινα could mean, 'he thinks a person estimable,' poetry, at least, could surely say, ἀξίω τι, 'he thinks a thing proper.' The text, then, seems sound.—ὑπὸ στέγῃς: for the gen., cp. 692 n.

1249 προθήσειν governs πένθος: στένειν is epexeg. (for them to mourn): cp. 216 n. She will 'set the grief before

rites, poor youth, not here, yet in the halls of Death; and he hath witnessed to mankind that, of all curses which cleave to man, ill counsel is the sovereign curse.

[EURYDICE retires into the house.

CH. What wouldst thou augur from this? The lady hath turned back, and is gone, without a word, good or evil.

ME. I, too, am startled; yet I nourish the hope that, at these sore tidings of her son, she cannot deign to give her sorrow public vent, but in the privacy of the house will set her handmaids to mourn the household grief. For she is not untaught of discretion, that she should err.

CH. I know not; but to me, at least, a strained silence seems to portend peril, no less than vain abundance of lament.

ME. Well, I will enter the house, and learn whether indeed she is not hiding some repressed purpose in the depths of a passionate heart. Yea, thou sayest well: excess of silence, too, may have a perilous meaning. [Exit MESSENGER.

Semitelos, εξαΰσεν. 1250 Blaydes conject. ἀμοιρος for ἀπειρος: Semitelos, δεινῶν for γνῶμης. Meineke, Dindorf and Nauck reject the verse. 1251 ἐμοί δ'] ἐμοί δ' L: ἐμοί γ' Brunck.—σιγή from σιγή L. 1252 ἀλλ'] Pallis conject. τάχ'.—κατάσχετον] Musgrave conject. κατά σκότον. 1254 θυμουμένη L: a line has been drawn through the ι. Some of the later MSS. have θυμουμένη. 1256 ἐστὶ που] Bergk conject. ἐσθ' ὅπου. Nauck suspects the verse (Jahr. f. Philol., 65. 250).

them' by making a lament, after which her handmaids, sitting around her, will wail in chorus. *Il.* 24. 746 (Andromache has bewailed Hector,) ὡς ἔφατο κλαίοντα· ἐπὶ δὲ στενάχοντο γυναῖκες. | τῇσιν δ' ἀδ' Ἐκάβη ἄδου οὐ ἐξήρχε γόοιο.

1250 γνῶμης...οὐκ ἀπειρος. The reading has been unjustly suspected. γνῶμη, 'judgment,' or 'discretion,' is here regarded as an influence moulding the character from without. The phrase means, then, 'not uninformed by discretion,'—not unversed in its teachings. Cp. Plat. *Rep.* 519 B τοὺς ἀπαιδευτοὺς καὶ ἀληθείας ἀπείρους, 'uninformed by truth.'

1251 ε. δ' ὄν: 688 n.—προσεῖναι: so oft. of attendant circumstances (or of characteristic attributes): *Tr.* 250 τοῦ λόγου δ' οὐ χρὴ φθῶν, | γύναι, προσεῖναι.—Cp. 720.

1252 ε. εἰσόμεσθα, μή τι...καλύπτει, 'we shall know (about our fear) lest (μή) she is concealing,' i.e., whether we are right in fearing that she conceals something. As Goodwin says (*Moods and Tenses*, § 46, N. 5a), this passage is one

of the most favourable to the view that μή has an *interrogative* force, and yet here also μή καλύπτει plainly expresses a fear. The pres. *indic.* is used, because the fear is strictly present; there is no thought that the thing feared can possibly be prevented. Before assuming that μή could have the force of εἰ οὐ ('whether not'), we should require an example in which the clause with μή, after a verb like εἶδα, expressed something which is not feared (but hoped; or else regarded with neither fear nor hope). As if here we had, εἰσόμεσθα μή ζησεν ἐτι μέλλει. Cp. 278 n. The use of μή in *direct* question (*O. C.* 1502) is, of course, elliptical: e.g., μή οὕτως ἔχει; comes from (δέδοικα) μή οὕτως ἔχει.—καὶ ('indeed') goes with the whole phrase κατάσχετον...καλύπτει: cp. 770 n.—κατάσχετον, a poet. word, here = 'repressed' (cp. *El.* 1011 κατάσχεις ὀργήν): usu., 'possessed' (by a god, or by passion), like κάτοχος.

1253 δόμον παραστέχοντες, advancing into the house: Eur. *Med.* 1137 παρήλθε νυμφικοὺς δόμους.



ΧΟ. καὶ μὴν ὄδ' ἀναξ αὐτὸς ἐφῆκει  
μνήμ' ἐπίσημον διὰ χειρὸς ἔχων,  
εἰ θέμις εἰπεῖν, οὐκ ἀλλοτρίαν  
ἄτην, ἀλλ' αὐτὸς ἀμαρτῶν.

1260

στρ. α'. ΚΡ. ἰὼ

2 φρενῶν δυσφρόνων ἀμαρτήματα  
3 στερεὰ θανατόεντ'·  
4 ὦ κτανόντας τε καὶ  
5 θανόντας βλέποντες ἐμφυλίου·  
6 \* ὦμοι ἐμῶν ἀνολβα βουλευμάτων.  
7 ἰὼ παῖ, νέος νέφ ξὺν μόρῳ,  
8 αἰαῖ αἰαῖ,  
9 ἔθανες, ἀπελύθης,  
10 ἐμαῖς οὐδὲ σαῖσι δυσβουλίας.

1265

στρ. β. ΧΟ. οἴμ' ὡς ἔοικας ὁψέ τὴν δίκην ἰδεῖν.

1270

ΚΡ. οἴμοι,

2 ἔχω μαθὼν δειλίας· ἐν δ' ἐμῷ κάρῳ

1269 ε. ἀλλοτρίαν [ἄτην] Musgrave conject. ἀλλοτρίας [ἄτης]. 1261—1269 L divides thus: ἰὼ — | ἀμαρτήματα — | θανατόεντ' — | ἐμφυλίου — | ἰὼ μοι — | βουλευμάτων — | ἰὼ παῖ — | αἰ αἰ — | ἔθανες — | ἐμαῖς . . . δυσβουλίας. 1268 κτανόντας τε καὶ are written as a single word in L, καὶ being denoted by a contraction. 1265 ἰὼ (not ἰὼ μοι) L, with the other MSS.: ὦμοι

1267 καὶ μὴν: 526.—ἐφῆκε:—*At.* 34 καὶρὸν δ' ἐφῆκε. —The Messenger now goes into the palace. The same actor returns at 1277 as ἐξαγγελος.

1268 μνήμ', as the epithet ἐπίσημον shows, means that the son's corpse is a memorial of the father's unwisdom.—*Did.* χαρὸς: cp. 916.

1269 ε. εἰ θέμις εἰπεῖν (cp. *O. C.* 1556), because it is a heavy charge against the King, that he has caused his son's death.—ἄτην, in apposition with μνήμα: the corpse is an ἄτη, because the death was caused by Creon's infatuation. ἀλλοτρίαν here answers to οἰκείας = 'caused by one-self' (cp. on 1187).—ἀμαρτῶν is causal: he is bringing a corpse, not through the fault of others, but because he himself has erred. For the partic. in the nom., opposed to a clause of different form. cp. *Dem. or.* 23 § 156 εἶδεν, ἔτε δὲ τινος ἐκπόντος ἐστ' αὐτὸς συνεῖς. See also 381 f.

1261—1267 This κομὸς is composed of four strophes and four anti-

strophes, which correspond as follows. (1) 1st strophe 1261—1269 = 1st antistr. 1284—1292. (2) 2nd str. 1271—1277 = 2nd ant. 1294—1300. (3) 3rd str. 1306—1311 = 3rd ant. 1328—1333. (4) 4th. str. 1317—1325 = 4th ant. 1339—1347.

The lyric strophes and antistrophes are divided from each other by iambic trimeters, spoken by the Chorus or by the Messenger.—See *Metrical Analysis*.

1261 ε. φρενῶν δυσφρόνων: 501 n. Cp. *Aesch. Th.* 874 ἰὼ ἰὼ δύσφρονες, 'misguided ones.' More often, δύσφρων = 'gloomy,' or 'malignant.'—στερεά, with ref. to his own αὐθάδεια, cp. 1028, 714. So *Plat. Polit.* 309 β τὸ στερεὸν ἦθος. Cp. *At.* 925 ἐμελλες χρόνῳ | στερεόφρων ἀρ' ὅδ' ἐξανύσειν κακὰν | μοῖραν.

1268 ε. δ...βλέποντες. Like *Antigone* (937), Creon now calls the Theban Elders to witness. Cp. n. on 162—210. —κτανόντας refers to Creon himself (for the plur., cp. 10), as θανόντας to

*Enter CREON, on the spectators' left, with attendants, carrying the shrouded body of HAEMON on a bier.*

CH. Lo, yonder the King himself draws near, bearing that which tells too clear a tale,—the work of no stranger's madness,—if we may say it,—but of his own misdeeds.

CR. Woe for the sins of a darkened soul, stubborn sins, fraught with death! Ah, ye behold us, the sire who hath slain, the son who hath perished! Woe is me, for the wretched blindness of my counsels! Alas, my son, thou hast died in thy youth, by a timeless doom, woe is me!—thy spirit hath fled,—not by thy folly, but by mine own!

CH. Ah me, how all too late thou seemest to see the right!

CR. Ah me, I have learned the bitter lesson! But then, and strophe.

Turnebus. 1266 ξὺν μόρῳ] ξυμμόρῳ L. 1267 αἱ αἱ αἱ L: αἰαἱ αἰαἱ Dindorf. 1268 ἀπελύθης] Keck conject. ἀπεσούθης. 1270 ἰδεῖν] L has γρ. εἶχειν in marg. from S.—Pallis conject. μαθεῖν. 1271—1277 L divides thus: αἰμοι | ἐχω— | θεός— | ἐπαισε— | αἰμοι, λακπάτητον— | φεῖ φεῖ | ὡ πάνοι... δύσπονοι.

Haemon: for the παρήχησις, cp. *Ph.* 336 ὁ κτανὼν τε χὼ θανὼν.—ἐμφύλιον = συγγενεῖς: cp. *O. T.* 1406 αἰμ' ἐμφύλιον (n.): *O. C.* 1385 γῆς ἐμφύλιον, 'the land of thy race'.

1266 ἐμὼν ἀνόλβα βουλευμάτων, the unhappy (counsels) among my counsels (partitive gen.); i.e., the unhappiness involved in my counsels. See on 1209. This poetical periphrasis has the effect of making the idea expressed by ἀνόλβα stand out with a quasi-substantival force, and so is slightly stronger than ὥμοι ἐμὰ ἀνόλβα βουλευματα. It would be possible, but it is neither requisite nor fitting, to supply ἀμαρτήματα (1261) with ἀνόλβα, placing only a comma at ἐμφύλιον.—For ἀνόλβος, of folly, cp. 1026.

1266 νέος νέφ ξὺν μόρῳ, 'young, and by an untimely death,' is a pleonasm, but a natural one. The schol. explains νέφ by καυοπερεῖ ('a death of a strange kind'). This sense is possible (cp. Aesch. *Suppl.* 712 ἀπροδοκίτους τοῖσδε καὶ νέους λόγους), but is far less fitting here. νέφ ξὺν μόρῳ, suggesting the thought that his years had been few, recalls Andromache's lament,—ἀνερ, ἀπ' αἰῶνος νέος ὦλεο (*Il.* 24. 725).

1268 ἀπελύθης: cp. 1314, where the midd. aor. has the same sense. In later Greek ἀπολύεσθαι and ἀπόλυσις came to be used of any 'departure': thus in Polyb. 3. 69 τὴν ἀποχώρησιν... ἐποιούντο is presently varied to ἐποιούντο τὴν ἀπόλυσιν. Here, however, the word has a distinctly poetical colour, and suggests the release of ψυχὴ from σώμα,—though without the feeling expressed by the words, ἀπολύεις τὸν δοῦλό σου... ἐν εἰρήσῃ (St Luke ii. 29). A fragment of Plutarch (Wytttenbach, p. 135) attests a familiar use of ἀπολύεσθαι and ἀπόλυσις with reference to death. Eustathius quotes this v., and v. 1314, in support of a like statement (p. 548, 52).

1269 ἐμαῖς οὐδὲ σοῖσι. οὐδέ here = καὶ οὐ: cp. 492. The negative form would be οὐκ ἐμαῖς ἀλλὰ σοῖς (*El.* 1470).

1272 ε. ἐχω μαθὼν = μεμάθηκα (21 n.), though here with a slightly stronger emphasis than that of an ordinary perf.: 'I have fully learned.'—No change is required in 1273. The soundness of the metre is confirmed by the antistrophic verse (1296), which is free from suspicion. Construe: ὁ δὲ θεός ἐν τῷ ἐμῷ κάρῳ ἐπαισέ με, μέγα βάρος ἐχων. Three points claim

3 θεὸς τότε ἄρα τότε μέγα βάρος μ' ἔχων  
 4 ἔπαισεν, ἐν δ' ἔσεισεν ἀγρίαις ὁδοῖς,  
 5 οἴμοι, λακπάτητον ἀντρέπων χαράν. 1275  
 6 φεῦ φεῦ, ὦ πόνοι βροτῶν δύσπονοι.

## ΕΞΑΓΓΕΛΟΣ.

ὦ δέσποθ', ὡς ἔχων τε καὶ κεκτημένος, 1278  
 τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις  
 ἔοικας ἦκειν καὶ τάχ' ὀψεσθαι κακά. 1280

**1278** θεὸς τότε ἄρα τότε μέγα βάρος μ' ἔχων MSS.—Erfurdt places θεὸς after τότε ἄρα. Meineke would write με μέγα βάρος for μέγα βάρος μ'. Enger (followed by Nauck) gives τότε θεὸς τότε ἄρα μέγα βάρος ἔχων. **1276** λακπάτητον] In L the first hand omitted the last three letters; S has added them above the line.—A has the *v. l.* λωπάτητον (with γρ. λαοπάτητον), prompted by the wish to make an iambic senarius. Another *v. l.* was λαξπάτητον, or λάξ πατητόν (λαξ πατητόν E). **1276** ὦ πόνοι]

notice. (1) The place of με. This was possible, because μέγα βάρος, without χωρ, could have stood as an adverbial cognate acc.: hence ἔχων is rather a superfluity than a word for which the ear was waiting. Greek poetry (esp. lyric) often has bold arrangements of words: cp. 944, 960 (n). (2) μέγα βάρος ἔχων = σφόδρα βαρὺς ὢν. Cp. 300: *Od.* 24. 249 γῆρας | λυγρὸν ἔχεις: *ib.* 1. 368 ὄβριον ἔχοντες. (3) ἐν δ' ἐμῷ κάρῳ might have been followed by ἐν ἡλάτῳ, or the like; but, ἐπαισε being used, the enclitic με was required to make it clear. The charge of redundancy would be just only if ἐμῷ were followed by ἐμέ.—For the image, cp. 1345: Aesch. *Ag.* 1175 δαίμων ὑπερβαρὺς ἐμπίπνων: and see *O. T.* 263 n. Triclinius understood the blow on the head to mean a disordering of the intellect (*ἀντὶ τοῦ, ἐξέτρεψε τὰς ἐμὰς φρένας*). But it is simply a poetical picture of the fell swoop with which the god descended on his victim,—taking possession of him, and driving him astray. Perhaps ἐμβρόντητος helped to suggest the other view. For the form of the dat. κάρῳ, cp. *O. C.* 564 n.—ἐν δ' ἔσεισεν, tmesis (420).—ἀγρίαις ὁδοῖς: cp. Pind. *P.* 2. 85 ἀλλ' ἄλλοτε πατέων ὁδοῖς σκοταῖς, in paths of guile.

**1276** λακπάτητον, proleptic (475). The form λαξπάτητον, which Eustathius treats as the normal one (adding, ὅτι τῶς . . . διὰ τοῦ κ γράφουσιν), is defended by Ellendt. He thinks that the κ form came

from correctors who supposed that ξτ was an impossible combination for Attic Greek. We find, indeed, ἐξπηχυστί Soph. fr. 938, and the 'Attic' forms ἐξποιων, ἐξκλων, ἐξμεδμυον (*O. T.* 1137 n.). But, though λαξπάτητον may well have been admissible, it is evident that the κ form would be recommended by ease of pronunciation. The compound occurs only here.—ἀντρέπων, as though it were an altar, a statue, or a fair building. Cp. Aesch. *Ag.* 383, *Eum.* 539 (quoted on 853 ff.).—For the apocope of ἀνά in comp., cp. *O. C.* 1070 ἀμβασίς, *Tr.* 528 ἀμμένει, *ib.* 839 ἀμμιγα, *Al.* 416 ἀμπνός (all lyr.). In *Tr.* 396 (dial.) Herm. conjectured κάννέωσασθαι for καὶ νεώσασθαι. It is unknown whether ἀγχαξε (fr. 883) occurred in lyr. or in dial. Cp. *Introductio* to *Hom.*, Appendix, p. 197.

**1276** φεῦ φεῦ, ὦ. The hiatus is excused by the pause.—πόνοι . . . δύσπονοι: cp. 502 n.

**1278** ὡς ἔχων τε καὶ κεκτημένος. Creon is actually touching (or helping to support) his son's corpse (1258 διὰ χειρὸς ἔχων, 1297 ἔχω μὲν ἐν χεῖρεσσιν). And meanwhile his wife lies dead within the house. The Messenger therefore says that Creon has come as one who both *has in hand* (ἔχων), and *has in store* (κεκτημένος). ἔχων is explained by τὰ μὲν πρὸ χειρῶν . . . φέρων, and κεκτημένος by τὰ δ' ἐν δόμοις. Cp. Plat. *Theaet.* 197 B οὐ τάλιν μοι ταῦτ' ὡς φαίνεται τῷ κεκτῆσθαι τὸ ἔχειν. ὁλον ἐμὲ τιόντι πρᾶμε-

methinks, oh then, some god smote me from above with crushing weight, and hurled me into ways of cruelty, woe is me,—overthrowing and trampling on my joy! Woe, woe, for the troublous toils of men!

*Enter MESSENGER from the house.*

ME. Sire, thou hast come, methinks, as one whose hands are not empty, but who hath store laid up besides; thou bearest yonder burden with thee; and thou art soon to look upon the woes within thy house.

ὡς πόντοι L. 1278 ΕΞΑΓΓΕΛΟΣ] The designation in L is *οἰκέρης* here, and at v. 1282: ἀγγελος at vv. 1293, 1301, 1312, 1315. 1279 πρὸ χειρῶν] προχειρῶν L.—τάδε] τὰδε (not τὰ δέ) from τὰδε, L.—τὰ δ' ἐν δόμοις L first hand. A corrector has made τὰ δ' into τὰδ'. 1280 τάχ' L. Some of the later mss. have τὰ γ' (as A), others τὰδ' (as V<sup>4</sup>).—ὀψέσθαι L. Dindorf states (after Dübner) that the final ε has been made by a late hand into αι: but (as can be seen in the auto-type facsimile, p. 63 B) there has been no such attempt at correction.—See comment.

ὅς τις καὶ ἐγκρατὴς ὧν μὴ φορῶ, ἔχειν μὲν οὐκ ἂν αὐτὸν αὐτό, κεκτηῖσθαι δέ γε φαίμεν. So *ib.* 198 D; the chase after knowledge has a view either to (a) τὸ κεκτηῖσθαι, possession, or (b) τὸ ἔχειν, holding, ready for use, that which is already possessed,—ἦν ἐκέκτητο μὲν πάλαι, πρόχειρον δ' οὐκ εἶχε τῇ διανοίᾳ. Cp. *Rep.* 382 B (men do not like) τῇ ψυχῇ περὶ τὰ ὄντα ψεύδεσθαι τε καὶ ἐψεύσθαι καὶ ἀμαθῆ εἶναι καὶ ἐνταῦθα ἔχειν τε καὶ κεκτηῖσθαι τὸ ψεύδος: where ψεύδεσθαι answers to ἔχειν τὸ ψεύδος,—to be deceived at a given time on a given matter; and ἐψεύσθαι to κεκτηῖσθαι τὸ ψεύδος,—the settled incapacity for apprehending realities. In *Crat.* 393 A he says that ἀναξ and ἔκτωρ mean the same thing; οὐ γὰρ ἂν τις ἀναξ ᾗ, . . . δῆλον . . . ὅτι κρατεῖ τε αὐτοῦ καὶ ἐκέκτηται καὶ ἔχει αὐτό (where ἔκτωρ has suggested both verbs).—The point of the phrase here is missed when it is taken as merely, 'possessing sorrows in the fullest sense of possession.'

1279 ε. πρὸ χειρῶν: cp. Eur. *Tro.* 1207 καὶ μὴν πρὸ χειρῶν αἰδεοί σοι σκυλευμάτων | Φρυγίων φέρουσι κόσμον (they are carrying robes, *ib.* 1220). *I. A.* 36 δέλτον τε γράφεις | τῆρδ' ἦν πρὸ χειρῶν ἐτι βαστάξεις. Thus the phrase means merely, 'visible in the hands,' without implying that the hands are outstretched.—τάδε, with adverbial force, 'yonder': so 155, 386, 526, 626, 805, 868, 1257.

τὰ δ' ἐν δόμοις κ.τ.λ. The regular constr. would have been, *εἰσας ἦκεν ὡς ἔχων τε καὶ κεκτημένος*,—τὰ μὲν πρὸ χειρῶν

τάδε φέρων, τὰ δ' ἐν δόμοις τάχ' ὀφύμενος. The present form has arisen thus. (1) Since τὰ μὲν . . . φέρων interprets ἔχων, the poet wished it to come immediately after ἔχων τε καὶ κεκτημένος. (2) *εἰσας ἦκεν*, although thus postponed, ought still to have been followed by τάχ' ὀφύμενος. But the place of *εἰσας* in the long sentence now prompted the change of τάχ' ὀφύμενος into καὶ τάχ' ὀψέσθαι. The sentence, as it stands, would have seemed less boldly irregular to the Greek ear than it does to us, because Greek idiom so readily permitted the change of a second participial clause into a clause with a finite verb. (Cp. 256 ἐπὶν: 816 δμῶσεν.) Thus there would be nothing unusual in the following:—ἦκει, τὰ μὲν φέρων, τὰ δὲ *εἰσας* τάχα ὀψέσθαι. Here, instead of ἦκει, we have *εἰσας ἦκεν*, and the place of *εἰσας* has led to ἦκειν and ὀψέσθαι being linked by καὶ.

Since τὰ δ' ἐν δόμοις is governed by ὀψέσθαι only, the words ἦκεν καὶ form a parenthesis, being equivalent to ἦκεν. This is a rare constr., and alleged examples should be scrutinised before acceptance (cp. 537 n.); but there are some undoubted instances. Cp. Xen. *H.* 7. 3. 7 ὑμεῖς τοὺς περὶ Ἀρχίαν . . . (οὐ ψήφον ἀνεμείνατε, ἀλλὰ) ὅποτε πρῶτον εἰδωλόσθητε ἐπιμνήσασθε. Thuc. 6. 78 εἰ ἦς (κρατεῖν δεῖ ἢ) μὴ ραδίως ἀποχωρεῖν. Plat. *Legg.* 934 ε διδασκένω (καὶ μανθάνω) τὸν . . . ἀμφισβητοῦντα. [Lys.] *In Andoc.* § 33 ἐπιτιμᾷ (καὶ ἀποδοκιμᾷ) τῶν ἀρχόντων τισι. *Anthol. P.* 7. 664 Ἀρχιλοχῶ

KP. τί δ' ἔστιν αὖ κάκιον \*ἐκ κακῶν ἔτι;  
 ΕΞ. γυνὴ τέθνηκε, τοῦδε παμμήτωρ νεκροῦ,  
 δύστηνος, ἄρτι νεοτόμοισι πλήγμασιν.

ἀντ. α'. KP. ἰώ,

2 ἰὼ δυσκάθαρος \*Αἰδου λιμήν, 1284

3 τί μ' ἄρα τί μ' ὀλέκεις; 1285

4 ὦ κακάγγελτά μοι

5 προπέμψας ἄχῃ, τίνα θροεῖς λόγον;

6 αἰαῖ, ὀλωλότ' ἀνδρ' ἐπεξεργάσω.

7 τί φῆς, ὦ παῦ, τίνα λέγεις μοι νέον,

1281 τί δ' ἔστιν (sic) αὖ κάκιον ἢ κακῶν ἔτι; L.—J. Pflugk (whom Schneidewin follows) conject, τί δ' ἔστιν; ἢ κάκιον αὖ κακῶν ἔτι; So Emperius, but with ἢ.—Reiske, τί δ' ἔστιν αὖ; κάκιον ἢ κακῶν ἔτι; So Wecklein and Bellermann.—Canter, τί δ' ἔστιν αὖ κάκιον ἐκ κακῶν ἔτι; So Brunck and Hermann.—Herm. also proposed, κάκιον δὲ κακῶν ἔτι; which Schütz prefers.—G. H. Müller, τί δ' ἔστι δὴ κάκιον αὖ κακῶν ἔτι;—Blaydes, τί δ' ἔστιν αὖ κάκιον ἢ τὰ νῦν ἔτι;—Heiland (Progr. Stendal. 1851) would delete the verse, so that the five vv. (1278—80, 1282 f.) might answer to 1301—1305. Mekler agrees with him. 1282 τέθνηκεν L.—Nauck conject. τέθνηχ', ἢ τοῦδε γεννήτωρ νεκροῦ: Semitelos, τέθνηκ' ἐκ τοῦδε πημάτων νεκροῦ: Pallis, μήτηρ τέθνηκεν τοῦδε παμμόρου νεκροῦ.

(καὶ στᾶθι καὶ) εἶσιδε. Others, indeed, take καὶ τάχα as 'full soon,' and ὅψοσθαι as depending on ἦκειν: 'thou seemest to have come in order to see full soon,' etc. This final inf. is tenable (*O. T.* 198 n.). But I know no example of καὶ τάχα as 'full soon,' like καὶ μάλα, καὶ λίαν, etc. And, even if it were possible, it would here be weak.—See Appendix.

1281 τί δ' ἔστιν. In order to form a judgment on this difficult verse, a careful scrutiny of Sophoclean usage is required. (1) The reading closest to the mss. would be, τί δ' ἔστιν αὖ; κάκιον ἢ κακῶν ἔτι; This involves merely a change of punctuation, and of accent (ἦ for ἢ). But it suggests these difficulties. (a) The interrogative ἦ occurs about 50 times in Soph.: and in every instance it is the first word of the interrogative clause. Only a vocative sometimes precedes it, as *O. C.* 1102 ὦ τέκνον, ἦ πάρεστων; so *ib.* 863, *Ph.* 369. Eur., indeed, does not always observe this rule: *El.* 967 τί δὴτα δρώμεν; μητέρ' ἦ φωνεύσομεν; In Eur. *Hec.* 1013 I should point thus, ποῦ δὴτα; πέπλων ἐντὸς ἦ κρύψας' ἔχεις; (ἦ Valckenaer for ἦ). But, if we read κάκιον ἢ κακῶν ἔτι here, it would be a solitary departure from the practice of Soph., as seen in fifty other

examples. (b) The formula τί δ' ἔστι (cp. on v. 20) occurs 21 times in Soph. (including *Ph.* 733, where the mss. give τί ἔστι without δ') as a question complete in itself. But there is not one instance of τί δ' ἔστιν αὖ; which is, indeed, ill-suited to the rhythm of the tragic senarius.

(2) Transposing αὖ and ἦ, we could read, τί δ' ἔστιν; ἦ [or better, ἦ] κάκιον αὖ κακῶν ἔτι; But: (a) if this had been the original order, it is most improbable that ἦ and αὖ would have changed places, as they have done in the mss. The sense would have been perfectly clear, whereas with αὖ...ἦ it is obscure. (b) The prominent place of αὖ in the mss. is confirmed by many like instances: e.g. 1172: *O. C.* 1500 τίς αὖ παρ' ὑμῶν κωνὸς ἡχείται κτύπος; *Ph.* 1089 τίπτ' αὖ μοι τὸ κατ' ἄμαρ ἔσται; *ib.* 1263 τίς αὖ παρ' ἄντροις θόρυβος ἴσταιται βοῆς;

(3) Canter gave, τί δ' ἔστιν αὖ κάκιον ἐκ κακῶν ἔτι; The change of ἐκ to ἦ would have been peculiarly easy before initial κ (ΚΑΚΙΟΝΕΚΑΚΟΝ for ΚΑΚΙΟΝΕΚΑΚΟΝ). For ἐκ, cp. *Tr.* 28 ἀεὶ τω' ἐκ φόβου φόβον τρέφω. *Il.* 19. 290 ὥς μοι δέχεται κακὸν ἐκ κακοῦ αἰεὶ. Eur. *Ph.* 371 ἀλλ' ἐκ γὰρ ἀλγους ἀλγους αὐτὸς δέρκομαι|...ἐχουσαν. On the grounds stated above, I prefer this

CR. And what worse ill is yet to follow upon ills?

ME. Thy queen hath died, true mother of yon corpse—  
ah, hapless lady!—by blows newly dealt.

CR. Oh Hades, all-receiving, whom no sacrifice can appease! <sup>1st anti-</sup>  
Hast thou, then, no mercy for me? O thou herald of evil, <sup>strophe.</sup>  
bitter tidings, what word dost thou utter? Alas, I was already  
as dead, and thou hast smitten me anew! What sayest thou,  
my son? What is this new message that thou bringest—

1264—1292 L divides thus: *ὡς ἰὼ—δυσκάθαρος—ὀλέκεις* | *ὡς—* | *προ-*  
*πέμφας—* | *αἰαῖ—* | *τί φησ—* | *σφάγιον—* | *γυναικείον... μύρον.* | 1264 In L  
the first hand wrote *χο* before these vv.; a later hand changed it to *κρε*. 1266 *ὡς*  
L: *ὡς* r. 1267 *λόγον* | In L the first hand wrote *λόγω*, and then changed  
it to *λόγων*: a later hand has made *λόγον*. 1268 *αἰαῖ* | *αἰ* | L.—*ἄδρ'*  
*ἄδρα* L. Cp. on 1147. 1269 *τί φησ ὦ παῖ: τίνα λέγεις μοι νέον λόγον* L.—  
R. Enger, omitting *λόγον* with Seidler, reads *ὦ τίς* *αἰ* for *ὦ παῖ τίνα*, which  
Wecklein receives. Nauck prefers *παῖ: τίς* *αἰ*.—Donaldson, *τί φησ: τίνα λέγεις*  
*νέον μοι νέω*, which Dindorf adopts. And so Schütz would read, only with the  
ms. *λόγον* (followed by a note of interrogation) instead of *νέω*.

reading. The comparat. *κάκιον* means  
merely that the sum of his misery will  
be greater: not that he can conceive a  
calamity sorer than his son's death. Cp.  
*O. T.* 1364 f. *εἰ δέ τι πρεσβύτερον ἐτι*  
*κακοῦ κακόν, | τοῦτ' ἐλαχ' Οἰδίπους.*

1262 *ε. παμμήτωρ*: schol. *ἡ κατὰ*  
*πάντα μήτηρ*: true mother; whose grief  
for her son would not suffer her to survive  
him; and whose act shows the same  
passionate temperament as his. Contrast  
*μήτηρ ἀμήτωρ* (*El.* 1154). *παμμήτωρ* usu.  
=*ἡ πάντων μήτηρ* (n. on 338). Cp.  
*παμβασιλεία* as = 'monarchy in the fullest  
sense' (n. on 737).—*νεστόμ.*: adj. com-  
pounded with a word cognate in sense to  
the subst.: cp. 7 n. *ἄρτι* ('a moment  
ago') gives precision to the less definite  
*νεστόμοις*: *Tr.* 1130 *τέθηκεν ἄρτιως*  
*νεοσφαγῆς* (cp. *Αἰ.* 898): *Plat. Legg.* 792 *ε*  
*τὸν ἄρτιως νεογενῆ.*

1264 *δυσκάθαρος* 'Αἰδου λιμήν  
(nom. for voc., 1211). The 'haven'  
or 'receptacle' of Hades,—that nether  
world in which he receives the dead  
(810, 893)—is 'hard to be appeased,' in  
the sense that Hades is ever demanding  
fresh victims. The life of Haemon has  
already been exacted by Hades as a  
penalty for the offence of Creon against  
the *νέστεροι*. But even this atonement  
(*καθαρμός*) has not proved enough. *δυσ-*  
*κάθαρος* is used here as if one could say  
*καθαίρω* (for *Διάσκομαι*) *θεόν*: but that  
constr. does not occur. Cp. *O. C.* 466  
*καθαρόν...δαιμόνων* (n.), such an atone-

ment as belongs (is due) to them. *Plat.*  
*Rep.* 364 *ε* *λύσεις τε καὶ καθαρμοὶ ἀδικημά-*  
*των.*—*For* *λιμήν* cp. 1000: *Αἰελ.* *P.* 7.  
452 *μήμονες* *Εὐβοῦλοι* *σαφρόνοι*, *ὧ παρι-*  
*όντες, | πίνωμεν* *κυνὸς* *πᾶσι* *λιμήν* 'Αἴθης.

1266 *ε. κακῆγγελα* is equiv. to two  
distinct epithets, *κακά* and *ἐγγελλόμενα*,  
so that the whole phrase = 'tidings of  
dire woes.' Cp. 146 *δυσκατεῖς λόγχας*  
(n.).—*προπέμφας*, said to the *ἐξήγγελος*,  
as the *herald* of the tidings. This use of  
*προπέμψω* comes from its sense of 'escort-  
ing' (*O. C.* 1667): we should not com-  
pare *El.* 1155 *φήμας* *λάβρα* *προὔπεμψες* *ὡς*  
*φανούμενος* | *τιμωρὸς* *αὐτός* ('didst send  
forth,' from thy secret place of exile);  
nor, again, *Ph.* 1205 *βελών* *τι* *προπέμψατε*  
(*'produce,' 'furnish'*): but rather *Ph.*  
1265 *μὲν* *τί* *μοι* *νέα* | *πάρεστε* *πρὸς* *κακοῖσι*  
*πέμποντες* *κακά*;

1268 *ἐπεμψάμενος*: see on 1030.

1269 *ε. ὦ παῖ*, said to the Messenger.  
It has been objected that, at such a  
time, Creon could not use those words  
except with reference to Haemon (as in  
1266, 1340). From a modern literary  
point of view, the objection is just. But  
we should remember how very familiar *ὦ*  
*παῖ* actually was as a mode of address,  
whether by elders to juniors, or by masters  
to slaves. Here it is used, not as to a  
slave, but merely as to a younger man;  
there is in it a certain pathetic appeal for  
sympathy. (Cp. *ὦ παῖ, ὦ τέκνον*, as said  
by the Messenger to Oed. in *O. T.*  
1008, 1030.) Enger's conjecture, *ὦ τῷ*

8 αἰαῖ αἰαῖ,  
9 σφάγιον ἐπ' ὀλέθρῳ  
10 γυναικεῖον ἀμφικεῖσθαι μόρον; 1290

ΧΟ. ὄραν πάρεστων· οὐ γὰρ ἐν μυχοῖς ἔτι.

ἀντ. β. ΚΡ. οἶμοι,

2 κακὸν τόδ' ἄλλο δεύτερον βλέπω τάλας. 1295  
3 τίς ἄρα, τίς με πότμος ἔτι περιμένει;  
4 ἔχῳ μὲν ἐν χεῖρεσσιν ἀρτίως τέκνον,  
5 τάλας, τὸν δ' ἔναντα προσβλέπω νεκρόν.  
6 φεῦ φεῦ μᾶτερ ἀθλία, φεῦ τέκνον. 1300

ΕΞ. ἦδ' \*ὀξυθήκτῳ βωμία περὶ \*ξίφει

1290 αἰ αἰ αἰ L: αἰαῖ αἰαῖ Dindorf. 1291 ἐπ' ὀλέθρῳ] ἐπολέθρῳ L. 1298 L gives this v. to the ἄγγελος. (Cp. on 1301.) Erfurdt first assigned it to the Chorus. 1294—1300 L divides thus: αἶμοι | κακὸν— | τίς ἄρα— | ἔχῳ— | τάλας— | προσβλέπω— | φεῦ φεῦ... τέκνον. | 1297 τέκνον] Wecklein writes νεκρόν. 1298 τὸν δ' ἔναντα] L has τάδ' ἔναντία· | προσβλέπω νεκρόν: but in the

αὐ (instead of ὦ καὶ τίνα), has not much palaeographical probability. It gives, indeed, a closer correspondence with 1266. But the form of dochmiac which the ms. reading gives here is equally correct. (See Metr. Analysis.) Seidler was certainly right in omitting λόγον (see cr. n.): and that remedy suffices.

Construe: τίνα νέον σφάγιον γυναικεῖον μόρον λέγεις ἀμφικεῖσθαι μοι ἐπ' ὀλέθρῳ, 'what new death,—the bloody death of a woman,—dost thou describe as heaped on destruction (i.e., superadded to Haemon's death), for my sorrow (μοι)?' (Cp. 595 πῆματα φθιτῶν ἐπὶ πῆμασι πίπτουσι.) γυναικεῖον = γυναικός: cp. Aesch. Pers. 8 νύστω τῷ βασιλείῳ.—The notion expressed by ἀμφικεῖσθαι ἐπ' ὀλέθρῳ seems to be, strictly, that of death entwined with death, like corpse embracing corpse (1240). The verb ἀμφικεῖσθαι prop. = 'to be set around' (as a wall round a city). Perhaps the bold phrase here was partly prompted by the fact that persons embracing each other could be described (O. C. 1620 n.) as ἐπ' ἀλλήλοις ἀμφικείμενοι. I prefer this view.

But another version is possible, if μοι is taken with ἀμφικεῖσθαι: 'besetting me, ἐπ' ὀλέθρῳ, for (my) ruin. Cp. 1285

τί μ' ὀλέκεις; For ἐπὶ, cp. Thuc. 4. 86 οὐκ ἐπὶ κακῷ, ἐπ' ἐλευθερώσει δέ. The difficulty is that ἀμφικεῖσθαι cannot well be said of one sorrow (Eurydicé's death), and that, therefore, we have to evolve from the epithet νέον the notion of a circle of woes of which this μόρος is one. Thus the image would be much more obscurely expressed than that in *Ai.* 351, ἴδεσθ' ἐμὸν ὅσον κύμα φοινίας ὑπὸ ζῆλῃς | ἀμφιδρομον κυκλεῖται, ('behold what a surge hath but now burst around me and hemmed me in, under stress of a deadly storm,') where Ajax is sitting in the midst of the carnage which he has wrought. It is altogether improbable that ἀμφικεῖσθαι alludes to Eurydicé's corpse having been brought (by the ἐκκύκλημα) into such a position that Creon stood between it and Haemon's. See 1298, where Creon speaks of her as being ἔναντα.

1294 ὄραν πάρεστων. The corpse of Eurydicé, and probably also the altar at which she fell (1301), are now shown to the spectators by means of the ἐκκύκλημα. The precise mechanism of this contrivance is unknown; but the texts leave no doubt as to its general nature. It was a small stage, with space enough for

λύει κελαυνὰ βλέφαρα, κωκύσασα μὲν  
τοῦ πρὶν θανόντος Μεγαρέως κλεινὸν \*λάχος,  
αὐθις δὲ τοῦδε, λοίσθιον δὲ σοὶ κακὰς  
πράξεις ἐφυμνήσασα τῷ παιδοκτόνῳ.

1305

στρ. γ. KP. αἰαὶ αἰαί,

2 ἀνέπταν φόβῳ. τί μ' οὐκ ἀνταίαν

3 ἔπαισέν τις ἀμφιθήκῳ ξίφει;

4 δειλαιὸς ἐγώ, \*αἰαί,

5 δειλαίᾳ δὲ συγκέκραμαι δύα.

1310

1302 λύει] Bergk conject. μύει: Wieseler, κλῆει.—κελαυνὰ] λ from ν in L. 1303 κλει-  
νὸν λάχος MSS. Seyffert conject. κενὸν λάχος. Bothe, κλεινὸν λάχος (Blaydes, αἰνὸν  
λάχος; Semitelos, καινὸν λάχος). Pallis, κλεινὸν δέμας. Gleditsch, κλεινὸν σθένος.  
Meineke, κλεινὸν τέλος. 1304 δὲ σοὶ] δέ σοι L.—For σοὶ Pallis writes σός.  
1305 πράξεις] Nauck conject. ἀράς: Heimsoeth, βάξεις. 1306 αἰαὶ αἰαὶ] αἰ αἰ αἰ αἰ  
(from αἰ) L. 1307—1311 L divides thus: ἀνέπταν—| τί μ' οὐκ—| ἔπαισεν—|

word, to be taken closely with λύει. It is rather an instance of an adj. used with the force of a participle, and virtually equivalent to βωμία στήσα: i.e., it means, 'having taken her place at the altar,' she slew herself. Cp. O. C. 83 ὡς ἐμοῦ μόνῃς πέλας (sc. οὐσῃς): and see above on 471. Further: even if it were necessary to bind βωμία closely with λύει, it would be bold to say that poetry could not permit this slight modification in the ordinary use of the word, when we remember how free was the adverbial use of adjectives in poetry (e.g., Ai. 217 νύκτερος Ἄϊας ἀπέλω-βήθη).

ξίφει. A sacrificial knife, which lay on the altar. Cp. Eur. Alc. 74 (Death speaks) στείχω δ' ἐπ' αὐτὴν, ὡς κατάρξωμαι ξίφει. For the prep. cp. Ai. 828 πεπρωτὰ τῷδε περὶ νεορράντῳ ξίφει.

Next to Arndt's, the best conjecture seems that of Blaydes, ἥδ' ἐξυθῆκῳ σφαγιδι βωμὶα πέρι. In favour of Arndt's we may observe:—(a) the MS. πέριξ (a word not used by Soph., and nowhere common) was not likely to have originated from πέρι alone: whereas it could easily arise from περὶ ξίφει, if ξίφει had been blotted or lost. (b) The MS. ἥδε (or ἡ δὲ) is just the kind of feeble make-shift which is sometimes found in the MSS., where a verse had come down in a mutilated state: see, e.g., on O. T. 943 f., 1264 f.—For other conjectures, see Appendix.

1302 λύει κελαυνὰ βλέφαρα, allows her eyes to close in darkness. λύει=relaxes: the eyelids are deprived of power to remain open. The phrase has been suggested by the epic λῦσε δὲ γυῖα, λελυτο δὲ γυῖα, etc., and seems quite intelligible; though, doubtless, it would have been more natural to say κλῆει, as Soph. has done in fr. 640, βλέφαρα κέκλῃται. In [Eur.] Rhés. 8 we have λῦσον βλεφάρων γοργωνῶν ὄφρα, of opening the eyes; but that has no bearing on the different use here. Wolff brings what at first sight is a perfect parallel: Anthol. P. 3. 11 ἀνθ' ὧν ὀμματ' ἔλυσεν τὰ Γοργόνος ἐνθάδε Περσεύς. But unfortunately neither he nor Bellermann has observed the meaning. It is not, 'caused the Gorgon's eyes to close,' but, 'uncovered the Gorgon's head.' The epigram refers to Perseus bringing Medusa's head to Seriphos, and therewith petrifying Polydectes, who had married Danaë, and sent her son on his perilous mission.—The objection to μύει is that elsewhere the verb has these usages:—(1) intrans.—ὀμματα μύει, the eyes close, or μύομεν, we shut our eyes. (2) trans., as Anth. P. 9. 558 θνητός ἐμυσσε κόρας (with the post-classical ὕ), 'caused to close.' That is, there is no classical example of such a phrase as μύει ὀφθαλμούς, she shuts her eyes.

1308 Μεγαρέως. Cp. Aesch. Theb. 474 Μεγαρέως, Κρέοντος σπέρμα, τοῦ σπαρτῶν γένους, where he is one of the Theban



woe, woe is me!—of a wife's doom,—of slaughter heaped on slaughter?

CH. Thou canst behold: 'tis no longer hidden within.

[*The doors of the palace are opened, and the corpse of EURYDICE is disclosed.*]

CR. Ah me,—yonder I behold a new, a second woe! What destiny, ah what, can yet await me? I have but now raised my son in my arms,—and there, again, I see a corpse before me! Alas, alas, unhappy mother! Alas, my child!

ME. There, at the altar, self-stabbed with a keen knife,

marg. S has written, γρ. τὸδ' (sic, not τὸν δ') ἐναντα. 1801 ἦδ' (sic) ἐξέθηκτοσ' ἢ δὲ βωμία περίξ L. Arndt conject. ἦδ' ἐξυθῆκτω βωμία περί ξίφει. For βωμία, he afterwards proposed πτώσιμος. See Appendix.

three or four persons; and was low enough to admit of an actor stepping off it with ease. It was pushed on through the central stage entrance, and was usually brought sufficiently far forward to allow of actors entering or making their exit behind it. Here, the corpse of Eurydice is evidently in full view of the house (cp. 1299). Soph. has used the ἐκκύκλημα in two other plays: *El.* 1458 (the corpse of Clytemnestra, with Orestes and Pylades beside it); and in *Al.* 344 (Ajax in his tent among his victims). See Albert Müller, *Gr. Bühnenallertümmer*, pp. 142 ff. (1886).

Recent explorations in the Dionysiac theatre at Athens have given rise to a theory that, until Lycurgus completed the theatre (c. 330 B.C.), there was no permanent raised stage or proscenium. Even if this could be proved, it would still, however, remain certain that some such expedient as the ἐκκύκλημα was used in the fifth century B.C. This is proved by the texts of Aesch., Soph., and Eur., as well as by the two scenes of Ar. where the tragic ἐκκύκλημα was parodied (*Ach.* 408—479; *Thesm.* 95—238). Ar. has the words ἐκκυκλεῖν and ἐσκυκλεῖν. Wecklein thinks that the ἐκκύκλημα was employed when a part of the interior of the house was to be disclosed, but the ἐξώστρα when merely a single object was to be shown; and that the ἐξώστρα was used here (*N. Jahrb.* 1870, vol. 101, p. 572:

*Philol.* 31. 451). The meaning of ἐξώστρα is, however, doubtful.

1297 χεῖρσιν (976), though in an iambic verse, is excused by the lyric character of the whole κομὸς. Eur. once admits it in dial., *Alc.* 756 ποτήρα δ' ἐν χεῖρσιν κλισίον λαβὼν, where Monk needlessly proposed ποτήριον δ' ἐν χερσὶ.

1298 ἐναντα: an epic form, sometimes admitted in Attic poetry. Eur. *Or.* 1478 (lyr.) ἐναντα δ' ἦλθεν | Πυλάδης. Ar. *Eq.* 342 τῷ καὶ πεποιθὸς ἀξιοῖς ἐμοῦ λέγειν ἐναντα; Triclinius gave here the Hellenistic form ἐναντι (St Luke i. 8), which seems to be confined to the LXX., Apocrypha, and N.T.; see n. by Moulton in his ed. of Winer's Grammar, p. 591 (8th Engl. ed.).

1801 ἦδ': he indicates the dead body of Eurydice, now made visible by the ἐκκύκλημα.—Arndt's first emendation is given in the text. His later substitution of πτώσιμος for βωμία was not an instance of second thoughts being wiser. The altar meant is that of Ζεὺς Ἐρκεῖος in the αὐλή of the house (487). The objection made to βωμία here is to the effect that one could say βώμιος ἐφέζεται or ἱστάται, but not βώμιος ποιεῖ τι: i.e., that the verb must refer directly to the assuming of the position denoted by βώμιος. It is quite true that this is usually the case; Eur. *Suppl.* 93 βωμῶν ἐφημένῃ: *O. T.* 32 ἐρόμεσθ' ἐφέσσιοι; and cp. above, 785 f. But here βωμία is not merely an adverbial

she suffered her darkening eyes to close, when she had wailed for the noble fate of Megareus who died before, and then for his fate who lies there,—and when, with her last breath, she had invoked evil fortunes upon thee, the slayer of thy sons.

CR. Woe, woe! I thrill with dread. Is there none to 3rd strike me to the heart with two-edged sword?—O miserable strophe. that I am, and steeped in miserable anguish!

δειλαιος—| δειλαῖα . . . δύγ. | 1307 ἀνταῖαν] L has γρ. καιρῶν in the margin, from S. 1310 δειλαιος ἐγὼ φεῦ φεῦ mss. In L the first hand had written συγκέκραμαι δύαι (from the next v.) immediately after ἐγώ. Those words have been erased, and φεῦ φεῦ written in their place; not (I think) by a later hand, but by the first scribe himself. The error was, indeed, one which could not escape him.—For φεῦ φεῦ, Erfurdt conject. αἰαῖ (=the second τω in 1332): Gleditsch repeats ἐγώ. 1311 In L δειλαῖαι has been made from δειλαῖα.

warriors who guard the gates: his patriotic death is foreshadowed *ib.* 477 θανὼν τροφεία πληρώσει χθονί. The story is thus told by Eur. (*Phoen.* 930—1018), who calls him Menoeceus. While the Argives are pressing Thebes, Creon and Eteocles send for Teiresias. The seer says that Ares is wroth, because Cadmus of old slew the god's offspring, a dragon (or serpent?) which had its lair outside the walls. One of the Cadmean race, sprung from the dragon's teeth, must die to appease him. Now, Creon and his two sons are the only pure-bred σπαρτοὶ left. And Haemon is married. The seer therefore suggests that Menoeceus should die. Menoeceus pretends that he means to fly to Delphi. Creon leaves the scene, in order to provide him with money for the journey. Menoeceus then rushes to the top of a tower on the walls, where he cuts his throat, and falls into the dragon's former den (σηκὸν ἐς μελαμβασθῇ | δράκοντος, *Ph.* 1010, see n. above on 411). Statius, who also calls him Menoeceus, tells the story in *Theb.* 10. 589—782, and, like Eur., makes the son practise a pious fraud in order to hinder his father from preventing the sacrifice.—κλεινὸν λάχος: cp. Eur. *Ph.* 1013, where he says, στεῖχω δὲ θανάτου δῶρον οὐκ αἰσχρὸν πόλει | δώσω, νῆσον δὲ τῆρδ' ἀπαλλάξω χθόνα. Statius *Th.* 10. 670 where Virtus says to Menoeceus, *rare nobile fatum*. λάχος is freq. in poetry, and is used by Xen. The ms. λάχος would be forced as an allusion to the dragon's den (θαλάμῃ, Eur. *Ph.* 931, or σηκός, *ib.* 1010) into which the corpse fell.

And it could not here be a general word for 'grave.'

1304 εἰ κακὰς πράξεις=δυσπραξίας. A solitary instance of the plur. in this sense; as, conversely, *Tr.* 879 is the only instance of the sing. πράξις as= 'mode of doing,' instead of 'fortune' (*O. C.* 560 n.). In Eur. *El.* 1305 κοινὰι πράξεις, κοινὰι δὲ πότμοι, the sense is, 'actions.' But the peculiarity here does not warrant a suspicion (see cr. n.). It is equally exceptional, the other way, when πράσσειν καλῶς means 'to act well' (*O. C.* 1764 n.).—ἐφημνήσ. = ἐπαρσαμένη: cp. 658 n.

1307 εἰ ἀνέπταν, aor. referring to a moment just past; we should use the pres.: cp. *O. C.* 1466 ἐπτήξα θυμὸν: *Ai.* 693 ἐφριξ' ἔρωτι περιχαρὴς δ' ἀνεπτάμην: cp. *O. T.* 337 n. The act. aor. ἐπτήην is once used in lyrics by Aesch. (*P. V.* 555 προσέπτα), and once by Eur. (*Med.* 440, ἀνέπτα). It is a poetical form, but occurs in late prose (Arrian, Lucian, etc.).—φόβῳ, with fear of the curses invoked by Eurydice.—ἀνταῖαν, sc. πληγὴν (*O. C.* 544 n.), a blow which strikes one full on the breast: *El.* 195 παγχάλων ἀνταῖα | γενύων ὠρμάθῃ πλαγὰ: Eur. *Andr.* 844 ἰσ' ἀνταῖαν | ἐρείσω πλαγάν. But διανταῖα = a thrust which passes through the body: Aesch. *Cho.* 639 ἔφρος | διανταῖαν δύνευ- κets οὐτῶ.

1310 εἰ δειλαῖος, but in 1311 δειλαῖα with αἰ: cp. *O. C.* 442 οἱ τοῦ πατρὸς τῷ πατρὶ: *ib.* 883 ἀρ' οὐχ ὕβρις τάδ'; ὕβρις: *Ph.* 296 ἀλλ' ἐν πέτροισι πέτρων: *ib.* 827 ὅππ'...ὅππ' (with ὕ in the first place, but ὕ in the second): *El.* 148 δ' Ἴτυν, ἀλὲν Ἴτυν δλοφύρεται.—The following are a

ΕΞ. ὡς αἰτίαν γε τῶνδε κακείνων ἔχων  
πρὸς τῆς θανούσης τῆσδ' ἐπεσκήπτου μόρων.

ΚΡ. ποίῳ δὲ κάπελυσάτ' ἐν φοναῖς τρόπῳ;

ΕΞ. παῖσας ὑφ' ἧπαρ αὐτόχειρ αὐτήν, ὅπως  
παῖδὸς τόδ' ἦσθαι ὀξυκώκτον πάθος. 1315

στρ. 8. ΚΡ. ὦμοι μοι, τὰδ' οὐκ ἐπ' ἄλλον βροτῶν

2 ἐμᾶς ἀρμόσει ποτ' ἐξ αἰτίας.

3 ἐγὼ γάρ σ' ἐγὼ ἔκανον, ὦ μέλεος,

4 ἐγώ, φάμ' ἔτυμον. ἰὼ πρόσπολοι,

5 ἄγετέ μ' ὅ τι \*τάχιστ', ἄγετέ μ' ἐκποδῶν,

6 τὸν οὐκ ὄντα μᾶλλον ἢ μηδένα. 1320

ΧΟ. κέρδη παραινεῖς, εἴ τι κέρδος ἐν κακοῖς·  
βράχιστα γὰρ κράτιστα τὰν ποσὶν κακά.

1318 μόρων] μόρων L. The later MSS. have μόρων, μόρω (as A), or μόρων (as Aug. b and T). 1314 ἐν φοναῖς] L has εἰς φονάσ written by S above ἐν φοναῖς. 1317 ὦμοι MSS. (ὦ μοι μοι L). Erfurdt gave ὦ μοι for the sake of closer metrical agreement with 1339, ἄγου' ἄν.—ἐπ' ἄλλον] Pallis conject. ἐπ' ἄλλω. 1319 ἐγὼ γάρ σ' ἐγὼ ἔκανον ὦ μέλεος L, with most of the later MSS.: but Aug. b has ἔκτανον, and so the Aldine. Hermann inserted a second σ' after ἐγώ. Nauck proposes ἐγὼ γάρ σ' ἔκτανον, ὦ μέλεος, and in 1341 σέ τ' αὐ τάνδ'· οὐδ' ἔχω, ὦ μέλεος.

few among many instances of αἶ before ο: 827 πετραῖα: 1131 Νυσταῖν: 1140 βιαλας: Oa. 20. 379 ἐμπαῖον: Tyr. 10. 20 γε-  
ραιούς: Aesch. Suppl. 385 (Iyr.) ἱκταῖον (Dind. ἱκτίου): Eur. El. 497 (dial.) παλαῖον. For the repetition cp. 379, 977.—συγκέκραμαι, 'blended with', anguish, i.e. steeped in it: (Whitelaw: 'Fulfilled with sorrow, and made one with grief.') Cp. Ai. 895 οἰκτῷ τῷδε συγκεκραμένην, 'her soul is steeped in the anguish of that wail': Ar. Plut. 853 οὕτω πολυφόρῳ συγκέκραμαι δαίμονι, where the words just before, ὡς ἀπόλωλα δει-  
λαῖος (850), might suggest that the parody glanced at our passage.

1312 ε. ὡς αἰτίαν...ἔχων, as being responsible for, = ὡς αἰτίας ὦν. So Aesch. Eum. 579 Apollo, defending the accused Orestes, says, αἰτίαν δ' ἔχω | τῆς τοῦδε μητρὸς τοῦ φόνου, I am responsible for (not, 'am accused of') the deed. In this sense of the phrase, ἔχω=παρέχω: cp. Thuc. 2. 41 ἀγανάκτησιν ἔχει, gives cause of resentment; id. 2. 61 ἔχει ἀλσθησιν, makes itself felt. But in prose αἰτίαν ἔχω usu.= 'to bear the blame' for a thing,

i.e. to be held responsible for it: Her. 5. 70 εἶχον αἰτίαν τοῦ φόνου τούτου: Plat. Apol. 38 C ὄνομα ἔχετε καὶ αἰτίαν...ὡς Σωκράτη ἀπεκτόνατε.—τῶνδε...μόρων, that of Haemon: κακείνων, that of Megareus (1303 f.). For the plur., cp. El. 205 τοὺς ἐμὸς ἴδε πατὴρ | θανάτους αἰκείας.—ἐπεσκήπτου, was denounced. In Attic law ἐπισκήπτομαι τινι (midd.) meant, to take proceedings against a witness for perjury (ψευδομαρτυριῶν): Isae. or. 5 § 9 πρὶν ἐπεξελεθεῖν οἷς ἐπεσκήψατο τῶν μαρ-  
τύρων. The rare pass. occurs in Plat. Legg. 937 B εἰν δούλη ἐπισκηφθῇ τὰ ψευδῇ μαρτυρήσῃ.

1314 κάπελυσάτ', quitted life: see on 1268 ἀπελύθης. For καί, cp. 772 n.—ἐν φοναῖς: 606 n.

1315 ε. ὑφ' ἧπαρ, expressing move-  
ment, 'home to' it: cp. Tr. 930 ὁρῶμεν αὐτὴν ἀμφιπλήγι φασγάνῳ | πλευρὰν ὑφ' ἧπαρ καὶ φρένας πεπληγμένην. Eur. Or. 1063 παῖσας πρὸς ἧπαρ φασγάνῳ.—ὀξυκώ-  
κτον, by the household (cp. 1079): she herself heard the news in silence (1256).

1317 ε. τὰδ' οὐκ ἐπ' ἄλλον βροτῶν ἀρμόσει ποτέ, the guilt can never fit (= be

ME. Yea, both this son's doom, and that other's, were laid to thy charge by her whose corpse thou seest.

CR. And what was the manner of the violent deed by which she passed away?

ME. Her own hand struck her to the heart, when she had learned her son's sorely lamented fate.

CR. Ah me, this guilt can never be fixed on any other<sup>4th</sup> of mortal kind, for my acquittal! I, even I, was thy slayer, strophe. wretched that I am—I own the truth. Lead me away, O my servants, lead me hence with all speed, whose life is but as death!

CH. Thy counsels are good, if there can be good with ills; briefest is best, when trouble is in our path.

1820 ἐγὼ φάμ' ἐτυμον L. Semitelos conject. ἐγὼ, φάμ', σόννομ'. 1822 εἰ ἀγέτ' μ' ὅτι τάχος, ἀγέτ' μ' ἐκ ποδῶν (sic, not ἐκποδῶν) L. Unless the os of τάχος is lengthened before the pause, the dochmiac requires either (a) a long syllable there, or (b) the addition of one short. Hence (a) Erfurd proposed τάχιστ' instead of τάχος. Many edd. receive this. Enger, ἀγ' ἀγέθ' ὅτι τάχος μ', ἀπάγερ' ἐκποδῶν. Meineke, ἀγέτ' μ', ὅτι τάχος μ' ἀπάγερ' ἐκποδῶν. Fallis, ἀγέτ' μ' ὅτι τάχος, τίθεσθ' μ' ἐκποδῶν. (b) Schöne, ἀπάγερ' μ' ὅτι τάχος, ἀγέτ' μ' ἐκποδῶν. 1827 βράχιστα γὰρ κράτιστα] In L, S notes a v. l., κράτιστα γὰρ τάχιστα.

fixed upon) another man, ἐξ ἐμῆς αἰτίας, (being transferred) from my responsibility, —i.e., so as to leave me blameless. For the intrans. ἀρμόσαι, cp. O. T. 902 (n.), El. 1293. ἐκ here is not for ἀπό, but is used as if we had, ὅποτε ἐξ ὑπαίτιου ἀναίτιος φανοῦμαι (cp. Tr. 284 ἐξ ὀφθῶν ἀζηλον εὐροῦσαι βλῶν). Thus ἐξ ἐμῆς αἰτίας is really a compressed way of saying, 'by change from a state of things in which the αἰτία (blame) was mine.'

1819 εἰ μέλει: for the nom., cp. 1211.—φάμ' ἐτυμον, i.e., this is the simple truth: I was virtually, though not actually, his slayer.

1822 δ τι τάχιστ'. This (Erfurd's) emendation seems the simplest and best cure for the metre (see cr. n.). It is worth noticing that Soph. has this phrase in a closely similar passage, O. T. 1340 ἀπάγερ' ἐκτόπιον δ τι τάχιστα με. He has ὅσον τάχος thrice, and ὡς τάχος eight times, but δ τι τάχος nowhere else.

1825 τὸν οὐκ ὄντα μᾶλλον ἢ μηδέν, one who exists no more than a nonentity. In μηδέν, μή has its generic force: one who is such as to be a mere cipher. Cp. Ai. 1114 οὐ γὰρ ἔξιν τοὺς μηδέν. O. T.

1019 καὶ πῶς ὁ φύσας ἐξ ἰσου τῷ μηδέ; (dat. of ὁ μηδελ, —he who is μηδελ in respect to consanguinity). Here τὸν μηδέν would have been equally fitting: cp. Ai. 1231 ὅτ' οὐδέν ὦν τοῦ μηδέν (the dead) ἀντίστης ὕπερ.—Postgate suggests (Trans. Cambridge Phil. Soc., 1886, p. 58) that this use of the oblique cases of μηδελ in sing., and of οὐδελ and μηδελ in plur., may have come from an attraction of the neuter by the masc. article: e.g., τοὺς μηδένας from τοὺς μηδέν. We do not find ὁ μηδελ. When it became declinable, the phrase could dispense with the article; e.g., τὸν μηδέν could be simply μηδένα.

1826 εἰ κέρδη: the plur. more often refers to money (1061); but cp. El. 767 ἢ δευὰ μὲν, κέρδη δέ.—τὰ γὰρ ἐν ποσὶ κακὰ κράτιστα (ἴσσι) βράχιστα (ὄντα): instead of, κράτιστῶν ἴσσι τὰ...κακὰ βράχιστα εἶναι. For the personal constr., cp. O. T. 1368 κρείσσω γὰρ ἦσθα μηκέτ' ὢν ἢ ζῶν τυφλός, and n. ib. 1061. For the omission of ὄντα, cp. the oracle μὴ κινεῖ Καμάραν· ἀκίνητος γὰρ ἀμείνων (sc. οὐσα), ap. Stephanus Byz. s. v. Καμάρα. —τὸν ποσὶν, before our feet, claiming

ἀπ. γ. ΚΡ. ἴτω ἴτω,

2 φανήτω μόρων ὁ κάλλιστ' \* ἔχων 1329

3 ἐμοί, τερμῖαν ἄγων ἀμέραν,

4 ὕπατος· ἴτω ἴτω,

5 ὅπως μηκέτ' ἄμαρ ἀλλ' εἰσίδω. 1333

ΧΟ. μέλλοντα ταῦτα· τῶν προκειμένων τι χρηὴ  
πράσσειν· μέλει γὰρ τῶνδ' ὅτοισι χρηὴ μέλει. 1335

ΚΡ. ἀλλ' ὦν ἐρῶ μέν, ταῦτα συγκατηνξάμην.

ΧΟ. μή νυν προσεύχου μηδέν· ὡς πεπρωμένης  
οὐκ ἔστι θνητοῖς συμφορᾶς ἀπαλλαγῇ.

1329 ἔχων Pallis: ἐμῶν mss. 1333 ἄμαρ ἀλλ' L. 1335 ἐρῶ L. The later mss. have ἐρῶ μέν (V ἐρώμεν). Bothe writes ἐρώμεν. Schneidewin, ἐρώμαι. F. W. Schmidt, ἐρῶ γῶ. Dindorf, ἐρῶ, τοιαῦτα. Seyffert, ἐρῶ γ', ἀπαντα. Blaydes, ἐρῶ γι τυγχάνειν κατηνξάμην.—Nauck thinks that ἐρῶ ταῦτα is right, and that in 1314 we should perh. read κάλλιστ' for κάτελλισατ' the schol. there having τινι τρόπῳ, φησίν,

immediate attention. Cp. Eur. *Alc.* 739 ἡμεῖς δέ, τοῖν ποσὶν γὰρ οἰστέον κακόν, ἵστέλωμεν, ὡς ἂν ἐν πυρὶ θώμεν νεκρόν. So Pind. *P.* 8. 32 τὸ δ' ἐν ποσὶ μοι τράχον, my present theme.

1329 **Σ.** μόρων ὁ κάλλιστ' ἔχων. I have adopted ἔχων, a conjecture of Pallis for ἐμῶν, on the following grounds. (1) The phrase μόρων ἐμῶν could mean nothing but, 'of all fates possible for me.' This, however, is most strange. In 1313 μόρων meant 'violent deaths': so Aesch. *Th.* 420 αἵματι φέρουσι μόρους. Hence it has been proposed to render μόρων ἐμῶν here, (a) 'the deaths caused by me': as Hermann, 'veniat caedium per me factarum suprema, exoptatissime mihi ultimum diem adducens.' (b) Figuratively, 'the many deaths that I have died'; cp. 1288 δλωλότ' ἄνδρ' ἐπεξεργάσω. But neither version is tolerable. (2) Triclinius proposed to make ἐμῶν fem., and to take it with τερμῖαν: when it would at least be necessary to write ἐμᾶν (sc. ἀμερᾶν). But, either with ἐμῶν or with ἐμᾶν, the relation of ὁ κάλλιστ'...ἄγων to the gen. μόρων is exceedingly awkward. 'That one among fates which *best* brings my last day,' cannot be explained as an equivalent for, 'that best of fates which brings it'; i.e., for μόρων ὁ κάλλιστος, δ... ἄγων.

Both these difficulties (which to me seem insuperable) are removed by read-

ing μόρων ὁ κάλλιστ' ἔχων, the best of fates. That ἔχων could have been changed to ἐμῶν, either by conjecture or by accident, is shown by v. 575, where at the end of the verse L has the probably true ἐμοί, while other mss. have ἐφύ. (If κῆρες is right in 467, and ξίφει in 1301, these, too, are instances of final words corrupted.) A question of punctuation remains. The comma might follow either ἔχων or ἐμοί. I prefer the latter. Cp. *Ai.* 394 ὡς σκότος, ἐμὸν φῶς, | ἔρεβος ὡς φαεννότατον, ὡς ἐμοί.

1332 ὕπατος, an emphatic repetition of ὁ κάλλιστ' ἔχων, — 'supreme of fates,' — far best. It has been usual to take ὕπατος here as 'last.' But neither ὕπατος nor ὑπέρτατος ever bears that sense in classical Greek. Pindar often uses ὕπατος as 'best,' but never as 'last': *O.* 1. 100, *P.* 6. 42 and 10. 9, *N.* 10. 32. In post-classical poetry ὕπατος sometimes means 'last,' but that use was imitated from the Lat. *supremus* and *summus*. Thus in an epitaph on an Italian, a certain Aelius, Apollonides writes (*Anthol.* *P.* 7. 233), ρούσον ὅτ' εἰς ὑπάτην ὤλισθανε, τέρμα τ' ἀφύκτον | εἶδεν. Whether the Apollonides of the Anthology was or was not he of Nicaea, who dedicated to Tiberius a commentary on Timon's *Σαλλοί* (Diog. Laert. 9. 109), at least he belonged to that age. This is proved by his words in *Anthol.* *P.* 9. 287, 'Ἑλλίου

CR. Oh, let it come, let it appear, that fairest of fates for 3rd anti-me, that brings my last day,—aye, best fate of all! Oh, let it strophe. come, that I may never look upon to-morrow's light!

CH. These things are in the future; present tasks claim our care: the ordering of the future rests where it should rest.

CR. All my desires, at least, were summed in that prayer.

CH. Pray thou no more; for mortals have no escape from destined woe.

ἐλύετο...);—L here gives the temporal augment in *συγκατηξάμην*. So *Ph.* 1019 L has *ἡξάμην*: *Tr.* 610 *ἡγγμην*: *ib.* 764 *κατηύχετο*. An Attic inscr. of 362 B.C. gives *ἡύχθαι* (Meisterhans, p. 78). 1337 *προσεύχου*] One ms. of the 14th cent. (Aug. b) has *κατεύχου*, which Benedict had conjectured.

*νῆσον* δὲ εἶχε Νέρων, alluding to the residence of Tiberius at Rhodes (c. 6 B.C.—2 A.D.). The epigram was written after Tiberius had been adopted by Augustus in 4 A.D., as he is called *Ζῆνα τὸν ἐσσόμενον*, and perhaps after he had come to the throne (14 A.D.). It would be interesting to know whether *ὑπατος* as 'last' can be carried back beyond the Roman, or later Alexandrian, age; I can find no trace of it.

1334 *μᾶλλοντα*, belonging to the future. To Creon's wish for death the Chorus replies, in effect, 'Sufficient unto the day is the evil thereof.'—*τῶν προκειμένων*: the duties which lie immediately before us; meaning here especially the obsequies of the dead.—For *τι* cp. *O. C.* 500 *ἀλλ' ἐν τάχει τι πράσσειτον*.—*τῶνδ'*=*τῶν μελλόντων*.—*δοιοισι* *χρή μέλαινα*, i.e., *τοῖς θεοῖς*. Cp. *Ph.* 1036 *θεοῖσιν εἰ δίκης μέλει*, | *ἔξοιδα δ' ὡς μέλει γε*.

1336 *ἐρῶ μὲν*: for *μὲν* cp. n. on 11. It merely gives a slight emphasis to *ἐρῶ*.—*συγκατηξάμην*: *κατά* expresses that the prayer is solemn; *σύν*, that it sums up his desires. (For this force of *σύν* cp. 1202.) Cp. *O. C.* 585 *ἐνταῦθα γάρ μοι κείνα συγκομίζεσθαι* ('by that boon I reap all the rest').—Nauck thinks that L's reading, *ἀλλ' ὦν ἐρῶ, ταῦτα συγκατηξάμην*, is sound, and that in the corresponding verse, 1314, we should perh. read, *ποῖω δὲ κάλλει* (for *κἀνέλυσαι*) *ἐν φοναῖς τρόπῳ*; He refers to the scholium on 1314: *τίνι τρόπῳ, φρονίῳ, ἐλύετο, καὶ ἐφέρετο εἰς φονάς*; *ἀντὶ τοῦ, ποῖω τρόπῳ εἰς φόνον ἔπαιον*; Now, this does not point, I think, to the Scholiast's having *ἐλύετο* in his text, though it suggests that he had *εἰς φονάς*. He used the simple

verb in his paraphrase in order to bring out the literal sense (as he took it) of *ἀνελύετο*. This is shown by *ἐφέρετο* and *ἔπαιον*: he understood, 'she was set free (as a runner in a race is dismissed from the starting-post), and rushed (*ἐφέρετο*) to bloodshed.'—Further, the origin of L's reading is manifest. *ἐρῶ μὲν* had become *ἐρώμεν* (as it actually is in at least one later MS.). Then the plur. *ἐρώμεν* seemed too harsh with the sing. *συγκατηξάμην* immediately following (though, in fact, it would have been quite defensible, cp. 734 n.), and was changed to *ἐρῶ*. Semitelos would read with L here, and yet leave 1314 unaltered. He refers to *Ai.* 905 where L has *τίνοι ποῖ ἄρ' ἔπραξε χεῖρ' ὀύσμορος* corresponding with 951 *ἀγαν ὑπερβριθεὶς ἄχθος ἤρυσαν*. But there *ἔπραξε* is surely corrupt: Hermann gives *ἔρξε*, and Wecklein *ἔπαθε*.

1337 *προσεύχου*, without *θεοῖς* or *θεοῦς*. Cp. *Her.* i. 48 *ὡς τὸ ἐκ Δελφῶν ἤκουσε, αὐτίκα προσεύχετό τε καὶ προσεδέετο*.—Campbell thinks that 'the rationalism of the day appears in this advice of the Chorus.' But such an interpretation ill accords with the tone of the Chorus, which presently insists on the duty of piety towards the gods (1348). Nor does it seem in harmony with the pervading spirit of the poet's work. Rather Creon is exhorted to recognise, with pious resignation, the fixity of the divine decrees. Cp. the closing words of the *Oed. Col.*, *ἀλλ' ἀποσάβετε μὴδ' ἐπὶ πλεῖω | θοῶν ἐγείρετε* | *πάντως γὰρ ἔχει τάδε κύρος*. Brunck compared *Aen.* 6. 376 (Aeneas to Palinurus in the shades) *Desine fata deum flecti sperare precando*.

- ἀντ. δ. ΚΡ. ἄγοιτ' ἄν μάταιον ἄνδρ' ἐκποδών,  
 2 ὅς, ὦ παῖ, σέ τ' οὐχ ἐκὼν \*κατέκανον 1340  
 3 σέ τ' \*αὖ τάνδ', ὦ μοι μέλεος· οὐδ' ἔχω  
 4 πρὸς πότερον ἴδω, πᾶ \*κλιθῶ· πάντα γὰρ  
 5 λέχρια τὰν χεροῖν, τὰ δ' ἐπὶ κρατὶ μοι 1345  
 6 πῶτος δυσκόμιστος εἰσήλατο.

ΧΟ. πολλῶ τὸ φρονεῖν εὐδαιμονίας  
 πρῶτον ὑπάρχει· χρὴ δὲ τά γ' εἰς θεοὺς  
 μῆδεν ἀσεπτεῖν· μεγάλοι δὲ λόγοι 1350

1339—1340 L divides thus: ἀγοιτ'—| δι, ὦ παῖ—| δι, σέ τ'—| ὅπᾶ—| πάντα—| λέχρια—| πῶτος...εἰσήλατο. | 1339 ἐκποδών] ἐκ ποδών L, with μ above κ from first hand. 1340 σέ τ' τ': σέ γ' L.—κατέκανον MSS.: κατέκανον Wilhelm Schneider: κάκτανον Hermann: ἐκτανον Musgrave. 1341 σέ τ' αὐτὰν L: σέ τ' αὖ τάνδ' Seidler. L has ὅς before σέ τ', doubtless by inadvertent repetition from 1340: Hermann deleted it. 1342 ε. δπᾶ πρὸς πότερον ἴδω· πᾶ καὶ θῶ· | L. For πρότερον, some of the later MSS. (including A) have πότερον. For καὶ θῶ, Musgrave conjectured

1339 ἀγοιτ' ἄν, an entreaty: cp. O. C. 725. The opt. with ἄν had a different tone in 444.—μάταιον here expresses rash folly: cp. O. T. 891 ματῆζων: Tr. 565 ματαίαις χερσὶ.

1340 ε. κατέκανον is the best, as it is the simplest, emendation of κατέκτανον (see cr. n.). Though the pres. κατακάλνω is not classical, the aor. is frequent; Xen. uses it (An. 3. 1. 2, etc.).—σέ τ' αὖ τάνδ' is a certain correction of σέ τ' αὐτάν. Here the latter would be like saying, 'and actually *thee*,'—as if the slaying of Haemon had been comparatively venial. It cannot be naturally explained as meaning, 'the mother with the son.'

1342 ε. πρὸς πότερον...πάντα γάρ. The reading of this verse cannot be certainly determined. The traditional text (see cr. n.) exceeds the metre. My own view is as follows:

(1) The ms. δπᾶ should be struck out. It evidently came in from the margin, having been a gloss on πᾶ, meant to show that πᾶ κλιθῶ is not a direct question, but depends on οὐδ' ἔχω. Retaining δπᾶ, we should have to suppose a double question: 'nor do I know in what direction, (or) to which thing, I am to look.' This is not only very awkward, but very weak. The hiatus after ἔχω, though not unexampled, is at least another point against δπᾶ.

(2) L has πάντα γάρ in a line by itself: but, considering the caprices of lyric division in that ms. (as in the rest), we cannot urge that fact as a hint of interpolation. If δπᾶ was a spurious addition to 1342, then πάντα γάρ might easily have been carried over. Again, the words πάντα γάρ are not indispensable; yet the effect of λέχρια τὰν χεροῖν, without them, would be rather oddly abrupt. Therefore we are by no means warranted (I think) in ejecting πάντα γάρ.

(3) κλιθῶ, for καὶ θῶ, is certain. On this last point there is now a general agreement.—The resulting dochmiac differs from that in 1320 only by the 'irrational' long (the ω of ἴδω) for short (the first of εἴνυμον): and this is admissible. See Metrical Analysis.—Other views are noticed in the Appendix.

πρὸς πότερον, i.e., to the corpse of Haemon at his side, or to that of Eurydice in front of him (1297 ff.).—ὦω, deliberative subjunct. in the indirect question, depending on οὐκ ἔχω: cp. n. on O. T. 72.—πᾶ κλιθῶ, in what direction I am to lean, i.e., where I am to find any support: my son and my wife have fallen: all my fortunes lie in ruin. πᾶ here answers to the dat. after κλινόμεναι when it means 'to lean against' a thing, as Od. 6. 307 (she sits) κίονι κεκλιμένη.—Not merely,

CR. Lead me away, I pray you; a rash, foolish man; who have slain thee, ah my son, unwittingly, and thee, too, my wife—unhappy that I am! I know not which way I should bend my gaze, or where I should seek support; for all is amiss with that which is in my hands,—and yonder, again, a crushing fate hath leapt upon my head.

[As CREON is being conducted into the house, the Coryphaeus speaks the closing verses.

CH. Wisdom is the supreme part of happiness; and reverence towards the gods must be inviolate. Great words

κλιθῶ. *ῥα* was first omitted by Seidler. See Appendix. 1344 *λέχρια τὰδ' ἐν χερσίν* L, and so most of the later mss.: for *τὰδ'*, Aug. b and Dresd. a give *τά τ'*. Brunck gave *λέχρια τὰν χερσίν*: Kayser, *λέχρια τὰ πρὸ χερσίν*. 1347—1353 These six verses are rejected by Fr. Ritter. 1349 *τά τ' εἰς θεοὺς* L. For *τά τ'* Triclinius gave *τά γ'*.—Dindorf writes *χρὴ δ' ἐς τὰ θεῶν*: Blaydes, *χρὴ δ' ἐς τοὺς θεοὺς*: also conjecturing (as Wecklein does, *Ars Soph. em.* p. 167) *χρὴ δὲ τὰ πρὸς θεοὺς*.

'whither I am to betake myself,' *ποῦ τράπωμαι*; This is shown by *λέχρια*.

1344 *λέχρια τὰν χερσίν*. *τὰν* seems right (see cr. n.): the MS. *τὰδ' ἐν* would come from TAEN. Creon is still touching the corpse of Haemon. The phrase *τά ἐν χερσίν* would mean, figuratively, 'the matters with which I am engaged' (so *ἐχεῖν τι ἐν χερσίν*, Her. i. 35). Here, the words take a dramatic force from their literal sense. 'All is amiss with that which I handle.' Creon has, indeed, mismanaged the work which his hands found to do; and the proof of it is the corpse which he is touching. *λέχριος* = 'slanting,' 'oblique.' As *ὀρθός* means either 'straight' or 'upright,' so *λέχριος* can mean either 'moving sideways' (O. C. 195), or, 'not upright,' 'slanting.' Cp. *πλάγιος*, the ordinary prose equiv. of *λέχριος*, which has the second sense in Philemon *Ἀγύρτης 5 σχήματα | πλάγι' ἐστὶ τὰλλα, τοῦτο δ' ὀρθὸν θηρίον*, (man alone is *erect*, while other creatures (*i.e.* quadrupeds) are bent earthward (cp. Salust, *Cat. I pecora quae natura pronas... finxit*). So, here, *λέχρια* means primarily 'awry':—*τὰ πράγματα οὐκ ὀρθῶς ἔχει*. Cp. Shaks. *Rich. II. 2. 4. 24 And crossly to thy good all fortune goes*. But it is further tinged with the sense of 'prone,' applicable to the corpse. The Scholiast

here has usu. been understood as explaining *λέχρια* by *πλάγια καὶ πεπτωκότα*. But he meant only *πλάγια* to explain *λέχρια*, while *πεπτωκότα* referred to *πότμος... εἰσέλατο*: this is clear (I think) from his whole phrase, *πλάγια καὶ πεπτωκότα, τὰ μὲν ἐν χερσίν, τὰ δὲ ἐπὶ τῇ κεφαλῇ*.

*τά δ' ἐπὶ κρατὶ μοι κ.τ.λ.*, while on the other hand: for the adverbial *τά δ'*, see O. T. 666 n. These words refer to the deaths of Eurydice and Antigone, as *τά ἐν χερσίν* referred to the death of Haemon. It is quite possible to read *τὰδ'*, as = 'thus'; but then *τά ἐν χερσίν* would denote *all* his woes, and so we should lose the dramatic blending of a literal with a figurative sense.—*εἰσέλατο*: cp. on 1271 f.

1347 *εὐδαιμονίας πρῶτον*, the most important element in it. Cp. Plat. *Rep.* 389 D *σωφροσύνης δὲ, ὡς πλῆθει, οὐ τὰ τοιαῦτα μέγιστα, ἀρχόντων μὲν ὑπηκόους εἶναι, κ.τ.λ.*—*τά γ' εἰς θεοὺς*: cp. 889 n.: O. T. 706 (n.) *τό γ' εἰς αὐτόν*. Ph. 1441 *εὐσεβεῖν τὰ πρὸς θεοὺς*.—For the sentiment, cp. 1050 f.

1349 *μεγάλαι... λόγοι*: cp. 127 n. —For the position of *τῶν ὑπεράχων*, cp. 944 f. *Δανάας... δέμας*.—*πλήγας... ἀποτέσσαντες*, as the price: cp. Her. 2. 65 *ἀποτίνει ζημίην* (a fine). So *id.* 5. 56 *οὐδεὶς ἀνθρώπων ἀδικῶν τίσιν οὐκ ἀποτελεῖ*.



μεγάλας πληγὰς τῶν ὑπεραύχων  
 ἀποτείσαντες  
 γήρᾳ τὸ φρονεῖν ἐδίδαξαν.

1851 Nauck would place μεγάλας πληγὰς after τῶν ὑπεραύχων. Semitelos thinks

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1852 γήρᾳ, without a prep.: so Eur. *Hæ.* 203, etc.: but this is poetical, prose

of prideful men are ever punished with great blows, and, in old age, teach the chastened to be wise.

that the two latter words may have crept in from a gloss, 'ἀντὶ τῶν ὑπεραίχων,' on μεγάλοι λόγοι.

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preferring ἐν γήρᾳ, ἐν τῷ γήρᾳ, or ἐπὶ γήρῳ.—ἐδίδαξαν, gncmic aor. (709).—τὸ φρονεῖν, so soon after 1347: cp. on 76, 625 (ἐκτὸς ἀτας), 956 (κερτομίαις).



## APPENDIX.

Verses 2 f. ἄρ' οἷσθ' ὃ τι Ζεὺς τῶν ἀπ' Οὐδῖπου κακῶν  
ὁποῖον οὐχὶ νῦν ἔτι ζῶσαιν τελεί;

The view taken in the commentary—that ὃ τι is subject to *ἔστι* understood—seems to have been first proposed by W. Schneider, then by Neue; it was advocated by Bonitz (*Beiträge* II. 17); and it is now received by Bellermand. What is new in my note, so far as I know, is the attempt to show how associations of colloquial idiom may have helped to soften the apparent harshness, and, more especially, to excuse the hyperbaton of Ζεὺς. Here, at any rate, we approach the root of the difficulty which these verses present. The ultimate question is,—how much irregularity would the spoken language of the day have tolerated in such a sentence? We do not know: we can but study the evidence of contemporary analogies.

At one time I inclined to the only theory which dispenses with the assumption of irregularity. This consists in taking τελεί with both clauses: ἄρ' οἷσθ' ὃ τι Ζεὺς τῶν...κακῶν (τελεί), ὁποῖον οὐχὶ νῦν ἔτι ζῶσαιν τελεί; Then,—τελεί being, in this case, better regarded as *ful.*,—the sense would be, 'what will Zeus fulfil, which he will not fulfil *while we live*?'—that condition being emphasised by the form of the sentence. Grammatically, this is blameless. Cp. Plat. *Legg.* p. 710 D πάντα σχεδὸν ἀπείργασται τῷ θεῷ, ἅπερ (sc. ἀπεργάζεται) ὅταν βουληθῇ διαφερόντως εὖ πράξαι τινα πόλιν: where the relative clause, expressing the condition, ὅταν βουληθῇ...πόλιν, is parallel with our gen. absol., νῦν ἔτι ζῶσαιν. If the τελεί after ζῶσαιν stood after κακῶν, the parallelism of form would be complete: except, indeed, that the Platonic sentence is a little bolder, since it is natural to supply ἀπεργάζεται (or ἀπεργάσατο) rather than ἀπείργασται. Yet, admissible as this construction is, it is undoubtedly harsh. And that harshness—especially at the outset of the play—is a strong argument against it.

Two other interpretations have been suggested by those who take ὃ τι as a pronoun. (a) ὁποῖον is resumptive of ὃ τι. 'Knowest thou *what* evil,—*what sort of* evil,—he does not fulfil?'—an emphatic pleonasm. The Scholiast seems to have acquiesced in this:—εἶπεν δὲ διττῶς· πρῶτον μὲν ὃ τι, ἔπειτα δὲ ὁποῖον, ἀρκούντος θατέρου. But this

seems weak; and it is certainly jerky. Others modify this view by taking οὐχί with ὅποιον only: 'Knowest thou what of the ills—nay, what *not*—is being fulfilled by Zeus,' etc. But, 'knowest thou *what* of the ills...' (ὁ τι *without* οὐχί) would have implied, not *less* than her meaning, but the *reverse* of it. (b) Two questions are combined in ὁ τι ὅποιον (as in τίς πόθεν εἶ;):—'what, (and) of what kind?' This view, proposed by Zehlicke (Greifsw. 1826), has been rightly rejected by A. Boeckh (*Ueber die Ant.* p. 175).—Wecklein's comment is, 'ὁ τι ὅποιον, quid quale, welches Leid, wie es immer heissen mag': i.e., 'what woe,—of whatever sort it may be.' I do not see how the words could yield this sense.

If we read ὅτι, the conjunction, then ὅποιον is substituted for the direct ποῖον. 'Knowest thou that Zeus fulfils—what not?' In favour of this, we might, perhaps, suggest two points. (1) The double question, being somewhat awkward, may have made it easier to slide into the irregular relative construction with ὅποιον. (2) The familiarity of the combination οἷδ' ὅτι—strongly illustrated by its use as an adverbial parenthesis (275 n.)—may have made it easier to treat οἷσθ' ὅτι, after some intervening words, as if ὅτι did not exist. On the other hand, the harshness of the construction is aggravated by the shortness of the sentence. We cannot compare *O. T.* 1401, where the MSS. give ἀρά μου μέμνησθ' ὅτι | οἷ' ἔργα δράσας ὑμῖν εἶτα δεῦρ' ἰὼν | ὅποι' ἐπρασσον αὐθις; For there—even if ὅτι is kept—it is obviously impossible that μέμνησθ' ὅτι οἷα δράσας, etc., should be a fusion of μέμνησθ' ὅτι τοιαῦτα δράσας with μέμνησθ' οἷα δράσας: the alternative—to treat οἷα and ὅποια as exclamatory—though not (to my mind) tolerable, would be a less evil: but clearly ὅτι should there be τι. It has been suggested, indeed, that ὅποιον is not substituted for ποῖον, but is itself a direct interrogative. This has been supported by the analogy of ὁπότερος in direct question. *Plat. Lysis* 212 C ναί· ὁπότερος οὖν αὐτῶν ποτέρων φίλος ἐστίν; *Heindorf* there cites *Euthyd.* 271 A ὁπότερον καὶ ἐρωτᾷς, ὦ Κρίτων; *Rep.* 348 B ὁποτέρως οὖν σοι...ἀρέσκει; Let it be assumed that the readings are sound in those places. Still, there is at least no similar instance of ὅποιος: nor is ὅποιον here the *first word* of a direct question.

The proposed emendations are all unsatisfactory. They are of three classes.

(1) Those which alter v. 2, leaving v. 3 untouched.—*Bothe*: ἀρ' οἷσθ' αὖτις Ζεύς.—*Meineke*: ἀρ' οἷσθα δὴ Ζεύς.

(2) Those which alter v. 3, leaving v. 2 untouched.—*Dindorf*: ἐλλείπον for ὅποιον.—*Paley*: οὐκ ἔσθ' ὅποιον οὐχὶ νῦν ζῶσαι τελεῖ (*Jourh. Phil.* x. p. 16). He thinks that ἔτι was a gloss (due to the frequency of its combination elsewhere with ζῆν), and that, when ἔτι had crept into the text, οὐκ ἔσθ' was erroneously omitted.—*Blaydes*: ἡ ποῖον, or τὸ λοιπόν, for ὅποιον.

(3) Those which change, or transpose, words in both verses.—*Heimsoeth* (*Krit. Stud.* i. 211): ἀρ' οἷσθα πού τι τῶν ἀπ' Οἰδῖπου κακῶν | ὅποιον σὺ Ζεὺς νῦν ἔτι ζῶσαι τελεῖ;—*Nauck*: ἀρ' οἷσθ' ὁ τι Ζεύς

νῶν ἔτι ζώσαιν τελεῖ | ὅποιον οὐχὶ τῶν ἀπ' Οἰδίπου κακῶν; As Moriz Schmidt says, this would naturally mean, 'Knowest thou what Zeus fulfils for us, which does not belong to the woes from Oedipus?'—Moriz Schmidt (1880): ἀρ' ἔσθ' ὁ τι Ζεὺς τῶν ἀπ' Οἰδίπου κακῶν—τοιαυτὸν οὐχὶ νῶν ἔτι ζώσαιν τελεῖν; He prefers ἔσθ' to ὁλοθ' on the ground that, after the latter, ὅτι would naturally be taken as the conjunction. (But cp. Plat. *Theaet.* 197 D κατασκευάζομεν οὐκ οἷδ' ὁ τι πλάσμα.) The origin of ὅποιον was, he supposes, a marginal gloss ὅποιονδήποτε, referring to κακῶν.—Semitelos compresses the two vv. into one: ἀρ' ὁλοθ' ὁ τι Ζεὺς οὐχὶ νῶν ζώσαιν τελεῖ;

4 οὐτ' ἄτης ἄτερ. It is difficult to avoid the conclusion that we have to choose between two views. One is that the words ἄτης ἄτερ are sound, but that there has been some confusion of negatives. I shall return presently to this theory, which has lately been gaining ground in Germany. The other view is that the words ἄτης ἄτερ conceal a corruption, but that the process which led to it can no longer be traced.

It must never be forgotten—it is indeed the capital condition of sound criticism here—that οὐτ' ἄτης ἄτερ was already the traditional reading in the time of Didymus, c. 30 B.C.<sup>1</sup> The practice of writing explanations, 'glosses,' in the margin of MSS. was common in the later age to which our MSS. belong; but we are not entitled to suppose that it existed in the earlier Alexandrian age, from which the MSS. of 30 B.C. had come down. Therefore we cannot assume, as Porson did, that ἄτερ arose from a marginal gloss ἄτηρ, i.e. ἀτηρόν, representing the sense of some other word or phrase which originally stood in the text. Again: it is possible that ἄτης ἄτερ arose from a dittographia, ἄτης ἄτης, and that the word which originally followed ἄτης bore no likeness to ἄτερ. But this also would be a bold assumption. And, apart from such hypotheses, we can only be guided by the letters of οὐτ' ἄτης ἄτερ. No reading can claim to be more than a guess, unless it is such that a mis-writing of it might have generated those words.

This distinction between the clue of sense and the clue of writing at once sets aside a large number of conjectures. Among the rest, which suit the letters, not one, I think, suits the context. If, then, the words οὐκ ἄτης ἄτερ are corrupt, they probably arose by some accident, or series of accidents, of another kind than mere mis-writing. And if this is so, we may chance, indeed, to hit the truth by a conjecture; but we can no longer prove it.

The attempts to explain οὐτ' ἄτης ἄτερ *without* supposing a confusion of negatives have only a historical interest, and can be briefly dismissed. (1) Triclinius suggested two versions, both of which make ἄτερ an adverb, = χωρίς. (a) 'There is nothing painful, there is no excepted form of ἄτη (lit., nothing of ἄτη, apart),...that I have not seen'; i.e., ἄτερ = ἄτερ ὤν. (b) 'Nothing painful, no sort of ἄτη, ἄτερ (ἔστι), is apart,' i.e.

<sup>1</sup> Schol. in L: Δίδυμος φησὶν ὅτι ἐν τούτοις τὸ ἄτης ἄτερ ἐναντίως συντέτακται τοῖς συμφραζομένοις· λέγει γὰρ οὕτως· οὐδὲν γὰρ ἐστὶν οὐτε ἀλγεινόν, οὐτε ἀτηρόν, οὐτε ἀσχρόν ὃ οὐκ ἔχομεν ἡμεῖς. ἄτης ἄτερ δέ ἐστι τὸ ἀγαθόν.

'is absent.'—(2) Seidler: 'There is nothing painful, there is no shame or dishonour (such as can come) *without guilt*' (ἀτῆς ἄτερ), i.e., 'no *unmerited* shame or dishonour.'—(3) Boeckh: 'There is nothing painful, nor—*leaving aside the curse upon our race* (ἀτῆς ἄτερ)—is there any shame or dishonour that I have not seen.' Thus the parenthesis, ἀτῆς ἄτερ, refers to the fatal deeds and woes of the Labdacidae, while αἰσχροὺν and ἄτιμόν refer to the dishonouring of Polyneices by Creon.—(4) A modification of the last view would give the parenthesis a more general sense; 'nor—*leaving aside the ruin of our fortunes*—is there any disgrace or dishonour.'

The theory that the poet himself was betrayed into an error by the accumulation of negatives deserves to be very carefully weighed. As a general rule, mistakes of the kind which people easily make in hurried or involved speaking have a somewhat larger scope in the ancient classical texts than in days when a writer's proof-sheets are revised for press,—with close criticism in prospect. Yet modern literature is by no means free from them; and, in particular, the multiplication of negatives has always been apt to cause irregularities,—even in short sentences. Abbott (*Shaksp. Grammar* § 405) quotes Ascham's *Schoolmaster*, 37, 'No sonne, were he never so olde of yeares, might not marry': Shaks. *C. of E.* 4. 2. 7, 'First he denied you had in him no right'; etc. Bellermann brings two German instances (both from good writers, and in short sentences): Lessing's *Emilia Galotti* II. 6: 'Wie wild er schon war, als er nur hörte, dass der Prinz dich *nicht ohne Missfallen* gesehen!' And in a letter from Schiller to Goethe (Nov. 23, 1795): 'Da man sich *nie bedacht* hat, die Meinung über meine Fehler zu *unterdrücken*.' It is true that, in these examples, the irregularity consists in having a negative too much, while in Sophocles we should have to suppose a negative too little. Still, since two negatives precede the first οὐτ', the origin of the error would be similar<sup>1</sup>.

The simplest form of the confusion-theory is to suppose that Sophocles wrote οὐδὲν γὰρ οὐτ' ἀλγεινὸν οὐτ' ἀτῆς ἄτερ | οὐτ' αἰσχροὺν οὐτ' ἄτιμόν ἐστ', κ.τ.λ., meaning, 'there is nothing either painful or *not* without ἀτῆ,' etc.,—instead of οὐτ' οὐκ ἀτῆς ἄτερ. Another form of it is that advocated by Hermann Schütz (*Sophokleische Studien*, 1886), pp. 6 ff., who would point thus: οὐδὲν γὰρ οὐτ' ἀλγεινὸν οὐτ' ἀτῆς ἄτερ | οὐτ' αἰσχροὺν οὐτ' ἄτιμόν ἐστ', etc. He understands: 'Nothing is not-painful or free from ἀτῆ.' Setting out, like Hermann, from the fact that οὐδὲν οὐκ ἀλγεινόν ἐστι means πάντα ἀλγεῖνά ἐστι, he supposes that the poet meant to say, οὐδὲν γὰρ οὐκ ἀλγεινόν οὐδ' ἀτῆς ἄτερ ἐστί, but, wishing to co-ordinate the clauses, slid into the incorrect οὐτ' ... οὐτ'. That is, we have to suppose that οὐτ' ἀλγεινόν = οὐτ' οὐκ ἀλγεινόν. But I much prefer the simpler view first stated, for these reasons. (a) It is much easier to suppose that the influence of a *preceding* οὐτε should

<sup>1</sup> In Thuc. 7. 75 § 4 οὐκ ἄνευ δόλγων (ἐπιθειασμῶν) used to be explained as a like error, for οὐκ ἄνευ οὐκ δόλγων. But this seems impossible. Nor can δόλγων be explained (with Classen) as 'in a faint voice.' Either ἄνευ or δόλγων (probably the latter) is corrupt.

have caused a *second* οὔτε to be used instead of οὐτ' οὐκ, than it is to suppose that the first οὔτε should have been so used. (b) It seems clear that the words from οὐδὲν to ἀτιμόν ἐστ' formed a single sentence. The sense is greatly weakened by having a point after ἄτερ. (c) In v. 5 we should then require οὐδ'...οὐδ', unless we assumed a further inaccuracy in the use of οὐτ'...οὐτ'.

The negatives will supply a solution of a different kind if, instead of supposing they were originally confused, we suppose that the *second* οὔτε has been corrupted, from οὐκ or from οὐδ'. With οὐκ ἄτης ἄτερ the sense would be, 'Nothing either painful—not without ἄτη—or shameful,' etc. The ἄλγος, or mental anguish, was not unattended by ἄτη, external calamity. With οὐδ' ἄτης, the only difference would be that the clause would then be linked to ἀλγεινόν: 'Nothing either painful (and not harmless), or shameful,' etc. Cp. *O. T.* 1282 στεναγμός, ἄτη, θάνατος, αἰσχύνῃ, κακῶν | ὅς' ἐστὶ πάντων ὀνόματ', οὐδὲν ἐστ' ἀπόν. The great attraction of this remedy is that it changes only one letter; the drawback is the somewhat forced sense.

We may now consider the conjectural emendations of ἄτης ἄτερ. Apart from the hypothesis of a marginal gloss or of a dittographia, the letters of ἄτης ἄτερ are our only safe guides. Mr E. Maunde Thompson has kindly given me the aid of his palaeographical learning and skill in an attempt to find some approximate limits for the corruption. We have to start from the fact that no variant seems to have been known in 30 B.C. About 230 B.C. Ptolemy Euergetes had acquired for Alexandria a standard text of the dramatists which had been written at Athens about 330 B.C.<sup>1</sup> If the words οὐκ ἄτης ἄτερ stood in the text of 330 B.C., inscriptions supply the only form of writing by which the possibilities of change can certainly be measured. But it is otherwise if the text of 330 B.C. had a different reading, and if οὐκ ἄτης ἄτερ arose after that text had been brought to Alexandria. The papyri of the Ptolemaic age give Greek writing of the 2nd century B.C. It is a beautiful linked handwriting, firm and yet easy,—quite unlike the formally carved letters on contemporary stone. Such a handwriting presupposes at least a century of development. We may therefore believe that the forms of letters in the papyri of 250 B.C. were essentially the same as in those of 150 B.C. Now, one trait of the Ptolemaic writing is the well-marked distinction between letters which rest on the line, and letters which go below it. Thus the tails of φ and ρ are long, so that there was small chance of any confusion between such letters and, for instance, θ and ο. Hence, if we suppose ἄτης ἄτερ to have been a Ptolemaic corruption from a Ptolemaic archetype, we must, at any rate, be reluctant to part with ρ: while, on the other, we must hesitate to introduce φ. The letter τ could have come from λ (written somewhat awry), or, more easily, from γ, or π. The form of the Ptolemaic σ was such that, if ἄτη had been written with a mere linking-stroke (–) after it, a careless scribe might have evolved ἄτης.

<sup>1</sup> See the Introduction to the Laurentian ms. of Sophocles, part II., pp. 13 f., where I have collected and examined the authorities.



A final *-ov* might have been represented by a contraction, or else lost by accident. Hence Ptolemaic writing would explain how *ἄτης ἄτερ* might have arisen (*e.g.*) from *ἄτης πέρ(α)*, or *ἄτην περών*, or *ἀλάστορον*: but not from *ἄτην φέρον*, or *ἄτην ἄγον*, or *ἀτηφόρον*. It may be added that *ε* was usually large in proportion to *ο*, and that a confusion between them, though quite possible, is so far less probable. The subjoined transcript (made by Mr Thompson) shows how *οὐτ' ἄτης ἄτερ* would have appeared in a Ptolemaic MS. of *c.* 250 B.C.:

ο υ τ α τ κ ρ α τ ρ

It must always be remembered that these data are relevant only if we suppose the corruption to have taken place at Alexandria later than about 250 B.C. They cannot be safely used if the Ptolemaic copies were merely repeating an older Attic blunder; for we do not know how far the Attic handwriting of the 4th cent. B.C. resembled the Ptolemaic.

I subjoin a classified list of the conjectures known to me.

1. Conjectures which retain *οὐτ' ἄτης*, but change *ἄτερ*.—Robinson Ellis: *ἀτάρ*, = *sed vero*, 'nay,' with cumulative force.—Wecklein (*Ars Soph. em.* p. 70): *πέρα*.—London ed. of 1722: *μέτα*.—Porson: *ἔχον*.—Hermann: *γέμον*.—Sallier and Bothe: *ἄπερ*.—Bergk: *ᾧπερ* (omitting verse 5).—In the *Journal of Education* (May 1, 1888) Prof. L. Campbell remarked that I have made 'no reference to one [view], which, but for the abrupt transitions which it involves, would be at least plausible,—supposing vv. 4—6 to be an apostrophe to the shade of Œdipus, and reading *οὐτ' ἄτης, πάτερ*.' It had escaped the memory of my friendly critic that it was I myself who suggested this emendation, in a letter written to him in the spring (I think) of 1886. I mentioned it also to Mr E. M. Thompson; but I did not care to print it in my first edition: and I record it now, only to show that it was not overlooked.—The conjecture of Buchholz, given below (under '5.'), was not then known to me.

2. Conjectures which keep *ἄτερ*, but change *ἄτης*.—Koraes: *ἄγης* [what is *ἄγης ἄτερ* is *ἄζηλον*].—Ast: *ἄκουσ*.

3. Changes of *ἄτης ἄτερ* into two other words.—Brunck: *ἄτην φέρον* or *ἄτην αὖ*.—Donaldson: *ἄτην ἄγον*.—Musgrave: *ἄτη σαγέν* ('loaded with calamity').—Semitelos: *ἄτήρ ἄπερ*.—Blaydes: *ἄτην οὐτ'*.—Pallis: *ἄγαν βαρύ*.—Hartung: *ἄτην ὠδ'*.

4. Changes of *ἄτης ἄτερ* into one word.—Johnson: *ἀάατον* ('noxious').—Brunck: *ἀτήριον* [implying *ἄτήρ*, from *ἄω*, contracted for *ἄαω*, as *λυτήριος* implies *λυτήρ*].—Dindorf: *ἀτήσιμος* [as if formed, through *ἄτησις*, from *ἀτάομαι*].—Pallis: *ὑπερβαρές*.—Blaydes:—*ἀτηφόρον*, *ὀλέθριον*, or *δύσφορον*, or *δυσχερές*.—*ἀλάστορον* had occurred to me, but it seems impossible that it should have been used as = *ἀλαστον*. Cp. on. v. 974.

5. Conjectures which change both *οὐτ'* and *ἄτης ἄτερ*.—Buchholz: *οἷδ' ἄτλης, πάτερ*.—Moriz Schmidt: *ἔσθ' ὁποιονοῦν*.

- 23 ff. 23 Ἐτεοκλέα μὲν, ὡς λέγουσι, σὺν δίκῃ  
 24 χρησθεὶς δικάῃ καὶ νόμῳ κατὰ χθονὸς  
 25 ἔκρυψε τοῖς ἑνέρθεν ἐντιμον νεκροῖς.

The attempts to correct this passage have been of two classes: I. those which disturb the present number of verses: II. those which are confined to verbal emendation.

I. 1. Wunder, whom several editors have followed, rejected verse 24. Such a theory fails to explain the origin of that verse. And the result is intrinsically bad. The honours paid to Eteocles are then dismissed too curtly. It is indispensable to the coming contrast that they should be described with some emphasis.

2. The latter objection applies equally to compressions of vv. 23, 24 into a single verse. This verse has been variously shaped. A. Jacob proposed Ἐτεοκλέα μὲν σὺν δίκῃ κατὰ χθονός. Instead of σὺν δίκῃ, Kayser suggests ὡς νόμος, Dindorf ὡς λόγος, Schneidewin ἧ (or ῆ) δίκῃ, and Kolster (*Philol.* v. 223) ὡς νόμῳ. Pallis gives Ἐτεοκλέα μὲν σὺν δίκῃ τε καὶ νόμῳ.

3. F. Kern supposes the loss of one or more verses after v. 23. This, of course, opens indefinite possibilities as to the origin of *χρησθεὶς δικάῃ* in 24.

II. 1. Among the merely verbal emendations, the simplest are those which change only *χρησθεὶς*.—For this word, Moriz Seyffert proposed *χρηστός*.—F. W. Schmidt, *χρηστοῖς* [adopted by Bellermann, as meaning, ‘just, in the sight of the good’; and by Wecklein, as ‘meet for patriots’].—Nauck, *κρίσει*.

2. Changes of *χρησθεὶς δικάῃ*.—Wiesler proposed *χρηστός δίκαια*, with a comma after *δίκῃ*, so that *δίκαια* should be in appos. with the sentence.—Hermann Schütz (*Jahr. f. kl. Philol.*, 1876, p. 176) proposed *χρησθαι δικαίων*. In the note on 23 f. I suggest that this emendation would be improved by the further change of *καὶ νόμῳ* into *τῷ νόμῳ*. In his *Sophokleische Studien* (Gotha, 1886), p. 11, I find that Schütz himself now proposes this improvement. [Engelmann would read *σὺν* (for *σὺν*) *δίκῃ* | *χρησθαι δικαίων καὶ νόμῳ*.]—John W. Donaldson, in his ed. (1848), first conjectured *προσθεὶς δίκαια*, which he placed in the text. The same emendation was afterwards made by Jul. Held (*Observ.* p. 3, Schweidnitz, 1854).—Wecklein (*Ars Soph. em.* p. 107) proposes *μνησθεὶς δίκης δῆ* (or *δικαίων*).

3. A few emendations are of larger scope.—Moriz Schmidt:—Ἐτεοκλέα μὲν,—πιστός, ὡς λέγει, δίκης | κρίσει δικάῃ καὶ νόμῳ,—κατὰ χθονὸς | ἔκρυψε etc.—Semitelos: Ἐτεοκλέα μὲν, ὡς λέγουσιν, ἐνδικον | κρίνας, δικάῃ καὶ νόμῳ κατὰ χθονὸς | ἔκρυψε.

After my commentary on vv. 23 f. had been printed, I discovered that the conjecture *σὺν δίκῃ* | *χρήσει* had been made before,—viz., by Gerh. Heinrich Müller, in his *Emendationes et interpretationes Sophocleae* (Berlin, 1878), p. 51; and that Madvig had thought of *σὺν*

τύχης (for δίκης) χρήσα. In one respect, however, I have not been anticipated,—viz., in the statement of the considerations by which the emendation was suggested to me, and by which it may be defended. Even if it should find little acceptance, still many students will probably feel that this is a case where we have to choose between gentle remedies,—among which σὺν δίκῃς χρήσει may ask a hearing,—and violent remedies which part company with the tradition. It may well be, of course, that the fault really lies deeper—and beyond discovery now.

110 ff. Some edd. change γῆ (110), γᾶν, ὑπερέπτα (113) to the forms in η, because no other Doric forms occur in these anapaests. Anapaests held an intermediate place between dialogue and lyrics proper. According to the context in which they occur, they are sometimes more nearly akin to the former, and sometimes to the latter. Now, in the lyrics of Attic Tragedy the Doric α was a conventional mark of lyric style. The question of retaining it in any given set of anapaests must therefore be governed by the consideration just stated, and cannot be settled by an inflexible rule. In this passage the anapaests are essentially part of the choral song; and the Doric forms γῆ, γᾶν, ὑπερέπτα, are therefore appropriate. They serve to maintain the continuity of lyric character. It is otherwise with the anapaests spoken by the Chorus just after the third stasimon (801—805), and in the following kommos (815—822). There, it is evident that the anapaests have the tone of dialogue rather than of lyrics; they are intended to afford a relief, or a contrast, to the lyrics before and after them. (Cp. n. on 804 f.) In them, accordingly, it seems clearly best to write παγκοίτην (804), and θνητῶν Ἀἰδῶν (822). Some cases occur elsewhere which are on the border-line; but, as a general rule, it is not difficult to decide. The mss. almost invariably give the Doric forms in anapaests, which the transcribers regarded as following ordinary lyric usage.

138 ff. εἶχε δ' ἄλλα τὰ μὲν, |  
ἄλλα δ' ἐπ' ἄλλοις, κ. τ. λ.

This, Erfurdt's reading, is a very gentle correction of L's εἶχε δ' ἄλλα τὰ μὲν ἄλλα τὰ δ' ἐπ' ἄλλοις, and has the peculiar merit of suggesting how the vulgate arose,—viz., by a confusion between ἄλλα, ἄλλα on the one hand, and between τὰ μὲν, τὰ δέ on the other. Dindorf's objection to the short μὲν at the end of the verse is obviated by the pause (cp. on 1276). And, since the immediately preceding words, βακχεύων κ. τ. λ., have indicated the threats of Capaneus, the reference in τὰ μὲν is perfectly clear. The irony of εἶχε δ' ἄλλα is also tragic. It is surprising, then, that Erfurdt's correction has not found more general acceptance.

The other emendations fall under three heads. (1) Those which keep at least one ἄλλα.—Hermann: εἶχε δ' ἄλλα μὲν ἄλλα· τὰ δ' ἐπ' ἄλλοις.—Emperius: εἶχε δ' ἄλλα μὲν ἄλλ', | ἄλλα δ' ἐπ' ἄλλοις.—

Wecklein: εἶχε δ' ἄλλα τὰ τοῦδ', | ἄλλα δ' ἐκ' ἄλλοις. [So in ed. 1874: formerly εἶχε δ' ἄλλα τὰδ' ἄρ', *Ars Soph. em.* p. 12.]—Hense: εἶχε δ' ἄλλα τάλαντ' · | ἄλλα δ' ἐπ' ἄλλοις.—Musgrave: εἶχε δ' ἄλλα τὰ δειν' · | ἄθλα δ' ἐπ' ἄθλοισι.—G. Wolff: εἶχε δ' ἄλλα τὰ Διός · | ἄλλα δ' ἐπ' ἄλλοις. (2) Those which change ὄλλω into another part of ὄλλω.—Seyffert: εἶχε δ' ἄλλος τὰ μὲν · | ἄλλα δ' etc.—Semitelos: εἶχε δ' ἄλλους δέος · | ἄλλα δ' ἐπ' ἄλλοις. (3) Those which change ὄλλω into some other word or words.—Blaydes: εἶχε ταῦτα τὰ μὲν · | ἄλλα δ' ἐπ' ἄλλοις.—Gleditsch: εἶλε τόνδ' ἄδε μοῖρ' · | ἄλλα δ' etc.—Kayser: ἔσχε δ' Ἄϊδα λαχάν' · | ἄλλα δ' etc. [Nearer to the letters than either of these would be εἶχε δ' αἰσά αἰσά νιν, —the pause excusing the short νιν, as it excuses μὲν.]

155 ff. The traditional text has:

155 ἀλλ' ὅδε γὰρ δὴ βασιλεὺς χώρας  
156 Κρέων ὁ Μενουκίεω νεοχμός  
157 νεαραῖσι θεῶν ἐπὶ συντυχίαις  
158 χωρεῖ· τίνα δὴ μῆτιν ἐρέσσω  
159 ὅτι σύγκλητον τήνδε γερόντων  
160 προὔθετο λίσχην  
161 κοινῷ κηρύγματι πέμψας;

Verse 156, now a tripod, must be either shortened to a monometer, or lengthened to a dimeter. Taking the first alternative, Dindorf omits νεοχμός, while Hartung omits Μενουκίεω, reading Κρέων ὁ νεοχμός νεαραῖσι θεῶν]. Bergk would omit Κρέων ὁ Μενουκίεω and also θεῶν, reading (with νεοχμοῖς for νεαραῖσι) νεοχμός νεοχμοῖς ἐπὶ συντυχίαις. But it seems far more probable that the verse should be lengthened to a dimeter, by supplying one anapaest or its equivalent (see comment. on 155 ff.).

When this has been done, one difference still remains between this system of anapaests and that in vv. 141—147; viz., that the monometer, v. 160, answers to a dimeter, v. 146. Such a discrepancy seems to have been permissible. There is no ground for thinking that the correspondence between anapaestic systems was necessarily of the same precision as that between lyric strophes, while there is some evidence the other way. Thus the anapaestic system in 110—116 is, according to the most probable text, shorter by a monometer than that in 127—133. This small difference of detail was quite compatible with a general regularity of effect in such systems (cp. note on vv. 100—161, p. 27).

Many critics, however, have required a rigidly complete correspondence with 141—147. They have therefore supplied the metrical equivalent of three anapaests. The supplements are shown by brackets. (1) Erfurdt: [τῆσδ' ἄρτι] Κρέων ὁ Μενουκίεω [παῖς | φανθείς] νεοχμός νεαραῖσι θεῶν.—(2) Hermann: [ὅς τῆσδε] Κρέων [παῖς] ὁ Μενουκίεω [νεοχμῶς] νεοχμός νεαραῖσι θεῶν.—(3) Boeckh: Κρέων ὁ Μενουκίεω, [νέον εἰληχῶς | ἀρχήν,] νεοχμός νεαραῖσι θεῶν.—(4) Wolff: Κρέων ὁ Μενουκίεω, νεοχμός [νεοχμῶς | ταγὸς ταχθείς,] νεαραῖσι θεῶν.—(5) Wecklein: Κρέων ὁ Μενουκίεω [οἰκὼν ἕξω | ταγὸς] νεοχμός νεαραῖσι θεῶν.—Moriz Schmidt and Herm. Schütz take a like view, but leave a lacuna.

292 *λόφον δικαίως εἶχον, ὥς στέργειν ἐμέ.* The following are the passages in which Eustathius refers to this verse. On *Il.* 10. 573: *παρὰ Σοφοκλεῖ τὸ ὑπὸ ζυγῷ νῶτον εὐλόφως φέρειν.* On *Od.* 5. 285: *τῷ Σοφοκλεῖ ἐν τῷ κάρᾳ σείοντες οὐδ' ὑπὸ ζυγῷ νῶτον εὐλόφως εἶχον.* Cp. also on *Od.* 10. 169 *ὁ τραγικὸς Οἰδίπους* (an oversight for *Κρέων*) *φησὶ τῶν τινας πολιτῶν μὴ ἐθέλειν ὑπὸ ζυγῷ νῶτον εὐλόφως φέρειν.* On *Il.* 23. 508 *νῶτος εὐλοφος παρὰ Σοφοκλεῖ.* The very way in which these references are made suffices to show how preposterous it is to re-write the verse in accordance with them. G. Wolff has brought together a number of instances in which Eustathius has made similar slips. For example:—(1) *El.* 66, *δεδορκότ' ἐχθροῖς ἄστρον ὥς λάμψειν ἔτι*, cited on *Il.* 2. 135 *δεδορκὼς ἄστρον ὥς λάμψειν*; (2) *O. T.* 161 *κυκλόεντ' ἀγορᾶς θρόνον εὐκλέα*, cited on *Il.* 24. 1 *Σοφοκλῆς που κυκλόεντα θῶκον ἀγορᾶς εὐκλεῆ*; (3) *ib.* 1035 *δεινόν γ' ὄνειδος* cited on *Il.* 17. 105 *καλὸν γ' ὄνειδος*; (4) *Al.* 445 *φωτί*, cited on *Il.* 6. 367 *ἀνδρί*; (5) *ib.* 1219 *ἄκραν*, cited on *Il.* 6. 397 *ἱερήν*. Such instances, which could easily be multiplied, detract nothing from the merit of Eustathius in his proper field; they merely show that his incidental literary references were usually made from memory, and that his memory was not infallible. We cannot treat his quotations as if they possessed a critical value for the texts of authors to whom he casually alludes. So much is equally true of Aristotle.

318 L here has *τί δαί ῥυθμίσεις*. *δαί*, a colloquial form of *δή*, is not read in any other passage of Soph., but is supported by L in Aesch. *P. V.* 933 (where *τί δ' ἄν* should be read), and *Cho.* 900 (where Porson rightly gave *ποῦ δή*). As Ar. and Plato show, *δαί* was commonly used in short phrases expressing surprise, like *τί δαί*; *πῶς δαί*; *τί δαί λέγεις*; etc. In this verse *δαί* is clearly unsuitable, while on the other hand *δέ* constantly follows *τί* in such questions. The Triclinian gloss, *διὰ τὸ μέτρον*, suggests that *δέ* was changed to *δαί* by a corrector who did not know that *δέ* could be long before *ῥ*. In Plat. *Gorg.* 474 c where *τί δὲ δή* *αἴσχιον* is right, some MSS. have *τί δαί δή*: and in many other places *δαί* seems to have supplanted *δέ* or *δή*. (In Ar. *Ach.* 912, however, the metre permits *δαί*, which some edd. have changed to *δέ*.) Porson on Eur. *Med.* 1008 says, 'assentior Brunckio *δαί* e tragicis eximentī'; but the case of Eur. is different from that of Aesch. or of Soph. Thus in *Ion* 275 (*τί δαί τόδ'*;) it is quite possible that the colloquial style of the passage should have led Euripides to prefer *δαί*. Each passage in which the MSS. ascribe *δαί* to him should be tested by our sense of the degree in which, there, he meant to reproduce the language of every-day life.

340 Here, as in 509, I have preferred the spelling *ἄλλω* to *ἐλλω*, though without regarding it as certain. Cobet (*Var. Lect.* 361) pronounces confidently for *ἄλλω*, though without convincing reasons. The fact is that the MS. evidence is small in amount and doubtful in quality; and there is no epigraphic evidence. In Eur. fr. 544, *οὐραν' δ' ὑπὲρ ἄλλω*, the MSS. of Athen. 701 B give *ὑπὲρ ἄλλω* or *ὑπὲρ ἄλλω*; those of Aelian *De Nat. An.* 12. 7 give *ὑπὲρ ἄλλω* or *ὑπὲρ ἄλλω*. Erotianus (gloss. Hippocr.

p. 378) gives *ὑπεῖλλει*. See Nauck, *Fragm. Trag.* p. 420; and cp. Schweighäuser on Athen. *l. c.* (vol. 8, p. 366). In Plat. *Tim.* 40 B *εἰλλομένην* and *ἰλλομένην* are among the various readings of the mss. (others being these same forms aspirated, and *εἰλλομένην*, *εἰλουμένην*, *εἰλουμένην*): so, again, *ib.* 76 B, 86 E. In Arist. *De Cael.* 2. 13 the Berlin editors (p. 293 b 31) give *ἱλλεσθαι*, as also *ib.* 14 (p. 296 b 26), noting *εἰλείσθαι* as a *v. l.* in the first passage, and *εἰλείσθαι* in the second. Here, the corruption in L, *ἀποτρύνετ' ἀπλομένων*, arose from *ἈΠΟΤΡΥΕΤΑΙΙΑΟΜΕΝΟΝ* (*ἀποτρύνεται ἰλομένων*), *II* having been substituted for the doubled iota, *II*. This passage, then, must be added to the testimony for *ἱλλω* *versus* *εἱλλω*. So, too, must *ἱπῖλλονσι* (L) and *ὑπῖλλουσι* (A, with other mss.), in 509. In Ar. *Nub.* 762, where most mss. have *εἱλλε*, the Ravenna has *ἱλλε*. This last seems the most significant of all the facts which can be gathered from the mss. That is, there is no testimony for *εἱλλε* which can fairly be set against this. There is no instance in which *εἱλλε* is supported by a manuscript excelling the other mss. of the same author as much as the Ravenna excels the other mss. of Aristophanes. I cannot, therefore, concur with Mr Rutherford (who does not notice *Ant.* 340 and 509, or Arist. *De Caelo* 2. 13) in thinking that 'the evidence for the spelling *εἱλλω* is...much greater than that for *ἱλλω*' (*New Phryn.*, p. 90). I should rather have thought that the ms. evidence, so far as it goes, is slightly in favour of *ἱλλω*. It is true that our mss. sometimes wrongly changed *ει* to *ι*, as in *ἔτισα* for *ἔρεισα*: but, in regard to *ἱλλω*, we have to consider whether the doubling of *λ* might not have induced a weakening of the initial diphthong into *ι*.

350 f. *λασιανῆνά θ' ἵππον ἔξεται ἀμ | φίλοφον ζυγόν* L.—The emendations may be divided into two classes.

I. The following retain *ἀμφίλοφον ζυγόν*, either as acc. or nom.

(i) Brunck: *ὑπάξεται* for *ἔξεται*. This would be the simplest remedy. But the future tense is impossible. In this context, nothing but a present tense would be endurable. The gnomic aor. *ὑπήγαγεν* (Blaydes) must also, therefore, be rejected. It is, indeed, too far from the letters to be probable. (ii) Gustav Jacob: *ὀπλίζεται* ('Man fits the horse with a yoke'). This is now received by Bellermann, who formerly proposed *ἐθίζεται* (also with double acc.). He compares *ἀμφιέννυμι* *τινά τι*, etc. (iii) Dindorf: *ἀέξεται*, 'ut iugum equos *ἀέξεσθαι* dicatur, qui iugo adhibito dociliores et sollertiores redduntur' (*i.e.*, the yoke 'improves' the horse!)—(iv) G. Wolff: *ἔσας ἄγει* ('having put the yoke on the horse, he leads him').—(v) Campbell: *ὑφέλκεται*.—(vi) Blaydes, in his text, *ὀχμάζει ὑπ'*.

II. In the following, *ἀμφίλοφον ζυγόν* is modified.—(i) Schöne and Franz, *ὀχμάζεται ἀμφὶ λόφον ζυγῶ* (so Wecklein), or *ζυγῶν* (so Donaldson). Receiving *ὀχμάζεται*, (ii) Schneidewin, *ἀμφιλόφων ζυγόν*, (iii) Kayser, *ἀμφιλόφω ζυγῶ*, (iv) Blaydes, *inter alia*, *ἀμφιβαλὼν ζυγόν*.—(v) Schütz, *ἐφέξεται ἀμφὶ λόφον ζυγῶν*.—(vi) Seyffert, *ἀνάσσειται ἀμφιλόφω*



601 f κατ' αὐτὸν... ἀμᾶ κόνις. The primary sense of ἀμᾶν was probably 'gather': the special sense 'cut,' 'mow,' was derived from the gathering of crops. The passages in which the verb occurs are of three classes. (1) Those which refer to reaping or mowing, and which therefore throw no light on the question whether 'gather' or 'cut' was the original notion. (2) Those which require the sense 'gather': as *Il.* 24. 165 (κόπρον) καταμήσατο χερσὶν ἐῆσιν, 'heaped it up' on himself: imitated by Josephus, *Bell. Jud.* 2. 21. 3 καταμῶμενοι τῆς κεφαλῆς κόνιν. *Od.* 5. 482 εὐνήν ἐπαμήσατο, 'heaped up a couch': *ib.* 9. 247 (γάλα) ἐν τάλάρουσιν ἀμησάμενος, 'having collected.' (3) Those which require the sense, 'cut': as *Il.* 3. 359 (and 7. 253) διάμησε χιτῶνα. *Od.* 21. 300 ἀπ' οὐατα... | ῥινὰς τ' ἀμήσαντες.

If, however, the MS. κόνις is retained in v. 602, the fact that καταμᾶ originally meant 'gathers in,' and only secondarily 'cuts down,' will not help to obviate the confusion of metaphor; for the metaphor is still borrowed from the gathering of the harvest.

Some critics have proposed to translate καταμᾶ 'covers.' Now, the version 'covers' would be suitable only if the φοινία θεῶν τῶν νερτέρων κόνις were the dust of the grave which is to hide Antigone: whereas it surely means the dust, due to the νέρτεροι, which she sprinkled on her brother's gory corpse. But how could καταμᾶ mean 'covers'? Prof. Lewis Campbell says:—'As καταμᾶσθαι κόνιν is 'To cover oneself with dust,' so, by a poetical inversion, the dust may be said καταμᾶν, 'To cover,' or 'Sweep out of sight.' But καταμᾶσθαι κόνιν derives the sense, 'to cover oneself with dust,' only through its literal sense of 'heaping up dust for (or on) oneself.' Does, then, 'poetical inversion' allow us to say, κόνις καταμᾶ με, when we mean, καταμῶμαι κόνιν? On this point I can only repeat what I said in my first edition (commentary on vv. 601 f.);—"Poetical inversion' has its limits. 'He pulls down a pail of water upon himself.' This operation would not be correctly described by saying, 'the pail of water pulls him down.'"

In the *Journal of Education* (May 1, 1888) Prof. Campbell suggests, however, another explanation, different from the 'poetical inversion'; viz., that ἀμᾶω may be 'a homonym with more than one meaning.' That is, besides the rt. ἀμα, 'gather,' there may have been another ἀμα, meaning 'cover.' To this we can only reply that the sense 'gather' (with its derivative 'cut,' 'mow') suffices everywhere else, and that this one passage seems inadequate ground for assuming another root with a different sense. As to the Homeric ἀ in the act. ἀμάω, Mr Leaf (on *Il.* 18. 34) has pointed out that it occurs only under ictus, and therefore lends no support to the hypothesis of two distinct verbs.

With regard to the usage of the word κοπίς, a few words may be added in supplement to the commentary. (1) Ar. fr. 184, κοπίδι τῶν μαγειρικῶν, is enough to indicate that, if the kitchen use of the implement was the most familiar to Athenians, other kinds of κοπίς were also known to them. (2) The military κοπίς, as used by some orientals, occurs in Xen. *Cyr.* 2. 1. 9, where Cyrus describes the ordinary equipment of the Persian nobles called ὁμότυμοι as θώραξ,... γέρον..



κοπίς δὲ ἡ σάγαρις εἰς τὴν δεξιάν. Again, in *Cyr.* 6. 2. 10, the Asiatic troops of Cyrus are armed with ἀσπίς, δόρυ, and κοπίς. That the blade of the κοπίς was of a curved form is shown by its being distinguished from the Dorian σφαγίς, of which the blade was straight: cp. *Eur. El.* 811, 837. It is unknown whether the military κοπίς was a small curved sword, like a scimitar, or a curved blade on a long handle, like a 'bill.' At any rate the fact that it was current in Attic prose as the name of a warlike weapon tends to show that, for Attic ears, it cannot have been a word of such homely sound as 'chopper'; and Euripides, at least, did not think it out of keeping with the tone of a tragic ῥῆσις. (3) The image of Death thus armed might be illustrated by *Eur. Or.* 1398 ὅταν αἷμα χυθῇ κατὰ γῶν ξίφεσιν | σιδαρείοισιν Ἄϊδα. *Eur. fr.* 757 βίον θερίζειν ὥστε κάρπιμον στάχυν. *Apoll. Rh.* 3. 1186 Ἄρεος ἀμώοντος. *Hor. Ep.* 2. 2. 178 *metit Orcus | grandia cum parvis.*

606 f. L has ὁ παντογῆρως | οὐτ' ἀκάματοι θεῶν. These words answer metrically to 617 f. -νόων ἐρώτων | εἰδοῖτι δ' οὐδὲν ἔρπει. The conjectures have followed one of two courses, according as παντογῆρως is (1) retained, or replaced by a metrical equivalent: (2) replaced by -υ-, while οὐτ' is brought back from v. 607.

(1) Hermann: ὁ παντογῆρως | οὐτε θεῶν ἄκμητοι. [He afterwards preferred, ἀκάματοι θεῶν οὐ.] The Doric ἄκματοι should, however, be written. Schneidewin conjectured οὐτ' ἐτέων ἄκματοι.—Heath and Brunck had proposed a simple transposition (with οὐδέ), οὐδὲ θεῶν ἀκάματοι. But ἄκματοι is metrically better, and would most easily have arisen from ἀκάματοι. For the form, cp. *Hom. hymn. Ap.* 520, ἄκμητοι δὲ λόφον προσέβαν ποσίν. It is unnecessary, then, to write οὐτε θεῶν ἄκμητες, with Blaydes.—Dindorf: ὁ παντογῆρως | οὐτ' ἀκοποι θεῶν νιν.—Neue, whom Hartung follows: ὁ παντογῆρως | ἀκάματοί τε θεῶν οὐ.—Nauck (omitting θεῶν): ὁ παντογῆρως | οὐτ' ἀκάμαντες.

(2) Donaldson: ὁ παγκρατῆς οὐτ' | ἀκάματοι θέοντες. So Wolff, but with ὁ πανταγρεύς.—Wecklein desires a verb in the place of θεῶν: as ὁ πάντ' ἀγρῶν, οὐτ' | ἀκάματοι φθίνουσιν. He also thought of φθεροῦσιν. Mekler prefers σκεδῶσιν.

613 f. The mss. give οὐδὲν ἔρπει | θνατῶν βίῳτῳ πάμπολις ἐκτὸς αἶτας. On πάμπολις the Schol. has, ὁ κατὰ πᾶσαν πόλιν ἔρπων νόμος, ὁ ἐστι πάντες ἀνθρώποι. Triclinius took the sense to be: 'the law never (οὐδὲν as adv.) comes (= is never applicable to) the life of men, in any of their cities, without αἶτη': i.e., when any mortal thinks to rival the sovereignty of Zeus, he incurs αἶτη. This interpretation, which tortures the language without fitting the context, requires no refutation. Boeckh reads ἔρπων. Receiving this, Prof. Campbell explains:—'This principle (the sovereignty of Zeus) will last the coming time, and the time to come, as well as the time past, never swerving, as it moves onward, from calamity to the life of mortals in all their cities.' Are we, then, to understand that the attitude of mortals towards the sovereignty of Zeus has been, and

will be, *everywhere and always*, such as to bring down divine wrath? There are other difficulties; but this suffices.

Wecklein, adopting Heath's *πάμπολύ γ'* in his text, conjectures *πλημμελής* (*Ars Soph. em.* p. 47), which D'Ooge receives. It means 'nothing wrong,' *i.e.*, nothing out of harmony with the sovereignty of Zeus. But *πάμπολύ γ'* is far better in this general maxim, and is also far nearer to the letters.—Hartung, admitting Lange's *παντελής*, reads *οὐδέν' ἔρπει θνατῶν βίονταν παντελὲς ἐκτὸς αἵτας*, 'that no mortal life performs its course to the end (*παντελὲς* adv.) without *αἴτη*.'—Schneidewin sought a similar sense by reading *οὐδέν ἔρπει | θνατῶν βίονταν τὸν πολλὸν ἐκτὸς αἵτας*, *i.e.*, 'no mortal (*οὐδέν* = *οὐδεὶς*) goes through the greater part of life without *αἴτη*.' Pallis: *οὐδέν' ἔρπειν | θνατῶν βίοντου πρὸς τέλος ἐκτὸς αἵτας*.—Bergk invented a form *παμπᾶδης* as = *παμπήδη* ('altogether').

619 *προσαύση*. The following are the principal pieces of evidence for an *αὔω* = *αἶρω*. (1) Alcman fr. 94 *τὰν Μῶσαν καταύσεις*. Eustathius explains this by *ἀφανίσσεις*: cp. Ar. *Nub.* 972 *τὰς Μοῦσας ἀφανίζων*. (2) Hesychius: *καταῦσαι* *καταυλῆσαι* [*καταντλήσαι* Lobeck], *καταδῦσαι*. (3) Pollux 6. 88 *ἐξαῦσαι τὸ ἐξελεῖν*. (4) *Etym. M.* p. 346. 58 gives *ἐξανστήρ* as 'a flesh-hook,' for taking meat out of the pot (= *κρέαγρα*). Lobeck (on *Ai.* 805, p. 296 f., 3rd ed.) would add the *v. l.* *προσάρη* [and *προσαίρη*] here, regarding them as glosses on the true sense of *προσαύση*. But it is surely far more probable that *προσάρη* and *προσαίρη* were merely conjectures, (generated, probably, by a corruption,) which sought to give a clear and simple word, suited to the context. And, on the other hand, two things are certain,—viz., that *προσαῦω* could mean to 'burn against,' and that such a sense is specially fitting here. It may be granted that there was an *αὔω* = *αἶρω*, but there is no proof that an Attic writer would have used *αὔω*, or any compound of it, in that sense. And there is one piece of evidence the other way. Pollux (see above) quotes *ἐξαῦσαι* as = 'to take out,' from *αὔω* = *αἶρω*: yet it is known that an Attic writer used *ἐξαῦσαι* as = 'to roast,' from *αὔω* 'to kindle': Plat. com. *Εορταί* fr. 9 *τὸ δὲ ὀπτῆσαι ἐξαῦσαι* (*ap.* Eustath. p. 1547. 48, on *Od.* 5. 490, *αὔοι*).

622 The Greek verses given in the note, *ὅταν δ' ὁ δαίμων, κ.τ.λ.*, were probably the original of 'Quem Iuppiter vult perdere, dementat prius.' They are cited, with this Latin verse added in brackets, by James Duport (Regius Professor of Greek at Cambridge, 1639—1654) in his *Gnomologia Homerica* (Cambridge, 1660), p. 282. He is illustrating *Od.* 23. 11, *μάργην σε θεοὶ θέσαν*. Joshua Barnes, in the 'Index prior' to his *Euripides* (Camb., 1694), has, 'Deus quos vult perdere, dementat prius, incerta v. 436.' On that verse itself, p. 515, another version is given, viz., 'At quando numen miserias paret viro, Mens laesa primum.' And in the margin he cites 'Franciados nostrae' v. 3, 'certe ille deorum | Arbiter ultricem cum vult extendere dextram | Dementat prius.' It was suggested to me that the line 'Quem Iuppiter' etc. had first appeared in Canter's *Euripides*. I have looked through both

the editions, but without finding it. His duodecimo ed. (Antwerp, 1571) has an appendix of 16 pages, 'Euripidis sententiae aliquot insigniores breviter collectae et Latinis versibus redditae': but 'Quem Iuppiter' is not among them. His folio ed. (of 1614) does not seem to contain it either. Publius Syrus 610 has 'stultum facit fortuna quem vult perdere.' This shows that part of the line, at least, was familiar *circa* 50 B.C. The use of *dementat* as = *dementem facit* proves, of course, a post-classical origin.

648 The older MSS. have τὰς φρένας ὑφ' ἡδονῆς. Triclinius wrote φρένας γ'—rightly, I think (see comment.). Critics have proposed various other remedies, which may be classified thus. (1) Changes confined to ὑφ'. Hermann, πρὸς ἡδονῆς: Blaydes, δι' ἡδονήν: Hertel, σύ γ' ἡδονῆς (Meineke, σύ γ' ἡδονῇ): Seyffert, χύθ' ἡδονῆς (*i.e.* χυτά, adv., as = 'at random,' *temere*). (2) Larger changes.—Kayser, φιληδία for ὑφ' ἡδονῆς.—Stürenburg, κακόφρονος (do.).—Wecklein, τῶν φρενῶν ὑφ' ἡδονῆς | ...ἐκπέσῃς.—Semitelos, μή νυν ποτῶ[ποτάομαι—'be fluttered'], παῖ, τὰς φρένας, μήθ' [ἴμο μήδ'] ἡδονάς, | κ.τ.λ.—Pappageorgius, removing the note of interrogation after γέλων in 647, writes γέλων | ὑφ' ἡδονῆς· μή νυν ποτ', ὦ παῖ, τὰς φρένας, against metre.

718 L gives ἀλλ' εἵκε θυμῷ καὶ μετὰστασιν δίδου. For θυμῷ, several of the later MSS. have θυμοῦ. Porson was content to propose ἀλλ' εἵκε θυμόν, comparing *O. C.* 1178 τὰδ' εἰκαθεῖν, etc. Hermann conjectured, ἀλλ' εἵκε, θυμῷ καὶ μετὰστασιν διδούς, 'sed cede, irae etiam intermissionem faciens.' (He does not say how he understood καὶ, which he renders by the equally ambiguous *etiam*.) Afterwards, while adhering to this text and punctuation, he preferred to retain δίδου with Gaisford; 'quae est per asyndeton instantius precantis oratio.'—Dindorf: ἀλλ' εἵκε, καὶ θυμῷ μετὰστασιν δίδου. (So Pallis, but with θυμοῦ.)

The bolder treatments of the verse have usually been directed against θυμῷ or θυμοῦ. Schneidewin: ἀλλ' εἵκε δὴ μοι, or ἀλλ' εἵκε θ' ἡμῖν. —Martin: ἀλλ' εἵκε μύθῳ. (So Nauck.)—Meineke: ἀλλ' εἵκε δῆμῳ. (He afterwards acquiesced in εἵκε θυμῷ as = 'yield in thy mind,' but then desired καὶ ματάστασιν τίθειν as = μετὰστήθι.)—Mekler: ἀλλ' εἵκε καὶ σέ. —Mr J. G. Smith suggests, ἀλλ' εἴ γε θυμοῖ: this is ingenious, but the γε is unsuitable.

782 ἐν κτήμασι πίπτας. These words have provoked a curious variety of interpretation and of conjecture. Besides the version defended in my note, the following have been proposed. (1) 'Love attacks rich men.' (Hermann: 'Non videtur mihi dubitari posse quin κτήματα pro opulentis ac potentibus dixerit.') 'Love attacks cattle': κτήμασι = κτήνεσι (Brunck). (3) 'Love falls on his slaves,' *i.e.* falls on men, so as to enslave them,—κτήμασι being proleptic. This was Schneidewin's view, who compared Lucian *Dial. Deor.* 6. 3 where Hera describes Zeus as ὄλως κτήμα καὶ παιδιὰ τοῦ Ἑρωτος. But surely it is one thing for Hera to say that Zeus is 'the very chattel and play-thing of Love,' and quite another thing to suppose that Sophocles

here meant to say, 'Love falls upon his chattels.' κτήμα, in this sense, suits humorous prose, but not elevated poetry.

The conjectures have been numerous. (1) Keeping the rest, instead of κτήμασι Dindorf proposes λήμασι (1860 Oxon. 3rd ed.), or ἐν τ' ἀνδράσι (1863 Leipsic 4th ed.): Blaydes, σάμασι (or νάμισι as a trisyll.): Hartung, στήθισι: Meineke, δάμασι: Musgrave, σχήμασι (*titulos dignitatesque invadis*). Seyffert, βλάμμασι. (2) Some would change the verb, with or without changing κτήμασι. Blaydes: εἰν ὄμμασι παίζεις (or -νίζεις). He also mentions an old conject., εἰν ὄμμασιν ἵπτῃ ('harmest through the eyes'?).—Pallis: ἐν δέργμασιν ἴζεις.—Semitelos: ἐν κτήμασι τίκτει ('art born amid wealth').

797 f. τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς | θεσμῶν. If πάρεδρος is sound here, the first two syllables are equivalent to the first long syllable of a dactyl. The following examples are furnished by Pindar. In each case I give the antistrophic verse along with the verse in which the example occurs. The example itself is printed in thicker type.

(1) *Ol.* 10 (11).

1st epode v. 17  
καὶ χάλα|εος Ἄρ|ης| τράπε δὲ | Κύκν|εῖα μάχ|α καὶ ὑ|πέρβ|ιον Λ ||  
2nd ep. v. 40  
οὐ πολλ|ὸν ἴδε | πατρ|ίδα πολ|ύ | κτείανον ὑπ|ὸ στερε|ῶ πυρ|ὶ Λ ||

(2) *Pyth.* 11.

1st strophe v. 4 ματρὶ | παρ Μελί|αν χρυσ|έων | ἐς ἄδν|τον τριπόδ|ων Λ ||  
1st antistr. v. 9 ὄφρα | Θέμιν ἱερ|ὰν Πυθ|ῶν|ά τε καὶ | ὀρθοδύ|αν

(3) *Nem.* 7.

4th str., v. 70 Εὐ|ξενῶα πάτρ|αθε | Σώ|γενες ἀπ|ομνύ Λ ||  
4th antistr., v. 78 κολλ|ᾷ χρυσὸν | ἐν τε | λευκ|ὸν ἐλέφ|ανθ ἄμῃ Λ ||

[Here, ξένιδᾶ πατρ=ᾱ χρυσῶν. This is a very rare instance of ῥ in the subst., though χρύσεος is frequent.]

(4) *Isthm.* 3.

4th str., v. 57 θεσπεσ|έων ἐπέ|ων λοιπ|οῖς ἀθ|ίρειν ||  
4th ant., v. 63 ἔρνεί | Τάλεσ|ιάδ|α. τόλμ|α γάρ | εἰκώς ||

In the third and fourth of these examples, it will be observed that the resolution of the long syllable into υ υ has the special excuse of a proper name.

836—838 L gives the verses thus:

836 καίτοι φθιμένα [with ω over α] μέγ' ἀκούσαι  
837 τοῖς ἰσοθέοις ἐγκληρα λαχεῖν  
838 ζῶσαν καὶ ἔπειτα θανοῦσαν.

ζυγῷ.—(vii) Semitelos, κρατεῖ δὲ μηχαναῖς ἀγραύλους | θήρας ὀρεσσιβάτας, λασιαύχενά θ' | ἵππον, ὃν ἐξετέ' ἀμφὶ λόφον ζυγοῖ.—(viii) Pallis, λασιαύχενόν θ' | ἵππον ζεύεατ' ἐν ἀμφιλόφῳ ζυγῷ.

466 f. L gives εἰ τὸν ἐξ ἐμῆς | μητρός θανόντ' ἄθαπτον ἡσχόμην νέκυν. The later MSS. have ἡσχόμην (ἡσχόμην), ἡνεσχόμην, ἡσχόμην, ἰσχόμην, ἡνεσχόμην, or ἡνεισχόμην. Leaving aside the mere corruptions, ἡσχόμην and ἡσχόμην, we see that the other ms. readings represent two different kinds of endeavour to amend the passage. One was ἰσχόμην: along with which we might have expected to find ἐσχόμην: and, in fact, ἐσχόμην and ἡσχόμην were the readings known to Eustathius (p. 529. 20, on *Il.* 5. 120). The other assumed the aor. or imperf., of ἀνέχομαι, contracted or uncontracted.

Hermann, who thought ἰσχόμην defensible ('non spernendum'), adopted ἐσχόμην. He took it, seemingly, in the sense of ἡνεσχόμην. This, as all would now admit, is impossible. Brunck adopted the portentous ἡνεσχόμην from Pierson. Dindorf defends ἡνεσχόμην as = ἡνεσχόμην: but see comment. Most of the other emendations assume either (1) ἡνεσχόμην, or (2) ἀνεσχόμην.

(1) Blaydes: μητρός θανόντ' ἄθαπτον ὄντ' ἡνεσχόμην.—Nauck: παρ' οὐδέν' ἀλλ' ἄθαπτον εἰ τὸν ἐξ ἐμῆς | μητρός πατρός τε τὸν θανόντ' ἡνεσχόμην.—Tourmier: παρ' οὐδέν' ἄλγος ὃ ἦν ἂν, εἰ τὸν ἐξ ἐμῆς | μητρός πατρός τε μὴ ταφέντ' ἡνεσχόμην.—Pallis, more boldly still, assumes the double compound: εἰ τὸν ἐξ ἐμῆς | μητρός φανέντ' (or τραφέντ') ἄθαπτον ἐξηνεσχόμην.

(2) G. Wolff: εἰ τὸν ἐξ ἐμῆς | μητρός θ' ἐνός τ' ἄταφον ἀνεσχόμην νέκυν.—Seyffert: εἰ τὸν ἐξ ἐμῆς | μητρός θανόντ' ἄταφον ἀνεσχόμην νέκυν.—Moriz Schmidt: παρ' οὐδέν' ἀλλ' ἄλγιστ' ἂν, εἰ τὸν ἐξ ἐμῆς | ταφέντ' ἄθαπτον ὧδ' ἀνεσχόμην νέκυν (understanding χειρός with ἐμῆς).

Any reader who will consider these conjectures will find, I think, that they justify the remarks made in my note on this passage.

578 f. ἐκ δὲ τοῦδε χρηὶ | γυναῖκας εἶναι τάσδε.—The following emendations have been proposed. (1) Dindorf: εὖ δὲ τάσδε χρηὶ | γυναῖκας Δαι μῆδ' ἀνεμμένας ἔαν. So Meineke, but with εἰρξαι instead of Δαι. Herwerden (*Obs. cr. in fragm. Com.* p. 134) improves this to εἰρξαι. And Nauck accordingly gives εὖ δὲ τάσδε χρηὶ | γυναῖκας εἰρξαι μῆδ' ἀνεμμένας ἔαν. He would prefer, however, to place ἔαν before ἀνεμ., with Madvig (*Adv.* 1. 216). (2) Bergk adopts the insertion of ἔαν and the omission of τάσδε in 579, but would refrain from further change: ἐκ δὲ τοῦδε χρηὶ | γυναῖκας εἶναι μῆδ' ἔαν ἀνεμμένας. The change of subject for the infinitives would, however, be very harsh. (3) Seyffert: εὖ δετὰς δὲ χρηὶ | γυναῖκας εἶναι τάσδε μῆδ' ἀνεμμένας. Engelmann substituted ἐκδετὰς for εὖ δετὰς. This is one of those conjectures which are taking at first sight, but which reflection condemns. δετὸς occurs only in the subst. δετή, a faggot. Nor were the royal maidens to be put in bonds; they were merely to be detained in the house.

601 f κατ' αὐτὸν... ἀμῶν κόνις. The primary sense of ἀμῶν was probably 'gather': the special sense 'cut,' 'mow,' was derived from the gathering of crops. The passages in which the verb occurs are of three classes. (1) Those which refer to reaping or mowing, and which therefore throw no light on the question whether 'gather' or 'cut' was the original notion. (2) Those which require the sense 'gather': as *Il.* 24. 165 (κόπρον) καταμήσατο χερσὶν ἑῷσιν, 'heaped it up' on himself: imitated by Josephus, *Bell. Iud.* 2. 21. 3 καταμῶμενοι τῆς κεφαλῆς κόνιν. *Od.* 5. 482 εὐνήν ἐπαμήσατο, 'heaped up a couch': *ib.* 9. 247 (γάλα) ἐν ταλάροισιν ἀμησάμενος, 'having collected.' (3) Those which require the sense, 'cut': as *Il.* 3. 359 (and 7. 253) διάμησε χιτῶνα. *Od.* 21. 300 ἀπ' οὐατα... | ῥῖνάς τ' ἀμήσαντες.

If, however, the ms. κόνις is retained in v. 602, the fact that καταμῶ originally meant 'gathers in,' and only secondarily 'cuts down,' will not help to obviate the confusion of metaphor; for the metaphor is still borrowed from the gathering of the harvest.

Some critics have proposed to translate καταμῶ 'covers.' Now, the version 'covers' would be suitable only if the φοινία θεῶν τῶν νερτέρων κόνις were the dust of the grave which is to hide Antigone: whereas it surely means the dust, due to the νερτεροί, which she sprinkled on her brother's gory corpse. But how could καταμῶ mean 'covers'? Prof. Lewis Campbell says:—'As καταμᾶσθαι κόνιν is 'To cover oneself with dust,' so, by a poetical inversion, the dust may be said καταμᾶν, 'To cover,' or 'Sweep out of sight.' But καταμᾶσθαι κόνιν derives the sense, 'to cover oneself with dust,' only through its literal sense of 'heaping up dust for (or on) oneself.' Does, then, 'poetical inversion' allow us to say, κόνις καταμῶ με, when we mean, καταμῶμαι κόνιν? On this point I can only repeat what I said in my first edition (commentary on vv. 601 f.);—'Poetical inversion' has its limits. 'He pulls down a pail of water upon himself.' This operation would not be correctly described by saying, 'the pail of water pulls him down.''

In the *Journal of Education* (May 1, 1888) Prof. Campbell suggests, however, another explanation, different from the 'poetical inversion'; viz., that ἀμᾶω may be 'a homonym with more than one meaning.' That is, besides the rt. ἀμα, 'gather,' there may have been another ἀμα, meaning 'cover.' To this we can only reply that the sense 'gather' (with its derivative 'cut,' 'mow') suffices everywhere else, and that this one passage seems inadequate ground for assuming another root with a different sense. As to the Homeric *ā* in the act. ἀμᾶω, Mr Leaf (on *Il.* 18. 34) has pointed out that it occurs only under ictus, and therefore lends no support to the hypothesis of two distinct verbs.

With regard to the usage of the word κοπίς, a few words may be added in supplement to the commentary. (1) Ar. fr. 184, κοπίδι τῶν μαγειρικῶν, is enough to indicate that, if the kitchen use of the implement was the most familiar to Athenians, other kinds of κοπίς were also known to them. (2) The military κοπίς, as used by some orientals, occurs in Xen. *Cyr.* 2. 1. 9, where Cyrus describes the ordinary equipment of the Persian nobles called ὁμότιμοι as θώραξ... γέρον...

κοπίς δὲ ἡ σάγαρις εἰς τὴν δεξιάν. Again, in *Cyr.* 6. 2. 10, the Asiatic troops of Cyrus are armed with ἀσπίς, δόρυ, and κοπίς. That the blade of the κοπίς was of a curved form is shown by its being distinguished from the Dorian σφαγίς, of which the blade was straight: cp. Eur. *El.* 811, 837. It is unknown whether the military κοπίς was a small curved sword, like a scimitar, or a curved blade on a long handle, like a 'bill.' At any rate the fact that it was current in Attic prose as the name of a warlike weapon tends to show that, for Attic ears, it cannot have been a word of such homely sound as 'chopper'; and Euripides, at least, did not think it out of keeping with the tone of a tragic ῥῆσις. (3) The image of Death thus armed might be illustrated by Eur. *Or.* 1398 ὅταν αἷμα χυθῇ κατὰ γῆν ξίφεσιν | σιδάρεουσιν Ἄϊδα. Eur. fr. 757 βίον θερίζειν ὥστε κάρπιμον στάχυν. Apoll. Rh. 3. 1186 Ἄρεος ἀμώοντος. Hor. *Ep.* 2. 2. 178 metit Orcus | grandia cum parvis.

606 f. L has ὁ παντογῆρως | οὐτ' ἀκάματοι θεῶν. These words answer metrically to 617 f. -νόων ἐρώτων | εἰδοῖτι δ' οὐδὲν ἔρπει. The conjectures have followed one of two courses, according as παντογῆρως is (1) retained, or replaced by a metrical equivalent: (2) replaced by — —, while οὐτ' is brought back from v. 607.

(1) Hermann: ὁ παντογῆρως | οὐτε θεῶν ἄκμητοι. [He afterwards preferred, ἀκάματοι θεῶν οὐ.] The Doric ἄκματοι should, however, be written. Schneidewin conjectured οὐτ' ἐτέων ἄκματοι.—Heath and Brunck had proposed a simple transposition (with οὐδέ), οὐδέ θεῶν ἀκάματοι. But ἄκματοι is metrically better, and would most easily have arisen from ἀκάματοι. For the form, cp. *Hom. hymn. Ap.* 520, ἄκμητοι δὲ λόφον προσέβαν ποσίν. It is unnecessary, then, to write οὐτε θεῶν ἄκμητες, with Blaydes.—Dindorf: ὁ παντογῆρως | οὐτ' ἀκοποι θεῶν νιν.—Neue, whom Hartung follows: ὁ παντογῆρως | ἀκάματοι τε θεῶν οὐ.—Nauck (omitting θεῶν): ὁ παντογῆρως | οὐτ' ἀκάμαντες.

(2) Donaldson: ὁ παγκρατῆς οὐτ' | ἀκάματοι θέοντες. So Wolff, but with ὁ πανταγρεῖς.—Wecklein desires a verb in the place of θεῶν: as ὁ πάντ' ἀγρῶν, οὐτ' | ἀκάματοι φθίνουσιν. He also thought of φθεροῦσιν. Mekler prefers σκεδῶσιν.

613 f. The MSS. give οὐδὲν ἔρπει | θνατῶν βιώτῳ πάμπολις ἐκτὸς ἄτας. On πάμπολις the Schol. has, ὁ κατὰ πᾶσαν πόλιν ἔρπων νόμος, ὃ ἐστὶ πάντες ἄνθρωποι. Triclinius took the sense to be: 'the law never (οὐδὲν as adv.) comes (= is never applicable to) the life of men, in any of their cities, without ἄτη': i.e., when any mortal thinks to rival the sovereignty of Zeus, he incurs ἄτη. This interpretation, which tortures the language without fitting the context, requires no refutation. Boeckh reads ἔρπων. Receiving this, Prof. Campbell explains:—'This principle (the sovereignty of Zeus) will last the coming time, and the time to come, as well as the time past, never swerving, as it moves onward, from calamity to the life of mortals in all their cities.' Are we, then, to understand that the attitude of mortals towards the sovereignty of Zeus has been, and

will be, *everywhere and always*, such as to bring down divine wrath? There are other difficulties; but this suffices.

Wecklein, adopting Heath's *πάντολὺ γ'* in his text, conjectures *πλημμελές* (*Ars Soph. em.* p. 47), which D'Ooge receives. It means 'nothing wrong,' *i.e.*, nothing out of harmony with the sovereignty of Zeus. But *πάντολὺ γ'* is far better in this general maxim, and is also far nearer to the letters.—Hartung, admitting Lange's *παντελές*, reads *οὐδέν' ἔρπει θνατῶν βίον παντελές ἐκτὸς ἄτας*, 'that no mortal life performs its course to the end (*παντελές* adv.) without *ἄτη*.'—Schneidewin sought a similar sense by reading *οὐδέν ἔρπει | θνατῶν βίον τὸν πολὺν ἐκτὸς ἄτας*, *i.e.*, 'no mortal (*οὐδέν = οὐδείς*) goes through the greater part of life without *ἄτη*.' Pallis: *οὐδέν' ἔρπειν | θνατῶν βίον πρὸς τέλος ἐκτὸς ἄτας*.—Bergk invented a form *παμπᾶδές* as = *παμπήδην* ('altogether').

619 *προσαΐση*. The following are the principal pieces of evidence for an *αῦω = αἶρω*. (1) Alcman fr. 94 *τὰν Μῶσαν καταΐσεις*. Eustathius explains this by *ἀφανίσεις*: cp. Ar. *Nub.* 972 *τὰς Μούσας ἀφανίζων*. (2) Hesychius: *καταΐσαι· καταλῆσαι [καταντλήσαι Lobeck], καταδύσαι*. (3) Pollux 6. 88 *ἐξαΐσαι τὸ ἐξελεῖν*. (4) *Etym. M.* p. 346. 58 gives *ἐξανστήρ* as 'a flesh-hook,' for taking meat out of the pot (= *κρέαγμα*). Lobeck (on *Ai.* 805, p. 296 f., 3rd ed.) would add the *v. l. προσάρη* [and *προσαΐρη*] here, regarding them as glosses on the true sense of *προσαΐση*. But it is surely far more probable that *προσάρη* and *προσαΐρη* were merely conjectures, (generated, probably, by a corruption,) which sought to give a clear and simple word, suited to the context. And, on the other hand, two things are certain,—viz., that *προσαΐω* could mean to 'burn against,' and that such a sense is specially fitting here. It may be granted that there was an *αῦω = αἶρω*, but there is no proof that an Attic writer would have used *αῦω*, or any compound of it, in that sense. And there is one piece of evidence the other way. Pollux (see above) quotes *ἐξαΐσαι* as = 'to take out,' from *αῦω = αἶρω*: yet it is known that an Attic writer used *ἐξαΐσαι* as = 'to roast,' from *αῦω* 'to kindle': Plat. com. *Εορταί* fr. 9 *τὸ δὲ ὀπτῆσαι ἐξαΐσαι (αῖρ.)* Eustath. p. 1547. 48, on *Od.* 5. 490, *αῖοι*).

622 The Greek verses given in the note, *ὅταν δ' ὁ δαίμων, κ.τ.λ.*, were probably the original of 'Quem Iuppiter vult perdere, dementat prius.' They are cited, with this Latin verse added in brackets, by James Duport (Regius Professor of Greek at Cambridge, 1639—1654) in his *Gnomologia Homerica* (Cambridge, 1660), p. 282. He is illustrating *Od.* 23. 11, *μάργην σε θεοὶ θέσαν*. Joshua Barnes, in the 'Index prior' to his *Euripides* (Camb., 1694), has, 'Deus quos vult perdere, dementat prius, incerta v. 436.' On that verse itself, p. 515, another version is given, viz., 'At quando numen miserias paret viro, Mens laesa primum.' And in the margin he cites 'Franciados nostrae' v. 3, 'certe ille deorum | Arbiter ultricem cum vult extendere dextram | Dementat prius.' It was suggested to me that the line 'Quem Iuppiter' etc. had first appeared in Canter's *Euripides*. I have looked through both



the editions, but without finding it. His duodecimo ed. (Antwerp, 1571) has an appendix of 16 pages, 'Euripidis sententiae aliquot insigniores breviter collectae et Latinis versibus redditae': but 'Quem Iuppiter' is not among them. His folio ed. (of 1614) does not seem to contain it either. Publius Syrus 610 has 'stultum facit fortuna quem volt perdere.' This shows that part of the line, at least, was familiar *circ.* 50 B.C. The use of *dementat* as = *dementem facit* proves, of course, a post-classical origin.

648 The older mss. have τὰς φρένας ὑφ' ἡδονῆς. Triclinius wrote φρένας γ'—rightly, I think (see comment.). Critics have proposed various other remedies, which may be classified thus. (1) Changes confined to ὑφ'. Hermann, πρὸς ἡδονῆς: Blaydes, δι' ἡδονῆν: Hertel, σύ γ' ἡδονῆς (Meineke, σύ γ' ἡδονῆ): Seyffert, χυθ' ἡδονῆς (*i.e.* χυτά, adv., as = 'at random,' *temere*). (2) Larger changes.—Kayser, φιληδία for ὑφ' ἡδονῆς.—Stürenburg, κακόφρονος (do.).—Wecklein, τῶν φρενῶν ὑφ' ἡδονῆς | ...ἐκπέσης.—Semitelos, μή νυν ποτὶ [ποτάομαι—'be fluttered'], παῖ, τὰς φρένας, μήθ' [ἴμο μήδ'] ἡδονάς, | κ.τ.λ.—Pappageorgius, removing the note of interrogation after γέλων in 647, writes γέλων | ὑφ' ἡδονῆς· μή νυν ποτ', ὦ παῖ, τὰς φρένας, against metre.

718 L gives ἀλλ' εἵκε θυμῷ καὶ μετάστασιν δίδου. For θυμῷ, several of the later mss. have θυμοῦ. Porson was content to propose ἀλλ' εἵκε θυμόν, comparing *O. C.* 1178 τὰδ' εἰκαθεῖν, etc. Hermann conjectured, ἀλλ' εἵκε, θυμῷ καὶ μετάστασιν διδοῖς, 'sed cede, irae etiam intermissionem faciens.' (He does not say how he understood καὶ, which he renders by the equally ambiguous *etiam*.) Afterwards, while adhering to this text and punctuation, he preferred to retain δίδου with Gaisford; 'quae est per asyndeton instantius precantis oratio.'—Dindorf: ἀλλ' εἵκε, καὶ θυμῷ μετάστασιν δίδου. (So Pallis, but with θυμοῦ.)

The bolder treatments of the verse have usually been directed against θυμῷ or θυμοῦ. Schneidewin: ἀλλ' εἵκε δὴ μοι, or ἀλλ' εἵκέ θ' ἡμῖν. —Martin: ἀλλ' εἵκε μύθῳ. (So Nauck.)—Meineke: ἀλλ' εἵκε δῆμῳ. (He afterwards acquiesced in εἵκε θυμῷ as = 'yield in thy mind,' but then desired καὶ ματάστασιν τίθου as = μετάστηθι.)—Mekler: ἀλλ' εἵκε καὶ σό. —Mr J. G. Smith suggests, ἀλλ' εἴ γε θυμοῖ: this is ingenious, but the γε is unsuitable.

782 ἐν κτήμασι πίπτας. These words have provoked a curious variety of interpretation and of conjecture. Besides the version defended in my note, the following have been proposed. (1) 'Love attacks rich men.' (Hermann: 'Non videtur mihi dubitari posse quin κτήματα pro opulentis ac potentibus dixerit.') 'Love attacks cattle': κτήμασι = κτήνεσι (Brunck). (3) 'Love falls on his slaves,' *i.e.* falls on men, so as to enslave them,—κτήμασι being proleptic. This was Schneidewin's view, who compared Lucian *Dial. Deor.* 6. 3 where Hera describes Zeus as ὄλωσ κτήμα καὶ παιδιὰ τοῦ Ἑρωτος. But surely it is one thing for Hera to say that Zeus is 'the very chattel and play-thing of Love,' and quite another thing to suppose that Sophocles

here meant to say, 'Love falls upon his chattels.' κτήμα, in this sense, suits humorous prose, but not elevated poetry.

The conjectures have been numerous. (1) Keeping the rest, instead of κτήμασι Dindorf proposes λήμασι (1860 Oxon. 3rd ed.), or ἐν τ' ἀνδράσι (1863 Leipsic 4th ed.): Blaydes, σώμασι (or νοάνισι as a trisyll.): Hartung, στήθεσι: Meineke, δώμασι: Musgrave, σχήμασι (*titulos dignitatesque invadit*). Seyffert, βλέμμασι. (2) Some would change the verb, with or without changing κτήμασι. Blaydes: εἰν ὄμμασι παῖζεις (or -ν ἴζεις). He also mentions an old conject., εἰν ὄμμασιν ἵπτη ('hardest through the eyes'?).—Pallis: ἐν δέργμασιν ἴζεις.—Semitelos: ἐν κτήμασι τίκτει ('art born amid wealth').

797 f. τῶν μεγάλων πάρεδρος ἐν ἀρχαῖς | θεσμῶν. If πάρεδρος is sound here, the first two syllables are equivalent to the first long syllable of a dactyl. The following examples are furnished by Pindar. In each case I give the antistrophic verse along with the verse in which the example occurs. The example itself is printed in thicker type.

(1) *Ol.* 10 (11).

1st epode v. 17

καὶ χάλκεος Ἄρη|ς τράπε δὲ | Κύν|εια μάχ|α καὶ ὑ|πέρβι|ον Λ ||

2nd ep. v. 40

οὐ πολλ|ὸν ἶδε | πατρ|ίδα πολ|ύ | κτέανον ὑπ|ὸ στερε|ῳ πυρ|ῖ Λ ||

(2) *Pyth.* 11.

1st strophe v. 4 ματρὶ | παρ Μελί|αν χρυσ|έων | ἐς αὐτ|ον τριπόδ|ων Λ ||

1st antistr. v. 9 ὄφρα | Θέμιν ἱερ|ὰν Πυθ|ῶν|ά τε καὶ | ὀρθοδίκ|αν

(3) *Nem.* 7.

4th str., v. 70 Εὐ|ξενῖ|α πάτρ|αθε | Σώ|γηνες ἀπ|ομνύω Λ ||

4th antistr., v. 78 κολλ|ᾷ χρυσ|ὸν | ἐν τε | λευκ|ὸν ἐλέφ|ανθ ἄμ|α Λ ||

[Here, ξενῖδᾶ πατρ=ᾗ χρῶσθον. This is a very rare instance of ῥ in the subst., though χρῶσεος is frequent.]

(4) *Isthm.* 3.

4th str., v. 57 θεσπεσί|ων ἐπέ|ων λοιπ|οῖς ἀθ|ύρειν ||

4th ant., v. 63 ἔρνεῖ | Τελεσάδ|α. τόλμ|α γὰρ | εἰκώς ||

In the third and fourth of these examples, it will be observed that the resolution of the long syllable into ◡ ◡ has the special excuse of a proper name.

836—838 L gives the verses thus:

836 καίτοι φθιμένα [with ω over α] μέγ' ἀκούσαι

837 τοῖς ἰσοθέοις ἔγκληρα λαχεῖν

838 ζῶσαν καὶ ἔπειτα θανοῦσαν.

J. S. III.\*

17

The following opinions on this passage claim notice. (1) Hermann, omitting v. 838, transposed the two other verses thus :—

καίτοι φθιμένῳ τοῖς ἰσοθέοις  
ἐγκληρα λαχεῖν μέγ' ἀκούσαι.

Thus the pivot of his criticism was the belief that μέγ' ἀκούσαι, being sound, should close a paroemiac. So Dindorf, too, formerly gave the passage (3rd ed. Oxon., 1860). [In his 6th Leipsic ed. (cur. Mekler, 1885) it is, καίτοι φθιμένῳ τοῖσι θεοῖσιν | σύγκληρα λαχεῖν μέγ' ἀκούσαι.] Bergk also rejects 838. (2) G. Wolff refers to the schol. on 834 : καρτερεῖν σε χρή, ὡς καὶ ἡ Νιόβη ἐκατέρησεν, καίτοι θειότερου γένους τυγχάνουσα. Ταντάλου γὰρ ἦν τοῦ Διός.—Παραμυθούμενος αὐτήν, θεὸν φησὶ τὴν Νιώβην. Hence Wolff inferred that the Schol. read a verse, now lost, in which Antigone was exhorted to be patient (καρτερεῖν). He suggested σὲ δὲ καὶ τλῆναι πρέπον ὡς κείνην, to come immediately before ζῶσαν καὶ ἔπειτα θανοῦσαν. He also changed the full stop after θνητογενεῖς to a comma, and καίτοι to καὶ τῷ. The obvious reply to Wolff's theory is that the Schol.'s paraphrase, καρτερεῖν σε χρή, etc., refers to what the Chorus suggests,—not, necessarily, to what it says,—'Niobe was a goddess, and you are a mortal' (and mortals expect suffering : therefore, if she was patient, you well may be so).

(3) Wecklein, too, assumes the loss of a verse. In 836 f. he reads

καίτοι φθιμένῳ μέγα τὰκούσαι  
τοῖσι θεοῖσιν σύγκλημα λαχεῖν,

and indicates a lacuna between these verses and ζῶσαν καὶ ἔπειτα θανοῦσαν. His grounds are not G. Wolff's, but merely (a) the unsatisfactory sense, (b) the fact that at vv. 817 ff. we have six, and not five anapaests. [On this point, see Appendix on 155 ff.] Nauck's view is similar.

(4) Bellermann is disposed to agree with those who, like Hermann, Dindorf, and Bergk, reject 838. He remarks : 'Besonders auffallend ist ζῶσαν, da im *Leben* Antigones und Niobes keinerlei Ähnlichkeit gefunden werden kann.' This objection I venture to think that I have answered ; see n. on 834—838, p. 153.

(5) Semitelos gives :—

καὶ τῶ φθιμένων θαυμά γ' ἀκούσαι  
τοῖσι θεοῖσιν σ' ἐγκληρα λαχεῖν  
ζῶσαν καὶ ἔπειτα θανοῦσιν,

i.e., 'Many among the dead will marvel to hear that in *life* thou didst win the same lot as a goddess (Niobe), and afterwards (after thy death) the same lot as the dead.' Are the dead to marvel, then, at the appearance among them of one who had seemed to be lifted out of the ranks of ordinary mortals?

904—920 This famous passage affords one of the most interesting exercises for criticism which can be found in ancient literature. Is it

indeed the work of Sophocles? Or was it interpolated, after his death, by his son Iophon? The anonymous *Life of Sophocles* records a statement by the biographer Satyrus<sup>1</sup> (c. 200 B.C.) that the poet died in the act of reading the *Antigone* aloud. It has been suggested that he may then have been employed in revising the play, with a view to reproducing it; and that Iophon, in completing the task, may have brought in these verses. Another possibility is that they were due to the actors, whose innovations Lycurgus sought to check as early as c. 330 B.C. At any rate these verses were recognised in the text of Sophocles at the time when Aristotle composed his *Rhetoric*,—i.e., not later than c. 338 B.C.

The first impression which the passage tends to produce is well described in the simple and direct words of Goethe, as reported by Eckermann. 'In the course of the piece, the heroine has given the most admirable reasons for her conduct, and has shown the noble courage of a stainless soul; but now, at the end, she puts forward a motive which is quite unworthy of her, ('ganz schlecht,') and which almost borders on the comic.' And then Goethe expresses the hope that scholars will prove the passage to be spurious.

Among those who think it genuine, few, perhaps, would say that it is good. A large majority would allow that, at the best, it requires some apology. The question comes to this:—Can the faults of the passage, as they appear to a modern taste, be excused by a peculiarity in ancient modes of thought? Or are they such as to make it inconceivable that any great poet, ancient or modern, should have embodied the passage in a work of art?

At v. 458 Antigone said that she had buried her brother, in defiance of Creon's edict, because she deemed that no mortal 'could override the unwritten and unfailing statutes of heaven.' 'Not through dread of any human pride could I answer to the gods for breaking these.' 'The justice that dwells with the gods below' (451) requires that rites should be paid to the dead by the living; and, among the living, that duty falls first upon the kinsfolk. This is a perfectly intelligible principle; and everything else that Antigone says or does is in harmony with it. But here she startles us by saying that she would *not* have braved Creon, and obeyed the gods, if it had been merely a husband or a child that had been lying unburied. Yet her religious duty would have been as clear—on her own principle—in those cases as in this. Would she have been prepared, then, to suffer that punishment beyond the grave which she formerly professed to fear (459)? Or does she now suppose that the gods would pardon a breach of the religious duty in any case except that of a brother? Whichever she means, her feet slip from the rock on which they were set; she suddenly gives up that which, throughout the drama, has been the immovable basis of her action,—the universal and unqualified validity of the divine law.

<sup>1</sup> See *O. C.* p. xli.

But this is not all. After saying that she would not have thus buried husband or child, she adds this explanation. 'The husband lost, another might have been found, and child from another, to replace the first-born; but, father and mother hidden with Hades, no brother's life could ever bloom for me again.' She has not buried even her brother, then, simply because he was her brother; but because he was her last brother, and there could not now be any more. The inference is that, if Polyneices had not been a relative unique in his own kind, she might have thought twice. This astonishing view is at once explained by the origin of the verses which contain it (909—912). They are a tolerably close metrical version—and a very poor one, too—of the reason given by the wife of Intaphernes for saving her brother rather than her husband or one of her children. (Her. 3. 119: see comment. on 909 ff.)

Now, the 'primitive sophism' employed by the wife of Intaphernes, and the tendency to exalt the fraternal tie, are things which we may certainly recognise as characteristic of that age. And it is true that Aeschylus has some quaint subtleties of a similar kind: as when Apollo defends Orestes on the ground that a man's mother is not, properly speaking, his parent (*Eum.* 658); and when Athena votes for Orestes because she herself had had no mother at all (736).

But all that is beside the question here. We have to ask ourselves:—In adopting the argument used by the wife of Intaphernes, could a great poet have overlooked the absurdities involved in transferring it from the living to the dead? Moriz Seyffert suggests an excuse, to this effect:—'She means that, if she had not buried him, she would not have had his love when (in the course of nature) she joined him in the world below.' But such a motive would have been independent of the fact that no other brother could be born to her. And another brother—also dear to her—was already in the world of the dead (cp. 899 n.). The plain fact is that the composer who adapted the words from Herodotus was thinking only of the rhetorical opportunity, and was heedless of everything else. Remark particularly verse 908, which prefaces the four verses paraphrased from the historian:—*τίνος νόμου δὴ ταῦτα πρὸς χάριν λέγω*; There is a certain tone of clumsy triumph in that, strongly suggestive of the interpolator who bespeaks attention for his coming point. The singularities of diction in vv. 909—912 have been noticed in the commentary.

The considerations which have been stated above render it incredible to me that Sophocles should have composed vv. 905—912: with which v. 913 on the one side, and v. 904 on the other, closely cohere. A. Jacob,—who, in 1821, first brought arguments against the genuineness of the passage,—was content to reject vv. 905—913. And Schneidewin, sharing his view, proposed *μέντοι* (or *μόνω*, to precede *Κρέοντι*) for *νόμῳ* in v. 914. The sequence would then be,

904 καίτοι σ' ἐγὼ τίμησα τοῖς φρονούσιν εὖ.

914 Κρέοντι μέντοι ταῦτ' ἔδοξ' ἀμαρτάνειν, κ.τ.λ.

But v. 904 has thoroughly the air of a preface to a specific self-justification. If it was followed merely by the statement, 'Yet Creon thought me wrong,' both v. 904 and v. 914 would be very weak. Again, it is evident that v. 913 could not directly follow v. 903, since the νόμος mentioned in 914 would not then have been stated. Now observe, on the other hand, how fitly v. 921 would follow 903 :—

τὸ σὸν

903 δέμας περιστέλλονσα τοιάδ' ἄρνυμαι.  
921 ποίαν παρεξελθοῦσα δαιμόνων δίκην;

Verse 921 is in every way worthy of Sophocles; nor does any just suspicion rest on 922—928. I agree, then, with those who define the interpolation as consisting of vv. 904—920.

In conclusion, it will be proper to state the principal arguments (not already noticed) which have been used to defend the authenticity of the passage.

(1) Bellermann's defence (in the Wolff-Bellerm. ed., pp. 83 f.) is, perhaps, the most ingenious. He argues, in effect:—She does not give up her original motive,—the religious duty. But she feels that this duty has degrees, answering to degrees of relationship. No one could be held bound to *give his life* in order to bury a stranger; and so, from the zero point, the scale of obligation rises, till it becomes strongest in the case of a brother. Here, then, as everywhere, her sole motive is the divine command. She merely says:—'I can imagine breaking that command in any case—yes, in a husband's or in a child's—*sooner than* in the case of this brother.' This is psychologically natural. The duty which occupies us at a given moment is apt to seem the most imperative; and the mind seizes on every thought that can enforce it. It does not follow that, if the supposed cases had been real, Antigone would then have acted as she now imagines. She knew the feelings of a sister; she had never known those of wife or mother.

To this I should reply:—The sliding-scale-theory of the religious duty here involves a fallacy, from the Greek point of view. Greeks distinguished between the obligation in respect to *θυραῖοι* and in respect to *οἰκεῖοι*. A husband and child are on the same side of that line as a brother. [In Her. 3. 119 *οἰκήτις* is the term which comprehends all three relationships.] It is true that, if the dead had been a mere stranger, she could not have been deemed *ἐναγής* (cp. 255 f. n.) for declining to bury him at the cost of her own life. But her duty towards husband or child would have been the same in kind as her duty towards her brother. Besides, Bellermann's subtlety invests the crude and blunt sophistry of the text with an imaginative charm which is not its own. If the psychological phase which he supposes in the heroine had been expressed by the poet, such an expression must have preserved the essential harmony between her recent and her present attitude of mind.

Thudichum<sup>1</sup> also holds that Antigone is still loyal to her former principle. But now—so near to death, and condemned by all—she wishes to declare, in the most impressive manner, how overmastering was the sense of religious duty which she obeyed. It was not through insolence that she defied the State. She would have deferred to it in almost any imaginable case—but here she could not.—This is in general accord with Bellermann's view, but differs from it in giving the passage a more external character;—one of self-defence rather than of self-communing; and that is no gain, either in dignity or in pathos.

(2) Boeckh and Seyffert, in their editions of the play, take a bolder line. They agree in thinking that Antigone has abandoned the lofty ground on which she had formerly justified her action.

Boeckh concedes that this passage 'destroys the grandeur of her conduct.' She has now attained to a perception that she did wrong in breaking Creon's law. And, at the moment when that noble illusion fails her, 'the poet permits her to catch at such support as sophistry can lend to despair.'

Seyffert's conception is more refined; it is, in fact, related to Boeckh's much as the harmonising theory of Bellermann is related to that of Thudichum. She had acted, says Seyffert, from an elevated sense of religious duty. She finds herself condemned by all. The enthusiasm of her religious faith has been chilled; she is helpless and hopeless; her troubled thoughts fall back on the one thing of which she still feels sure,—the deep human affection which bound her to her brother.

Now, of Seyffert's view we may say, first, what has been said of Bellermann's,—that it is an idealising paraphrase of a crude text. But there is a further and yet graver objection,—one which applies alike to Seyffert and to Boeckh. After this disputed passage, and at the very moment when she is being led away to death, she says:—'If these things are pleasing to the gods, when I have suffered my doom, I shall come to know my sin; but if the sin is with my judges, I could wish them no fuller measure of evil than they, on their part, mete wrongfully to me.' (925 ff.) Here the poet identifies his heroine, in one of her latest utterances, with the principle on which the catastrophe turns. Creon is punished by the gods; and his punishment is the token that they approve of Antigone's conduct. In the very last words which she speaks she describes herself as τὴν εὐσεβίαν σεβίσασα. (943.) Thus, in two different places—both of them subsequent to the suspected passage—she stands forth distinctly as the representative of the great law which had inspired her act. Is it probable—would it be endurable—that at a slightly earlier moment,—in vv. 905—912,—she should speak in the tone of one to whom that divine law had proved a mockery and a delusion,—who had come to feel that thence, at least, no adequate vindication of her conduct could be derived,—and who was

<sup>1</sup> *Jahresbericht d. Gymn. z. Bidingen*. Schulj. 1857—8, pp. 33 ff., quoted by Semitelos, p. 600.

now looking around her for such excuse, or such solace, as could be found on a lower range of thought and feeling?

No; if this passage is to be defended at all, it must be defended from such a point of view as that taken by Bellermann, not from that of Seyffert or of Boeckh. Goethe's wish can never be fulfilled. No one will ever convince every one that this passage is spurious. But every student of the *Antigone* is bound to reflect earnestly on this vital problem of the text,—the answer to which must so profoundly affect our conception of the great drama as a whole.

966 f. Wieseler's conjecture, *παρά δὲ κυανέων σπιλάδων* (for *πελαγέων*) *διδύμας* *άλος*, published in 1857 (*Ind. Lectt. Götting.* p. 10), has been received by some editors. Bergk proposed *Κυανέων σπιλάδας*, to avoid *παρά* with the genitive, which is, indeed, an insuperable objection to *σπιλάδων*: but then, with the change of case, the probability of the emendation is still further diminished.

Other readings are:—Wecklein, *παρά δὲ κυανέων* (*sic*) *σπιλάδων* *διδύμας* *πέτρας* (for *άλος*). | Meineke, *παρά δὲ κυανέων τεναγέων* *διδύμας* *άλος*, comparing Scymnus *Perieget.* 724 *εἰτ' αἰγιαλός τις Σαλμυδησσὸς λεγόμενος* | *ἐφ' ἑπτακόσια στάδια τεναγώδης ἄγαν*.—Hartung alters more boldly:—*παρά δὲ Κυανέων* (*sic*) *διδύμαις* *άλος* | *ἀκταῖς Βοσπορίας Θρηγκῶν Ἀρης* | *Σαλμυδήσιος ἀγχιπτόλεμος*.

1034 f. The MSS. give *κούδὲ μαντικῆς* | *ἄπρακτος ὑμῖν εἰμι τῶν δ' ὕπαι γένους*.

(1) For *ἄπρακτος*, H. Stephanus conjectures *ἄπρατος*: Nauck, *ἄγνωτος*: Pallis, *ἄπρατος* or *ἄπληκτος*.

(2) The words *τῶν δ' ὕπαι γένους* have given rise to many conjectures, which, as I cannot but think, are unnecessary. Brunck is content with *τῶν* for *τῶνδ'*, and Blaydes with *τῶν γένους ὕπα*. But others have sought to obtain the sense, 'and by my kinsmen': thus Hermann, *τῶν δ' ὑπ' ἐγγενῶν*. Dindorf (omitting *εἰμί*) *τῶν δὲ συγγενῶν ὕπο*: Schneidewin, *τῶν δ' ὑπ' ἐν γένει*: Nauck, *τοῖσι δ' ἐν γένει*. Donaldson, again, proposes *τῶν ὑπ' ἀργύρου*. Seyffert, *γόνους* (for *γένους*), to be taken with *ἐξημπόλημαι*: i.e., 'by whom I have long since been relieved of my son' ('who have long since alienated my son's loyalty from me'!).—Wolff strangely proposed *μῶν* for *τῶν δ'*.—Moriz Schmidt supposes that either two or four verses for the Chorus have been lost after 1032. Then *πρέσβυ* in 1033 would be said by Creon to the Chorus, not to Teiresias. He also thinks that one verse of Creon's has dropped out after 1034.

1080—1083 Boeckh denies that there is any reference, direct or indirect, to the war of the Epigoni. He takes the verses as merely stating a general axiom: 'All cities, becoming hateful [*ἐχθραί*, to the gods], are convulsed by calamity,'—when dogs, etc., defile their altars with carrion. This, surely, robs the seer's words of all force and point. Schneidewin, agreeing with Boeckh, takes *ἐχθραί* as 'hateful to the Erinyes' (1075). Semitelos, favouring the same view, amends thus: *ἐχθραί* [the subst., for



ἐχθραί, adj.] δὲ πᾶσαι συνταράσσουσιν πόλεις, *i.e.*, 'intestine factions.'—Kvίcala would place verses 1080—1083 immediately after v. 1022, when ἐχθραί, as 'hateful to the gods,' would be interpreted by the neighbouring θεοί in 1020.

Erfurdt, with whom Hermann agrees, supposes a reference to the war of the Epigoni. My commentary has shown how far, and in what sense, I think that view correct. Wex finds an allusion to the war made by Athens on Thebes, in order to enforce burial of the Argives. But then, as Herm. says, Athens must have been specially indicated.

In 1081 Seyffert writes τὰ πράγματ' for σπαράγματ', with καθήγισαν, understanding, 'Hostile to thee, all the cities will be [Bergk's συνταράζονται] in tumult, whose affairs have been polluted by birds,' etc., that carry pollution ἐστιοῦχον ἐς πόλιν (for πόλιν), 'to the region near the altars.' His idea was that the affairs of the cities would be impeded by unfavourable auspices.—Nauck also conjectures ἐστιοῦχον ἐς πόλιν, but refers it to the birds:—'the sky that contains their homes,'—the πόλος that is their πόλις (Ar. Av. 179).—Other emendations of πόλιν are the following. Dobree (*Adv.* 2. 31), σποδόν: Blaydes, δόμον, πέδον, πυράν, or φλόγα: Wieseler, πάλιν as = τέφραν, σποδόν.—Schneidewin would write ἐς φλογοῦχον ἐστίαν (or ὀμφαλόν): Semitelos, ἄστωες ἐς ὀμφαλόν, comparing Pind. fr. 45. 3.

1165 f. τὰς γὰρ ἡδονὰς | ὅταν προδώσιν ἄνδρες.—The conjectures are of two classes, according as they retain τὰς γὰρ ἡδονὰς, or require καὶ γὰρ ἡδοναί. (1) Blaydes proposes τὰς γὰρ ἡδονὰς | ὅταν προδῶ τις, ἄνδρ' ἔτ'. Mekler, τὰς γὰρ ἡδονὰς | ὅταν προδῶ σῶμ' ἀνδρός. Both these use the verb in the same sense as if we retained προδώσιν ἄνδρες. The only object, then, is to avoid the plur. ἄνδρες before τοῦτον: but the plur. is quite admissible.—Herm. Schütz suggests τὰς γὰρ ἡδονὰς | ὅταν προῶσιν ἄνδρες. The act., though much rarer in this sense than the midd., is defensible: cp. Thuc. 8. 32 τὰς ναῦς...προήσειν. But the open *ow* is unexampled in tragic dialogue, though we find open *oe* (as in αὐτοέντης, προεΐπας). I had thought of παρώσιν ('remit,' then, 'give up,' O. C. 1229 n.), but now believe προδώσιν to be sound.—(2) Wecklein ὅταν γὰρ ἡδοναί | βίον προδώσιν ἀνδρός.—Semitelos: καὶ γὰρ ἡδοναί | ὅτου 'προδώσιν ἀνδρός' ('when a man's pleasures take flight').—Hartung (omitting 1167): καὶ γὰρ ἡδοναί | οὗς ἂν προδώσιν, ἄνδρας οὐ τίθημ' ἐγώ.—Seyffert's reading has been noticed in the commentary.

1207 In the history of the word παστάς two points, at least, are clear.

- (1) Writers of the 5th and 4th centuries B.C. used the word to denote a portico, or a corridor, supported by pillars. In Her. 2. 148 παστάδες are pillared corridors dividing, and connecting, the groups of chambers in the Labyrinth near Lake Moeris. In Her. 2. 169 παστάς is a structure like a gallery, or cloister, built on to one side of an open court (αὐλή) in a temple. Doors opened from the παστάς into a sepulchral chamber. In Xen. *Mem.* 3. 8. 9 παστάδες are the open porticoes, or verandahs, of dwelling-houses, which receive the winter sunshine.
- (2) The word παστάς was especially associated with the θάλαμος or bed-

room of a married couple. In Eur. *Or.* 1371 a Phrygian slave escapes from Helen's apartments in the house of Menelaus by climbing *παστάδων ὑπὲρ τέρεμνα*, i.e. over the roof-beams above the colonnade or peristyle (*παστάδες*) of the women's court. Theocritus (24. 46) uses *παστάς* as = *θάλαμος*,—the bed-room of Amphitryon and Alcmenē: *ἀμφιλαφὴς δ' ἄρα παστὰς* (the wide chamber) *ἐνεπλήσθη πάλιν ὀρφνῆς*. So *παστός* in Lucian *Dial. Mort.* 23. 3: *νεανίαν, οἷος ἦν ἐκ τοῦ παστοῦ* (as he came forth from the bridal chamber).

Then the word is often *joined with* *θάλαμος* in epitaphs on young brides or maidens: *Anthol. P.* append. 248 *οὕτω νυμφεῖον θαλάμου καὶ πασταδὸς ὥρης | γευσαμένην: ib.* 9. 245 *δυσμοίρων θαλάμων ἐπὶ παστασίν οὐχ ὕμέναιος | ἀλλ' Ἀιδῆς ἔσθι πικρογάμον Πετάλῃς* (by Antiphanes, 1st cent. B.C.). So *παστός*, Kaibel *Epigr.* 468 *ἐκ δέ με παστῶν νύμφην καίχ (sic) θαλάμων ἦρπας ἄφνω Ἀΐδας*.

The three last passages suggest that *παστάς* was a *part* of the *θάλαμος*, which could stand poetically for the whole. But what part? We might suppose, an external portico. Against this, however, is the fact that the *παστός* is once, at least, placed definitely *within* the *θάλαμος*, as though it were a synonym for the marriage-bed: *Anthol. P.* 7. 711 *χρύσεων παστὸς ἔσω θαλάμῳ*. Possibly it was some arrangement of pillars specially associated with the interior of the *θάλαμος*,—whether in a recess containing the bed, or otherwise.

Here, I believe that the poet used *παστάς* simply for *θάλαμος*, without reference to any columnar character of the rocky tomb.—The word is probably compressed from *παραστάς* (pilaster, *αντά*): thus *παρασταδες* can mean, 'a vestibule' (Eur. *Ph.* 415), as *παστάς* also can (*Anth.* 6. 172).

1279 f. *τὰ μὲν πρὸ χειρῶν τάδε φέρων, τὰ δ' ἐν δόμοις  
ἔοικας ἦκειν καὶ τάχ' ὄψεσθαι κακά.*

The following conjectures illustrate the difficulties which some critics have felt here. (1) Musgrave proposed, *τὰ μὲν πρὸ χειρῶν, τὰ δ' ἐφορῶν, τὰ γ' ἐν δόμοις | ἔοικας ἦκων κύντατ' ὄψεσθαι κακά*. He understood: '(having) one sorrow in thy hands (viz., Haemon's corpse), and *giving charge concerning* another [viz., concerning Antigone's body, which Creon had consigned to the guards], thou art likely, on arrival, to see most cruel woes in thy house.' He compared Eur. *Suppl.* 807 *τὰ κύντατ' ἄλγῃ κακῶν* (the idea of 'cruel,' or 'ruthless,' coming from that of 'shameless,' as in *ἀναιδής, improbus*).—(2) Brunck: *φέρεις* for *φέρων*, and *ἦκων* for *ἦκειν*, so that *καὶ τάχ'* = 'full soon.'—(3) Semitelos adopts Brunck's changes and makes some others,—thus: *τὰ μὲν πρὸ χειρῶν τάδε φέρεις, α' δ' ἐν δόμοις | εἰσάκας, ἦκων καὶ τάχ' εἰσέψαι κακά*. [He does not explain *εἰσάκας*, but perh. intended it to mean, 'hast permitted to happen.'—(4) Hartung: *φέρειν* for *φέρων*. He understands: 'thou seemest to bear some woes in thy hands, and to have come (in order) full soon (*καὶ τάχ'*) to see the woes in the house.'—(5) Blaydes adopts *φέρειν*, and also changes *ἦκειν καὶ* into *εἰσέκων*.—(6) Wieseler (*Lectiones-katal.*, Götting. 1875—6) proposes *εἰσέθ' ἦκεις* for *ἔοικας ἦκειν*: meaning

by *ἐοικότα* woes that have naturally resulted from Creon's acts.—(7) Wex rejects v. 1280, *ἔοικας ἦκειν καὶ τάχ' ὄψεσθαι κακά*. He supposes that the Messenger's speech was interrupted, after the word *δόμοις* (1279), by Creon's hurried question, *τί δ' ἔστιν* etc. The forged verse was designed to complete the unfinished sentence.—It is obvious that the easiest mode of smoothing the construction would be simply to transpose vv. 1279 f. Then *τὰ μὲν πρὸ χειρῶν τὰδε φέρων, τὰ δ' ἐν δόμοις* would be a case of parataxis (like that in 1112), = *ὥσπερ τὰ πρὸ χειρῶν, οὕτω καὶ τὰ ἐν δόμοις*. But neither this nor any other change is necessary.

1301 With regard to the traditional reading, *ἦδ' ὀξύθηκτος ἦδε βωμία περίξ*, it is generally admitted that the first of the two epithets will not bear the figurative sense, 'with keen resolve.' Hence the conjectures have followed one of three courses.

(1) To read *ὀξύθηκτω* instead of *ὀξύθηκτος*, and introduce a subst. in the dat., meaning 'knife' or 'sword.' The readings of Arndt and Blaydes have been noticed in the commentary. Gleditsch, with much less probability, suggests *ἦ δ' ὀξύθηκτω φασγάνῳ περιπτυχής*.

(2) To retain *ὀξύθηκτος*, making the knife the subject of the sentence. Thus Hermann: *ἦδ' ὀξύθηκτος οἶδε βωμία πτέρυξ*: 'yonder keenly-whetted altar-knife knows (how she perished)':—the Messenger points to the knife, lying near the body. For *πτέρυξ*, 'blade,' cp. Plut. *Alex.* 16 *ὥστε τῶν πρώτων ψαῦσαι τριχῶν τὴν πτέρυγα τῆς κοπίδος*.—Hermann further supposes that, after v. 1301, something has been lost. He infers this from the scholium,—*ὡς ἱερεῖον περὶ τὸν βωμὸν ἐσφάγη, παρὰ τὸν βωμὸν προπετής*,—because it has the appearance of an attempt to explain a defective text.—Donaldson, adopting *πτέρυξ*, places the lacuna after *βλέφαρα*,—not, as Hermann does, after 1301. He also differs from Hermann in supposing that the Scholiast read something now lost. Hence, with the scholium for guide, he conjectures:—*ἦ δ' ὀξύθηκτος ἦδε βωμία πτέρυξ | λυεῖ κελαινὰ βλέφαρα [προσπίπτει δ' ἐκεῖ | σφάγιον ὅπως βωμοῖσι,] κωκύσασα μὲν, etc.*

(3) To substitute *ὀξύπληκτος* for *ὀξύθηκτος*.—Thus Seyffert: *ἦδ' ὀξύπληκτος ἦδε φοινίαν ἀπρίξ | λυεῖ* etc.: 'lo, this woman, sharply smitten with a deadly blow (*φουν.*, sc. *πληγὴν*), from a tightly-clutched weapon (*ἀπρίξ*),' etc.—Wecklein (*Ars Soph. em.* p. 74): *ἦδ' ὀξύπληκτος βῆμα βώμιον περίξ* ('at the altar steps').—Hartung: *ἦ δ' ὀξύπληκτος βωμία περιπτυχής*, 'crouching at the altar' ('um den Hausesheerd geschmiegt'),—to represent the Schol.'s *προπετής*.—Pallis: *ἦδ' ὀξύπληκτος ἦμιν οἰκεία χερσὶ*.

1342 f. The traditional reading is *ὅπα πρὸς πότερον [πρότερον L] ἴδω, πᾶ καὶ θῶ· πάντα γὰρ | λέχρια τὰδ' [οἱ τὰ τ'] ἐν χερσίν*.

Verse 1342 is a dochmiac dimeter. But we cannot assume that the dochmiacs answered, syllable by syllable, to those in the strophic verse, 1320. Here, as often in dochmiacs, conjecture is rendered more un-

certain by the fact that a dochmiac dimeter admitted of so many different forms. [A clear and accurate synopsis of all the forms in use is given by Schmidt, *Rhythmic and Metric*, p. 77.] It will simplify a study of the various treatments applied to this passage, if we note that they represent three different ideas, viz. :—

(1) πάντα γάρ is to be kept, but without ejecting anything else from v. 1342. Therefore the strophic v., 1320, must be enlarged. Brunck and Boeckh take this view. So, in 1320, Brunck doubles πρόσπολοι, while Boeckh there writes (provisionally), πρόσπολῶντες ἄγετέ μ' ὃ τι τάχος, ἄγετέ μ' ἐκποδών. This view is metrically unsound, since it breaks the series of dochmiac dimeters.

(2) πάντα γάρ is to be kept, but something else is to be omitted, in order that v. 1342 may be a dochmiac dimeter.—Seidler first proposed to omit ὅπα, which seems to me the right course. The strong argument for it is that, while the omission of ὅπα makes the metre right, we can also show how ὅπα first came in: it had been a gloss on πᾶ (see comment.). Bellermann is of the same opinion.—Others, keeping ὅπα, preserve πάντα γάρ by some different expedient. Thus Wunder: ὅπα πρὸς πότερον ἴδω· πάντα γάρ.—Kayser: ὅπα πρὸς πότερα κλιθῶ· πάντα γάρ. This is approved by a writer in the *Athenaeum* (May 5, 1888), who thinks that ἴδω πᾶ may have arisen from PA OΠAI, and that the MS. reading is due to the blending of ὅπα πρὸς πότερα κλιθῶ with a v. l., πρὸς ὁπότερον ὅπα κλιθῶ.—Bergk: ὅπα πρότερ' ἴδω καὶ θῶ· πάντα γάρ.—Blaydes: πρὸς πότερον πρότερον ἴδω· πάντα γάρ.—Hermann: πᾶ θῶ, ὅπα πρότερον ἴδω. πάντα γάρ.—Gleditsch: ὅπα πρόστροπος κλιθῶ· πάντα γάρ.

(3) πάντα γάρ is to be omitted. This was first recommended by Nauck. Wecklein writes, ὅπα πρὸς πότερον ἴδω, πᾶ κλιθῶ· and brackets πάντα γάρ.—Pallis: ὅποι πρῶτον ἴδω, ὅπα καὶ κλιθῶ.—G. H. Müller: ὅπα προσπέσω· ἰώ, πᾶ κλιθῶ;—Semitelos: ὅπα πρὸς πότερον ἴδω καὶ κλιθῶ· | λέχρια πάντα γὰρ τάδ'· ἐπὶ κρατί μοι etc.,—omitting ἐν χερσίν, and assuming that πάντα γάρ has been wrongly transposed.



# INDICES.

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The number denotes the verse, in the note on which the word or matter is illustrated.

When the reference is to a *page*, p. is prefixed to the number. )( means, 'as distinguished from.'

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